

MOMENTUM13

Between / Worlds: Resonant Ecologies



14.6.—12.10. 2025
Galleri F 15, Moss

13th Nordic Biennale
of Contemporary Art

Mediakit



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MOMENTUM 13: Between/Worlds: Resonant Ecologies

Taking place from 14 June to 12 October 2025, the 13th edition of the Nordic Biennale MOMENTUM is titled *Between/Worlds: Resonant Ecologies* and invites audiences to embark on an extraordinary journey of soundscapes and stories, bridging the boundaries of human and non-human worlds. Curated by Morten Søndergaard, MOMENTUM 13 situates itself as a platform for “ultra-local” experiences and transformative engagements with the resonant connections between art, sound, and ecology.

Further information about MOMENTUM 13 can be found here: <https://momentum.no/>.

MOMENTUM

The MOMENTUM biennale was established in 1998 and is organised and produced by Galleri F 15 in Moss, Norway. For over two decades, MOMENTUM has consistently supported compelling curatorial vision and operated as a platform for exploring the exhibition format, both in the Nordic context and with an international perspective.

Curator

Morten Søndergaard



Morten Søndergaard is an internationally acclaimed curator and associate professor of Sound and Media Art at Aalborg University, Denmark. He is the AAU academic director of the Erasmus Master of Excellence in Media Arts Cultures.

On top of his own sound practice, he is presently engaged with sound curation at the Momentum Festival in Norway.

He is the founder of the conference series POM – Politics of the Machines (with Laura Beloff) (since 2017) and ISACS - International Sound Art Curating Symposia (w Peter Weibel) (2010-2017).

He has published and curated several sound and media art exhibitions internationally, including Kiasma, ZKM, Rupertinum, Ars Electronica, Eyebeam NY, Utzon Center Aalborg, Kunsthal Aarhus, and Museum of Contemporary art in Roskilde.

Artists

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Frank Ekeberg
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Takuro Oshima
Juan Pablo Pacheco Bejarano
Daniel Pflumm
Mélia Roger
Tulle Ruth
Luz María Sánchez
Christian Skjødt Hasselstrøm
Charles Stankievech
Maia Urstad
Carl Michael von Hausswolff
Jana Winderen
Amanda Gutiérrez & Freya Zinovieff

Artists

Natasha Barrett
United Kingdom / Norway



Natasha Barrett is a composer, new media artist, and researcher. She creates acousmatic, electronic, and live-electroacoustic music, public-space sound installations, and audiovisual works. She is widely recognised for her artistic exploration of 3D sound and ambisonics. Her work is commissioned and performed worldwide and she has received awards and first prizes in over 30 international competitions, including the most prestigious prize available for Nordic composers, the Nordic Council Music Prize.

In addition to her solo career, she regularly collaborates with performers, visual artists, architects, and scientists, often drawing on data emulating or created by real-world processes as a source for artistic exploration. Barrett lives and works in Norway.

Talking Trees: A Nature-Responsive Grove 2025

Four loudspeakers, motion sensors, microphone, Raspberry Pi, MaxMSP RBNO.

This sound installation captures sounds created by wind and nearby voices in the Alby forest and its shoreline, to create a real-time composition. Enhanced natural sounds reveal often-overlooked qualities: swaying trees, creaking branches, falling rain, and distant tidal rhythms. These subtle, often unheard elements blend with the existing soundscape, acknowledging visitors who wish to become part of the system.

Nestled among the trees, motion sensors and a concealed microphone capture the forest's gentle hum, transforming it into a living composition. As gusts intensify, the forest awakens in a chorus of creaking wood and fluttering leaves.

To experience the installation, enter the grove. Speak kind words to be included sonically; your words will soon vanish. Or remain silent and immerse yourself in the surroundings. Within and between worlds, Barrett's work resonates with a liminal ecology, bridging sensuous realms in a sonorous exchange of playful transition, immersion, and renewed perception.

Ralf Baecker
Germany



Ralf Baecker (b. 1977) works at the interface of art, science, and technology. Through installations, autonomous machines, and performances, he explores the underlying mechanisms of new media and technology. His objects perform physical realizations of thought experiments that act as subjective epistemological objects to pose fundamental questions about the digital, technology and complex systems and their entanglements with the socio-political sphere. His projects seek to provoke new imaginaries of the machinic, the artificial and the real. A radical form of engineering that bridges traditionally discrepant machine thinking with alternative technological perspectives and a new material understanding that makes use of self-organizing principles.

Baecker has received numerous awards and grants for his artistic work, including the Grand Prize of the Japan Media Art Festival in 2017 and honorary mentions from Ars Electronica.

The Collapse of a Microcosm 2025

Site-specific installation materials: LED, micro speakers, micro controller, custom circuit boards, steel structure, power supplies. Dimensions variable

Hundreds of photosensitive light sensors and tiny speakers, arranged in a multi-layered circle, accumulate data from sunlight and gallery interactions. Each sensor replays the data, to the next sensor, forming a one-day memory. As each sensor relays fundamental tones, the difference between now and the past is transformed into a low, resonant hum, weaving time into a flickering sonic tapestry. This breathing architecture of photons and vibrations immerses visitors in a shared nexus of environmental changes, their own presence, and technological memory.

Baecker's work highlights the liminalities of perception and transition inviting a reorientation of worlds by dissolving boundaries between the organic and the artificial—revealing a very resonant, and very different, ecology.

Artists

Christian Boltanski France



Christian Boltanski was born in 1944 in Paris and died in 2021 in Paris. He was a sculptor, photographer, painter, and filmmaker. In the 1960s he began to develop a “personal ethnology”, influenced by anthropologist and ethnologist Claude Lévi-Strauss and curator and art historian Harald Szeemann. Drawing on museology, Boltanski also exhibited inventories of items of anonymous owners. It is often the case in Boltanski’s work that objects (photos, pieces of clothing, bells, flowers...) give voice to absent subjects and are an invitation to the viewer to meditate and contemplate.

Since his first exhibition at LeRanelagh cinema in 1968 Boltanski’s work has been shown in numerous countries. Boltanski was recognized with several awards over his lifetime, including the Praemium

Imperiale Award (2006) and the Kaiser Ring Award (2001). He participated in Documenta (1977 and 1972) and numerous Venice Biennales (2011, 1995, 1993, 1980, and 1975).

Misterios **2017**

3 screen projection, sound, color; 12 hrs. Dimensions variable. Edition of 3.

The video triptych *Misterios* (Mysteries) documents a project made on the rocky, uninhabited coast of Bahia Bustamante in Patagonia. Three colossal trumpets, mounted on the shore, produce a sound reminiscent of whale song as strong ocean winds pass through them.

The project involved constructing three 3-metre-high horns, designed to be activated by the region’s strong winds. Boltanski worked with experts in acoustics to fit the horns with copper blades that vibrate when the wind rushes into the horns, producing whale-like sounds. In many mythologies, whales have existed since the dawn of time and are often regarded as keepers of knowledge. *Misterios* is a three-channel film featuring still shots of the horns and of their environment from dawn to sunset. Boltanski wanted to observe the passage of time in a way similar to gazing over the sea while waiting for whales to appear.

Janet Cardiff & George Bures Miller Canada



Canadian artists Janet Cardiff and George Bures Miller live and work in British Columbia. They have been collaborating since 1995 and are internationally recognized for their immersive multimedia sound installations and audio/video walks. Their works create transcendent multisensory experiences which draw the viewer into often unsettling narratives.

They have recently shown at the Museum of Contemporary Art in Monterrey, Mexico (2019); Oude Kerk, Amsterdam (2018); 21st Century Museum, Kanazawa, Japan (2017); Fondation Louis Vuitton, Paris (2017); ARoS Aarhus Art Museum, Denmark (2015); Museo Nacional Centro de Arte Reina Sofía, Madrid (2015); Menil Collection, Houston (2015) and 19th Biennale of Sydney (2014).

