

Rapport MOMENTUM 13



**Between / Worlds
Resonant Ecologies**

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1. Introduksjon

Siden oppstarten i 1998 har MOMENTUM i Moss etablert seg som en plattform for kunstnerisk innovasjon og internasjonal dialog. MOMENTUM gir publikum nye perspektiver på kunst og samfunn, og styrker regionens kulturprofil både nasjonalt og internasjonalt. Gjennom publikumsprogram bidrar biennalen til inkludering, demokratisering og styrket kunstforståelse i samfunnet.

Biennalen tiltrekker seg et stort publikum, skaper ringvirkninger for lokalt næringsliv og genererer midlertidige arbeidsplasser og lokal kompetanseutvikling innen kunst, kultur og logistikk. Dette, sammen med den omfattende presseoppmerksomheten, gjør MOMENTUM til en viktig investering i lokal kulturprofil og gir nasjonal og internasjonal synlighet.

For å sikre kvalitet, kontinuitet og samfunnsrelevans gjennomføres MOMENTUM etter 2025 hvert tredje år, og prioriterer digitalisering, publikumsutvikling og internasjonalt samarbeid. Det er viktig med forutsigbar støtte fra beslutningstakere og private aktører, inkludert stiftelser, samt vilje til å tilrettelegge for økt utstillingsareal i låven på Alby for å møte kunstneriske behov og publikumsvekst.



2. Kuratorisk rammeverk

- a. *Between/Worlds: Resonant Ecologies*
14.juni - 12.oktober 2025
Åpning 13.juni

Den trettende MOMENTUM-biennalen, kuratert av Morten Søndergaard, undersøker lyd som et medium for kunstnerisk utforskning. Publikum inviteres med på en reise gjennom lokale lydlandskap i byen, skogen, fjorden og i galleriet.

MOMENTUM 13 utfordrer publikum til å tre inn i et rom med «uforberedt lytting» - å lytte til de resonante økologiene rundt dem, ofte oversett eller uhørt. Enten det er gjennom summingen i en skog, bølgeskvulp eller de mekaniske rytmene i en by, gir biennalen en dyp påminnelse om kunstens

evne til å koble oss til eksistensens intrikate, gjensidig avhengige nett.

«*Between/Worlds: Resonant Ecologies* søker å avdekke de resonante forbindelsene som knytter menneskelige og ikke-menneskelige økologier. Lyd, som medium, rokker ved sanseligheten vår - vi blir innstilt på verdener som ellers er skjulte, invitert til å oppleve det usynlige og drevet utover menneskesentriske fortellinger. Dette er en biennale som prioriterer opplevelse, innlevelse og den iboende drivkraften i kunsten, vibrerende mellom verdener.»

- Morten Søndergaard,
kurator for MOMENTUM 13

b. Konsept og kurator

Til sin første MOMENTUM som direktør for Galleri F 15, valgte Lise Pennington å legge biennialens fokus på lydkunst, og inviterte Morten Søndergaard som kurator.

c. Rådgivningsgruppe

Det ble tidlig konstituert en rådgivningsgruppe bestående av fire fagpersoner: Brandon LaBelle, Barbara London, Luz María Sánchez Cardona og Anette Vandsø. Rådgivningsgruppen spilte en rolle i å støtte den kuratoriske prosessen; sikre mangfold, aldersspenn, kjønnsfordeling og konseptuell og kunstnerisk kvalitet. Medlemmene i rådgivningsgruppen har også skrevet essays til publikasjonen.

d. Visuell profil/grafisk design ble utformet av Blank Blank



MOMENTUM13

Between / Worlds: Resonant Ecologies

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Between / Worlds:
Resonant Ecologies

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Between / Worlds:
Resonant Ecologies

Between / Worlds: Resonant Ecologies

MOMENTUM13

Between / Worlds:
Resonant Ecologies

12.10. 2025
Galleri F15, Moss

13th Nordic Biennale
of Contemporary Art

Between / Worlds: Resonant Ecologies

The thirteenth MOMENTUM biennale examines sound as a medium for artistic exploration. The audience is invited on a journey through local soundscapes in the city, the forest, the fjord and in the gallery.

MOMENTUM 13 challenges audiences to step into a space of "unprepared listening"—to tune into the resonant ecologies around them, often overlooked or unheard.

The MOMENTUM biennale was established in 1998 and is organised and produced by Galleri F15.

Artists / Kunstnere

Melissa Barwell (UK/NO)
Paul Baucke (DE)
Christin Ballarín (FR)
Jared Smith & George James Miller (CA)
Frank Bublitz (NO)
HCGR (NO)
Douglas Gordon (UK/DE)
Anty Golek-Robit (ASF/DE/PL)
Amenda (L. Jansen (DK) & L. Jansen (CA) / UK)
Matti Pelland, Juhani Tokola & Lauri
& Christian Albrecht (DK)
Miguel Suckale (DK)

JO Garmann (US)
Jacob Kristjansson (DK)
Nicoce Kræber (DK)
William Kusser (USA)
Koko Miki-Lee (US/DE/AT)
Lenna Linn (NO) & Berbertha Seljan (NO)
Stephanie Lowwood (CA)
Louise Munkvad (UK)
Annie Verber (UK)
Christian Vondry (US/CH/UK/DE)
Beno Martin (FR/UK)
Candice Klotz (DE)

Isaac Oshro (US)
Juan Pablo Pacheco Escurro (CO)
Daria Plumm (CH/DE)
Mika Tager (FI)
Taru Rauh (DK/NO)
Liz Marie Sanchez (MX/NO)
Christin Seadl, Hanneloren (DK)
Charles Stankevich (CA)
Masa Ueda (NO)
Curt Michaelson Hussar (NOR)
Jana Widenen (NO)

13th Nordic Biennale
of Contemporary Art

14.6.—12.10. 2025
Galleri F15, Moss

momentum.no



3. Kunstnere

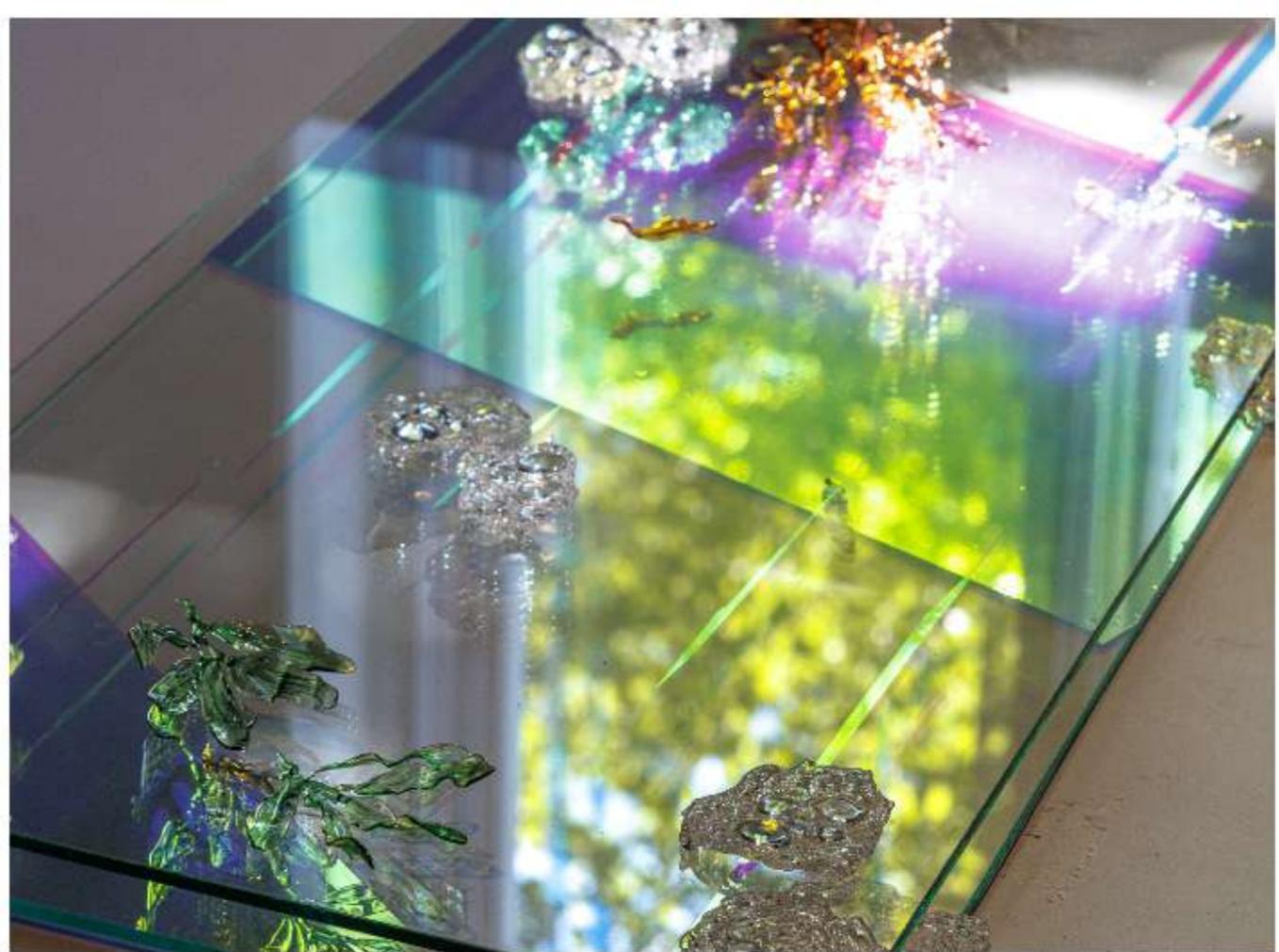
a. Liste over kunstnere

Annie Mahtani	Janet Cardiff & George Bures Miller
Antye Greie-Ripatti	JO Kazuhiro
Arendse Krabbe	Juan Pablo Pacheco Bejarano
Brona Martin	Kalle Aldis Laar
Carl Michael von Hausswolff	Leena Lee & Robertina Šebjanič
Carsten Nicolai	Louise Mackenzie
Charles Stankievech	Luz María Sánchez
Christian Boltanski	Maia Urstad
Christian Marclay	Marie Højlund, Julian Juhlin & Christian Albrechtsen
Christian Skjødt Hasselstrøm	Mélia Roger
Daniel Pflumm	Mogens Jacobsen
Douglas Gordon	Natasha Barrett
Frank Ekeberg	Ralf Baecker
Freya Zinovieff & Amanda Gutierrez	Stephanie Loveless
HC Gilje	Takuro Oshima
Jacob Kirkegaard	Tulle Ruth
Jana Winderen	William Kudahl

