

Aalborg Universitet



Between / Worlds

Resonant Ecologies

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MOMENTUM 13

Reader

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Over the years, MOMENTUM has explored, challenged, and tested various themes and formats. Often, the exhibitions have revolved around political, theoretical, and philosophical issues that resonated with the times in which they were presented. They have been curated by both larger and smaller curatorial groups. The most recent edition, MOMENTUM 12, was curated by the art collective Tenthaus, which experimented with a more horizontal project structure — emphasizing collective decision-making in a democratic spirit. This curatorial model has since served as inspiration for several biennials around the world.

With my appointment, we felt a desire to turn things somewhat upside down and shift the focus back to a theme rather than the structure behind it. In doing so, we took an inverted approach—starting from a material premise, akin to curating an exhibition around media such as plaster, painting, or paper. However, in this case, sound art became the obvious choice, as it provides unique opportunities for engaging with pressing theoretical concerns of our time — yet through sensory modalities other than the visual.

For MOMENTUM 13, we chose to work with Morten Søndergaard as curator and explore sound as the area of artistic and cultural expression in a time of multiple crises — because sound travels across borders, inhabits spaces we cannot see, and resonates with non-human as well as human worlds. Listening opens a different way of knowing and connecting and challenging visual hierarchies.

Titled *Between/Worlds: Resonant Ecologies*, MOMENTUM 13 explores five interconnected zones — Moss, Jeløy, the Alby forest, the Oslo fjord, and the art gallery — each a site of ecological, geological, and cultural resonance. Through situated

listening and transitional aesthetics, artists and thinkers investigate entanglements between nature and technology, history and speculation, sound and silence. We follow resonance as a guiding metaphor and material force, revealing connections between species, systems, and stories. Works across the biennial do not only represent ecologies, they also participate in them. Whether through the deep-time pulses of cosmic rays or the polyphonic memories of a forest, these sonic practices create conditions for perceiving otherwise and for resonant ecologies.

We extend our heartfelt thanks to the artists whose practices bring these resonant ecologies into being; to all the dedication and the many inspiring dialogues in the process that will hopefully inspire our audiences in the months to come. Our deepest gratitude goes to our partners and supporters; HOF – House of Foundation and Arena – Moss kirke og kultursenter, and Moss kommune, Ny Carlsbergfondet, Bergesenstiftelsen, Utenriksdepartementet, Canada Council for the Arts, Danish Arts Foundation, Niels Bohr Institute, Fritt Ord, KODA Kultur, Republic of Slovenia – Ministry of Culture, Østfold Fylkeskommune, SEAS, BKV, BKH, Vlaamse Overheid, HøstScena, Kulturdirektoratet and many more for their collaboration and generous support. A special thanks also goes to the entire team in front and behind the scenes, external and in-house staff for the invaluable tireless commitment and care throughout every detail in the process, and last but not least, to curator Morten Søndergaard for developing the entire project Between/Worlds: Resonant Ecologies with his vast knowledge on soundart for MOMENTUM 13, 2025.

Lise Pennington
Director of Galleri F 15 & MOMENTUM

In the thirteenth edition of MOMENTUM – Nordic Biennale of Contemporary Art, we tune in to the vibrational, political, and ecological dimensions of sound. MOMENTUM 13: Between / Worlds – Resonant Ecologies invites readers and audiences into a curatorial framework shaped by listening: not merely as a sensory act, but as a mode of orientation, resistance, and becoming.

This catalogue traces the conceptual and artistic contours of the biennial, unfolding across five transitional zones—City, Forest, Fjord, Jeløy, and Gallery. Within each zone, sound-based artworks challenge extractive logics, human exceptionalism, and representational fixity. Instead, they offer encounters with feral auralities, sonic citizenship, situated listening, and acoustic performativity—terms that are introduced and expanded throughout this publication.

Our editorial aim is to offer more than documentation. This is a reader, a score, a map of resonance. It brings together critical texts, poetic interventions, theoretical essays, and visual mappings that accompany the exhibited works and the curatorial inquiry. Contributors include artists, theorists, and practitioners who collectively engage the politics and poetics of listening in a time of planetary crisis.

The publication reflects the core premise of MOMENTUM 13: that art can act as a space for unprepared listening—a state of openness to the unpredictable, the more-than-human, and the inaudible. It is through such listening that we may begin to reassemble nature, not as an external object, but as an entangled, contested, and relational field.

Whether you engage with this book in the gallery, by the shoreline, or far from Jeløy, we invite you to listen across its pages, between its concepts, and beyond its images. These resonances are not closed arguments. They are openings—toward new acoustic imaginaries, new ways of sensing the world, and of being in it together.

The editorial team, MOMENTUM 13
Moss / Jeløy, 2025

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.

Reassembling Nature: Resonant Ecologies and the Politics of Survival

“We are not dealing with just resonances, but with resonances that trouble boundaries, trouble thought, trouble the orders we inherit and inhabit.”

Donna J. Haraway. *Staying with the Trouble: Making Kin in the Chthulucene*¹

In the contemporary moment, which is MOMENTUM’s moment as a Biennial of Nordic situatedness, the ecological crises of climate disaster, biodiversity loss, and environmental collapse transcend traditional disciplinary boundaries and compel us to reconsider our entanglements with both human and non-human worlds. “Resonant ecologies” emerges as a vital conceptual framework, emphasizing sound not merely as an object of analysis but as a dynamic, historically situated force capable of troubling established epistemological and ecological orders (Haraway, 2016; Latour, 2004).

The call for horizontal movement between worlds should be seen as a method of reorientation of awareness and operations, aiming at expanding a shared consciousness on and of matters unnoticed and unheard through situated listening- and sonic practices. This, I have termed a ‘social listening deficit’ (Søndergaard, 2025), which operate a failed pattern of ideas drawing mainly on a strange mixture of extreme positivist and ultra-capitalist claims, which have dominated the political approach to the crisis. From Latour’s ‘Politics of Nature’, I call for ways to work against the listening deficit, and ask: is it possible to ‘reassemble nature’ through sonic practices? Through art?

Luz María Sánchez Cardona (2025) advocates for “feral auralities”—an approach that foregrounds sound as an active

¹ Durham, NC: Duke University Press, 2016.

site of knowledge, emerging from multisensory and epistemically mediated interactions beyond conventional human-centric frameworks. This sonic epistemology critically challenges established disciplinary categorizations, encouraging practices that resonate across species and environments. Such resonances disturb traditional perceptions and catalyze new forms of ecological and social awareness (Sánchez Cardona, 2025).