In 2011 they received Germany’s Käthe Kollwitz Prize, and in 2001, represented Canada at the 49th Venice Biennale, for which they received the Premio Speciale and the Benesse Prize.

FOREST (for a thousand years...) **2012**

28 min. loop
22 loudspeakers mounted in a forest setting, amplifiers, playback computer.

In this soundscape, the dissonance of whistling shells, artillery fire, distant screams, and the ephemeral voices of singers merges with the natural environment. As visitors settle on a tree stump, they become attuned to an intricate interplay between the actual forest and a mediated sonic narrative, where the boundary between what is “live” and what is artfully constructed dissolves. Each shift in the wind, each bird call, seamlessly fuses with the abrupt thunder of war. The result is an uncanny suspension of time, stirring both unease and reverence for the forest’s layered history. As part of *Between / Worlds: Resonant Ecologies*, *FOREST* reveals a dynamic liminality between human conflict and organic life, urging us toward a horizontal reorientation that acknowledges these colliding worlds as dynamically entwined (for a thousand years...).

See full credits list in the [MOMENTUM media kit](#).

Artists

Frank Ekeberg
Norway



Frank Ekeberg is a transdisciplinary artist, music composer and researcher working in the intersection of the natural and the constructed. His work explores issues of ecology, time, spatiality and transformation, with a particular focus on nature spaces, technopolitics, and the interplay between human and other-than-human worlds. Ekeberg's research-based approach to art-making often involves collaborations within as well as beyond the art field, including citizen science and projects involving the social and natural sciences, and the humanities. Field recordings, site-specificity, and integration of spatial elements as means of artistic expression and communication are at the core of most of his projects. Ekeberg's artistic output includes generative installation art, sound sculptures, immersive electroacoustic music, photography, video, and interactive audio-visual creations.

Skog og li og bekker forbi
2025

Generative, solar-powered sound sculpture; Metal, wood, solar power system, speaker horn drivers, computer, audio amplifier

Voices and melodies echo from a time when Norwegian folklore was neither purely fact nor purely fable, when the boundary between human culture and the vast non-human realm was permeable. The work is based on descriptions and stories of a time when humans and other-than-humans were closer to one another and could understand each other, when the distinction between human and nature was not clearly defined. Norwegian folklore, with its ambivalent relationship to sorcery laws and witch trials, links human nature to non-human nature in various ways. The sound elements in the work are inspired by legends and stories about the "huldrfolk"—creatures with magical abilities and a close connection to nature and farming. Both women and men could fall victim to the hulders, who lured people with their beautiful voices. In the legal texts of sorcery laws implemented from the 16th century onwards, one can recognize descriptions of abilities once attributed to the huldrfolk. *Skog og li og bekker forbi* (Forests and hills and streams passed) focuses on the liminal space—the historically ambiguous in-between realm—between humans and other-than-humans, as found in folklore, legends, and oral culture in Norway.

Douglas Gordon
United Kingdom / Germany



Douglas Gordon (b. 1966, Glasgow, Scotland) studied sculpture and environmental art at the Glasgow School of Art, and cinema and film at the Slade School of Fine Art, London.

Working across mediums and disciplines, Gordon investigates moral and ethical questions, mental and physical states, as well as collective memory and selfhood. Using literature, folklore, and iconic Hollywood films in addition to his own footage, drawings, and writings, he distorts time and language in order to disorient and challenge. Gordon has won prestigious art prizes, including the Turner Prize in 1996.

Instruction (it doesn't matter who I am, I just want to talk to you), 1992

Instruction Number 3c (from the momentum you hear these words, until you kiss someone with brown eyes), 1993

What would you like to know, 2018

Audio installation, variable dimensions.

Formally, the artworks consist of nothing more than an unsolicited telephone call. A voice attempts to direct the listener or to initiate a conversation, ignoring all social convention, immediately asking odd, embarrassing or personal questions. As you listen to the words, they might prompt your own memory, sending you on an imaginative mental journey. Working across mediums and disciplines, Gordon investigates moral and ethical questions, mental and physical states, as well as collective memory and individuality. These works are part of a small series of phone-call pieces that reflect his ability to make the maximum impact with the most minimal of interventions. In his text works, Gordon poignantly exemplifies the concept of liminality. The works operate precisely at the thresholds between anonymity and intimacy, self and other, past and present—challenging audiences to navigate and reconsider the transitional spaces of their relational worlds.

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Artists

Antye Greie-Ripatti (AGF) Germany / Finland



Antye Greie-Ripatti (AGF) is an audio sculptress, sound artist, curator, poet and intersectional feminist networker. Born in 1969, and raised in East Germany, she has lived and worked in Hailuoto, Finland since 2008. She works with language, sound, listening, voice, and politics, expressed in mixed media, audiovisual live performances, digital communication, sound installations, commissions for radio, movies and theater, exhibitions and conceptual works. Since 2020 she has facilitated rec-on.org where she creates space for political sound & listening. She is member of bioartsociety.fi and has facilitated sound camps around 'sonic wilderness', 'radical mycology' and 'sound as growing' and draws on feminist sound technologies with focuses on political sound and the planetary.

a kin layered song 2025

Sound sculptress Antye Greie-Ripatti (AGF; poem-producer) exhibits kincentric song-like composition(s)

After working with choreographer Sergiu Matis on Extinction Room (Hopeless), Earth Works and other stage compositions that deal with species loss and human impact on our environment, AGF crafts hybrid, highly altered, emotional compositions from the sonic material and other field recordings of her solo and collaborative practices such as #sonicwilderness or #soundasgrowing.

The "music" collapses time and reality and suggests a form of song or singing (#songastechnology) assembling planetary and interspecific recordings and soundscapes into a melody that could be an orientation of how to envision hybrid, quantum, kincentric co-existence.

As vocal techniques, songs and singing, vocalizing, and calling out, all help people to remember, preserve and orient themselves, to find each other when they are lost.

The installation is accompanied by a poem.

HC Gilje Norway



HC Gilje (b. 1969) has moved between installation, experimental video, live performance and set design since he graduated from the intermedia department of the Academy of Fine Arts in Trondheim in 1999.

He looks at different ways of transforming spaces using light, projection, sound and motion. These ephemeral media create temporary transformations of physical spaces, which in turn influences how we experience these spaces. Questions of how we live our lives through our bodies; how we place ourselves in time; how we relate to others and our environment; and how technology is deeply entangled in the answers to these questions, are an important context for the creation, and possibly appreciation and understanding, of Gilje's work.

The Alby Critters, 2025

Various devices for producing sound (solenoids, relays, vibrators, pumps, coils); Various resonator boxes made of wood, plastic, electronics (microcontrollers, network devices), batteries.

A flock of wind-up birds first appeared in Lillehammer, Norway, in 2008 as part of the UT-21 project. The birds have since been seen in parks and forests across Europe. For MOMENTUM 13, these mechanical birds are joined by a series of other sound-producing critters exploring the Alby forest. The sounds they make are produced through mechanical motion such as striking on a slit drum, or vibrations, rotations and clicks produced by mechanical switches. This method of sound production contrasts with a loudspeaker, an electro-acoustic shapeshifter that can produce any sound based on the signal fed into it. The artificial ecosystem of The Alby Critters, by contrast, mimics nature, prompting reflections on our relationship with the environment. The Alby Critters expand into their surroundings, generating focal points of intensity in nature and fostering a heightened awareness of our relation to nature. They function as experimental interventions, infusing digital and material elements into an intricate interplay of living and non-living entities. The Alby Critters invoke a liminal zone where the digital, organic, living, and non-living converge, inviting a horizontal reorientation that heightens our awareness of the forest as an intertwined realm of echoes and transformations.

