

FROM ONE SPACE TO ANOTHER

A Journey of Sonic Details

**Additional text to the
Sound and Video Essay**

**by
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Abstract

From One Space to Another is a sound and video essay of an ongoing research of understanding the world, the tangible and situations through sound. The act of listening makes it possible to use details and daily objects as a means of highlighting a phenomenon where sound serves as a deeper means of registering and understanding the environment. By zooming in we can accumulate knowledge, broaden and expand our perception and comprehension in order to create greater understanding of the bigger context. This way it might be possible to raise awareness and bring to consciousness the things we might not be aware of and that we sometimes fail to notice.

In this practice-led sound and video essay we take part of sound art pieces that are intertwined by thoughts and reflections throughout the journey. *From One Space to Another* presents recordings and compositions of smaller components such as the acoustics of fibers in the trees and the needled thread of embroideries as well as the structural repetitiveness of machinery in the textile industry. The essay also shows how the recorded material inspires and encourages various kinds of expressions.

Added to the sound essay you find this PDF with Content Description of Sound and Video Essay with further developed text around the work. You also find a Reflection over the work along with inspirational predecessors and references.

Keywords

Listening
Site specific
Sound essay
Video essay
Soundscape composition
Objects
Multidisciplinary art
Installation art
Sound Art
Handcraft
Textile
Tactile
Collaborative processes
Practice led research
Spatiality

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Content Description of the Sound and Video Essay From One Space To Another

The sound and video essay *From One Space to Another* is a practice-led research that together with a description and reflection aims to learn, understand and create a greater knowledge of a bigger context through sound. By listening and investigating details and the tangible, it might be possible to raise awareness and bring to conscious things we might not be aware of at first glance and to make the invisible visible.

The ambition is that through listening use the detail as a means of highlighting an event or a phenomenon where sound serves as a deeper means of registering and understanding the environment. The sound and video essay *From One Space to Another* demonstrates this by listening, workshops, recordings and interviews that in this case inspires and results in various expressions such as sound art pieces, a concert and video. Most of this work has been carried out in the textile area around Sjuhäradsbygden in Sweden.

Background

To be able to create these different expressions, I have done research on several sites historically, materially, socially and sonically. I have been listening to what people have to say, how their handcrafted work sounds, how their surroundings sound and I have been interviewing them around topics such as if sound affects their way of working or if they correct something by listening to improve the result of the craft. Several people have been involved in the workshops both through interacting and handcrafting. They have been listening to three short stories read out loud about family relations in connection to sound

memories and they have been sharing their experiences with the group. Some of them have been participating through actions, such as preparing and coloring yarn, and have done so with special attention to the sounds they surround themselves with/through the hand craft. Others have shared the historical perspective of the densely hereditary textile area around Sjuhäradsbygden, while some have run the machines of the factory museum in order to demonstrate the whole process of the making of a yarn with effects. Many of them have contributed with philosophical reasoning connecting the crafting hand with the inner world of mind and emotion. The interview with the embroiderer Marie-Louise Thomasson is one of those that have had a great impact on the outcome and result.

The overarching method for reaching the results has been the act of listening which is one of the main focuses the projects have been involved with, both when it comes to listening to the sounding world of objects and people, but also the listening of their internal world. All of these sessions have been recorded and gather a rich archive of sounds arching from the inner world to the outer surroundings. Some methods I was more familiar with, but some are new to me and were approached with an experimental curiosity.

One of them was to write three short stories about my own family and sound memories. The stories present my mother and my two grandmothers and the relation between us, textile and the sounding world that brings us together. The stories emphasize the sounds that are connected to the textile work that bound us together. But also the heritage, closeness and understanding that this common creativity gives. The stories were shared and read out loud during a workshop of seven handcrafting participants in order to open up their minds for the inner world and thoughts that might connect us

through handcrafting. The three short stories are not included in this text since I do not refer to them in the video essay.

Other new methods are to work with non musicians and create a common language with graphic scores. Those perspectives are further developed in the reflection.

Six workshops and recording sessions were held in connection to the project;

- Skroten (Kinna), March 2022
- Garnmakeriet (Kinna), March 2022
- Tillskärarakademin (Göteborg), March 2022
- Rydals Museum (Rydal), March 2022
- Borås Textilhögskola (Borås), April 2022
- Lab day at University of Göteborg Academy of Music and Drama (Göteborg), April 2022

All photos in this text and video essay are taken by Helena Persson, except for one connected to Sarah Sze, taken by Edouard Caupeil.