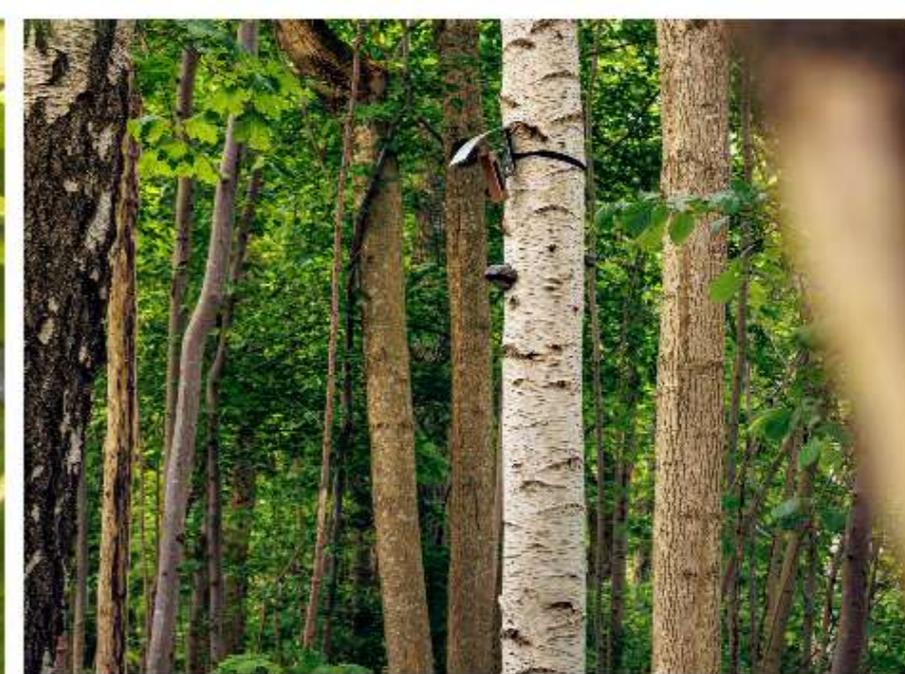
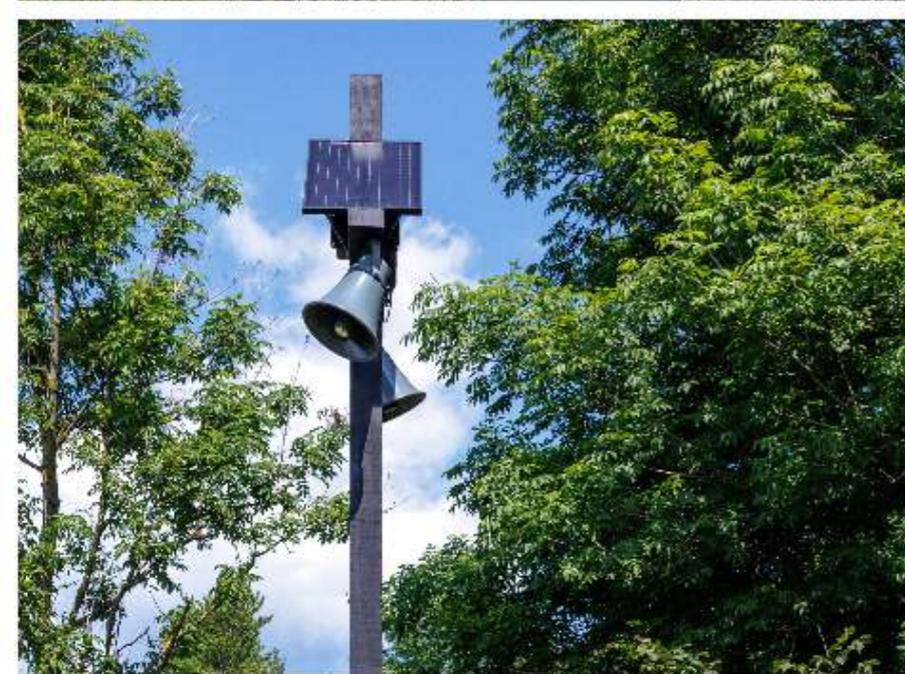
b. Totalt antall kunstnere: 39

c. Totalt antall verk: 34

d. Forhold mellom nye verk/
eksisterende verk: 24/10







and other sounds, which a 'living glacier' utters with the change of seasons.

The 'Verragferner' used to be one of the larger Austrian glaciers but lots of the massive amounts of ice and snow that covered the mountain range just a few decades ago have melted away. Glaciers, the great symbols of climate change, are shrinking at record speed, and it seems unavoidable to bid them farewell.

Increasing temperatures cause torrents of glacial water and boulder debris to tumble down the slopes, the dissolving matter of creatures dying. Their breath-taking beauty and power shape(d) our landscapes, supply(d) the surrounding valleys and settlements with drinking water and prosperity - but also threaten(ed) the lives of people living below.

The work invites the caller to get in touch. Of course, the glacier itself is not able to answer, but when a caller makes the decision to dial this number, he will find himself there, in real time, any time, from anywhere.

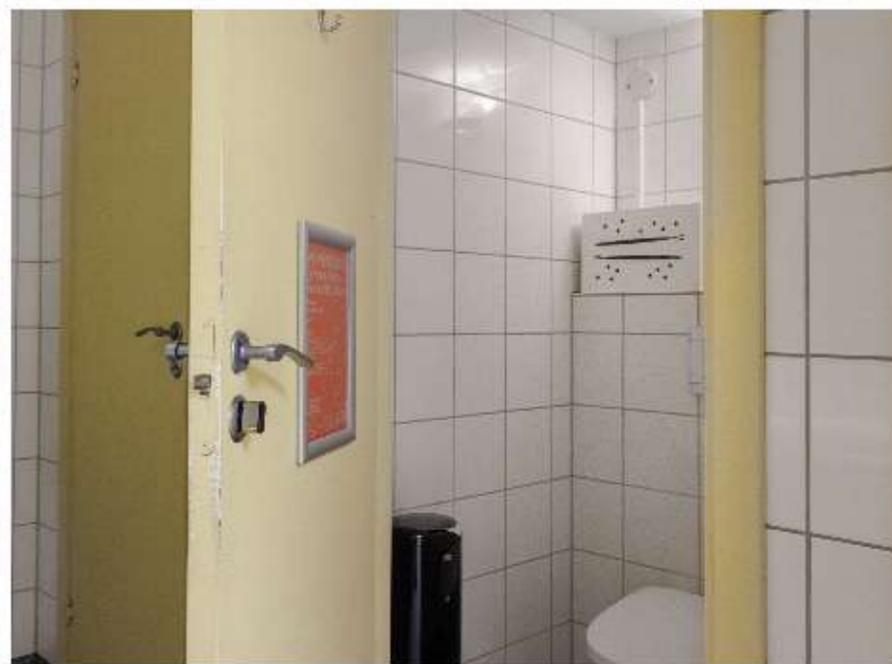
The focus is not on sensational reporting from strange, far-away worlds, but on the personal experience of a process concerning all of us.

Calling the Glacier received about 50.000 calls and was presented at many exhibitions, like the Ars Electronica Linz, Transmedia Berlin or the UN Climate Change Conferences in Copenhagen and Bonn.



www.callme.vg
www.soundmuseum.com

Supported by ERBE Kulturbau of the Raiffeisenbank Sölkten and Alpinum Galltau, Austria. Originally part of the Anicka's Overlines Series.