Artists

Højlund, Juhlin & Albrechtsen Denmark



Christian Albrechtsen is an artist and set designer with a special interest in iconography. He has composed music and scenography for a number of performances and plays, a.o for the performance IKON at Statens Museum for Kunst, several plays at the Royal Danish Theatre and staging the concert "Intet Er Nok" by Marie Højlund..

Marie Koldkjær Højlund is a composer, sound artist and lecturer in Sound Studies at Aarhus University. She has created sound atmospheres for hospitals, composed music for Aarhus Theatre, and the solo project KH Marie. In 2020 she released the solo album "Intet Er Nok".

Julian Juhlin is an artist and set designer. With a special interest in the transition between childhood

and adulthood, he has exhibited his personal history in everything from his childhood home in Frederiksberg to Times Square in New York to Copenhagen Contemporary.

Svanesang 2025 Sound

Svanesang (Swan Song) is a work-in-progress sound installation exploring the brief, vulnerable moment when a boy's body and voice begin to change. Over a year, artists Albrechtsen, Højlund, and Juhlin recorded transitional voices in Herning Kirkes Drengkor (Herning Church Boys' Choir) as luminous, pure tones gave way to cracks, huskiness, and tonal shifts. These carefully arranged samples weave vulnerability and unity into a sonic tapestry at once corporeal and sacred. Svanesang highlights vocal 'imperfections' to challenge traditional ideas of beauty, revealing new expressive potential. Premiering at MOMENTUM 13, in Moss Church, it focuses on the delicate threshold where childhood overlaps with adulthood. The result is a mesmerizing portrait of voices in flux, capturing changes that usually pass unnoticed. Svanesang underscores the liminal zone of transition. By focusing on the ephemeral shift of the human voice, it illustrates the profound shift that occurs when diverse worlds are being reorientated.

Mogens Jacobsen Denmark



Mogens Jacobsen (b. 1959) is a Danish artist working with reactive artifacts and installations. His artistic explorations frequently cross the boundaries of the physical and digital domains, synthesizing contemporary and historical technologies. By blending traditional material aesthetics with digital capabilities, his work tests new formats and materials that challenge the possibilities and constraints inherent in technological systems. The concept of interactivity is a central theme in his works. He critically examines and expands upon traditional notions of interactivity, moving beyond the prevalent emphasis in digital art on mainly visual aesthetics and explicit interactivity. Similarly, he seeks to challenge the spatial preoccupations of object-oriented art by foregrounding temporal and process-based dimensions.

Razz Ring (Hertzian Herd Healing) 2025

Singing bowls, mallets, motors, transport case, phone-sniffing electronics.

This work is a generative sonic sculpture that merges therapeutic singing bowls, robotic mallets, and network-sniffing electronics to create an immersive meditative environment. The system scans nearby visitors' smartphones—without storing or revealing personal data—and transforms their hidden signals into a collective musical score played on the singing bowls. Rather than highlighting individual devices, the bowls "sing" as a united herd, resonating with the interplay of visitors' presence. Rooted in the hacker term "razz," meaning "tapping into your neighbor's phone," the work playfully references our increasingly networked surroundings. With careful adherence to privacy regulations, it exposes the subtle tension between being observed and choosing to participate. Within *Between / Worlds: Resonant Ecologies*, Razz Ring occupies a liminal space between the physical and digital realms—an evocative intersection of the tangible hum of singing bowls and the unseen frequencies that connect us. The installation complies with EU Directive 95/46/EC and the General Data Protection Regulation (GDPR). The software anonymizes the phones' ID numbers. The system does not store any information about the phones.

Artists

JO Kazuhiro
Japan



JO Kazuhiro (b. 1977, Fukushima, Japan) is a practitioner with a background in acoustics and interaction design. He presents his practices both as works of art at museums and festivals, as well as papers at international journals and conferences. Selected projects include “Life in the groove”, a practice at the intersection of media archaeology and personal fabrication, “The SINE WAVE ORCHESTRA”, a participatory music project to create a collective sound representation, and “The Garden Archives Project”, to study and develop a new kind of comprehensive archive that digitally survey Japanese gardens’ diverse aspects. He also regularly organizes the event freq, which explores the possibilities of sound created by media technology.

JO Kazuhiro holds a PHD in Design

Jacob Kirkegaard
Denmark



The work of Jacob Kirkegaard (b. 1975) explores ways to reflect on complex, unnoticed or unapproachable conditions and environments. In 1981, at the age of six, Kirkegaard made his first sound recordings and in 1994 he was introduced to the world of sound art.

His works have treated themes such as radioactivity in Chernobyl, melting ice in the Arctic, border walls in global and metaphorical contexts, immersive acoustic explorations into global waste management, and processes related to when a human being dies. Using his recordings of firearms, grenades and tanks, his most recent work explores the sound of warfare orchestrated for the Royal Lifeguard’s Music Corps. His current work listens to the mechanical elements of agriculture and food production. Since 2006 Kirkegaard has also been extensively researching,

Stay with Others (Moss) 2025

Binaural microphone, coaxial speakers, field recorder, chair

Stay with Others is an intimate sound-based installation by JO Kazuhiro. Visitors settle into a solitary chair beside a tree in a lush moss field, enveloped by fleeting echoes from previous visitors’ encounters. Binaural recordings captured by past listeners are reimagined in real time, bridging the ephemeral gap between presence and memory.

The piece unfolds gently, shaping an acoustic environment where each shifting breeze and distant breath becomes part of a shared sonic tapestry. That intangible sense of communion transcends immediate perception, suggesting that each presence leaves an audible trace for the next. In the context of Between / Worlds: Resonant Ecologies, Stay with Others highlights a quiet threshold between human, plant, and temporal realms. The work addresses liminal states, where ephemeral soundscapes become zones of transition, fostering horizontal reorientation across multiple worlds.

recording and creating works using otoacoustic emissions; tones generated from the actual human ear. The core element and method of Jacob Kirkegaard’s work derive from the use of sound recordings of the tangible aspects from its intangible themes.

The Grey Zone (NeverWhere) 2025

In this passage through the forest, sound recordings of a radioactive space are combined with the natural sounds of the forest. The recordings of a radioactive swimming pool were captured inside the Zone of Alienation in Chernobyl, Ukraine. The sound of water dripping from the ceiling over the swimming pool is played through speakers placed in trees alongside the natural pathway.

The work is a tribute to Andrei Tarkovsky’s 1972 film Solaris. At the end of the film, the protagonist returns to Earth after disturbing encounters with alien sentience on the planet of Solaris. He looks at his friend through the window to his house. Inside his house, water drips from the ceiling and realities are reversed.

Artists

Arendse Krabbe Denmark



Arendse Krabbe (b. 1979) is a visual artist based in Copenhagen whose practice engages with critical listening, initially reflecting on what grounds her listening. Krabbe's work materializes as audio, video, performance, text, installation and collective sensory and listening situations. She engages with the local environment in an attempt to create exchanges and enable spaces of differences, complexities, movements and entanglements. Krabbe believes that paying attention through listening holds the potential to create new and other collectivities across species, systems and borders.

Within a variety of sensory situations, Krabbe has collaborated with the symbiotic and migrating organism lichen since 2018. They are complex systems unable to delineate, a network structure of extremophiles

William Kudahl Denmark



William Kudahl (b. 1991) is an artist, writer and composer who works with establishing connections between phenomena across time and space. Through sound, video and text, his works often revolve around topics that are on the periphery of everyday life. There is a consistent interest for the 'almost nothing', that which is on the border between existing and not existing.