Chronicle order of events in the Sound and Video Essay

The sound and video essay starts out with *The Trees and Those of Us Who Live With Them* by investigating the world of listening. The piece is a study of living beings dependent on trees. The sounds come from Ilandet, Gnesta, and the creatures we meet are sawlog trunks, bats and a pump organ.



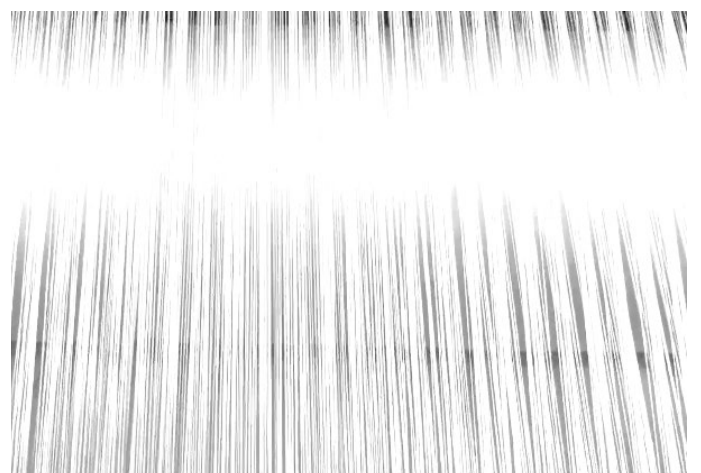
The piece bridges into an explanation of the human body as a membrane and a receiver of sounding impressions. It all starts with listening, and our ability to reflect on that experience. Without listening there is no reflection, nor connection. The section ends with a sound walk to a black screen.

Further on the listener is taken to the detailed world of the artist *Sarah Sze*, who puts emphasis on quotidian objects incorporated into large dimensions and gives everyday and often low-value objects a new place in the

societal ecosystem. She has been a great inspiration for this work and her work has had an impact of understanding the process. The material was photographed during one of her exhibitions in Copenhagen, Denmark.

Inducetry is a video collage and sound piece created by recordings from the spinning factory at Rydal's Museum in Rydal and Textilhögskolan in Borås. The title *Inducetry* is a fusion of the words induce and industry playing with the notion that the repetitive sounds from the spinning industry have an impact or induce the listening.

Inducetry takes off in a spinning loom and leads us through a cavalcade of machines with different purposes in connection to the threads of a yarn; Carding Machine, Stretch Machine, Slubbing Machine, Ring Spinning Machine, Twisting Machine, Rolling Machine, Tie Machine etcetera. With this machinery comes the pulse of an ongoing rhythm and repetition. The piece mirrors the repetitiveness and rhythmizations of life that may cause a non-responsiveness to the natural world order of sounds when put in a structure such as the continuum of the industry. It may also serve as a reminder of the development of a single component as for example a thread to adapt in a continuity that holds the ongoing movement of the gearwheel that points the direction forward. The same thread corresponds to inherited knowledge over generations.





of instruments and objects.

From zooming in at a spinning wheel at the rehearsals, we land in the same wheel - spinning at the concert. The clip shows an excerpt from the concert *Intryck i örat – uttryck i handen* at Ramnakykan, Borås, Sweden, July 5, 2023. During the concert, amplified objects such as spinning wheels, scissors, irons, needles, sewing machine, buttons and screen print frames were used. The title of the concert installation *Intryck i örat – uttryck i handen* originates from a quote from the previously mentioned embroiderer Marie-Louise Thomasson.

The *Interview with Marie-Louise Thomasson*, handcrafting embroidering improviser, was a fortunate meeting during the workshop at Rydals Museum. Several of her comments have been of great inspiration, and have had a significant importance for the work both when it comes to inspiration as well as input.

In the excerpt from the *Lab Day at the Academy*, we meet my fellow colleagues at the academy. The excerpt shows the exploration of textile sounds in combination with amplification and effects, in order to try out the sonic sphere by broadening the sounding archive.



The sound and video essay closes with some *Voices from the participants* from the workshops and a background sound from a jam together with handcrafting participants at Skroten.

After this we are led from the sonic experiments of the lab day into an excerpt of the first out of two *Rehearsal* days with four handcrafting practitioners preparing for the upcoming concert. The video shows how they approach the new situation, and how they are trying out sounds and effects on their choices



Reflections

The impact of details and objects in works of art

When the interest for details and objects in composition comes natural, questions arise as to how to apply what comes natural for yourself in a more thoughtful and structured way to others. The detail may catch our sight and absorb us even from understanding the overall scenery. But also the opposite. Can we make these details wonderful and sing to other people too? Some of these phenomena appear in nature as formations and movements, or as power of individuals when they communicate as an organism. What does that tell us? And how can they be presented in a composition in a way that might have an impact on society? Or create curiosity in someone? Or curiosity for something?