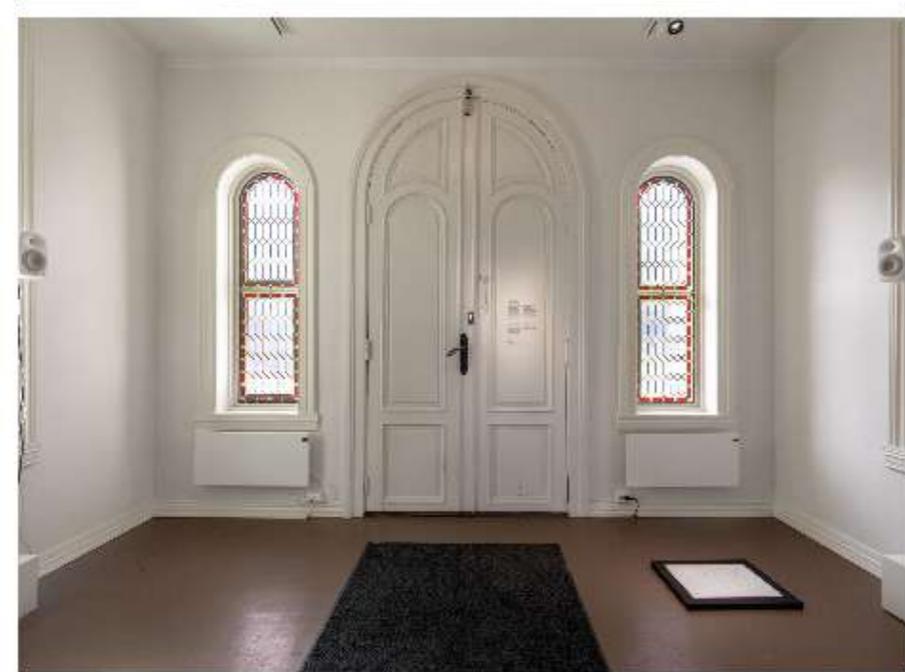
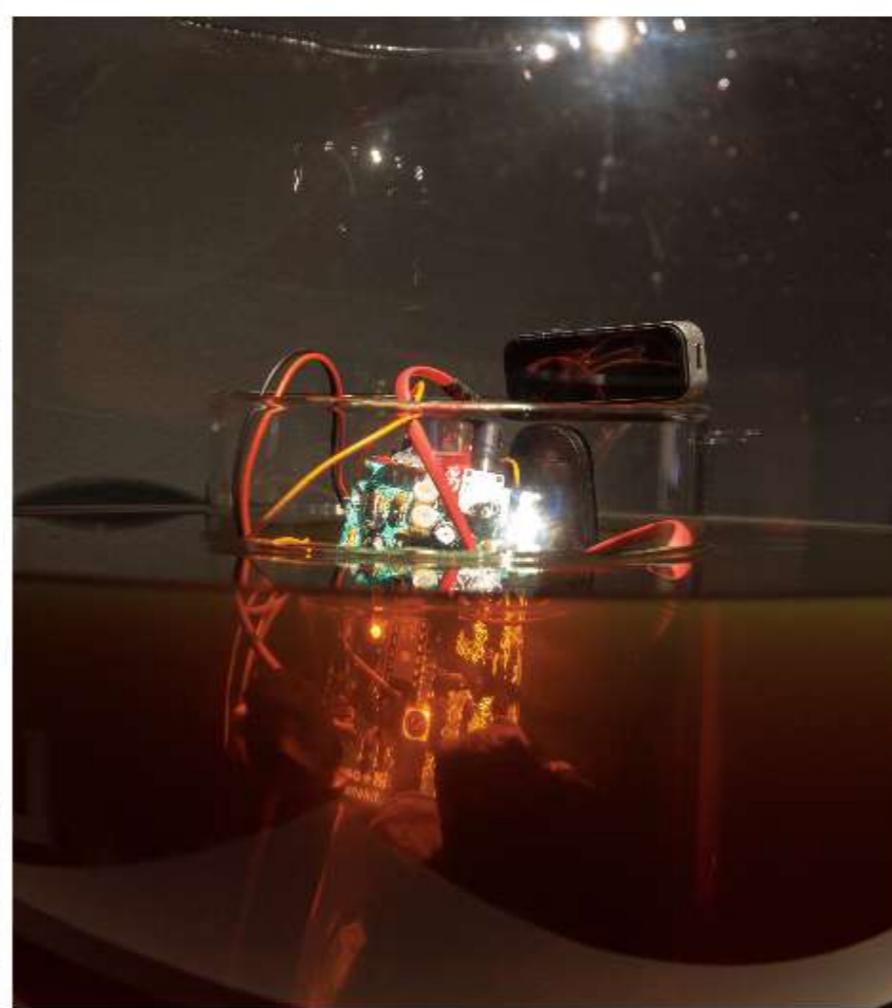
what would you like to know?



It doesn't matter who I am. I just want to talk to you.









4. Besøkende

- a. Totale besøkstall i biennaleperioden: 11.063
- b. Antall besøkende på åpningen: 212

5. Åpningsprogram

- a. 13.juni: Presentasjon for presse og offisiell åpning.

Velkommen til åpningen av

MOMENTUM13 Between / Worlds: Resonant Ecologies

Den trettende MOMENTUM-biennalen er kuratert av Morten Søndergaard og undersøker lyd som medium for kunstnerisk utforskning. Publikum inviteres med på en reise gjennom lokale lydlandskaper i byen, skogen, fjorden og i galleriet.

Fredag 13. juni

Moss kirke kl. 16:00

Konsert: verdenspremiere på *Svanesang* av Marie Højlund, Julian Toldahm Juhlin & Christian Albrechtsen

Galleri F15 kl. 18:00 – 21:00

Direktør Lise Pennington ønsker velkommen

Tale ved kurator Morten Søndergaard

Stortingsrepresentant Tage Pettersen åpner biennalen

DJ-set i eplehagen. Uteserveringen er åpen

Det vil gå buss tur/retur

Oslo – Galleri F15 kl 15:00 / 21:00

Påmelding: gallerif15.no

Shuttlebuss Moss togstasjon –

Galleri F15 mellom kl. 14:30 og 21:00.

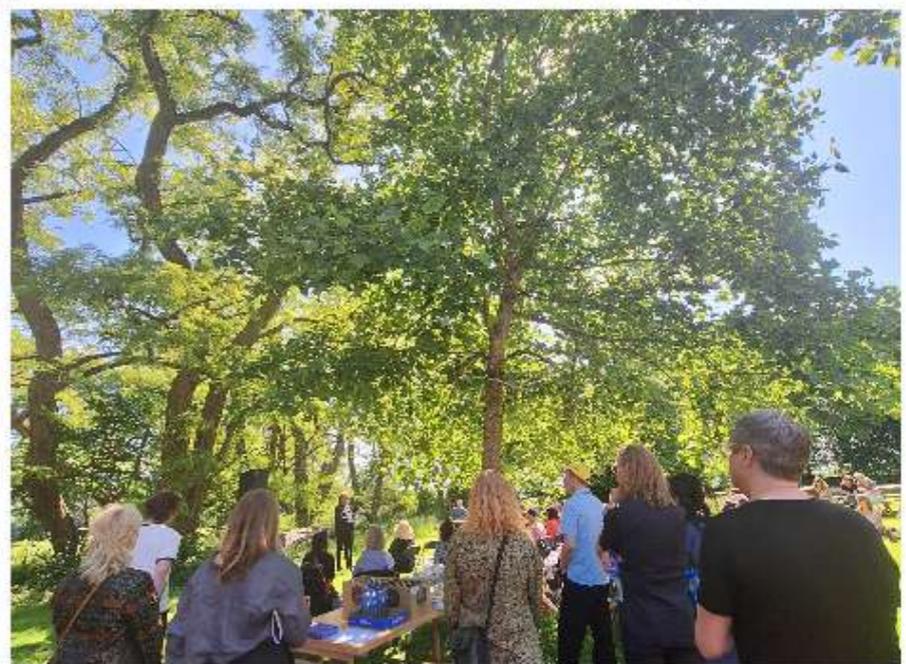
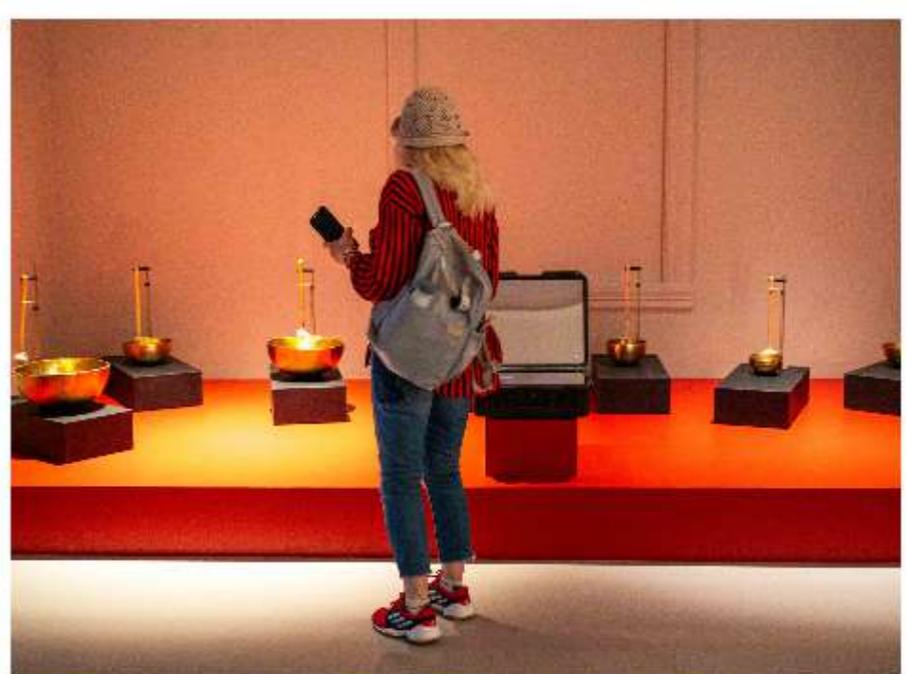
Tirsdag – søndag
11:00 – 17:00