The MOMENTUM 13 Biennial project, “Between/ Worlds,” embodies this reorientation by articulating resonant ecologies through transitional aesthetics across five distinct yet interconnected zones—Moss (urban landscapes), Jeløy (geological media), Alby Forest (politics of nature), Oslo Fjord (aquatic ecologies), and the Gallery (institutional mediations). Each zone becomes a site for critically examining ecological entanglements and socio-political histories through sound-based artistic practices that emphasize active listening, multispecies interactions, and participatory engagements (Vandsø, 2025; London, 2025).

Sonic practices in this context transcend mere representation or archiving; they enact processes of ecological and social transformation, creating resonant spaces of engagement and reflection (LaBelle, 2025). These practices mobilize acoustic performativity to interrogate the “distribution of the heard” (Rancière in LaBelle, 2025), emphasizing listening as a political act crucial for negotiating social recognition and ecological justice (Søndergaard, 2025).

Through such horizontally reoriented practices, sound becomes a critical mediator between worlds, inviting a deeper sensitivity to the relational dynamics between human and non-human ecologies. This expanded notion of “sonic citizenship” (Søndergaard, 2018; Vandsø, 2025) fosters a responsive ethical framework, promoting ecological awareness that attends to the resonances and dissonances shaping our shared worlds. Ultimately, this horizontal reorientation encourages us to actively engage with and stay with the trouble of our ecological condition, recognizing the profound interconnectivity and potentialities of resonant ecologies.

EPISTEME OF TRANSITIONAL RESONANCES

From the early 19th-century scientific explorations of the physical phenomena of acoustics and electro-magnetism to contemporary discussions of noise and the situated listening, the poetic metaphor of resonance became central in transdisciplinary practices indicating transitional movement between different kinds of worlds. Even Homer could be said to be navigating an Odyssean journey across a layering of worlds which is still resonating; and William Blake created ‘sonariums’ (Søndergaard, 1999) for journeys between inner and outer spaces, images and sounds, in his poetic imaginings of other worlds. More recently, Inger Christensen expressed this transitory passage between worlds situating three distinct ways it operates – in approaches to what we understand and operate as natural, personal, social:

*I speak of the world and mean Nature as such, from /
first to last the cultural nature /
I speak of the world and mean my own private and /
fleeting unknown part of the monstrous /
mass /
I speak of the world and mean a society /
not a society not found together /
mean an action /
not an action alone but many /
Speak of an in-between-being /*

Inger Christensen, DET²

2

Jeg taler om verden og mener Naturen som sådan fra
først til sidst den kulturelle natur

Jeg taler om verden og mener min egen private og
flygtige ukendte del af den uhyrlige
masse

Jeg taler om verden og mener et samfund
ikke et samfund ikke fundet sammen
mener en handling
ikke en handling alene men mange

Taler om en mellemværen

Taler om mellemkomster
mellemliggende
mellemværende
mener det så godt Så hvad er der egentlig
i vejen
Hvorfor betyder disse ord at der er
noget i vejen
Er der altid
noget i vejen
noget mellem to
mellem mange
mellem alle

Eksisterer der ikke et mellemrum
som ikke er et tomrum
og ikke et stridsrum

Inger Christensen's poetic vision emphasizes intricate spaces "in-between" worlds, providing a compelling metaphor for the transitions and transformations inherent in trans-disciplinary sonic practices. These practices offer epistemological tools to navigate shifting boundaries of traditional knowledge structures, confronting established categorizations and fostering deeper comprehension of ecological and social complexities. Through their inherently processual and relational nature, sonic practices enable dynamic reconfigurations of listening and knowledge production.

In "Between / Worlds," each transition between urban, geological, natural, aquatic, and institutional worlds is marked by specific acoustic characteristics and epistemic revelations, constituting spaces of "epistemic departure" (Sánchez Cardona, 2025), where listening practices are unsettled and reoriented. For instance, moving from the industrial sonic textures of Moss to the geological resonances of Jeløy involves not merely environmental shifts but profound recalibrations of perceptual and conceptual frameworks.

Brandon LaBelle's (2025) exploration of acoustic justice underscores the ethical dimension of these transitional resonances, emphasizing active engagement and reshaping acoustic environments to foster equitable and inclusive forms of listening. Similarly, Morten Søndergaard (2025) highlights sound art as resistance to the "social listening deficit" exacerbated by contemporary media culture, positioning sonic interventions as critical acts reclaiming and reconfiguring attention and perception in public spaces.

Barbara London (2025) further articulates how audio-visual experimentation provides historical continuity and contemporary urgency, reinforcing sound-based artistic research as significant epistemological and political intervention rather than mere aesthetic exercise. Collectively, these transdisciplinary sonic practices reveal the episteme of transitional resonances as dialogical, relational, and performative, continually emerging in response to ecological urgencies and social complexities.

Daniel Pflumm's video-installation "Breath" confronts the viewer with the uneasy recognition of complicity within a

news-consuming society, poignantly capturing the simultaneous attraction and alienation engendered by media-saturated modernity. The work disrupts normative sensory hierarchies, highlighting often-overlooked ecological exchanges embedded within human media consumption. Similar to ecological listening practices that emphasize horizontal engagement with non-human worlds, Pflumm prompts viewers to listen beyond explicit human narratives, sensitizing them to the subtle ecological flows within media ecologies. By translating breaths into electronic rhythmic patterns reminiscent of techno music, Pflumm collapses boundaries between human biology and technological mediation, echoing the Biennial's attention to inorganic resonances and cross-species dialogues. Moreover, the relentless repetition in "Breath" metaphorically parallels ecological processes of cyclic consumption and regeneration emphasized in the "Transitional Ecologies" zone. Pflumm's work critically reflects on the media-saturated condition of a post-post-capitalist culture, suggesting that human perceptual habits—much like ecological cycles—are driven by unconscious rhythms and repetitions. Ultimately, "Breath" creates a sonic environment that raises the essential and urgent question of how, if even possible, may we reassemble nature?

REASSEMBLING NATURE? TOWARDS AN INTERMEDIAL ECOLOGY

The very premise of "Reassembling Nature" calls for a fundamental rethinking of our conceptualization of nature—not as a passive backdrop or resource but as a complex, dynamic constellation of resonances and relations. Resonant ecologies highlight the interactive entanglements between landscapes, human interventions, and artistic practices, urging us to reconsider nature as inherently relational and vibrational (Haraway, 2016).