By actively using accent sounds, we can catch people's attention by shifting their focus acoustically.

Per Sjösten,
Sound and Other Spaces

What I refer to as details or objects could be articulated as *accent sounds*, meaning sounds that have been planted into the acoustic environment.¹ The human being might only be able to become aware of a fraction of all input signals that our senses register. By actively using accent sounds, we can catch people's attention by shifting their focus acoustically. This means that by adding and changing sounds we can trigger emotions and evoke feelings in va-

rious directions. To create a sound space in order to change the atmosphere and create a new sonic environment is therefore an act that could both be used for various purposes, positive as well as negative.

There are several preceding artists and sound collectors that have presented work where sound and listening is of crucial importance. To some extent, my artistic process has a relation to the composer, radio artist and sound ecologist Hildegard Westerkamp, who lets the microphone guide the recording, and who spends time listening and raising the musical voice of the sounds through processing and sometimes manipulation.² *Acoustic Ecology* was developed at the World Forum of Acoustic Ecology - an international association of affiliated organizations and individuals who share a common concern for the state of the world's soundscapes.³ Their members represent a multi-disciplinary spectrum of individuals engaged in the study of the social, cultural, and ecological aspects of the sonic environment across the world.

In the installation *The Great Animal Orchestra* by the American musician and soundscape ecologist Bernie Krause, humanity's impact on the environment is demonstrated by showing negative changes to the acoustic ecology that surrounds us.⁴ Krause investigates how the vast universe is affected from a tonal perspective and has a forty-five year long career with over five thousand hours of sound recordings from the field. He was the founder of the sound saving organization Wild Sanctuary, whose aim is to preserve soundscapes in nature by recording

1 Dyrssen, Hultqvist, Mossenmark, Sjösten, *Sound and Other Spaces* (Bo Ejeby Förlag, 2014), p 55.

2 Hildegard Westerkamp (2021), <https://www.hildegardwesterkamp.ca/>, Feb 13, 2023.

3 The World Forum for Acoustic Ecology (2022), <https://www.wfae.net/>, April 4, 2024.

4 The Great Animal Orchestra (2017), <https://www.legrandorchestredesanimaux.com/en>, March 5, 2023.

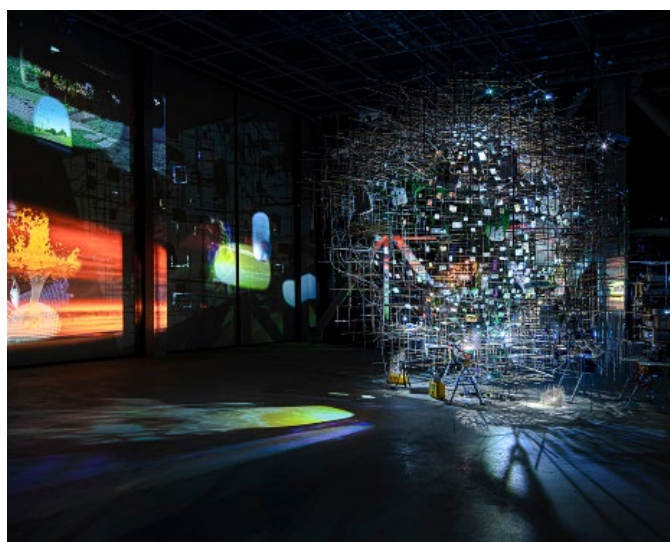
and archiving them.⁵ One of the main focuses has been biophony, the relation between the individual creature and the soundscape as a whole, where every creature has a certain frequency. He describes how deeply animals trust their hearing in order to survive, and how new sounds disturb this balance. This artistic process mentioned in this essay might not be as concerned with preserving sounds but at the same time there is an urge to understand, zoom in or put certain realities into daylight. Commonplace situations, domestic and everyday situations, situations that might pass our consciousness as trivial are framed and put into a micro macro perspective.

Another way to examine details and smaller components in combination with the physical space is to look at the works of the artist Sarah Sze⁶ – a visual artist working with installations, sculpture and architecture. Sze has developed a signature, official language that challenges the static nature of sculpture. She works with the found object, dismantling their authority with a constellation of materials that are charged with flux, transformation and fragility. Captured in the suspension, her intricate works question the value society places on objects, and how objects ascribe meaning to the places and the times we inhabit. Through her visual installation language, she leaves us in a world of found things, carefully composed in a spatial stay where objects, installation and architecture relate to

each other. In a kaleidoscopic way, she weaves small objects into large dimensions and gives everyday and often low-value objects a new place in the societal ecosystem.