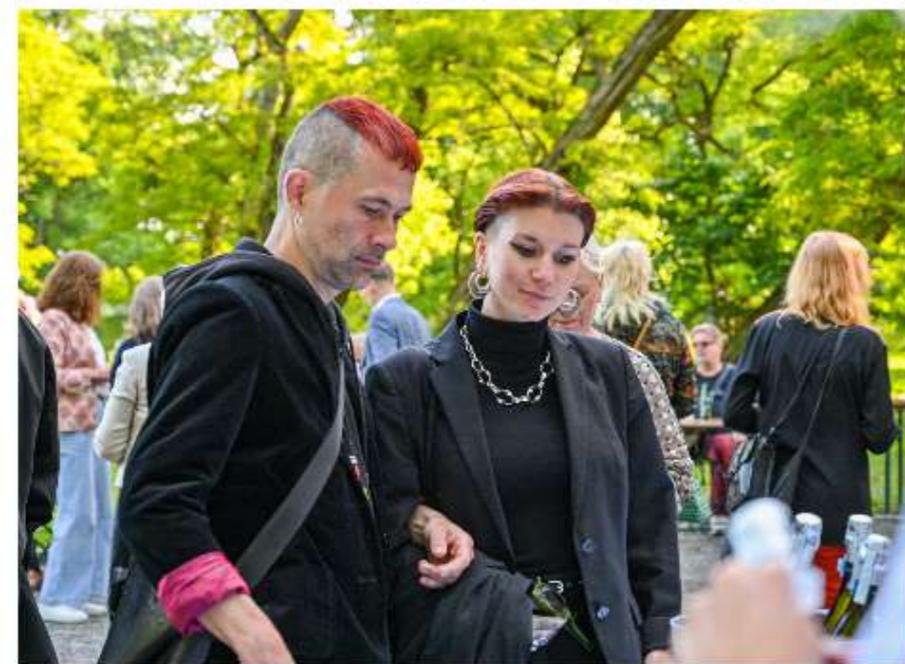
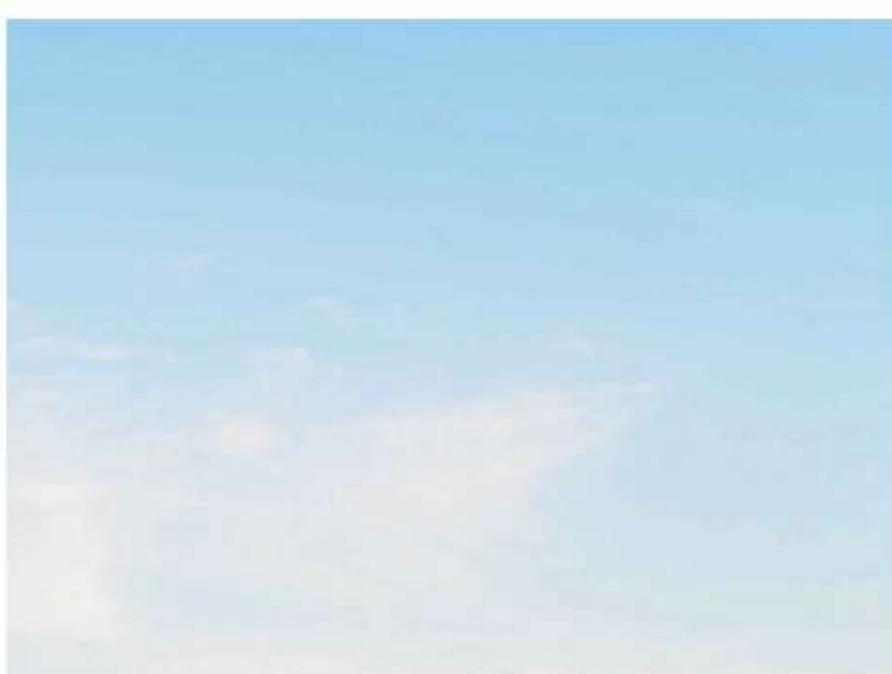
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Albyalléen 60
1519 Moss
gallerif15.no

Åpen omvisning
søndager kl. 14:00
Gratis familieverksted
søndag kl. 12:00 – 15:00







b. Lydvandringer

Lydvandringene kunne oppleves mellom Moss og Alby når som helst gjennom hele biennaleperioden.

Brona Martin

MOSS - Mapping Otherworldly Soundscapes

JO Kazuhiro

soundwalk: afternoon, 21st, February, 2025

(with an artist and a curator)

Juan Pablo Pacheco Bejarano

Electric Tide

c. Program i åpningsuken

Fredag, 13.juni

16.00 Moss kirke

Marie Højlund, Julian Juhlin, Christian Albrechtsen

Svanesang

Konsert, verdenspremiere

18.00-21.00 Galleri F 15

Offisiell åpning med taler, DJ-set og uteservering

Lørdag, 14.juni

14.00-15.30 Fra Galleri F 15

Juan Pablo Pacheco Bejarano

Electric Tide (Cable House Soundwalk)

16.00 Moss kirke

Marie Højlund, Julian Juhlin, Christian

Albrechtsen

Svanesang

Konsert

17.00 Moss kirke

William Kudahl

Konsert

19.00 Moss kirke

Jacob Kirkegaard

PERMANENT CLOUD

Konsert

Søndag, 15.juni

11.30-15.00 Galleri F 15

Anna Nacher

Ear To The Ground: Recording the Field

Workshop

16.00 Moss kirke

Amanda Gutiérrez & Freya Zinovieff

Deep Time and Crude Resonance

Performance

17.00 Moss kirke

Louise Mackenzie

Attractor

Konsert i samarbeid med Moss Ensemble

Consensus og dirigent Margrethe Ek

19.00 Moss kirke

Charles Stankieveh

The Glass Key

Konsert

Mandag, 16.juni

MOMENTUM 13 Talks

11.00-12.00 Henrich Gerner Studio, House of Foundation

Resonant Ecologies and the Horizontal

Reorientation of Sound Art

Morten Søndergaard i samtale med Kalle Aldis Laar & Jana Winderen

13.00-14.00 Henrich Gerner Studio, House of Foundation

Resonant Ecologies Panel 1: Situating Sonic

Citizenship

Barbara London & Anette Vandsø; moderator: Morten Søndergaard

14.30-15.30 Vidunderbar Café, House of Foundation

Lansering av Neural-spesialutgave: *Reorientations*

17.00 Henrich Gerner Studio, House of Foundation

Takuro Oshima

My DTM

Konsert

18.30 Henrich Gerner Studio, House of Foundation

Carl Michael von Hausswolff

Featured Concert

Tirsdag, 17.juni

MOMENTUM 13 Talks II

11.00-12.00 Henrich Gerner Studio, House of
Foundation

*Resonant Ecologies Panel 2: What the Ear Cannot
Ignore?: Social Listening Deficits and the Ethics of
Attention*

Brandon LaBelle & Luz Maria Sanchez;
moderator: Morten Søndergaard

13.00-15.00 Henrich Gerner Studio, House of
Foundation

Rundbordsamtale & boklansering:

Situated Listening: Attending to the Unheard

Stephanie Loveless, Freya Zinovieff, Tullis Rennie,
Morten Søndergaard.

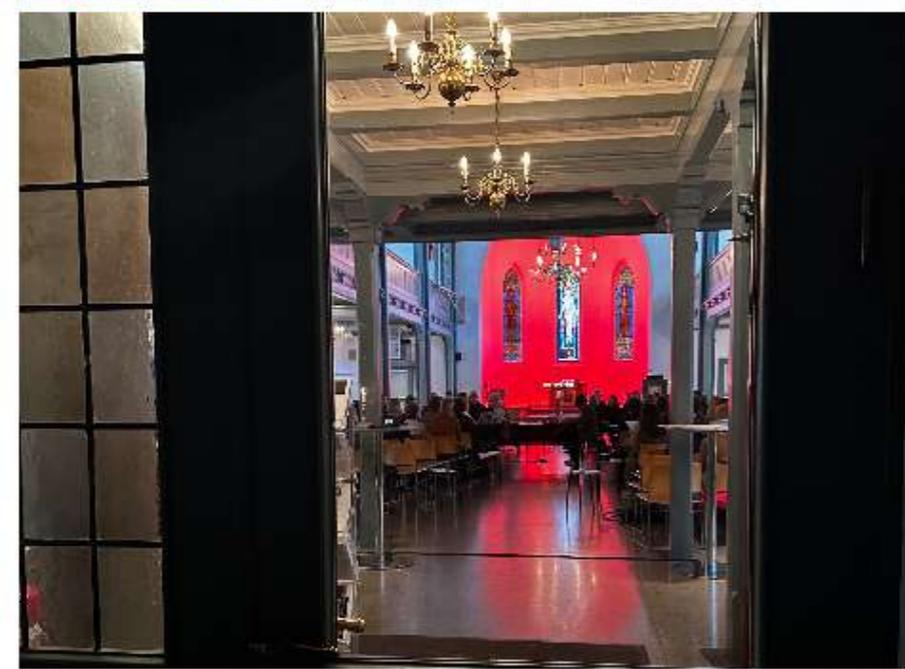
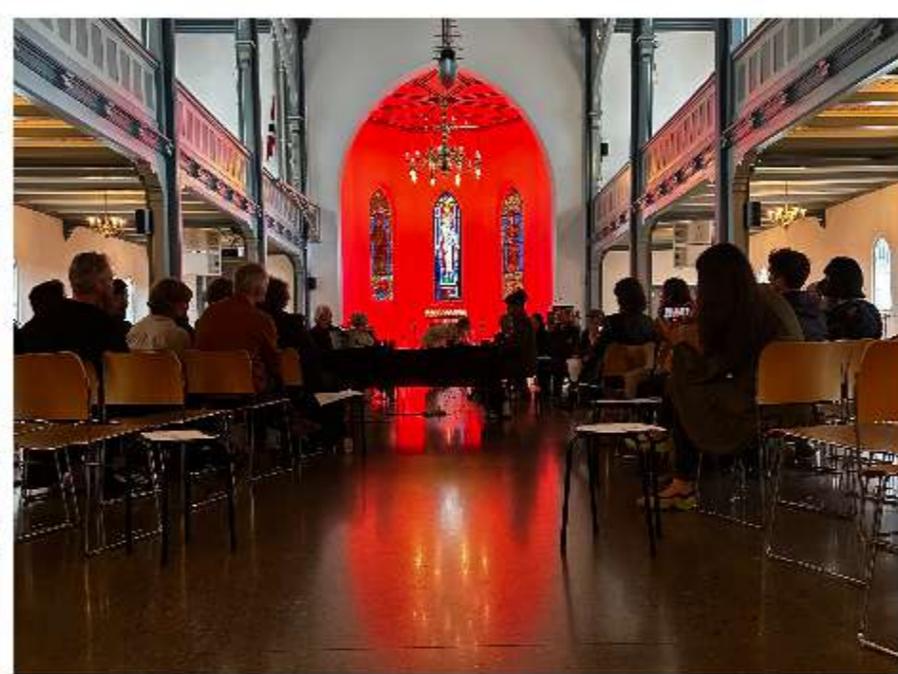
17.00-17.30 Henrich Gerner Studio, House of
Foundation