Kudahl has collected and exhibited audio files that have been discarded by others. He has written down overheard conversations from the train. And he has made radio programs about the air, broadcast on air. Kudahl's works have been shown at Hordaland Kunstsenter, Kunsthal Aarhus, Lydgalleriet and Centre for Contemporary Arts, Glasgow. He currently lives and works in Copenhagen.

that drifts. Arendse Krabbe's work materializes as audio, video, performance, text, installation and collective sensory and listening situations.

We are all fish 2025

11:44 stereo (well), tank lid ø 116 cm Valchromat
06:44 stereo (toilet), 5 speaker boxes 22 × 33 cm MDF
Sound design: Felisha Ledesma

Krabbe's two distinct yet interconnected sound pieces are installed in a stormwater drainage tank outdoors and in the public toilets of the café. Water circulates continuously, passing through rivers, the human body, fish and other living creatures, before flowing into the sea, where evaporation creates rain-fall. All organisms are interconnected by their reliance on water for survival. Human-made infrastructure reflects the importance of water for human existence: the aqueduct, the reservoir, water towers, and the well, which gives us access to the so-called source of life, basically through a hole in the ground. The toilet is connected to the sewage system and treatment plant, with an outlet that discharges treated water into the sea. Conversely, the outlet from the stormwater drainage tank releases untreated water into the sea. The sound piece is situated within the realm of these holes and discharges, the continuous circulation of water, and local fish kills.

The Wind is Reading, 2025 Video **Reading the Wind, 2025** Book 13×19cm

In the video *The Wind is Reading* we see a tableau of books lying in the sand with their pages turning in the wind. We follow the books for several days, at different times of day and in different weather. The work is a remake of a film scene from *The Color of Pomegranates* by Sergei Parajanov. In Parajanov's original 14-second scene, a boy is shown carrying books to the roof of a stone church building. On the rooftop, the books are lying open and the wind makes their pages turn. The film is a portrait of the Armenian singer and poet Sayat-Nova ("King of Songs"). It is made allegorically, meaning that every scene portrays a part of Sayat-Nova's life through a visual metaphor. The book scene is said to represent his time studying at a monastery, where he found the beauty of the word. Meanwhile, *Reading the Wind* serves as a companion book, gathering the names and unique traits of winds around the globe from diverse references. Each piece aims to represent what resists representation, each seeking to gather what remains elusive. Their quiet synergy meditates on the intangible nature of wind—its shifting presence, its ethereal whispers, and its continuous capacity for motion and transformation. In gently following these moving pages, viewers are invited to observe the invisible currents that shape our surroundings. By placing our attention on migratory patterns of the books and winds, the work undertakes a horizontal reorientation of our imaginations of and between worlds.

Artists

Kalle Aldis Laar
Latvia / Germany / Austria



Kalle Aldis Laar (b. 1955) is a Latvian-Estonian born sound artist and composer, author of radio plays and essays, and a DJ.

Laar is the founder of “The Temporary Sound Museum”, a comprehensive archive of vinyl documents on contemporary history. He has been exhibited at art biennials such as Venice and Havana, and performed at Transmediale Berlin and Ars Electronica Linz, among others. Laar also lectures on sound, power and politics, noise and art, media and vinyl history.

Laar is living and working in Vienna, Austria & Munich, Germany.

callme.vg
soundmuseum.com

Calling the Glacier 2007

Telephone line, posters

Calling the Glacier is a direct telephone connection to the Vernagt Ferner glacier. A microphone installed on site transmits sounds of the melting glacier, directly and without editing, to the caller. You hear flowing water of varying intensity, sporadic cracking and other sounds that a “living glacier” utters with the change of seasons.

In the meantime, the reality of climate change has reached a large part of the general public. The glaciers of this planet are a striking symbol of this change. They resemble giant living creatures, which are slowly, or, in many cases frighteningly quickly, shrinking, literally melting and disappearing.

The work invites the caller to get in touch. Of course, the glacier itself is not in a position to answer, but when a caller decides to dial this number, from anywhere, he will find himself at the glacier, in real time, any time. The focus is not on sensational reporting from strange, far-away worlds, but on a personal experience of a process concerning all of us.

Leena Lee & Robertina Šebjanič
Mexico & Slovenia



Leena Lee (Lena Ortega Atristain) is an atmosphere artist, researcher, and designer. She holds a PhD in Art History, specializing in contemporary art that explores natural phenomena as expressive media. Her work delves into embodied affective experience, environmental correlations, and cohabitation. She is part of the duo Bosque Vacío.

leenalee.net

Robertina Šebjanič is an artist whose work explores the biological, geo-political and cultural realities of aquatic environments and the impact of humanity on other organisms. Her projects emphasize the need for developing empathetic strategies to recognize and engage with more-than-human.

robertina.net

FOAM - Sonic Allegories 2025

Sound composition incorporating field recordings, granular synthesis, and vocal exploration, blown glass

Sonic Allegories is an ongoing series of sound projects by Leena Lee and Robertina Šebjanič that explores the sonic atmospheres of liminal and transitional environments. The third instalment, FOAM, centres on the iridescent sea foam found along the shores of Jeløy Island, which itself serves as a metaphor for rethinking the concept of nature. This foam—with its shimmering interplay of synthetic and natural elements—embodies the intricate entanglement of the industrial and the organic, across the myriad entities that inhabit our planet. Through glass and sound, FOAM offers a meditation on presence and absence, echoing the ebb and flow of the sea. As a series, Sonic Allegories investigates sites where nature reclaims human-altered spaces—environments that invite us to reconsider the boundaries between the synthetic and the organic, the tangible and the ephemeral—fostering new ways of listening to and perceiving the world around us.

Glasswork concept and design by Robertina Šebjanič and Leena Lee, realized in collaboration with glass artist Ivanka Pasalić using borosilicate glass techniques. Sound Environment by Lee and Šebjanič.

Artists

Stephanie Loveless Canada



Stephanie Loveless is a sound and media artist whose research centers on listening and vocal embodiment. Loveless' sound, video, and performance work has been presented widely in festivals, galleries, museums and artist-run centers in North America, South America, Europe and the Middle East. She currently lives and works in upstate New York, on the shores of the Mahicannituck, where she is a Senior Lecturer at Rensselaer Polytechnic Institute in the Department of Arts, and Director of the Center for Deep Listening at Rensselaer.

In 2025, Loveless published *A Year of Deep Listening: 365 Text Scores for Pauline Oliveros*, which brought together a year's worth of daily scores for listening, contributed by over 300 artists. Her co-edited volume, *Situated Listening (2025)*, is a collection of essays

that contribute theories and practices of embedded, contextual, and critical listening to growing literature in the field of sound studies.

stephanieloveless.com

Spisslønn / Norway Maple 2025

Three metal horn speakers resonate with vocal compositions created through slow, attentive listening to a single Norway maple tree near the artist's home in upstate New York. The composition is shared as an offering to the Norway maple trees near the MOMENTUM exhibition site. *Acer platanoides*—known as “Spisslønn” in Norwegian and “Norway maple” in English—is native to Europe and labeled “invasive” in New York State.

Both the Norway maple and the artist are of settler parentage, and both—in different ways—are considered “invasive” in their environment. The piece is offered as an invitation into cross-species attunement and a meditation on the colonial histories and capitalist forces that affect species across landscapes, between worlds, and through time.

Louise Mackenzie United Kingdom



Louise Mackenzie is an artist and researcher based in Newcastle, UK. Working across mediums and often engaging with fields outside of the cultural sector, her interdisciplinary practice focuses on art's relationship with the environment, articulated through process, chance, appropriation and translation. With an interest in experimental and experiential practices, sound and new/found media play an important role in her work. Mackenzie has created live genetic modification sound performances, public conversations with future species, techniques for listening to microbes, the translation of 100-year-old dust into a composition for church organ and scores for listening with nonhumans.