When it comes to details on my own sound composition and space, her approach is relevant. I argue that the sounding details of an artwork may hold a strong wealth of nuance, information and potential. Everyday sounds, details and objects each one carries a meaning and could by relocation, friction or some

kind of highlighting, become noticed. My intention is to displace, separate, isolate, combine or create a new context for them, in order to highlight them in a larger sphere. This is relevant in the micro macro perspective where a small component, when put in a larger perspective or atmosphere, can change value and meaning from its ori-



Sarah Sze's *Twice Twilight* on display at Fondation Cartier, Paris. Photo: Courtesy of Edouard Caupeil

ginal position. This grip I regularly use in the compositional process, which has also led to further questions such as; How can this knowledge be deepened? How is this relevant to artistic work? What impacts does it have on the outcome of the sound composition? How can these methods be developed and refined?

I find kinship in these methods of Sarah Sze, where I also understand it as if she uses the tension between elements that are hanging, leaning or standing to generate a complex spatial interaction.⁷ Whereas Sara uses the spatial room and architecture as a means of creating tension, I relate to this tension in the

⁵ Wild Sanctuary (2024), <https://wildstore.wildsanctuary.com/collections/soundscape-albums>, April 4, 2024.

⁶ Sarah Sze, <https://www.sarahsze.com/>, Jan 10, 2023.

⁷ Frauke V. Josenhans, *Sarah Sze: The Hidden Poetry of the Everyday* (Yale University Art Gallery Bulletin, Recent Acquisitions, 2017), pp. 16-23

sonic world by changing the circumstances for the sound by deriving, articulating or highlighting the elements of a single sound. This is done through techniques such as using the equalizer. But also by combining the sound with an unexpected event of other duration or characteristics. Lately I have been extending my technique to allow the usage of other effects which is also described below.

Using technique and effects

I relate to the aesthetics of the acoustic ecologists and the overarching technique could be articulated according to the principles of soundscape composition developed in Vancouver by the people behind The World Soundscape Project.⁸ They are defined by that;

- 1) the listener's recognizability of the source material is maintained,
- 2) the listener's knowledge of the environmental and psychological context is invoked,
- 3) the composer's knowledge of the environmental and psychological context influences the shape of the composition at every level, and
- 4) the work aim to enhance our understanding of the world and its influence carries over into everyday perceptual habits.

These principles range over "found sounds" and "abstracted" on a scale described as fixed, moving and variable perspective. The first mentioned uses the composition of close to non-processed found sounds and the latter allows multitrack editing and a more abstracted perspective.

The techniques chosen for the concert *Intryck i örat - uttryck i handen* at Ramnakyrkan for example, came along with the sounds and the

aesthetics of intuition but also with some pre-conceived notions. I asked myself what I was trying to achieve acoustically. My answer was authentic sounds, meaning understandable to interpret as they are. I wanted the audience to understand the situation as a concert or a created room, which they had entered to share an experience. The instruments of choice, the listener might not have actively listened to before but most definitely had a relation to. I wanted the audience to listen to what the sounds had to say and experience them in a new way. I wanted the room to be contemplative, almost like an installation and open up for an experience of new combined with old impressions.

Working with details and objects in this project, I chose to work with pedals and effects since it gave me mental space to work in a new way with musicality and visual objects. In the end, I envisioned a development of the embodiment of the presentation of the work, but at the same time I wanted to keep the sounds connected to the object that you see. If you see a pair of scissors you will understand it is the sound of the scissors, but it might be somewhat processed.

In the text *Soundscape Composition* by Barry Truax from Simon Fraser University⁹, the concept "framing" is described as a method of highlighting or giving meaning to a sound:

"At first, the simple exercise of 'framing' environmental sound by taking it out of context, where often it is ignored, and directing the listener's attention to it in a publication or public presentation, meant that the compositional technique involved was minimal, involving only selection, transparent editing, and unobtrusive cross-fading. This 'neutral' use of the material established one end of the

⁸ Soundscape Composition, <https://www.sfu.ca/~truax/scomp.html>, March 5, 2023.

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This 'neutral' use of the material established one end of the continuum occupied by soundscape compositions, namely those that are the closest to the original environment, or what might be called 'found compositions.' Other works use transformations of environmental sounds and here the full range of analog and digital studio techniques comes into play, with an inevitable increase in the level of abstraction. However, the intent is always to reveal a deeper level of signification inherent within the sound and to invoke the listener's semantic associations without obliterating the sound's recognizability.