Mélia Roger

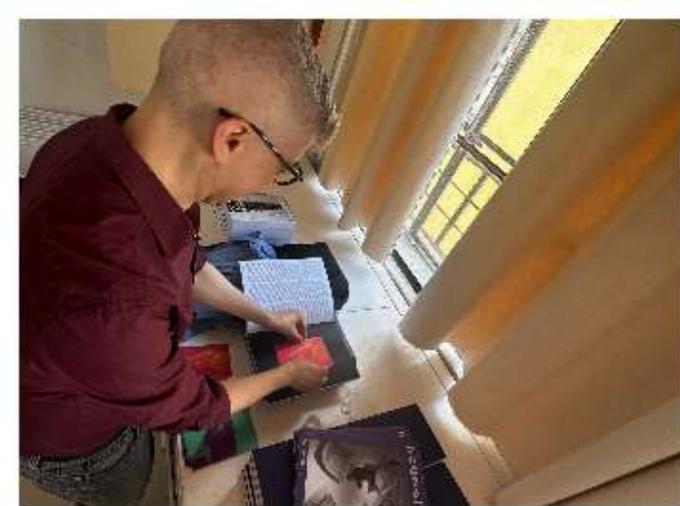
intangible otherness

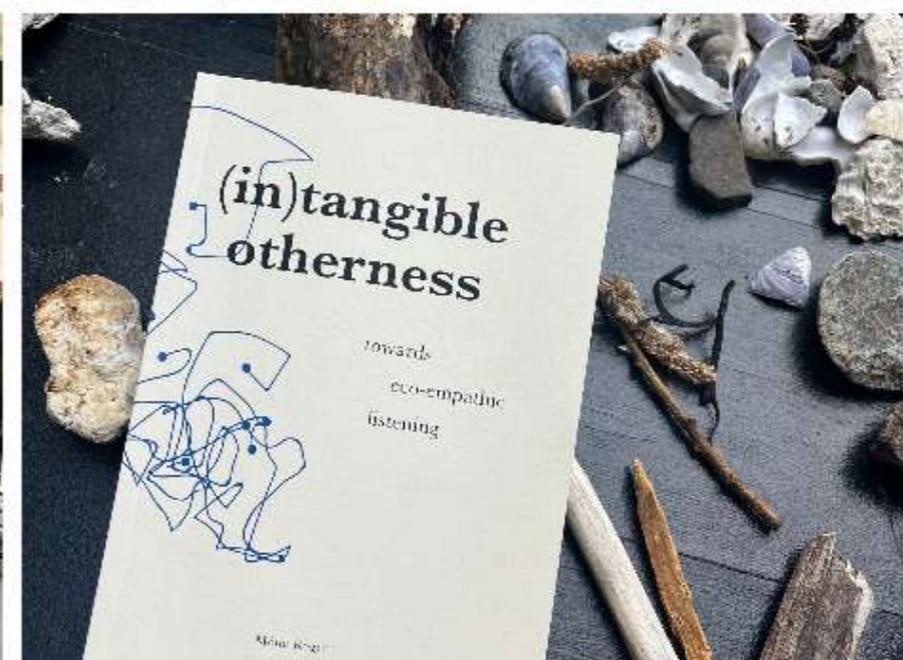
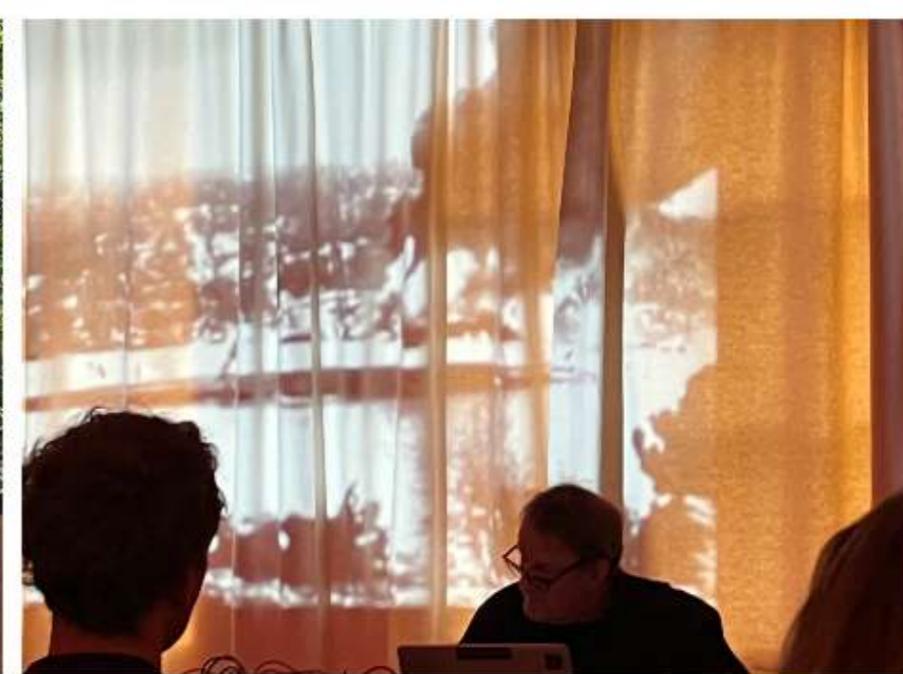
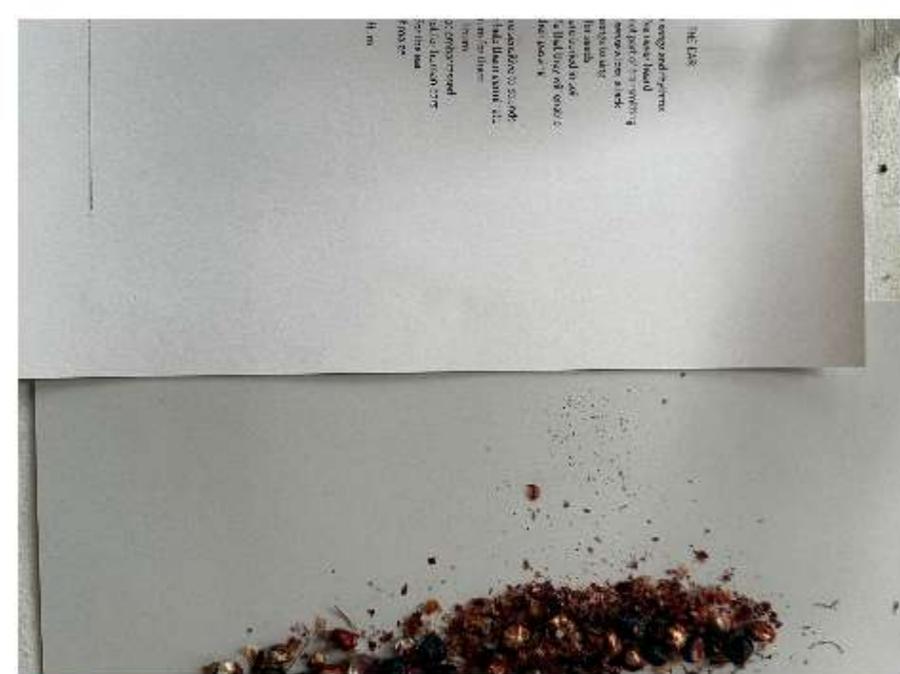
En forelesning-performance om å lytte ved hjelp
av berøring