The MOMENTUM 13 Biennial vividly demonstrates these intermedial ecologies, as artists employ sound to navigate and mediate between the physical and metaphorical worlds. Janet Cardiff and Georges Bures Miller's installation "FOREST (for a thousand years...)" immerses audiences in layered histories, merging war-time echoes and organic forest

sounds, prompting reflections on the intertwined narratives of human conflict and ecological resilience. Similarly, Jacob Kirkegaard's "The Grey Zone (Never-Where)" foregrounds invisible ecological impacts by blending radioactive sounds from Chernobyl with natural forest ambiences, emphasizing the subtle yet profound human imprint on natural spaces.

Christian Skjødt Hasselstrøm's installation "μ," through its cosmic sound detections, extends this relational understanding into a broader cosmic ecology, situating human experience within universal resonances. HC Gilje's "The Alby Critics" and Natasha Barrett's "Talking Trees: A Nature Responsive Grove" further exemplify the interplay of technological, digital, and organic elements, creating resonant experiences that challenge traditional distinctions between nature and artifice.

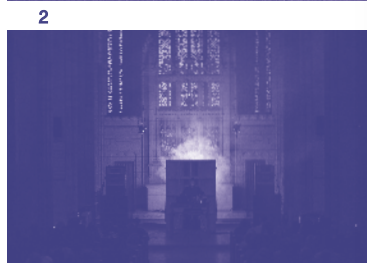
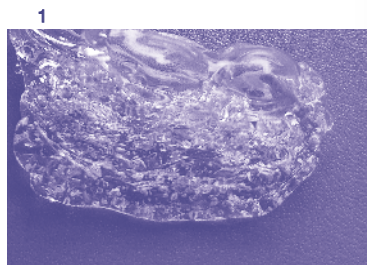
- 1
Daniel Pflumm
Breath (Video still)
- 2
Cardiff & Miller
Forest (for a thousand years...)
- 3
Christian Skjødt Hasselstrøm
μ
- 4
Natasha Barrett
Talking Trees: A Nature Responsive Grove



FOAM – Sonic Allegories by Leena Lee and Robertina Šebjanič utilizes field recordings, vocal expressions, and granular synthesis, combined with glass sculptures, to explore the ecological metaphor of sea foam. It supports a relational view of nature by illustrating how human-induced transformations and natural processes coexist in intricate, continuously shifting constellations of ecological resonances.

Charles Stankieveh’s sonic performance and installation integrate recordings of subterranean and cosmic events—from the electromagnetic pulses of the ionosphere to underwater sounds of Arctic ice and volcanic infra-sonic murmurs. The piece uses sound to reveal invisible ecological and geological interactions, emphasizing nature as a multi-scalar network of interconnected phenomena. By facilitating listening across different environments, “The Glass Key” underscores nature’s inherent vibrational qualities, reframing it as relational rather than static or separable.

Juan Pablo Pacheco Bejarano’s immersive “Electric Tide (Cable House Soundwalk)” from Moss’s shoreline to the historic Cable House at Jeløy, guided by attentiveness to subtle acoustic details—such as seabird calls and submerged cable hums. By focusing attention on these overlooked sounds, the work collapses perceived boundaries between technology, body, and environment while inviting listeners to reimagine nature as a continuous dialogue across human and non-human realms. Similarly, Brona Martin’s sound walk “Moss – Mapping Otherworldly Soundscapes” supports resonant ecologies by demonstrating how human histories and non-human sounds interact dynamically, forming an evolving tapestry that



invites reconsideration of nature as inherently interactive and narrative-driven.

The works by Annie Mahtani, Antye Greie-Ripatti (AGF), and Louise Mackenzie all in different ways situate themselves within the conceptual terrain of “reassembling nature” through resonant ecologies by using sound as a transformative and relational medium that unsettles inherited boundaries between nature, technology, and culture. Each artist mobilizes sound not as representation, but as an active agent of entanglement, enabling multispecies, situated, and politically charged forms of listening that invite the listener into ecological awareness and shared responsibility.

Annie Mahtani’s soundscapes are deeply rooted in field recording and compositional practices that foreground the agency of environment and atmosphere. Her immersive sound environments allow nature to articulate itself within aesthetic frameworks, troubling the subject-object divide and inviting audiences to attune to ecological processes as participatory and co-constitutive.

Similarly, Antye Greie-Ripatti (AGF) integrates feminist and environmental concerns through digital poetics, voice, and locative sound works that reclaim technological media for ecological expression. Her approach underscores how sound, language, and place intersect, embodying Haraway’s idea of resonances that “trouble boundaries” and resist commodification by creating acoustic spaces for listening as political and ethical engagement.



1
Leena Lee, Robertina Šebjanič,
FOAM – Sonic Allegories.

2
Charles Stankieveh,
The Glass Key. Trinity College
Chapel / Oakville Galleries,
Toronto, Canada, 2024

3
Juan Pablo Pacheco Bejarano,
Electric Tide (Cable House Soundwalk)

4
Brona Martin
Moss – Mapping Otherworldly Soundscapes

5
Annie Mahtani
Within the Silence

6
Antye Greie-Ripatti (AGF)
#extinctionstories

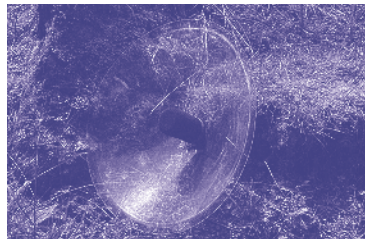
Louise Mackenzie's bioacoustics and posthuman sound experiments further this reorientation by literally incorporating non-human agents—microorganisms, fermentation, and biological processes—into sonic and aesthetic production. Her work resonates with Luz María Sánchez Cardona's concept of "feral auralities," using sound to escape domesticated epistemologies and generate hybrid, situated forms of knowledge that challenge anthropocentric listening norms

These artists thus contribute to the "reassembling" of nature not as a return to purity, but as a horizontal, vibrational engagement with entangled worlds—aligning with Brandon LaBelle's notion of "acoustic justice" and the idea that listening is a relational, situated, and political act essential for rethinking our shared ecological futures.

The artistic explorations mentioned above highlight how "reassembling nature" is both an ecological and epistemological undertaking. By using sound to articulate hidden ecological relations and systemic interactions, artists illuminate how nature and culture are continuously co-produced and interwoven, underscoring the need for a multisensory, intermedial ecological awareness.

Ultimately, "Reassembling Nature" encourages a more nuanced, resonant engagement with the non-human world. By acknowledging the intricate networks of material, ecological, and cultural interactions, this approach fosters a profound ethical commitment to ecological stewardship and mutual coexistence. In doing so, resonant ecologies become more than a theoretical framework; they emerge as vital practices for reimagining the generative positioning of ultra-local practices and their activation of zones of transition.