Barry Truax
Soundscape Composition

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Usually I consider the effects as a facilitator that makes it "too easy" to create a musical environment that sounds interesting to the ear. Instead, my challenge has been to create an appealing or demanding sonic world without using those means. And to create something out



of the natural sound that perhaps makes you surprised, curious or engaged when understanding its origin. That certain fact could actually make you understand something you were not aware of before. A little hint of amazement that keeps you on your toes and makes you want to know more about the world and life in itself. What I found interesting and surprising was my own thoughts of effects in my work with non-musicians as in the work of *Intryck i örat – uttryck i handen*. Somehow I thought of it as more "safe", amplifying their objects and tools with effects. My preconception was that the participants were going to find it "more musical", "more play-

ful" and "more fun" to play in this way. How come? Why do I presume that? And what do I expect from this?

In the sound and video essay, we see an excerpt from a lab day with my fellow colleagues at the academy. The video shows how textile sounds are combined with amplification and effects, in order to try out the sonic sphere by broadening the sounding archive. This was a way to predict and learn more about what sounds might appear with non musicians in the next step. It was an open and playful session to come closer to the understanding of how musicians would approach textile artifacts

and tools, using the language of amplification and sound effects, in order to learn how a non musician would approach their handcraft as a sounding instrument. Most of my fellow colleagues are also musicians which was helpful in this process.

During that day, we were playing on textile items and objects in their natural style, which often created a short duration environment and with that comes, from my point of view, challenges for the performer and composer. The textile sounds were combined with amplification and effects in order to try out the sonic sphere by broadening the sounding archive. I was asking questions like; Are these sounds interesting? Could these objects sound more interesting? Do I need to highlight the musicality of it? If so, how? And why? I wanted to take this lab opportunity to find some kind of idea of how to proceed with the textile concert. I wanted to find out

which sounds feel fun to play with and what sounds that suits better than others from an aesthetic but also a playable point of view. Which sound goes best with which microphone etc? Which sounds are too delicate and soft to play in this way and which might need to be recorded in advance?

My aim was to get a view of how daily tools would work as instruments when sounding in this created situation. The preparation was helpful to understand the process of working with non-musicians/handcrafting practitioners in the next step.

The sounding experiments from this lab day facilitated aesthetic choices both for the rehearsals when four handcrafting practitioners were about to find their sound, as well as the sounding result at the concert *Intryck i örat - uttryck i handen*. Prior to the concert, we had two rehearsing days where we worked with the sounding material and the concept and format of the concert. Each and everyone brought their own objects and tools into the piece. It was crucial to me to understand the timbres, tones, longitude, shortness and sharpness of every sound that could appear along the performance. While listening, I thought of the techniques needed for creating the sounds and the aesthetics I wanted. The first rehearsal day was spent on understanding the sounding material and what kind of technical devices I wanted and needed in order to proceed with the piece. We tried different kinds of amplification, microphones and effect pedals on different objects and tools. After creating a rough form we concluded the day by doing a run though.

One result from the first day of rehearsals was the need to communicate in a mutual language regarding the sounds, objects and timeframe. Straight after the run through, I sat down and made decisions on how I wanted the piece to sound in the end and created

a stronger and comprehensible form visualized in a graphic score for the participants. This was an attempt to create a communication path between my vision and the performers' handcraft.

The graphic score contained symbols in a fairly loose structure, but at the same time constituting a mutual platform for us. This was used the second rehearsal day and during the concert.

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Helena Persson

Graphic Score

The choice of using a graphic score was a choice based on the fact that I was working with textile handcrafting persons who are not musicians. This method was applicable for the situation when it comes to creating a common language and being able to understand each other. It was a clear way of communicating with less musical terms, and translatable into the new kinds of instruments we were using.

