

# Almost diffuse but shimmering

## - Lars-Gunnar Bodin

2 sept - 8 october 2017

In Lars-Gunnar Bodin's compositions we find one color used continuously to describe everything from a certain kind of weather and blobs to humans, emotions and more or less abstract spaces. Namely the color blue, a color that has a long social and cultural history, having been used to represent both the classical elements and the celestial as well as class and political background. Our world is blue at its edges and in its depths. The blue is then the light that got lost. Light at the blue end of the spectrum does not travel the whole distance from the sun back to us. It gets dispersed among the molecules of air, it gets scattered in the water. Perhaps the encounter with

Bodin's compositions demand us to get lost. To pass by the familiar and welcome the unknown, the unexplained and elusive. Bodin's compositions ask us to leave behind the division between sound and its history, the random and planned, the serious and the absurd, between sound and noise. In his work he explores language, the different dimensions of reality and the liberating potential of technology. At Art Lab Gnesta we now present the exhibition *Almost diffuse but shimmering* including a selection of Bodin's sound-, visual- and text-sound-compositions.

No matter if it's sound, text, image or a combination of the three, our encounter with Bodin's compositions demand us to listen. But what is it really to listen? The sociologist Pierre Schaeffer argued that both the composer and the listener engaging with concrete music needs to learn how to separate sound from its history. Within the frames of concrete music there is, according to Schaeffer, no difference between the sound of a violin and a train passing. In both cases it's a question of *sound objects* (*L'Objet Sonore*). To listen to concrete music you therefore need to practice this certain kind of a-historical listening, by Schaeffer named *reduced listening* (*écoute réduite*).

The media historian Kate Lacy writes that we in a society obsessed with communication need to value listening not as a passive act, opposed to speaking, but as an active act. In contemporary literature on listening other researchers such as Susan Brickford argues that we need to stop listening only to what we want or expect to hear. If our listening is to have a transformative or political potential it needs to contain a certain amount of unpredictability. According to Brickford there is therefore a risk in listening that is related to the possibility that what we hear might actually demand us to change. In other words, we need to be open to the unheard and unexpected.

The artist Lars-Gunnar Bodin is considered as one of the very pioneers within electroacoustic and concrete music, concrete poetry and text-sound-composing in Sweden. Bodin's artistic explorations has been going on during the last 50 years and include sound, text and image. Most of this artistic work has been done not far from here, in his studio in Norrtuna, just outside Gnesta.

The canonized multimedia work *Clouds* (1976) is presented in a new form in our smaller exhibition hall. In our greater hall we present *Enbart för Kerstin* (1992) and *Dizkus* (1996) together with a number of visual compositions and the following four unreleased compositions *Seance 4* (1965), *From any point-44.1* (1968), *Liptons Äventyr* (2003) and *Blottlagda händelser och skeenden ur ett dolt förflutet* (2009).

**During the opening** on september the 2nd at 15.00 Lars-Gunnar Bodin will perform the text-sound-composition *Amiralen kluckar i halmen* and the saxophonist Jörgen Pettersson will perform two compositions written by Bodin for bass saxophone.

*Exhibition team:*

Sebastian Dahlqvist (curator), Signe Johannessen, Erik Rören,  
Peter Olsén och Emanuel Hallklint.