1



1
Louise Mackenzie
A parabolic mike amongst moss and grass
Glenshee Scotland

2
Tulle Ruth
roundSOUNDabout

THE ULTRA-LOCAL AND THE ZONES OF TRANSITION

The ultra-local concept in the demarcation and signification of the five zones of the Resonant Ecologies biennial reveals a profound engagement with the immediacies and intricacies of place and perception. Drawing on the theoretical frameworks provided by the articles in this publication, the biennial articulates a horizontal reorientation, reframing worlds through localized, sonic, and ecological sensitivities.

Conceptually, the ultra-local emerges from micro-atomic physics, initially describing particles close yet indeterminably located relative to one another and has since been extended metaphorically and philosophically to address localized experiences often overshadowed by broader cultural narratives (Søndergaard, 2025). It encompasses spaces not officially recognized or easily represented—spaces "both above and below the landscape," resisting standard cartographic translations and calling for new navigational methods (Bang-Larsen cited in Søndergaard, 2015).

Overall, Tulle Ruth's "roundSOUNDabout" (2025) could be said to exemplify the ultra-principles behind the ultra-local practices. Within the framework of resonant ecologies, she reimagines a mundane, everyday infrastructure—the parking lot roundabout—as an immersive, community-oriented site for sonic engagement. By installing a sound sculpture in a functioning roundabout at Alby and broadcasting locally commissioned sound works via speakers to passing drivers and cyclists, Ruth transforms a transient public space into a site-specific acoustic encounter. This intervention expands on her earlier "Drive In for Sound Art" project, bringing sound art directly into local routines and vehicular flows, allowing participants to engage without exiting their cars or deviating

from their paths. The project reflects an "ultra-local" orientation by working with the existing social and spatial dynamics of the site, emphasizing proximity, accessibility, and embodied listening in motion. It invites a horizontal reorientation of place,

2



where public art resonates within daily life, reconfiguring how environments can be heard and inhabited on a hyper-local scale. In this sense, “roundSOUNDbout” fosters a resonant ecology that is rooted in community rhythms, spatial familiarity, and the immediate sensory landscape.

In the MOMENTUM 13 Biennial, five distinct zones—the City Zone, Forest Zone, Fjord Zone, Jeløy Zone, and Gallery Zone—highlight the ultra-local through situated sonic practices and ecological consciousness, encapsulating what Brandon LaBelle terms “acoustic performativity” (LaBelle, 2025). LaBelle emphasizes acoustics not merely as professional skill or technical matter but as fundamentally influential in shaping social worlds, materially impacting community interaction, and fostering meaningful resonances across different ecological and cultural settings. His notion of “sonic situatedness” (LaBelle, 2025) further anchors each zone in concrete, localized auditory experiences that navigate between worlds.

For instance, the City Zone’s engagement with urban soundscapes actively involves participatory art to disrupt conventional sonic hierarchies, empowering residents through communal sonic experiences. The City Zone’s engagement with urban soundscapes actively involves participatory art, such as Brona Martin’s “MOSS – Mapping Otherworldly Soundscapes,” which uses locative sound walks to challenge traditional sonic hierarchies, empowering residents through communal sonic experiences and fostering ecological awareness within urban contexts.

This resonates deeply with LaBelle’s articulation of “acoustic justice,” advocating for the equitable distribution and reception of sounds, thus supporting social participation and identity (LaBelle, 2025).

The Forest Zone embodies a distinctive ultra-local sensibility by electronically sonifying the usually imperceptible lives of micro-organisms, for instance in works like Frank Ekeberg’s “Skog og li og bekker forbi,” which electronically sonifies folklore-



inspired narratives and the usually imperceptible ecological dynamics of forest environments, fostering a new ecological awareness as advocated by Anette Vandsø. Her concept of “sonic citizenship” emerges clearly here, stressing the interconnectedness of local actions and global ecological impacts through the sensory immediacy of sound art (Søndergaard, 2018; Vandsø, 2025). Such projects offer a vivid example of how ultra-local sound practices can elevate the political and ecological agency of both human and non-human entities.

The Fjord zone amplifies invisible ecological interactions within marine ecosystems, blending Jana Winderen’s delicate acoustic environmental interventions that underscore nuanced human and non-human auditory relationships. Winderen’s installations, emphasizing subtle ecological interactions, reiterate the biennial’s commitment to ultra-local listening as an ecological act—attuning participants to the dynamic and fragile aquatic ecosystems, confronting them with local environmental transformations.

At Jeløy Zone, ultra-local experiences become explicitly technological, harnessing field recordings, electronic resonances, and immersive sound performances to provoke reflective sonic engagements. Artworks like Maia Urstad’s “In the Unlikely Event of...” critically navigate the thresholds between technological human constructs and natural soundscapes, situating listeners in intimate encounters that reveal deep ecological interdependencies and urgencies.

The Gallery Zone encapsulates these diverse ultra-localities by recontextualizing them within institutional frameworks, offering spaces for reflection and critical engagement with the representational politics of sound art. Here, the act of translation from localized ecological contexts into curated artistic settings emerges as an intricate negotiation, prompting ethical considerations of sound art’s responsibilities toward ecological crises and historical entanglements. Christian Boltanski’s



1
Frank Ekeberg
2
Jana Winderen,
here: this place
3
Maia Urstad,
In the Unlikely Event of ...

“Misterios” prompts ethical considerations of sound art’s responsibilities toward ecological crises and historical entanglements, resonating with Barbara London’s examination of media art’s trajectory and cultural influence (London, 2025).

Central to all zones is the understanding that ultra-local practices are not merely descriptive but transformative, fostering what I term “generative situations,” wherein rhythm, dialect, and sound become expressions of immediacy, facilitating profound, inter-subjective experiences and new interpretative frameworks (Søndergaard, 2025). These situations echo the broader biennial objective articulated in Luz María Sánchez Cardona’s “Feral Auralities,” challenging established epistemic structures and advocating for sound-based practices as legitimate, alternative knowledge systems (Sánchez Cardona, 2025).

By foregrounding ultra-local sound experiences, Resonant Ecologies facilitates a horizontal reorientation of theoretical and practical worlds, cultivating resonances that “trouble boundaries, trouble thought, trouble the orders we inherit and inhabit,” as articulated by Donna Haraway (see above). Through this resonant movement, the biennial not only redefines artistic and ecological engagements but also fosters a critical consciousness toward our collective, interconnected existence within specific, profoundly local contexts.