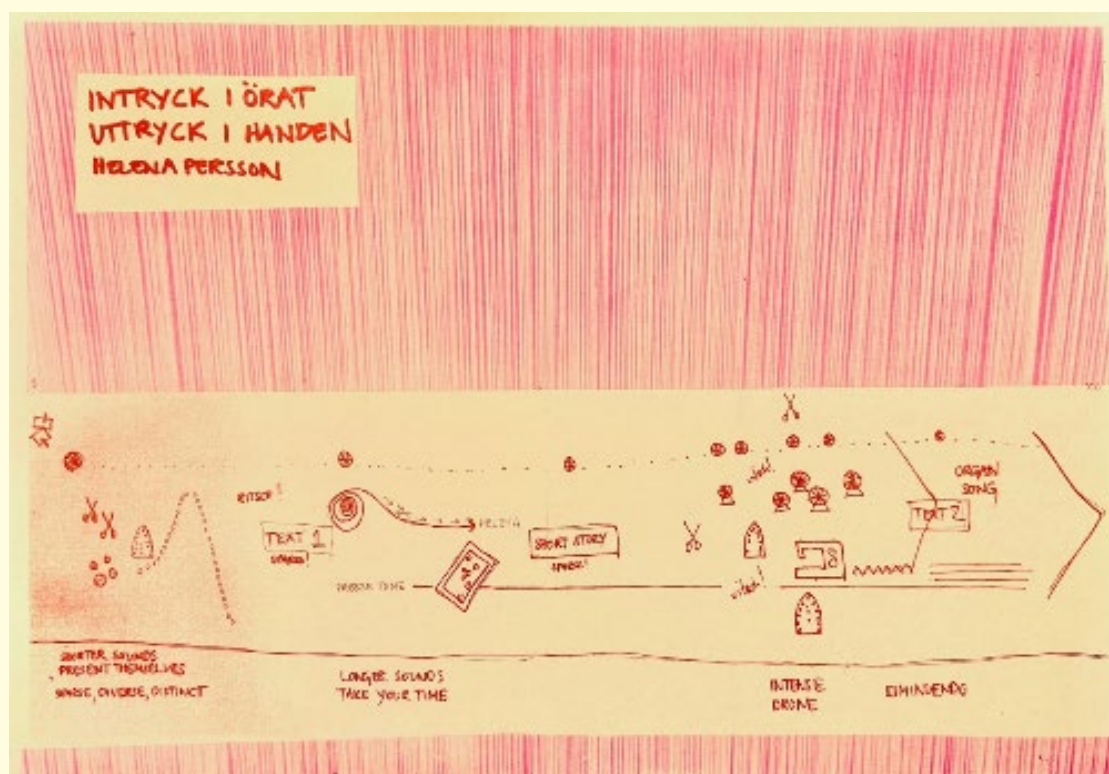
The score contained broad explanations and instructions, and was not written in a detailed manner. It was more of a sketch showing which objects/instruments that were to be played on, together with or after one another. It was a choice to keep it sparse when it comes to symbols with hopes to keep the reader in a more listening and playful position. This way I wanted to avoid the reader getting stuck in trying to understand and interpret instead of taking part in playing. For example it contained no exact timeline since I decided that keeping the time was my responsibility as a conductor/leader. Using cues was another

way of directing the performers in both sounds and time.

Formerly I have been working quite a lot with interpreting and playing graphic scores with The Great Learning Orchestra.¹⁰ The group has also encouraged the musicians in this experimental network to contribute with scores.¹¹ My engagement with the group has led me to understand the advantages with playing music that could be considered semi-improvised and for people not reading notated scores. In the context of The Great Learning Orchestra most of the musicians are familiar with notated scores and are also able to play along with them, but not necessarily. A graphic score however, opens up for diverse and multiple interpretations depending on the preciseness of that particular score. This was an experience that I wanted to bring into the process with the participants.

10 The Great Learning Orchestra (2019), <http://thegreatlearningorchestra.weebly.com/>, Jan 10, 2023.

11 a4-room The Great Learning Orchestra (n.d.), <http://a4-room.com/>, Jan 10, 2023.



Collaborative processes – learning from one another

Learning and connecting with disciplines that I am not familiar with in my daily practice could be both challenging and encouraging although earlier experiences inspired great exchanges and collaborations with other expressions of art. In this project, I reached out to practices belonging to handcraft, not necessarily connected to the art field. The fact that this project involves a broader field where handcraft and art meet, puts me in positions where I need to formulate and adjust to new horizons and methods.

The process that led to the concert *Intryck i örat - uttryck i handen* developed into a collaborative sharing between handcrafting persons and sound and music. The selection of sounds were made through laborating with both musicians and textile practitioners, thus the result of sound and composition in the actual artwork carries inspiration from both of these experiences. The example of the textile concert uses mostly the sounds coming from the actual handcraft in real time. One exception though is the recording of the interview with Marie-Louise, which appeared in both the concert and the sound essay. The interview with Marie-Louise Thomasson was a fortunate meeting during the workshop at Rydals Museum. First and foremost I was there to record the sounds of the machines that later resulted in *Inducetry*. In the office I met Ma-

rie-Louise and quite soon understood that she was well oriented in her notion of sound in connection to her embroidery. We ended up in a beautiful conversation about embroidered sorrow over a broken relation, and several recordings of embroidering with thin thread and needle in cotton. During one hour, I had the opportunity to listen to her stories and share experiences. Several of her com-



Marie-Louise Thomasson at Rydals Museum demonstrates her improvisational work of embroidery.

ments have been echoing through the process and have had a significant importance for this work. One of them was giving name to the concert *Intryck i örat - uttryck i handen*. Other recorded comments from our conversation have ended up as sounding material both in the concert and in the sound and video essay.