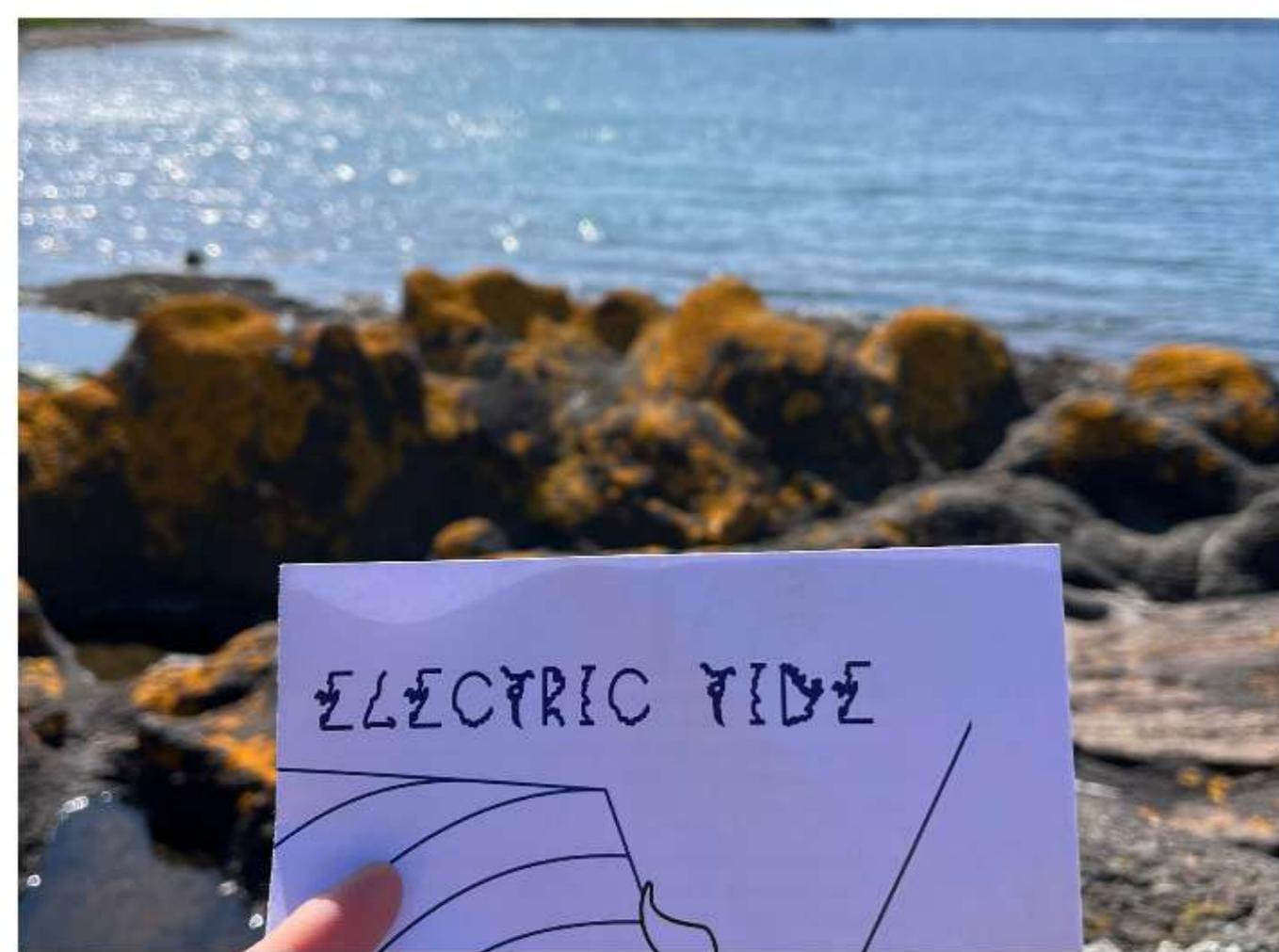












6. Publikasjon

- a. Tittel: *Between / Worlds: Resonant Ecologies*
- b. Redigert av Morten Søndergaard & Ida Uvaas og utgitt av Galleri F 15
- c. Grafisk design: Blank Blank Studio / Silje Nes & Petri Henriksson
- d. Katalogen er en hybrid mellom shortguide og reader, ved å presentere kunstnerne og verkene, samt dyperegående essays av hovedkurator Morten Søndergaard og Luz María Sánchez Cardona, Barbara London, Brandon LaBelle og Anette Vandsø. I tillegg til et bildeessay som gir innblikk i de kunstneriske prosessene som ledet frem til MOMENTUM 13, inneholder katalogen en ordliste som forklarer nøkkelord og begreper som har vært viktige i utstillingen.
- e. Salg/distribusjonstall:
 - i) Bytteordning: 35
 - ii) Kurator/kunstnere/skribenter/designere: 92
 - iii) Salg i butikk: 60 kataloger á 200kr

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This glossary supports readers in navigating the transdisciplinary, curatorial, and theoretical terrain of MOMENTUM 13: Between/ Worlds. It offers a framework for understanding the political, epistemological, and ecological stakes of contemporary sound-based art.

Acoustic Performativity. A term by Brandon LaBelle describing how sound not only expresses but performs—shaping social spaces, relationships, and modes of belonging. It includes both sonic acts (like speaking, singing, vibrating) and spatial-material arrangements that foster or inhibit listening.

Acoustic Justice. A concept aligned with sonic politics, emphasizing the right to be heard, to hear, and to listen. It addresses systemic inequalities in the distribution of sound and calls for critical, affective, and spatial reconfiguration of the acoustic sphere.

Attentional Ecology. Describes the ecology of attention shaped by sonic, sensory, and media environments. Following Citton (2017), it examines how attention is distributed, managed, and contested—often in relation to capitalist distraction or sensory overload.

AestheSis. Drawn from decolonial theory (Mignolo), *aestheSis* refers to embodied, geo-political, and decolonial forms of sensing that resist Western aesthetic regimes. In sound-based practice, it signals the recovery of sensory knowledge outside of institutional or colonial logic.

Critical Zones. Borrowed from Bruno Latour, this concept refers to the thin layer of the Earth where life forms interact. In sound art, this becomes a metaphor for hyperlocal entanglement—where sound registers the pressures, ruptures, and rhythms of planetary co-existence.

Distributed Agency. A posthuman concept describing agency as diffused across human and non-human entities. In sound practices, this includes the agency of weather, plants, machines, data, and materials that co-compose sonic meaning.

Feral Auralities. Introduced by Luz María Sánchez. A mode of untamed, relational listening that departs from anthropocentric, taxonomic or institutional models of sound. It favours vibrational, embodied, and multispecies epistemologies.

Generative Situations. Moments in which sound catalyzes new knowledge, relations, or practices. The term is used to highlight the capacity of listening not merely to reflect, but to produce; not to document, but to transform.

Horizontal Reorientation. A curatorial and epistemic move that shifts listening from hierarchical (top-down, centre-margin) toward lateral, ecological, and relational modes of attention. It resists extractivist and universalist paradigms.

Resonant Ecologies. Sound-based artistic practices that foreground interdependence between beings, environments, and systems. These ecologies do not seek harmony, but emphasize resonance as a site of friction, emergence, and survival.

Situated Listening. Listening as a practice embedded in specific temporal, political, and material conditions. This approach challenges notions of neutral or disembodied perception, highlighting positionality and entanglement.

Sonic Citizenship. Listening as a mode of political and ecological participation. Sound becomes a civic practice, allowing the formation of new communities and attentional solidarities across species, spaces, and histories.

Sonic Situatedness. Related to “situated knowledge”, this term describes how listening is shaped by place, politics, embodiment, and infrastructure. It is central to understanding sound as a relational and affective mode of engagement.

Sonic Survival Spaces. A term drawing on Jacques Attali and Friedrich Kittler to describe zones in which listening functions as a survival mechanism—where sound resists erasure and sustains fragile subjectivities and ecologies.

Soundscape. A classical term from R. Murray Schafer, critiqued in this publication for its representational bias. In MOMENTUM 13, the soundscape is reworked toward more relational and processual frameworks, often through critique (e.g., “beyond spatia hominum”).

Spatia Hominum. Used by Sánchez Cardona to describe human-centred epistemic space. Feral auralities aim to move beyond these spaces into territories of multispecies knowing and listening.

Transdisciplinary Sonic Practices. Practices at the intersection of sound, ecology, politics, and art that refuse disciplinary boundaries. These approaches include fieldwork, composition, installation, activism, and listening as research.

Ultralocal. A curatorial strategy that emphasizes hyper-specificity, rootedness, and embodied proximity. Ultralocal sound practices engage the listener with the nuances and entanglements of place—its rhythms, histories, infrastructures.

Unprepared Listening. A curatorial and experiential strategy central to MOMENTUM 13. *Unprepared listening* invites the audience to enter sonic situations without preconceived interpretive frameworks or aesthetic expectations. It emphasizes openness, disorientation, and affective attunement, allowing resonance to occur before meaning is fixed. Rooted in phenomenological and ecological approaches, it challenges the listener to encounter the unfamiliar and the more-than-human on their own terms.

Zones of Transition. Used in MOMENTUM 13 to designate the five thematic territories (City, Forest, Fjord, Jeløy, Gallery) where sonic practices reconfigure boundaries between natural, technological, social, and institutional realms.



Stephanie Loveless
Spisslønn/Norway Maple



Stephanie Loveless







Maia Urstad, In the Unlikely Event of...



Published on the occasion of
MOMENTUM 13
Between / Worlds: Resonant Ecologies
14. juni–12. oktober 2025

MOMENTUM 13 Reader

Edited by
Ida Uvaas and Morten Søndergaard

Published by
MOMENTUM & Galleri F15

MOMENTUM Head Curator
Morten Søndergaard

Galleri F15 Director
Lise Pennington

Project Manager
Ida Uvaas

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Brandon LaBelle
Anette Vandsø
Morten Søndergaard

Proofreading
FIDOtext

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Leena Lee, Robertina Šebjanič,
FOAM – Sonic Allegories

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www.gallerif15.no



7. Presse

- a. Galleri F 15s Ann Kristin Traaen har arbeidet med norsk presse, og samarbeidet tett med Pickles PR ved Vanessa Saraceno & Amanda Kelly, som har stått for internasjonal presse de tre siste utgavene av MOMENTUM. *Between / Worlds: Resonant Ecologies* har fått stor oppmerksomhet og svært gode anmeldelser.
- b. Direktør Lise Pennington og kurator Morten Søndergaard lanserte biennalen for presse på de nordiske ambassadenes Felleshus i Berlin i april.
- c. MOMENTUM 13 mottok 200.000 NOK i støtte til pressereiser fra utenriksdepartementet. 18 internasjonale journalister besøkte biennalen.
- d. Antall omtaler: **104**
- e. Potensielt publikum hos publikasjoner med omtale av biennalen: **2,43** milliarder
- f. Estimert antall lesere: **2,57** millioner

- g. Tall for presseomtale:

89 oppslag til sammen

Omtaler som ble publisert både digitalt og på trykk er her kun telt 1 gang. Omtaler som er publisert på flere språk er kun telt 1 gang.