RESONANT ECOLOGIES AND SONIC SURVIVAL SPACES

Approached this way, resonant ecologies are deeply intertwined with local sonic survival spaces—sites where sound becomes a mode of ecological awareness and existential resilience. The concept, explored by Jacques Attali and Friedrich Kittler, highlights sound’s role as a survival mechanism within contemporary media culture. Attali’s notion of “survival space”



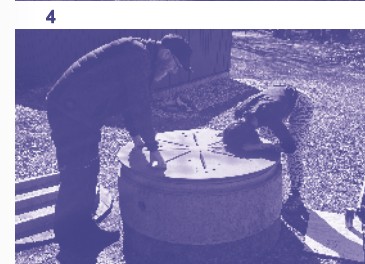
and Kittler’s concerns about a mediated world underscore sound’s potential to articulate environmental boundaries and human interactions within these contested zones (Attali, 1985; Kittler, 1987).

In MOMENTUM 13, sonic survival spaces are vividly demonstrated through artworks that integrate ecological, social, and technological dynamics. HC Gilje’s “The Alby Critters” is a defining piece within this framework. Set in the Alby Forest, Gilje populates the landscape with mechanical sound-producing organisms—critters—that mimic natural sonic behaviours through actuated mechanical motion: knocking, clicking, vibrating. Unlike speakers that promise infinite sonic simulation, these physical sound devices reintroduce tactility and spatial specificity. Their presence in the forest creates localized intensities that deepen our attunement to nonhuman agencies. By inserting the artificial into the organic, Gilje prompts reflection on how sound can mediate a co-existence between the synthetic and the wild, the digital and the embodied.

Stephanie Loveless’s “Spisslønn / Norway Maple” furthers this acoustic mediation through a personal, settler-aware sound offering. Her vocal compositions, created in deep attention to a single Norway maple in upstate New York, are transmitted via horn speakers to their counterparts in Norway. These trees, like Loveless herself, are migratory presences—“invasive” in their respective contexts. The piece

sonically reflects on colonial legacies and ecological entanglements, inviting a form of cross-species, cross-temporal resonance where listening becomes an act of historical and ethical reflection.

Similarly, Arendse Krabbe’s “We are all fish” exemplifies an infrastructural

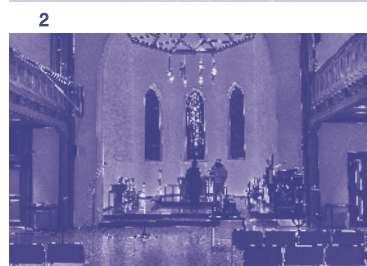


- 1
Christian Boltanski
Misterios
- 2
HC Gilje
Windup-birds
- 3
Stephanie Loveless
Spisslønn/Norway Maple
- 4
Arendse Krabbe
We are all fish

sonic survival. Installed in a stormwater well and public toilets, her two-part work stages a soundscape of hydrological interconnectedness, evoking the endless cycles of circulation—from rain to river, body to sea, sewage to fishkill. The site-specificity of the installations makes listening inseparable from bodily immersion in water’s infrastructural and political flows. Krabbe amplifies a quiet ecological message: survival, both biological and cultural, demands we attune ourselves to the infrastructures that shape how life is lived, shared, and contaminated.

And, as a resonance of Inger Christensen’s poem, JO Kazuhiro’s “Stay with others (Moss)” creates a private, contemplative listening encounter in a moss field. Seated alone, the listener is enveloped in sonic memories recorded by previous visitors—echoes of those who came before. This recursive audio architecture renders sound into a temporal refuge, a form of communion through absence and delay. The work situates listening as a relational survival practice, where echo and trace substitute for contact, and still produce community.

Marie Højlund, Julian Juhlin, and Christian Albrechtsen’s sound installation “Svanesang” positions itself within the concept of «sonic survival spaces» by offering an intimate acoustic portrait of vocal transformation during adolescence—a fleeting phase marked by physiological fragility and emotional uncertainty. Recorded over a year with the boys’ choir Herning Drengekor, the work captures the delicate moment when luminous, pure tones give way to husky, cracking voices, foregrounding the corporeal tensions of becoming. By assembling these transitional vocal sounds into a sonic tapestry that is at once sacred and vulnerable, “Svanesang” creates an acoustic shelter—a survival space—for those sounds and experiences often marginalized by



1
JO Kazuhiro
Stay with Others, MOSS.

2
Marie Højlund, Julian Juhlin,
Christian Albrechtsen.
Svanesang

3
Kalle Aldis Laar
Calling the Glacier!

normative aesthetic ideals. The work does not seek to preserve purity but instead celebrates imperfection, fragility, and flux as fundamental components of being. Presented in Moss Church during MOMENTUM 13, the installation becomes a space of resonance and refuge, offering listeners a site of collective identification and reflection. In this way, the piece responds to broader resonant ecologies by attuning to the subtle vibrational states of bodily and social transformation, evoking exactly what Jacques Attali termed a “survival space” that resists erasure by amplifying the impermanent and the in-between.

As a distant vibrational echo of this impermanence, but well away from the sacral space of the Moss church, Kalle Aldis Laar’s work “Calling the Glacier!” (2007/25) explores the ethos of “reassembling nature” as a survival practice by transforming a melting glacier—a symbol of ecological crisis—into an audible, communicative presence, thus enacting a resonant ecology that bridges the human and non-human. By inviting listeners to call a telephone number and hear the live sounds of the glacier, Laar reconfigures nature not as distant or passive, but as an active interlocutor within the public sphere. This gesture aligns with Bruno Latour’s call to bring non-human agents into the political arena and Donna Haraway’s insistence on troubling inherited boundaries between nature and culture. The act of listening becomes an ethical and political encounter, foregrounding the immediacy and vulnerability of the glacier’s voice. Through this mediated sonic intimacy, Laar’s work challenges the dominant representational logic of environmental art and instead performs a sonic reassembly of nature—one that emphasizes entanglement, reciprocity, and the urgency of attuned listening in a climate-altered world.

Together, these works underscore that sound is not just a means of expression but a condition of co-existence—an ecology of attention that supports survival in times of crisis.

Sonic survival spaces foster forms of attunement and solidarity that bypass the limitations of language and extend to multispecies entanglements. They become political, ethical, and phenomenological fields where listeners engage critically and affectively with the world.

In such resonant zones, listening becomes a vital mode of ecological awareness—and perhaps more radically, a way to survive and imagine art as life through transdisciplinary practices.