Mackenzie holds a PhD in Fine Art, is a director of ASCUS Art and Science, Edinburgh and a lecturer in

Contemporary Art Practice at Duncan of Jordanstone College of Art and Design, Dundee.

Attractor 2025

Listening score, sculptural parabolic microphones, live-streamed audio, live performance. Variable dim.

For the work *Attractor*, Louise Mackenzie uses custom-designed parabolic microphones to collect the sounds of insects at Galleri F 15, broadcasting their sounds via radio to Moss Church. Audiences are invited to reflect peacefully on our environmental relationship through the sounds in the work, which also form the basis of a live choral performance. The work tests our multispecies conviviality, encouraging new ways to share environments with lesser-known species. As Moss transforms from an industrial hub to a cultural town, *Attractor* poses the questions: How can we bridge the human-nonhuman divide and deepen our understanding of multispecies communities? How can sound influence our perception of nature? The piece invites audiences to explore these questions, co-creating a composition with a local choir, empathically responding to the sounds of lesser-known communities and fostering a deeper understanding of insects through engagement.

In collaboration with Moss Ensemble Consensus (founded 2010) and conductor Margrethe Ek.

Artists

Annie Mahtani
United Kingdom



Annie Mahtani (b. 1981, United Kingdom) is an international recognised electroacoustic composer, sound artist, and performer based in Birmingham, UK. Her work spans acousmatic composition, free improvisation, and site-specific installations, often in collaboration with dance and theatre. She explores the sonic identity of environmental sound, revealing hidden textures and characteristics beyond human perception. Working extensively with multichannel audio in both fixed media and live performance, she creates engaging sonic environments.

Mahtani is a Professor of Electroacoustic Composition and Practice at the University of Birmingham and co-director of BEAST (Birmingham Electroacoustic Sound Theatre).

Christian Marclay
USA / Switzerland / UK / Germany



For nearly 40 years, Christian Marclay (b. 1955, San Rafael, CA, USA) has been exploring the connections between vision and sound, creating works in which these two sensibilities enrich and challenge one another. Marclay garnered international acclaim at the 54th Venice Biennale for his masterpiece video work, *The Clock*, for which he received the prestigious Golden Lion award.

Marclay's work has been exhibited in museums and galleries internationally.

Within the Silence
2025

Field Recording. Binaural audio

Within the Silence is a sonic exploration of the natural world, inviting listeners to attune themselves to subtle, often inaudible sounds that lie beneath and around us. Bridging urban and remote environments, the piece weaves together field recordings captured from within trees, soil, and found objects in both cityscapes and a Celtic rainforest.

In urban settings, the quiet resonance of living wood is interrupted by low-frequency vibrations from human activity. In contrast, the forest reveals a more immersive and seemingly undisturbed acoustic ecology. Through these contrasting soundscapes, the work uncovers the presence of life in even the stillest places.

The work challenges our perception of silence and highlights the impact of human presence on the natural world. It asks how sound might offer us new ways of understanding our place within a shared ecological system – and how, by listening more closely, we might learn to live more attentively within it.

Telephones
1995

Video, 7:30 minutes. Edition of 250, CM-32-V

Telephones is a seven-and-a-half-minute video montage composed entirely of telephone sequences borrowed from films. By stitching together disparate scenes of ringing telephones, moments of anticipation, conversation, and abrupt disconnections, Marclay creates a riveting score of disembodied voices and abrupt edits. The viewer is drawn into the rhythmic tension between each pause and ring, discovering how the telephone—a humble everyday object—becomes a cinematic stage for human connection and communication breakdown.

As a quintessential found-footage piece, *Telephones* exemplifies Marclay's signature technique of remixing popular culture into new contexts. Sound and image share equal protagonism, orchestrating a playful narrative that resonates on both emotional and conceptual levels.

The work highlights a liminal space where voices and the ringing tones of phones traverse temporal and physical distances, bridging and severing connections in a fluid, horizontal reorientation. Its transitional moments underscore the delicate interplay between separate realms, capturing the resonant ecology of mediated human relations.

Artists

Brona Martin
Ireland / United Kingdom



Brona Martin is an electroacoustic composer and sound artist from Banagher, Co. Offaly, Ireland. Her compositions explore narrative in electroacoustic music, acoustic ecology, oral history, sound and heritage and spatial audio techniques.

Her works have been performed internationally at EMS, ACOM, ICMC, NYCEMF, ISSTA, ZKM, BEAST, Balance/Unbalance, Sonorities, MANTIS and the Huddersfield Contemporary Music Festival. She has been guest composer at EMS, Stockholm and Associate Artist in Residence at Atlantic Centre for the Arts, Florida.

Martin is a Lecturer in Music and Sound at the University of Greenwich where she teaches post production sound and composition.

Carsten Nicolai
Germany



Carsten Nicolai (b. 1965 in Karl-Marx-Stadt, Germany) lives and works in Berlin. Inspired by scientific reference systems, Nicolai explores mathematical patterns such as grids and codes, error and random structures, as well as the phenomenon of self-organisation. In doing so, he continually breaks down the boundaries between various artistic genres.

Following his participation in documenta X (1997) and the 49th and 50th Biennale di Venezia (2001 and 2003), his works have been included in important private and public collections and presented in national and international exhibitions in renowned museums and galleries. These include major solo exhibitions at Schirn Kunsthalle Frankfurt (anti reflex, 2005), Neue Nationalgalerie Berlin (syn chron, 2005), Berlinische Galerie (tele, 2018), Kunstsammlungen

MOSS - Mapping Otherworldly Soundscapes 2025

Locative sound walk

Inspired by maps, meanderings, and musings, Brona Martin's locative sound walk draws you into the hidden layers of Jeløy's ecosystem. Weaving through forests, farmland, and coves near Galleri F 15, each route highlights local histories and the interplay of natural and cultural elements. Along the way, designated listening spots—'echoes'—provide moments of focused reflection, amplifying shifts in wind, water, and rustling foliage, as well as the faint echoes of past stories.

By guiding you across these sonic micro-environments, Martin reveals an ever-evolving tapestry of place, reminding us how human and nonhuman voices converge in this coastal landscape. Crossing paths with other artworks, the walk enriches our understanding of Moss's creative heritage and invites new narratives to emerge. The sound walk invites listeners to move horizontally between worlds, forging renewed ecological awareness in each resonant step.

Nordrhein-Westfalen (parallax symmetry, 2019) and Haus der Kunst München (transmitter / receiver – the machine and the gardener, 2022).

Since 2015, Nicolai has held a professorship for art with a focus on digital and time-based media at the Dresden University of Fine Arts.

future past perfect pt. 04 (stratus) 2013

HD short movie, 04:24 min

Conceived as the fourth part of the series called future past perfect, this short is the result of a long-term fascination with clouds, their movements, structure, texture and their potentially infinite variety of forms. The sequences of cloud images, shot from airplanes on various journeys, are edited and collaged in different ways to match the various qualities of the clouds' constitution and behaviour. The short film focuses in particular on so-called stratus clouds, which usually appear rather flat, hazy and featureless. Their visual quality as seen from above can imply micro and macro structures at the same time, thus potentially deceiving the viewer's perception.

Artists

Takuro Oshima Japan



Takuro Oshima (b. 1992, Kyoto, Japan) calls himself a sound player who creates works that merge engineering and sonic experimentation. Drawing from his background in engineering, Oshima develops sound devices that explore the concept of “noise” as a reflection of uncontrollable situations. He considers his own stuttering as “noise”, presenting works that celebrate unpredictability and challenge societal norms of communication and tolerance. Through these playful performances, Oshima aims to “massage” societal intolerance. Recent works include KAKKIN, a project that combines a skateboard and an electric guitar, allowing the performer to “play” the shape of the city. His works often focus on interactive sound performances and DIY acoustic tools, engaging both the audience and their surrounding environments.