66 internasjonale oppslag

Av disse er:

30 forhåndsomtaler i media (1 nordisk)

28 medieomtaler / anmeldelser (5 nordiske)

4 betalte omtaler

4 omtaler fra institusjoner

23 norske oppslag

Av disse er:

6 forhåndsomtaler (**4** i lokalmedier)

17 medieomtaler / anmeldelser (**5** i lokalmedier)



Summary



104

Pieces of Coverage

Total number of online, offline and social clips in this book



2.43B

Audience

Combined total of publication-wide audience figures for all outlets featuring coverage

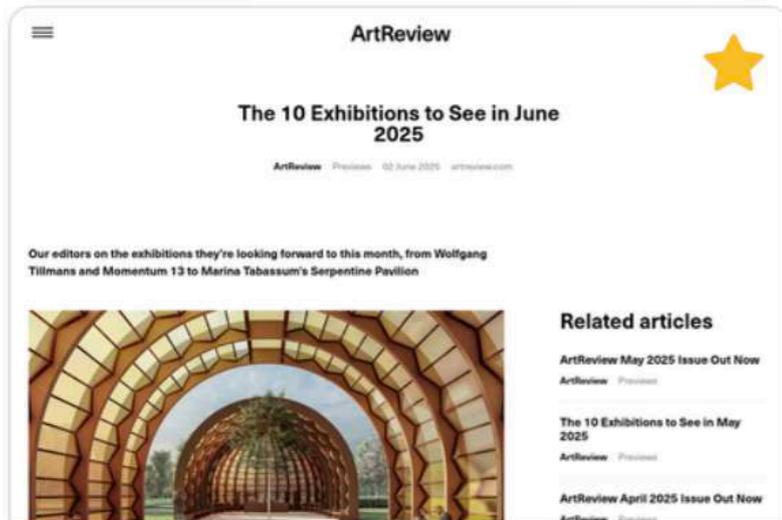


2.57M

Estimated Views

Prediction of lifetime views of coverage, based on audience reach & engagement rate o...

Highlights



ArtReview

The 10 Exhibitions to See in June 2025

ArtReview · Previous · 02 June 2025 · artreview.com

Our editors on the exhibitions they're looking forward to this month, from Wolfgang Tillmans and Momentum 13 to Marina Tabassum's Serpentine Pavilion



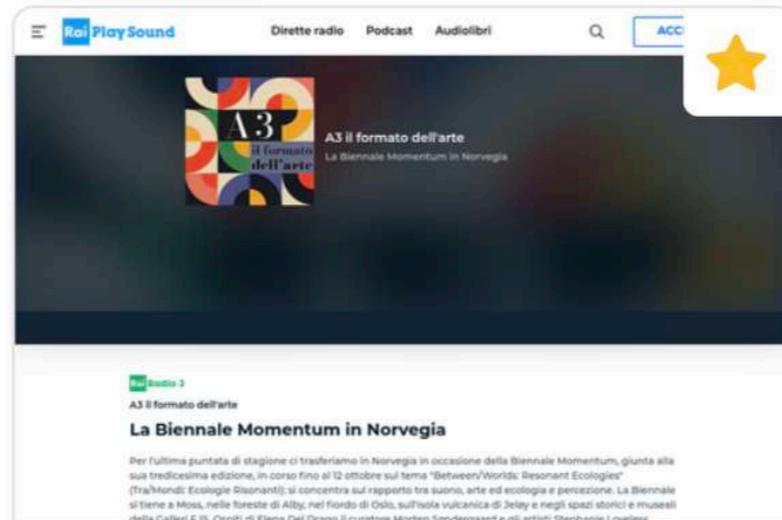
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LE QUOTIDIEN DE L'ART

03.06.25

LUNDI

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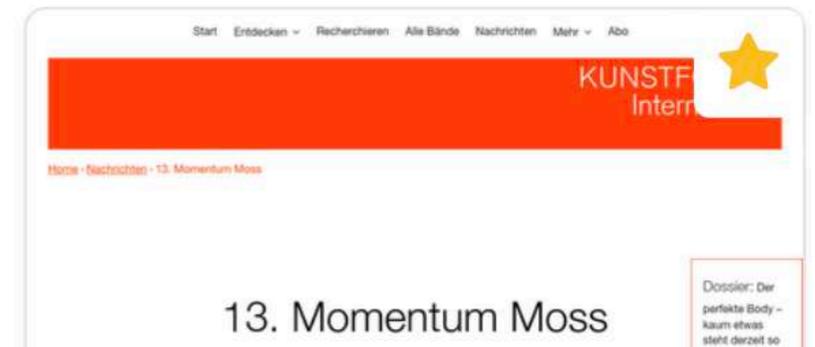


YAHOO! ニュース

スマホを置いて、耳を澄ます。ノルウェーの森で始まった静かな革命



Esquire



KUNSTforum International

13. Momentum Moss

Docuser: Der perfekte Body - kaum etwas steht derzeit so



Naraha Dammitの森と「Living Trees: A Nature-Responsive Growth」モーションセンサーが自然の呼吸を捉えて、木々の動きをリアルタイムで可視化する。その動きが木々の心臓を動かす。 東京会場

Yahoo! Japan

Yahoo! Japan

954M 93 908K 4



Esquire, Italy

Il Momentum delle risonanze

50K



unserem Körper. Dabei spielen Körper in der Kunst schon immer eine bedeutende Rolle, sei es als

Kunstforum, Germany

13. Momentum Moss –
www.kunstforum.de

28.6K 38 4.05K

NEWSLETTERS

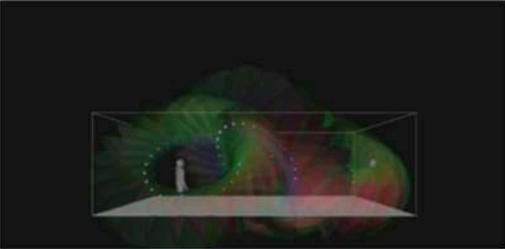
ARTFORUM

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NEWS

MOMENTUM ANNOUNCES PARTICIPANTS FOR 13TH EDITION

By News Desk X
March 20, 2025 2:22 pm



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ARTE Y CULTURA

Agenda arty: calendario 2025

Una guía para conocer las próximas exhibiciones del año.
01.15.2025 por Mercedes Ezquiaga



L'Officiel ARGENTINA

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2.72K 35 613

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La biennale Momentum annonce ses grandes lignes

Par Allison Moss

Edition N°2041 02 juin 2024 à 19h44



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52.6K 52 432

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TIPS OSS!

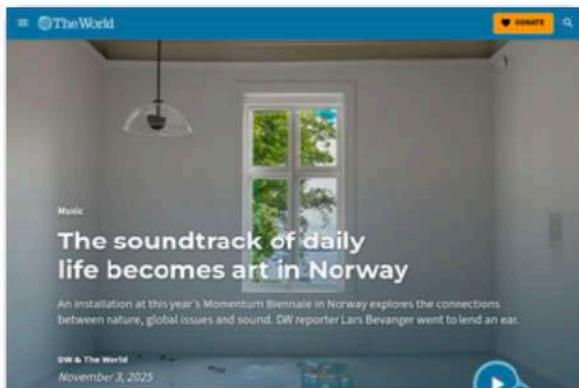
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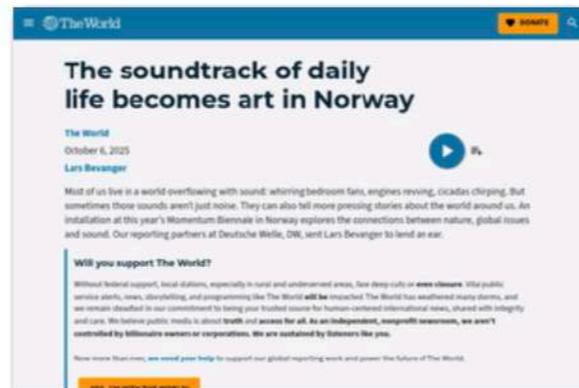
Coverage Overview

International

 69 PIECES



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The soundtrack of daily life becomes art in Norway - The...



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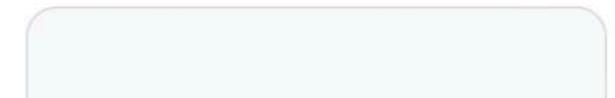


UÄ – UND ÄHNLICHES 
Nordische Biennale: Bomben in Bullerbü



Norway

 23 PIECES



Kultur | Kunstanmeldelse

Dra hit én gang, dra to, dra tre

MOMENTUM 13 minner publikum på verdien av å lytte til omgivelsene.



Momentum Nordic Biennale Of Contemporary Art Galleri F 15, Moss, Norway

The world is burning, and the art world, as a mirroring microcosm, feels increasingly compelled to reflect the flames. It does so sometimes cynically, sometimes earnestly, often irrelevantly. Politics and ethics in art world discourse abound, and their weight frequently overrides the work itself. It can be exhausting to hear, to read, to watch – and to write about. Even the vaguely anti-political art world backlash is becoming a cliché in its own right.