TRANSDISCIPLINARY SONIC PRACTICES

Transdisciplinary sonic practices reside at the intersection of sound, ecology, and social inquiry, challenging disciplinary silos and traditional notions of authorship, expertise, and audience. These practices, foregrounded in the *Between / Worlds* biennial, offer case studies in how sound can function as both epistemic medium and transformative movement. Together, the theories presented in this publication on resonance, sonic situatedness (LaBelle, 2025), sonic citizenship (Søndergaard, 2003, 2013, 2018; Vandsø, 2025), social listening deficit (Søndergaard, 2025), and feral auralities (Sánchez Cardona, 2025), also articulate a radical transdisciplinary artistic methodology grounded in listening which is active across all the works in the MOMENTUM 13.

For instance, Freya Zinovieff and Amanda Gutiérrez's "Deep Time and Crude Resonance" intricately layers field recordings of oil extraction sites, family memories, and childhood wonderment, broadcast on radios that visitors hold close, physically merging personal experience with global extractive politics. Their live performance further expands these



resonances through FM transmissions and hydrophonic sounds processed via modular synthesis. The work exemplifies Brandon LaBelle's notion of acoustic performativity, inviting embodied listening that spans deep geological time and intimate human histories.

Carsten Nicolai's "future past perfect pt. 4" is a high-definition film and sonic work capturing the ephemeral textures of stratus clouds. Over twelve years, Nicolai assembled thousands of images from commercial flights, creating a meditative sonic-visual tapestry. His work reveals the micro and macro structures of clouds, echoing the premise of the "generative situation" of transdisciplinary sonic practices where form and perception co-evolve through subtle abstraction.

Mogens Jacobsen's "Razz Ring (Hertzian Herd Healing)" transforms visitors' hidden digital footprints into collective sonic expressions. Using network-sniffing electronics that translate smartphone signals into vibrational compositions via robotic mallets and singing bowls, Jacobsen's piece highlights the porousness between public and private realms, aligning with Søndergaard's situating of the sound citizen as an emergent persona in a distributed social sphere (Søndergaard, 2018) and Vandsø's call for renewed sonic citizenship amid pervasive surveillance (Vandsø, 2025).

Carl Michael von Hausswolff's "The Lady in Yellow: Look at Me ... You're Gone" channels ghostly lore from the Alby estate using Electronic Voice Phenomena (EVP). Static and spectral murmurs form a sonic dialogue between past and present, living and departed. This spectral materialization of

1
Freya Zinovieff & Amanda Gutierrez
Deep Time and Crude Resonance

2
Carsten Nicolai,
future past perfect pt.4. (Video still)

3
Mogens Jacobsen
Razz Ring (Hertzian Herd Healing)

4
Carl Michael von Hausswolff
The lady in yellow: Look at me... you're gone.

5
Mélia Roger
Intimacy of Lichens / Intimacy
of Stones. (Video still)

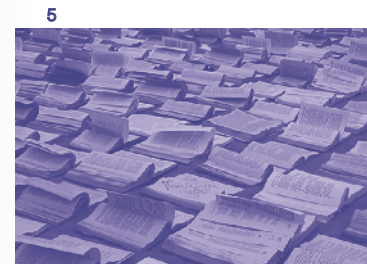
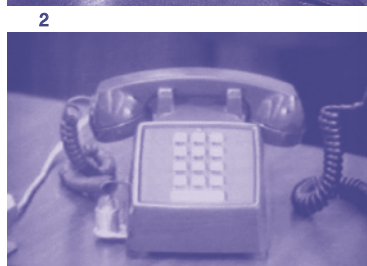
sound captures the ephemeral relationalities foregrounded in Salomé Voegelin's sonic possible worlds, emphasizing listening as an encounter with the unknown. (Voegelin, 2010)

Mélia Roger's "Intimacy of Lichens / Intimacy of Stones" embraces tactile sonic exploration. Through direct contact and amplification of imperceptible vibrations, Roger develops an eco-empathic listening practice that blurs observer and observed. Her videos and sounds challenge human-centered approaches to ecological touch, resonating with Guattari's ecosophy and inviting ethical reorientations through attentive listening.

Annie Mahtani's "Within the Silence" presents a bin-aural audio journey that uncovers the hidden soundscapes of urban and forest ecologies. Through the delicate capture of tree and soil resonances, Mahtani bridges noisy human interventions with the hushed persistence of natural life. Her work invites listeners into a transitional state where silence becomes an active, relational force.

Ralf Baecker's "The Collapse of a Microcosm" transforms environmental shifts into a flickering, resonant architecture of light and sound. Hundreds of microspeakers and photosensors accumulate and relay daily sunlight data, forming a collective sonic memory. The installation immerses visitors in a breathing nexus of technological and ecological entanglement, highlighting the inseparability of environment, perception, and mediation.

Christian Marclay's "Telephones" reworks found-footage cinema into a rhythmic montage of telephone sequences. Through the disjointed flow of calls, anticipations, and abrupt endings, Marclay creates a sonic choreography that captures the tensions of mediated communication—resonating with a transdisciplinary approach that merges popular culture, found sound, and temporal fragmentation.



Douglas Gordon's "Instruction" series engages participants via unsolicited telephone calls, prompting memory and vulnerability through unscripted conversations. These minimal interventions expose the fragile thresholds between public and private, performer and audience, echoing the liminal relational spaces central to the Between / Worlds philosophy.

William Kudahl's "The Wind is Reading" and "Reading the Wind" poetically translate the intangible nature of wind into visual and textual form. Pages of books turn spontaneously in the breeze, while an accompanying book catalogues global wind names and traits. Kudahl's work navigates migratory, elusive forces, echoing the horizontal reorientations and shifting imaginaries the biennial seeks to evoke.

Takuro Oshima's "My DTM" transforms toy trains into moving sound machines, creating an evolving sonic environment through playful interactions with magnetic tapes and cassette heads. Participants co-create dynamic soundscapes,

embodying an equilibrium where human agency and mechanical chance intertwine—a resonant metaphor for transitional, participatory ecologies.