Many of her thoughts have inspired the pace and contemplative reflection of this work.

During the other workshops we discussed what sounds were important for the actual handcrafting and what sounds that had a direct impact on the work that came out of it. Some sounds were mentioned more as contemplative or raising your inner voice of thoughts.

I have an ongoing interest in improving my ability to interpret and understand the sur-

rounding by spending time with it. Depending on my ability to listen to the phenomena a sound holds, I aim to be a better interpreter and in the long run a better citizen of this world. I believe that listening is a ground element for understanding each other and that listening is a need to grow as a person when it comes to pure knowledge but also for emotional development. In this study, the listening has to a large extent been pointing inwards, to other peoples memories, trying to understand some kind of presumed “inherited communication” and to dive into a very specialized field through its inner and outer sound environment. Listening is an activity that is important for our survival as well as keeping the ability to belong with other beings. Therefore, tuning in and to take in the surroundings with our senses is an important

act of life. To emphasize this was also my intention by starting the sound and video essay with the piece *The Trees and Those of Us Who Live with Them*. In the piece we hear the clinging from small sallow trunks and a bat family living in the house close to those trunks. In everyday life we would probably not notice these sounds, but with some attention and curiosity we may find ways to incorporate these beings in a greater understanding.

Those voices share the deep connection between sound and emotional life, that the sounds of their handcrafting give them pleasure as well as frustration, that the rhythms of their repetitive sound from the knitting needle gives comfort, that the sounding processes of unstitching goes from irritation to relief and that you take aesthetic and creative decisions from sounds and that the tactile handcraft in combination with the sounds could help you processing the sorrow of a broken relation.

Helena Persson

Textile sounds have since my childhood been present from several angles and stand for, from a personal perspective; belonging, domesticity, caring, creativity, time for contemplation, organizing and a solution based approach. I believe that the sounds I associate with in this context are incorporated in my body, mind as well as my veins, and the discussions and conversations with workshop participants so far indicate, as I also predicted, that they are loaded with topics touching heritage, gender, society

and politics from different angles. Those voices share the deep connection between sound and emotional life, that the sounds of their handcrafting give them pleasure as well as frustration, that the rhythms of their repetitive sound from the knitting needle gives comfort,

that the sounding processes of unstitching goes from irritation to relief and that you take aesthetic and creative decisions from sounds or that the tactile handcraft in combination with the sounds helps you processing the sorrow of a broken relation. We also had a vivid discussion about creativity and its impact on our lives and decisions.

Some participants argue that the workshops, by listening together, have opened up new dimensions and that they began to notice how other senses are triggered by the sound. That they through their own everyday sounds got in contact with memories and unexpected feelings. That this experience actually made them become more attentive to daily sounds and the sounding world surrounding them. These comments indicate a shared learning and a broadening and understanding of the unknown, and that they from now on will be more attentive to the sounding world that they are already familiar with but still can learn more from.

The experimental part of the project, as for example developing the skills of working in the format of workshops, has given me the opportunity to develop new relationships and to develop cross-artistic collaborations with people from a to me unfamiliar background. Working with handcrafting participants in the workshops, caused a need to articulate my intentions in new and understandable ways for someone who is not a musician. There was a need to communicate with clarity and avoid diffuse explanations in order to keep them interested in the topic and the project. This was also an effect of being dependent on the participants and their willingness to volunteer in the project to be able to proceed. The offer was for them an interesting and mind opening experience. I was trying to find ways for us to meet through the musicality of

their work and to do so in an equal relationship even though the project might be outside someone's comfort zone. One example of sharing my own point of view and passing the border of my own comfort zone was to read aloud three short stories I wrote about my own sound memories connected to my mother and my two grandmothers. This was an act of sharing my own experiences and to push myself trying methods I had never tried before, but also a gesture in hopes to make them feel more comfortable and create reconnaissance.

From one space to another

Often in my former work, I usually create and install the edited, composed, produced and finished sound files along with the visual scenery in a gallery. Every sound that I compose is carefully chosen and there for a purpose. After installing, I push the play button and leave it there until it is ready to tear it down again. This "passive" way of presenting my art has been a trigger to find ways to involve myself and others in the space. My former works have been presented in public outdoor spaces, at festival venues, museums or in white box galleries. The ability to adapt to situations and spaces is therefore fairly developed, as well as the ability to change a room.