Juan Pablo Pacheco Bejarano Colombia



Juan Pablo Pacheco Bejarano (b. 1991, Colombia) is an artist, writer and educator who seeks to amplify the healing powers of water. Through audiovisual and edible projects, texts and collaborative workshops, his work interweaves questions on ecology, technology and spirituality. Pacheco Bejarano researches water as a living archive, digital infrastructures, telepathy and fermentation, opening portals between the visible and the invisible to imagine other technologies beyond extraction.

His work has been recently presented at the Reina Sofía Museum, Madrid (2024); Manifesta 15, Barcelona (2024); Jan van Eyck academie, Maastricht (2023); La MaMa, New York (2023); Kunstenfestivaldesarts, Brussels (2022); ISEA, Barcelona (2022), among others. juanpablopacheco.com

My DTM 2017/2025

Toy trains, cassette player, magnetic tapes

Takuro Oshima’s My DTM is an interactive sound installation that merges the ephemeral qualities of music-making with the joy of childhood exploration. Motorized toy trains, outfitted with magnetic tape, traverse a track embedded with cassette playback heads, creating a rich tapestry of layered audio. Each train car plays a unique sound; as the cars connect or diverge, the composition evolves in unexpected ways. Balancing creative control with moments of chance, participants become intimately attuned to the trains’ rhythms, simultaneously orchestrating and surrendering to them. Collisions, derailments, and fleeting stutters highlight the imperfect dance between human agency and mechanical unpredictability.

Engaging with My DTM recalls childlike impulses to animate the inanimate and converse with the quiet corners of our surroundings. Moments of stutter parallel the artist’s own speech patterns, transforming mishaps into celebratory secrets shared across human and non-human entities. My DTM invites the co-creation of an equilibrium, where controller and controlled blur, sparking reflection on transitions of agency. Within *Between / Worlds*, it echoes liminal ecologies and fosters playful reorientation.

Electric Tide (Cable House Soundwalk) 2025

Gathering at the shoreline of Moss, participants embark on an immersive soundwalk led by artist Juan Pablo Pacheco Bejarano towards the historic Cable House at Jeløy. Venturing along coastal paths, the group is guided to listen attentively: to hear the wind through tall grass, calls of distant seabirds, and the hum of submerged cables carrying data across oceans. This journey reconnects body, technology, and environment, dissolving the perceived boundaries between built structures and natural rhythms. On arrival at the Cable House, a meditation invites deeper contemplation of presence, watery surroundings, and the transmissions that silently flow beneath the surface. By relocating from Moss’s indoor spaces to this open-air site, Pacheco Bejarano’s work emphasizes the transformative power of direct engagement with land and sea.

The soundwalk occupies a liminal space—a zone of transition linking human perception and marine technology—enacting a horizontal reorientation that bridges worlds both real and conceptual. How do we inhabit an ocean increasingly wired, mapped, and mined? Can we imagine technologies that harmonize rather than extract, that flow rather than fracture?

Artists

Daniel Pflumm
Switzerland/ Germany



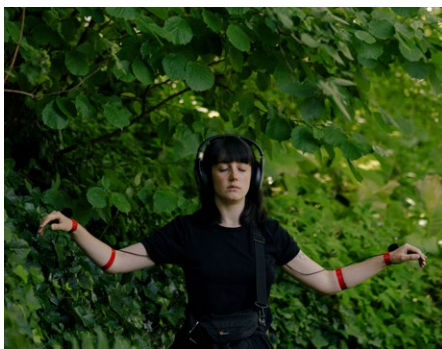
Daniel Pflumm lives and works in Berlin. Recent solo exhibitions include Swiss Institute, New York (2021); 6817 Melrose, Los Angeles (2017); Park View, Los Angeles (2016); Whitechapel Art Gallery, London (2008); Supportico Lopez 32, Naples, Italy (2007); Praz – Delavallade, Paris (2006); Greene Naftali, New York (2005); Palais de Tokyo, Paris (2004); and Galerie Neu, Berlin (2003).

Breath 1995

Daniel Pflumm's video installation *Breath* (1995) immerses viewers in an entrancing montage of news-presenter iconography, blending television news aesthetics with a pulsating, rhythmic soundscape of the breaths taken by the presenters, reminiscent of electronic music. In this hypnotic sequence, familiar news titles and typical news-presenter gestures become fragmented, their typical appeal destabilized by rapid edits of the (normally unnoticed) breaths they take between the phrases they speak.

Pflumm's work destabilizes familiar human-centric media spaces—television news broadcasts—by amplifying the typically unnoticed interim breaths taken by news presenters. Through rhythmic montage and looping repetition, *Breath* reveals these invisible sonic structures as dynamic ecological exchanges, positioning breath itself as a resonant medium linking internal human rhythms to external media environments.

Mélia Roger
France



Mélia Roger (b. 1996, France) is a field recordist and artist engaged to inspire ecological change with environmental and empathic listening. Her work explores the sonic poetics of the landscape, searching for the invisible layers between human and non-humans.

Coming from a sound engineering background (ENS Louis-Lumière in Paris, ZHdK in Zürich), Mélia is developing a twofold activity between immersive 7.0.2 sound recordings within HAL studio, as well as a more experimental and naturalistic approach to listening. Now at Le Fresnoy (Contemporary Art Studio, France), she is a practice-based PhD candidate at the University of Lille, focusing on the relations between sound arts and acoustic ecology.

Intimacy of lichens / Intimacy of stones 2021

2 channels video installation, headphones

Through tactile microphones attached directly to her hands, Roger amplifies the otherwise imperceptible vibrations encountered when she delicately interacts with lichens, stones, and natural surfaces. This amplified contact reveals hidden sonic ecologies that are normally inaudible, cultivating what Roger terms 'eco-empathic listening.'

In this two-part video installation Roger examines the ethics of touch, investigating her own presence within sensitive ecological spaces. Filmed during a residency in Brazil, *Intimacy of lichens* documents her interaction with the fragile lichen, raising issues around the invasiveness of human exploration. By contrast, *Intimacy of stones* marks a shift in Roger's approach towards surrender, trust, and acceptance, in which she allows herself to be held by the landscape, dissolving traditional hierarchies between observer and observed.

Roger's work occupies a liminal, transitional zone. It resonates with the exploration of horizontal relationships among ecological actors, using sound in an intimate reorientation of our perceptual and ethical relationships with the living and the inert.

Artists

Tulle Ruth
Denmark / Norway



Tulle Ruth (b. 1962) is a visual artist working with sculpture and installations that incorporate sound. Her artistic practice explores themes related to everyday communication, and she uses a diverse range of methods, including science, field recordings, 3D sound, and experimental techniques. Ruth treats the entire landscape as both material and exhibition space for her work. Her interdisciplinary approach and collaborations cut across various fields. Her roles as an artist include sculptor, performer, producer, and curator, with a particular focus on highlighting sound art. Ruth has toured extensively in the Nordic region with projects such as *The Wind-powered Street Organ*, *Drive In of Sound Art*, and *TRACKS*. These works are community-oriented, often created in collaboration with the locals. Since 2008, her outdoor works have been powered off the grid, using sustainable energy from her own solar and wind

Luz María Sánchez
Mexico / Norway



Luz María Sánchez is a transdisciplinary artist, writer, and scholar whose work intersects sound, moving images, generative systems, and AI-driven technologies. Deeply rooted in decolonial thought, her practice interrogates power, technology, and agency through themes of surveillance, dystopian landscapes, and systemic violence. She critically examines language as a techno-scientific system, addressing pressing issues such as crimes against humanity in Mexico, environmental collapse, and the politics of affect. Sánchez's work has been widely exhibited across Europe and the Americas. In 2024, she presented a mid-career retrospective at Galeria Miejska Arsenał, Poznań, curated by Ryszard W. Kluszczyński, with an accompanying publication set for release in 2025.