And Luz María Sánchez's participatory sound installation "Vis.[un]necessary force_4" positions itself powerfully within the premises of transdisciplinary practices in the context of resonant ecologies by merging artistic, political, and epistemological inquiry through sound. The work

- 1
Ralf Baecker
The Collapse of a Microcosm
- 2
Christian Marclay
Telephones. Video still.
- 3
Douglas Gordon
Instruction Series
- 4
William Kudahl
The Wind is Reading. Video still.
- 5
Takuro Oshima
My DTM
- 6
Luz María Sánchez
Vis.[un]necessary force_4
Digital photography

addresses the humanitarian crisis of enforced disappearances in Mexico by using field recordings gathered during a day of search activities with Las Rastreadoras de El Fuerte—a collective of women looking for clandestine graves in the desert. Visitors activate sections of the piece via touchscreen, immersing themselves in spatially distributed soundscapes that resist passive consumption and demand embodied engagement. As part of Sánchez’s larger artistic research project *Vis.[un]necessary force: The Sound of Post-National Mexico*, the installation exemplifies her concept of *feral auralities*—a transdisciplinary sonic framework that critiques anthropocentric epistemologies and institutionalized knowledge by amplifying voices and presences often silenced by state and media structures. In doing so, Sánchez advances a methodology where sound is not merely a medium but an epistemic and ethical act—one that creates space for multisensory and political resonance across disciplinary boundaries and ecological realities.

Transdisciplinary sonic practices redraw the contours of knowledge, attention, and ecological relationality. They perform a mode of inquiry where art and science, theory and affect, merge into resonant fields of action. Through such practices, *Between / Worlds* seek to affirm the sonic as a transformative, epistemic medium—and ask the uncuratorial question: what designates ‘sound art’ in an age of ecological crisis?

SOUND ART IN AN AGE OF ECOLOGICAL CRISIS

So, in an age defined by climate emergencies, environmental collapse, and multispecies extinction, the role of art has undergone a significant transformation. Sound art, in particular, has emerged not only as a sensory experience but also as a critical practice of ecological attunement and political resistance. Finally, I want to address how sound art may operate in the context of the ecological crisis, revisiting some of the previously mentioned art works as well as the theoretical frameworks proposed in the articles by Brandon LaBelle, Luz María Sánchez Cardona, Anette Vandsø, Barbara London.

Brandon LaBelle (2025) situates acoustics as a form of “acoustic justice,” emphasizing the politics of listening and the ethical dimensions of audibility. He argues that sound is not merely a physical phenomenon but a performative act that shapes social worlds and defines whose voices are heard and whose are silenced. In LaBelle’s vision, acoustics becomes a framework for social orientation and collective self-determination, challenging “regimes of aurality” that marginalize non-dominant perspectives.

Anette Vandsø (2025) introduces the idea of “sonic citizenship” to describe how sound art registers and responds to the global ecological crisis. Through works such as Kalle Aldis Laar’s “Call Me!”, where listeners phone a melting glacier, or Jana Winderen’s “Spring Bloom in the Marginal Ice Zone, 2018” which amplifies the barely audible voices of phytoplankton, Vandsø shows how sound art dissolves the boundaries between human and nonhuman realms. These works demand a politics of care in which listening becomes an ethical obligation.

LaBelle and Vandsø intersect in their insistence that sound is a site of relational politics. Both see listening as a means of reorienting social attention and promoting ecological awareness—principles embodied in the MOMENTUM 13 works. Stephanie Loveless’s “Spisslønn / Norway Maple” engages in an intimate cross-species dialogue, offering vocal compositions to trees deemed “invasive” in colonial landscapes, thus meditating on displacement and cohabitation.

For Luz María Sánchez Cardona, sound-based artistic research must exceed institutionalized frameworks and venture into what she terms *feral auralities*—a departure from domesticated epistemologies into wild, untamed knowing (Sánchez Cardona, 2025). Sánchez Cardona critiques the limitations of acoustic ecology frameworks like Schafer’s soundscape theory, arguing for a multisensory, historically situated listening that acknowledges entangled human and nonhuman agencies.

Her concept finds a powerful correlate in works like Jacob Kirkegaard’s “The Grey Zone (NeverWhere)”, which combines natural forest acoustics with recordings from

Chernobyl's radioactive spaces. Here, listening becomes an act of epistemic disobedience, revealing sonically what remains visually obscured: the ghostly presence of planetary trauma. These soundscapes, shaped by multispecies interactions and embedded affect, resonate with Sánchez's call to listen "beyond the spatia hominum"—beyond human-conceived space.

Such sonic entanglements also define Janet Cardiff and George Bures Miller's "FOREST (for a thousand years...)", where the Alby Forest becomes a haunted site of war memories and ecological persistence. Their work refuses the division between "live" and mediated sound, staging a sonic hallucination that embodies what Sánchez calls "processual spaces in which the sonic takes place."

These compositions are less about representation and more about resonance as a mode of knowledge production.

I see sound art as a mode of resistance within a media-saturated, digitally distracted public sphere. In this way, as I am writing in my article elsewhere in this volume, contemporary listening suffers from a "social listening deficit," where attention is fractured, and aesthetic experience is reduced to surface effects. He positions sound art as a counter-technology that reclaims the mind and ear from the capitalist capture of attention. Through listening, we resist the logics of surveillance, commodification, and control.

"The Alby Critters" by HC Gilje operate in this mode of resistance. Constructed from mechanical parts, these artificial sound organisms mimic the sonic behaviour of forest fauna, short-circuiting expectations of what nature "should" sound like. They underscore the hybrid condition of modern ecologies and challenge the anthropocentric notion of nature as a pristine, untouched realm. Søndergaard's suggestion that sound is a battleground for political consciousness finds material form here—these critters sound the forest differently, disrupting the smooth aesthetics of environmental harmony.

Similarly, Natasha Barrett's "Talking Trees, a Nature-Responsive Grove" transforms the act of listening into a participa-

1
Jacob Kirkegaard
The Grey Zone (NeverWhere)



tory ritual. Her installation captures wind and voices, processing them into a responsive composition that invites visitors into a sonic conversation with the forest. This form of "distributed agency" reframes listeners not as passive receivers but as co-creators of ecological meaning.

Barbara London (2025) provides a historical context for the evolution of sound art as a field that has always existed on the margins of mainstream art institutions. From the early analogue technologies of the 1960s to the digital experimentalism of today, sound artists have consistently challenged dominant narratives through ephemeral, site-specific practices. London sees sound as a medium that expands both temporally and spatially, offering a way to engage with deep time and cultural memory.

This perspective is palpable in the work of Christian Skjødt Hasselstrøm's "μ", which uses particle detector technology to translate cosmic events into sound. Installed on the lawn of Galleri F15, the work makes audible the otherwise imperceptible, evoking a planetary temporality that dwarfs human timescales. Like Sánchez's feral auralities and LaBelle's acoustic justice, "μ" proposes listening as an epistemological event—one that decenters the human and opens perception to cosmic resonance.

Returning, finally, to Donna Haraway (2016), the works at MOMENTUM 13 are not dealing with *sympathetic resonances* but with resonances that "trouble boundaries, trouble thought, trouble the orders we inherit and inhabit." In this context, sound becomes a tool for reassembling nature—not as a bounded category, but as a field of overlapping relationalities of a resonant world of many worlds.