Which is why the 13th edition of the Momentum Nordic Biennale in Moss, Norway, curated by Martin Somdegaard, was a much needed breath of fresh, briny air. It helps that the biennale is removed from the charged atmospheres of Venice and Kassel. But more important was the choice to focus on sound art – specifically the intersection of sound and ecology – encouraging visitors to engage more directly with the surrounding natural environments in which many of the works were embedded. While plenty of great works are shown inside the gallery, others are tucked into the woods, overlooking fields, or placed directly on the water amid the gently lapping tide. The context is, of course, the opposite of the white cube. To experience them is to pay special attention to the ecology in which they are embedded.

This is immediately apparent in Christian Skjødt Hasselstrøm's large-scale piece *μ*,

located on the lawn beside the gallery. Dozens of small copper domes emit a lively popcorn-popping sound when detecting secondary cosmic particles called muons. Children run slalom between the rows, dogs following, while the universe echoes. Some 50 metres away, on a field being tended by tractors, Maia Urstad's *In The Unlikely Event Of...* serves as a listening post overlooking the fjord. Two speakers play the sounds of air, rail and road travel, with safety announcements and emergency procedures juxtaposed with the surrounding calm. A more unsettling tension emerges in Jakob Kierkegaard's hidden multichannel installation in the woods, where the sound of a leaking roof dripping into an abandoned pool in Chernobyl resonates in consonance with the rainy afternoon.

Similarly consonant with the surrounding sonic environment is Jo Kazuhiro's *Stay With Others*, a listening post overlooking a wheat field. Binaural field recordings taken at the mossy plot and made during different seasons subtly blur composition and environment: sounds of living, breathing, rustling, dripping, hissing and tweeting ecology.

Inside the gallery, some of the best works revolve around ecologies of communication and circulation: AGF's speculative sounds of new species and poetry in dialogue with wav files; Christian Marclay's brilliant 1995 video montage made entirely from telephone scenes in films; Arendse Krabbe's recording of Moss's sewer system, paired with a stark diagnosis of the Baltic Sea's deoxygenation collapse; and

Ralf Baecker's *The Collapse Of A Microcosm*, which translates light, visitor movement and its own recursive sonic system into shifting tones based on a tilted disc aligned with the Earth's axis, recording and redeploying them in layers.

Sonification can often veer into the didactic or clever. But here, much of the sensor based work is more a dialogue with the environment than a heavy-handed conversion of data into sound. That spirit carries into the opening performances. Two stand out for how they deal with voices – human and non-human – often ignored. *Svansang*, by Marie Hejlund, Julian Toldahm Juhlin and Christian Albrechtsen, brilliantly explores the transition from childhood to adulthood using recordings of cracking voices from a Danish boys' church choir. A day later, in the same church, Louise Mackenzie's superb *Attractor* blends field recordings of local birds and insects – captured using microphone-equipped sound sculptures designed to attract wildlife – with simulations performed by the local Moss Ensemble Consensus choir. Eyes closed, it is nearly impossible to tell them apart.

With sound and ecology at its centre, Momentum avoids the pretentiousness and trend-hopping that plagues many art world events. Calling it refreshing doesn't quite do it justice. Jana Winderen's piece – a simple bench at the edge of the fjord – turns the environment itself into a readymade. An instruction on where and how to listen, but not on what to hear or why.

Alexander Samuelsen



Christian Skjødt Hasselstrøm, *μ* (2022-23)



Ralf Baecker, *The Collapse Of A Microcosm* (2023)

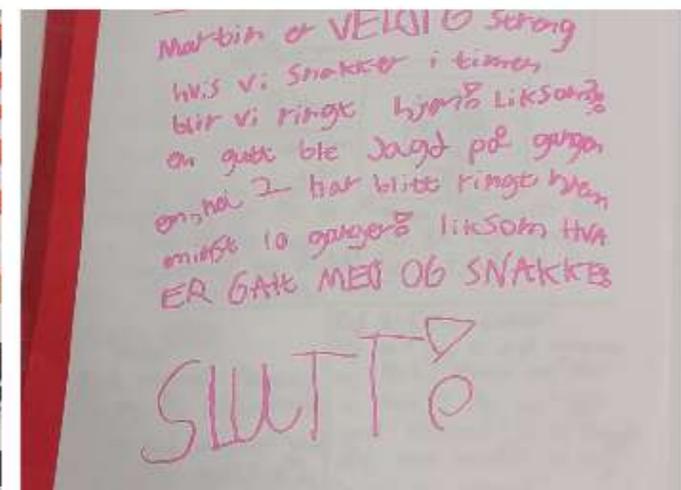
8. Formidling

a. Antall deltakende på arrangementer:

4.500 personer, hvorav **3.065** barn

b. Liste over arrangementer:

Faste formidlingsaktiviteter	Antall arr.	Antall deltakere	Ant. barn
Babyomvisninger/trilleturer/babysang i samarbeid m Jeløy Kirke	3	95	45
Drop in-verksted hver søndag og høstferie	25	399	200
Søndagsomvisning hver søndag	18	150	
Skattekart	-	450	225
Omvisning på Ukrainsk	2	8	
Torsdagskveld på Alby (1 gang i mnd):			
Torsdagskveld på Alby: Kveldsomvisning innendørs 19.6	1	12	
Torsdagskveld på Alby: Kveldsomvisning utendørs 28.8	1	9	
Torsdagskveld på Alby: Christian Skjødt Hasselstrøm, foredrag og kunstnersamtale 18.9	1	22	
Torsdagskveld på Alby: Spøkelsesvandring i samarbeid m danselinja på Kirkeparken vgs 9.10	1	80	35
Ferieklubben 2025: zine-workshop for 12-15åringer med Jessica Williams 8.7-11.7	1	12	12
Utdanning, skoler og barnehager	Antall arr.	Antall deltakere	Antall barn
DKS Østfold 8.-10.trinn, Indre Østfold Kommune	-	1953	1793
DKS Østfold vgs	-	494	464
DKS Østfold Kulturdråpen	-	80	40
Andre skolebesøk: Kirkeparken KDA	-	42	40
Omvisning Kulturskolene i Moss og Vestby	-	65	60
Kunst I nærmiljøet: Reier Skole	-	50	45
Barnehageuke ved Kulturbussen (støttet av Sparebankstiftelsen DNB)	-	170	138
Annet	Antall arr.	Antall deltakere	Antall barn
15 private grupper booket omvisning	15	304	
Eksterne arrangementer	Antall arr.	Antall deltakere	Antall barn
Soloppgangkonsert 9.8	1	-	-
Camp Munch	1	20	







9. Blikkåpner

70 fysiske besøk i Blikkåpnerprogrammet

2408 avspillinger av digitalformidling

52431 kontoer nådd

50 deltakere på Sommerglimtfestivalen, som ble arrangert i eplehagen, med tema lyd og lys. Arrangementet ble planlagt og gjennomført i samarbeid med Blikkåpnerne på Preus Fotomuseum.

4 ungdommer deltok på omvisning i juni, og **16** fikk guidede omvisninger av Alumni på sommerjobb i juli.

Digital formidling:

Blikkåpnerne laget sin egen lydvandring under veiledning av MOMENTUM-kunstner HC Gilje. Denne ble distribuert via QR-kode på drikkeglass

og popcorn-beger som ble delt ut under Sommerglimtfestivalen 21. juni. QR-koden ble også promotert rundt i Moss, av alumni på sommerjobb i starten av august. Alumni Ludvig Mpagi og Blikkåpner Hedda Archer laget en formidlingsfilm til utstillingen, som er postet på Instagram.

Lydvandring: **98** avspillinger (Streaming)

Formidlingsfilm: **2310** visninger (1798 på Instagram og 512 visninger på Facebook)

59 engasjerte brukere på instagram.



10. Konklusjon

MOMENTUM 13 har markert seg som en av de mest innflytelsesrike kunstbiennialene i Norden, med bred medieoppmerksomhet, sterk faglig anerkjennelse og bredt formidlingsnedslag. Med hele 104 presseomtaler og dermed et estimert lesertall på 2,57 millioner kan MOMENTUM 13 sies å ha hatt betydelig gjennomslagskraft.

MOMENTUM 13 er blitt svært godt mottatt og oppfattes av fagfeller og publikum som en grundig kuratert utstilling med høy faglig kvalitet og sterk formidlingsmessig appell. Lydkunsten ble av mange besøkende erfart som inviterende og engasjerende, mens enkelte opplevde den som noe påtrengende. Åpningsdagen var preget av en festlig og inkluderende atmosfære, og åpningsuken bød på rike faglige utvekslinger mellom kunstmiljøet, lydspesialister og andre interesserte.

For å sikre gode forberedelsesmuligheter og økonomisk stabilitet fremover vil MOMENTUM

heretter gjennomføres hvert tredje år. Prosessen med Open Call igangsettes i januar 2026. Endringen skal bidra til bedre forutsetninger for finansiering, samt økt sannsynlighet for å innhente nødvendige tillatelser til eventuelle utarbeider. Den skal også muliggjøre å styrke og videreutvikle gode relasjoner til lokale aktører.

Det er tydelig at MOMENTUM nyter stor internasjonal oppmerksomhet, men det er samtidig et uttalt mål å øke MOMENTUMs synlighet i Moss, blant annet gjennom samarbeid med flere lokale partnere som kan ta en mer aktiv rolle i gjennomføringen. MOMENTUM 13 viste at dette er mulig, gjennom vellykkede samarbeid med blant annet House of Foundation og Kulturkirken i Moss. MOMENTUM skal fortsette å være en plattform for nyskapende kunst og sterke relasjoner – lokalt, i norden og internasjonalt.

Rettigheter til fotografier i rapporten tilhører: Eivind Lauritzen, Ingeborg Øien Thorsland, Leena Lee & Robertina Šebjanič, Øystein Solbakken, Nicolas Hughes, Miriam Kjolen, Morten Søndergaard, Ida Uvaas