Vis.[un]necessary force_4, 2019

Participatory sound installation. Active loudspeakers,

power systems.

roundSOUNDabout, 2025

Interactive sound-installation appearing as a roundabout with a tall sculpture in the center. Styrofoam, painted Acrylic One. Load-bearing metal construction

roundSOUNDabout is a functional roundabout installed in the large parking lot at Alby, crowned by a tall sonic sculpture. Visitors driving or cycling can circle around it, shaping their experience through interacting with the sounds' movement. This playful design draws on the MOMENTUM 13 concept, seeing the parking lot—an unlikely site for immersive, location-specific sound art—as an aesthetic realm. Curator Tulle Ruth has invited Jennifer Torrence, Linn Halvorsrød and the duo of Eirik Havnes and Benno Steinegger to create new works, broadcast through speakers on the roundSOUNDabout. Evolving from the "Drive In of Sound Art" project—a roadside gallery for motorists—roundSOUNDabout extends sound art to those passing by. Without needing to exit the car, listeners can simply slow down or pause, opening windows to hear the compositions. In the context of *Between / Worlds: Resonant Ecologies*, the piece spotlights the liminal space of transition where daily transit and aesthetic experience merge, prompting a horizontal reorientation between worlds. With support from Billedkunstneres Vederlagsfond, Østfold Fylkeskommune, Bergesenstiftelsen, Høstscena and Vlaamse Overheid.

sound card, microcomputer, touchscreen, pure data patch, digital sounds.

Duration, three sections:

I 3 min 18 s, II 3 min 00 s, III 3 min 06 s

The oval of loudspeakers, arranged at ear level, invites visitors into an intimate, spatially embodied sound experience. At its centre, a touchscreen placed on the plinth invites active engagement. Three red squares on the screen correspond to three sections of the sound piece. Visitors are invited to touch the squares—one at a time—to activate the sound. This multi-channel sound installation addresses enforced disappearance in Mexico and the work of *Las Rastreadoras de El Fuerte*, a collective of women searching for clandestine graves in the northwest Mexico desert. Despite threats, their actions continue amidst an unresolved humanitarian crisis: official figures report 127,022 missing persons, over 7,000 clandestine graves, and 72,100 unidentified bodies—a scale many believe to be vastly underreported. Sánchez made field recordings during a full day of search activities with *Las Rastreadoras de El Fuerte* in February 2019. These recordings form the basis of the installation. The artwork is part of the artistic research project *Vis.[un]necessary force: The Sound of Post-National Mexico (2015–present)*, supported by the National System of Art Creators (Mexico), and received an Honorary Mention at *Prix Ars Electronica (2021)*. With gratitude to Mirna Medina and all members of the collective *Las Rastreadoras de El Fuerte*.

Artists

Christian Skjødt Hasselstrøm Denmark



Christian Skjødt Hasselstrøm (b. 1980, Denmark) operates at the convergence of sound, visual practice, and scientific inquiry. With a deep interest in the (limited) sensory and cognitive capacities of the human being, particularly in the imperceptible, which constitutes an essential part of our relation to the world, Skjødt Hasselstrøm utilizes technology as a tool for an extended perception or cognition, with the artworks as facilitating thresholds between our sensory apparatus and phenomena. Hence the works investigate alternative environments of sensing and relating to the surroundings, proposing situations and spaces for reflection and contemplation.

μ 2022/2025

Brass hemispheres (ø: 250mm), scintillator detectors, custom electronic circuitry, audio amplifiers, transducers, wire.

On the front lawn outside Galleri F 15, 120 brass hemispheres form a meticulous grid. From within each, traces of distant cosmic events surface—directly detected and subtly amplified.

The artwork uses advanced experimental particle detector technology to extend and explore human sensory and cognitive capacities, conducting a sensory exploration of a ubiquitous cosmic phenomenon. Cosmic rays, high-energy particles originating from space, constantly bombard the Earth. Although the atmosphere blocks most of them, the few that make it through create showers of secondary particles (among them muons) that reach the planet's surface. This shower produces an invisible flow that continuously surrounds and bathes us and our environment. The artwork μ can therefore be seen as a live cosmic listening station, inviting us to enter a grid that hints at hidden worlds far beyond the boundaries of the world we inhabit.

Created in collaboration with the Niels Bohr Institute of Copenhagen University.
Supported by: Danish Arts Foundation

Charles Stankievehc Canada



Charles Stankievehc (b. 1978) is a Canadian artist redefining “fieldwork” at the convergence of geopolitics, deep ecologies, and sonic resonances. From the Arctic's northernmost settlement to the depths of the Pacific Ocean, Stankievehc's practice uncovers the paradoxes of our existence on the planet by engaging with the imperceptible.

His award-winning work has been presented at art institutions such as the Haus der Kulturen der Welt, Berlin; Louisiana Museum of Modern Art, Denmark; Canadian Centre for Architecture, Montreal; Kunste Werke, Berlin; Palais de Tokyo, Paris; National Gallery of Canada; TBA21, Vienna; as well as several biennials from Venice to SITE Santa Fe. As a composer he mentored under World Soundscape founder R. Murray Schafer and then Alvin Lucier, leading to the

premiere of his work *Radiance* for Philip Glass' MATA foundation. He is currently Associate Professor in the Faculty of Architecture at the University of Toronto.

The Glass Key 2025

Sound Performance / Installation

Charles Stankievehc's *The Glass Key* harnesses subterranean and cosmic sound to blur the edges of time and space, drawing listeners into mesmerizing depths of environmental resonance. Comprising field recordings of the ionosphere's electromagnetic pulses, watery echoes from Arctic ice and Yucatán cenotes, and infrasonic murmurs from volcanic landscapes in Japan, Iceland, and the Canary Islands, the piece invites meditation on deep time and deep listening. Initially conceived as a series of concerts merging geological features with sonic performance, *The Glass Key* transforms each host environment into a site-specific composition shaped by local acoustics. From Mexico's cenotes to European planetariums and chapels, Stankievehc's immersive approach envelops visitors in waves of layered drones and reverberating organs, conjuring an almost mystical sonic underworld. As part of *Between / Worlds: Resonant Ecologies*, the work resonates with the liminal thresholds of horizontal reorientation, bridging multiple worlds through transformative sonic passages, while transcending boundaries of place.

Artists

Maia Urstad Norway



Maia Urstad is a visual artist who has been working with sound art since the early 1980s. Through site-specific sound works and installations, she sends signals out into the world and draws connections backward in history and forward in time. She utilises found sound material as a starting point for composition, and reflects on various aspects of contemporary technology and the soundscapes, traces and stories we leave behind when new inventions enter our everyday lives. She often looks at moments in history when a technology is on the verge of obsolescence.

Urstad was awarded the Rune Brynstad Memorial Grant in 2019, her work MURMUR was acquired by the Norwegian National Museum in 2020, and in 2017 she was appointed City Sound Artist in Bonn. Urstad lives and works in Bergen, Norway.

Carl Michael von Hausswolff Sweden



Carl Michael von Hausswolff (b. 1956, Linköping, Sweden) has worked as a composer using recording technology as his main instrument and as a conceptual visual artist using light projections, film/video and still photography since the end of the 70s.