The concert venue Ramnakyrkan where *Intryck i örat – uttryck i handen* was played, was not actively chosen by myself but a prosperous fate involving the museum coordinator in Borås, Petra Johansson. Her proposal of the venue was fortunate to me in many ways. One of them was the impact from the room on the piece itself. Conceptualizing the concert was connected to the participants choice of objects and instruments to play, but also the fact that we were to perform in this wooden church from the 17th Cen-

tury. Ramnakyrkan in Borås was built 1690-1691 and is situated in the very center of the textile heritage Sjuhäradsbygden in western Sweden. The church is surrounded by a green area where they have put “förläggarhus” from other parts of the textile kingdom to create a museum park. A förläggarhus is a house, often built by an employer, where the work was distributed to weavers and other textile workers in the area. Visually, the church was filled with impressions such as wooden sculptures of angels, prophets and ornaments. This is not a venue that is easily changed.

The church was perfect for the kind of contemplation and calmness that I wanted to create. Or was it the other way around? Was it the impact of the still and muted feeling of the church room that affected the final outcome of the piece? There were several obvious choices to be made sonically and visually regarding the performance, either to let it overwhelm you or oppose it. Or try to tune it in. I went for the latter choice and encouraged the group to articulate those impressions through the output of our sounds and objects. Visually I took advantage of the interior in order to create a concert with the impression of an installation. This way I could utilize the physical space as part of the sound composition. The stillness in the church room mirrored my vision that handcraft is something that you do in silence on your own, but could also be performed in togetherness. You sit and cre-

ate, your thoughts are coming and going, you contemplate your life and the occurrences that pass your everyday life. You put out a thought in the open air. Someone might pick it up and start a dialogue or just start contemplating on the same topic.

This was the space we were entering with our everyday sounds in order to create an experience for the audience through sound and our presens. Through the concert, the everyday sounds of handcrafting were moved from the hidden cubicle to a public

stage. This act in the room added a political perspective and raised topics as gender and equality. Several stories from the workshops consolidate the oppression of women over generations and the view upon their handcrafting as a non-knowledge and therefore overlooked and not noticed or acknowledged as an actual act. Even today women are claiming this space by attending sewing and knitting circles, creating a room of

support and sharing only for them. During the concert, we were doing what women had done for generations, but in this concept we were entering a room that formerly did not belong to women. Claiming this historically heavily gendered room by putting ourselves on stage on our own conditions and with daily life events, was a multifaceted act that raised thoughts and reflections. This topic could with advantage be further explored, but requires a separate discussion and essay.



Epilogue

– “*What do you want to say with your music?*” the flutist and composer Robert Dick asks when starting his seminar.¹² A relevant question to me who have been receiving quite a few questions about my art and music within a sound world that quite often does not respond to traditional expectations of music. This question I have to ask myself every now and then to be able to explain both to myself and others, the relevance of its existence. Robert Dick claims that the music is a question of what you want to communicate to others, “– *The music comes from people. The music is in us*”. This quote also corresponds to another composer visiting the Academy of Music and Drama in 2023, Chaya Czernowin, who also argues that “– *Creating music is the technique of finding what you want and how to express it. Something truthful*”. To me, these quotes are present in my way of creating sound and music, both when using the microphone as a guide when collecting field recordings and when composing these sounds for an electro acoustic piece for a sound art installation. Indeed, finding the very right tone or expression for all of these variants of sonic worlds is crucial. When it does not intuitively feel like it is “in line” with what I want to express, the output is not satisfactory and I go back and do it again or try out new methods. It could be that the attack of a certain sound does not start as planned or that the volume of that very sound is a little too loud, the crossfade of a sound aligned with another could be too harsh, too insensitive, too short and does not give energy enough for the next tone or sound. Then it has to be done again or composed in another way. The intention of one sound must give a satisfying result to meet the connecting sonic material. The details and accents of those certain sounds

are always present. The last quote I would like to add from Chaya Czernowin is “– *I want to make a contribution to something you did not know before. [...] It puts one in touch with a life fabric, a life texture, that one did not know before.*” This sentence draws me back to where I started, with the unexpected phenomena in nature, where the trees and their living beings keep surprising us with their tonal language. This is a kind of contribution I would like to be part of. By listening and transforming experiences, I do believe we are able to communicate new knowledge through art and composition.

– *I want to make a contribution to something you did not know before. [...] It puts one in touch with a life fabric, a life texture, that one did not know before.*

Chaya Czernowin

¹² Robert Dick, University of Göteborg Academy of Music and Drama, November 6, 2023

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The concert *Intryck i örat – uttryck i handen* in full version:

<https://vimeo.com/867615230?share=copy>