His main interest lies in the unknown. Electronic voice phenomena, energy pattern prints and chronophysical delays and remnants. His secondary interest lies within the regions of human social contact, development and structure. His third interest is the development of relations between pure abstract electronic sound and membrane captured sonic emissions of micro- and macro-structures.

Hausswolff lives and works in Stockholm, Sweden.

In The Unlikely Event of... 2025

Shed (2x2m) placed on a field with a view, bench, multi-channel sound, speakers, amplifiers, playback device, audio recording of safety information from boats, trains and airplanes, ambient sound from travel
Dimensions: variable

In a shed on a bench overlooking the fjord, we are surrounded by a site-specific sound work in which the safety information we receive as travelers is a primary sound source. Seductive voices over loudspeakers serve up information about unlikely dangers and emergency procedures if something, against all odds, goes wrong. One snap, and life changes course.

The work brings the world into the shed at the heart of the Alby cultural landscape, here, now, before, soon. The shed's view offers space for imaginary travel, as far as the eye can see and further; over the fjord, across the ocean to another continent, a railway station in Alaska, a big city in Ethiopia, a bullet train in Japan, and on and on.

“For your safety, if you have to jump from a high altitude, push the life jacket down with your hands. Our crew members are highly trained and can assure you a pleasant and safe journey. And do not smoke in bed.”

Electronic Voice Phenomena: The Lady in Yellow: “Look At Me .. You’re Gone” 2025

Audiovisual installation

The Lady in Yellow: “Look at Me... You’re Gone” channels the whispered lore of the Alby estate, where a fleeting figure in yellow is said to drift among the trees. Drawing on the alleged history of two women — a mother Karen Nilsdatter and her daughter Margrete Kristine Willadsdatter — who lived here in quiet isolation around 1790–1805, the work harnesses EVP (Electronic Voice Phenomena) to summon their elusive echoes. Layering static, spectral murmurs, and barely audible creaks, it conjures a sonic conversation between the present and the unknown. In this charged atmosphere, moments of recognition slip away just as they surface, mirroring the estate's whispered mythology. Within *Between / Worlds: Resonant Ecologies*, this piece underscores a liminal threshold—where living and departed co-resonate in a shifting field of sound.

Artists

Jana Winderen
Norway



here: this place

a listening exercise

Jana Winderen is an artist based in Norway with a background in mathematics, chemistry and fish ecology. Her practice pays particular attention to audio environments and to creatures which are hard for humans to access, both physically and aurally – deep under water, inside ice or in frequency ranges inaudible to the human ear.

Her activities include site-specific and spatial audio installations and concerts, which have been exhibited and performed internationally in major institutions and public spaces.

Freya Zinovieff & Amanda Gutiérrez
Canada/UK & Mexico



Amanda Gutiérrez explores the experience of political listening and gender studies by bringing into focus soundwalking and radio practices. She/they is currently elaborating on the academic dimension of her work as a Ph.D. candidate in Arts and Humanities at Concordia University.
amandagutierrez.net

Freya Zinovieff is an interdisciplinary scholar, sound artist and curator. Her work examines the intersections of sound, culture, and violence, and how decolonial and anti-imperial approaches might foster disruption for the purposes of justice and community building.
freyazinovieff.com

criticalmediartstudio.com

Recent work includes *The River* at Jerwood Gallery, Natural History Museum, London, *Absent Voices*, Haus der Kunst, Munich, *The Art of Listening: Underwater* at Lenfest Center for the Arts, Columbia University, New York, *Listening through the Dead Zones* for IHME, Helsinki, *The Art of Listening: Underwater* for Audemar Piguet at Art Basel, Miami, *Rising Tide* at Kunsternes Hus in Oslo, *Listening with Carp for Now is the Time* in Wuzhen, *Through the Bones* for Thailand Art Biennale in Krabi, *bára* for TBA21_Academy, *Spring Bloom in the Marginal Ice Zone* for Sonic Acts, *Dive* in Park Avenue Tunnel in New York and *Ultrafield* for MoMA, New York.

In 2011 she won the Golden Nica at Ars Electronica for *Digital Musics & Sound Art*. She releases her audio-visual work on *Touch* (UK).

janawinderen.com
janawinderen.bandcamp.com

Deep Time and Crude Resonance 2025

Radio sound installation consisting of two USB integrated radios. Live sound performance using FM transmissions and hydrophonic sounds processed through modular synthesis.

Deep Time and Crude Resonance weaves a layered sonic narrative linking the oil fields of Texas and Mexico with the coasts of Norway. Through two carefully composed sound works, Amanda Gutiérrez and Freya Zinovieff interlace field recordings of active oil pumps, family histories shaped by the Mexican National Oil Company (PEMEX), and a child's wonderment at oil's political and geological magnitude. Presented on two radios, these intergenerational reflections become a palimpsest of inherited experiences and emergent questions. Visitors are invited to hold the radios close, merging personal space with global resource politics.

A live performance in Moss Church further expands this resonant tapestry with 3D sound design, hydrophone inputs, and FM radio transmissions, immersing audiences in the shifting textures of extractive geographies. Within *Between / Worlds: Resonant Ecologies*, the piece highlights how oil's far-reaching entanglements form a liminal zone—spanning deep time and immediate lived realities—reorienting worlds horizontally in an ever-evolving process of transition.

The biennale zones

The biennale will unfold across a constellation of venues and natural landscapes. *Between/Worlds: Resonant Ecologies* emerges as a profound sonic exploration and celebration of the relational dynamics between natural and cultural environments in Moss, Norway. Drawing inspiration from Bruno Latour’s idea of a “horizontal re-orientation process”, the biennale emphasises movement as a discovery process. This conceptual framework positions sound as both material and metaphorical mediation between disparate worlds, facilitating a transit through auditory experience and participatory listening.

The exhibition unfolds across five interconnected transit zones—distinct yet fluid spaces that together create a comprehensive ecological soundscape of Moss and Jeløy:

The City Zone: Sonicity and the Sound Citizen

The City Zone focuses on urban sonic environments, exploring sound’s role as both physical phenomenon and social construction. It highlights how sound shapes citizenship, collective identities, and cultural narratives through participatory art. Here, artists disrupt traditional sonic hierarchies between creator and listener, employing collaborative methodologies that encourage communal engagement and challenge modes of perception.

The Forest Zone: Sonified Ecologies

The Forest Zone delves into botanical and zoological existence, harnessing electronic sonification to amplify the usually inaudible lives of micro-organisms and non-human entities. The technology-infused soundscapes invite listeners to reconsider perception, emphasising the validity of sensory experiences beyond visual dominance and foregrounding multispecies relationships and ecological interconnectedness.

The Water Zone: Sonic Sensorium

This Water Zone enables listeners to immerse themselves in submerged sonic worlds, exploring sounds beneath water surfaces, thus amplifying the invisible boundaries and ecological interactions within aquatic ecosystems. Situated listening here becomes a form of cohabitation and a fluid engagement with non-human environments, capturing transient moments and hidden ecological dynamics.

The Jeløy Zone: Resonant Worlds

In the Jeløy Zone, sound serves as a medium bridging technological and human interactions. Re-sounding—sound returning, reflecting, and refracting—emerges prominently, illustrating sonic duplications and resonances that blur the boundaries between original and echo. Performances and installations utilise live electronics, am-

The biennale zones

bient textures, and poetic vocalisations, encouraging audiences to sense their environments anew through sonic reflections.

The Gallery Zone: Silent Manipulations – Alternative Timeforms

The Gallery Zone investigates sound through its silence and subtle manipulations. Employing transductive techniques—altering signals from one medium to another—this zone reveals hidden material and semiotic relationships. Works here challenge traditional understandings of sound, emphasising its temporal fluidity and ontological complexity, interrogating how alternative experiences of time can emerge from sonic mediation.

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Media kit



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