A RESONANT WORLD

'Resonant World' was the metaphor, suggested by H.C. Andersen to Danish Physicist H.C. Ørsted (in Danish: 'Resonante verdner'), in their search for a way to describe the physical world appearing in phenomena such as acoustics and electro-magnetism. In this (poetic) vision, the physical

world is indeed a resonant world in which seemingly static or solid objects are in a constant flux of energy or entropy. The world is best represented in-between 'mental orchestrations' and 'sonic manifestations' that perform ephemeral information emanating from a variety of new 'epistemological' instruments (such as the spectrograph or the seismograph).

The metaphor of resonance has since entered the vernacular of as different areas as feminist theory (Haraway), molecular science (Weibel and Ljiljana Fruk), sociological philosophy (Hartmut Rosa), and various domains of sound studies (Sterne, Helmreich, Kramer) and sound production (Sutter).

Thus, the metaphor of resonance does more than hint at a physical world we cannot see but still resonate in us; it also describes a world we cannot perceive without instruments. Thus, it marks a change in the conception of what perception of a 'physical' world means and entail; or, rather, it changes our understanding of how the physical world (and ourselves as part of it, as resonant bodies) may be perceptible, if at all.

The resonant world is a world of technological transcendence, instrument-based perception and distributed reflectivity. The notion that technology is our transcendence (Heidegger) at the same time points out and hides the complexities involved in acknowledging the materiality behind the technological perception of a *resonant* world, where objects are replaced by (or, indeed, are) vibrating matter.

Theories of experience, reflectivity and discourse all examine art and artistic practices as a way to work within scientific epistemology. In the 1820s, resonant worlds pointed towards a new collaboration between art, sound and science. It is suggesting an essential conceptual framing of the field of art and science which inescapably involves sound as acoustic materiality and sonic representation. A conceptual framing which implies structures of understanding and meaning from the world of sound and acoustics by which art and science operate; and by which those worlds are being operationalized (interpreted, contextualized, understood). Sound points out a different ontological status of the world that both art and science aim at describing. It is a field which has seen much

activity within post-humanism, post-phenomenology and post-positivism. It is, moreover, a field which operates in the second scientific revolution (Ihde, Whitehead), techno-science, and techno-genesis (Hayles). But is the field situated in the right way, in those imaginings? Do we need other ways of renegotiating, other methods of recalibrating the entanglements we face? Are we lost in transcendence, or do we work its thresholds and uncanny valleys?

METAPHORS OF RESONANCE IN KNOWLEDGE-PRODUCTION

Donna Haraway is addressing, or operationalizing, some of these questions in her seminal essay on 'situated knowledge'. In her argument, she develops an epistemology which attempts to operationalise a female (partial and localized) concept of vision into the field of science, approaching a different idea of objectivity than the one traditionally shared in scientific and positivist transcendental positions (subject-object deviation). This is, I would argue, not that distant from the situation HC Ørsted and HC Andersen were addressing with the metaphor of the 'resonant world'.

... local knowledges have ... to be in tension with the productive structurings that force unequal translations and exchanges – material and semiotic – within the webs of knowledge and power. Webs *can* have the property of being systematic, even of being centrally structured global systems with deep filaments and tenacious tendrils into time, space, and consciousness, which are the dimensions of world history. Feminist accountability requires a knowledge tuned to resonance, not to dichotomy. Gender is a field of structured and structuring difference, in which the tones of extreme localization, of the intimately personal and individualized body, vibrate in the same field with global high-tension emissions. (Haraway, 1988, 578)

Interestingly, resonance is spelled reasonance, here. It is not clear if this is a misspelling or a(n unintended) pun on reason? If it is a misspelling, then it is repeated three times (p581 and twice on p588). Whatever the reason, this small variation in spelling does create a 'local' situation of the word that is worth reflecting upon. First of all, the notion of a glitch creeps in. Secondly, the semantic reference is, if anything, ultra-local. I have so far only located it in this text. So, it somehow points out the partiality of the whole situation of language. (that is the case, I would argue, even if it is an error – maybe, even more so). Thirdly, the sonic component of the word changes slightly... it becomes, well, resonant of the metaphors it is combining. The re is suddenly a ri.

Sonically, there is reason in resonance, and “Feminist accountability requires a knowledge tuned to reasonance, not to dichotomy” points towards the ethics of listening. I would, therefore, propose to end this introduction by evoking Jana Winderen’s reflection on the act of listening and her ecological approach to sound art in the work ‘here: this place’, which is situated in the Fjord Zone. Winderen emphasizes the changing nature of sound, influenced by seasons, weather, and human activity. She highlights how underwater biodiversity decline in Oslofjorden affects the acoustic environment, notably masked by ferry noise. The interplay between natural and human-made sounds reveals profound ecological relationships. Winderen’s installations encourage attentive listening to our shared environment, fostering awareness and appreciation for our interconnectedness with animals, plants, air, water, and earth. She stresses that such listening belongs collectively to everyone, rather than solely to the artist.

Attempting to reassemble, not just nature, but a culture and politics of attention to worlds in transition through a collective strategy of listening is where the transdisciplinary sonic practices at Between / Worlds: Resonant Ecologies find their authentic momentum.

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Feral Auralities: Resonance as Epistemic Departure in Sound-Based Artistic Research

FIRST

This speculative-creative essay introduces *feral auralities* as a concept to guide thinking about sound-based artistic research. I have long been drawn to the word *feral*—from the late Latin *ferālis* (*fera*, wild beast + *ālis*)—often defined as “having returned to an untamed state from domestication”¹ or having escaped from it,² that is “having reverted to the wild,”³ or “existing in a wild state, especially describing an

animal that was previously kept by people”⁴. Becoming wild. In this essay, I use *feral* to describe a departure from domesticated knowledge structures. Such a departure requires an act of disruption, a withdrawal from habitual epistemic frameworks into “the wild”⁵—a metaphoric gesture: a way to walk away, if possible, from all human endeavour into an impossible other space, a space of disruption and [un]learning⁶. Such a

1 American Heritage Dictionary.

2 Merriam-Webster Dictionary.

3 Webster's College Dictionary.

4 Cambridge Dictionary.

5 Wild is quite a problematic concept if taken literally. The world wild/wilderness is not used in the sense of outdoor spaces untouched by humans, as we know that wilderness “[f]ar from being the one place on earth that stands apart from humanity, it is quite profoundly a human creation” (Cronon, 1995, p. 1). Note: Page number for Cronon refers to the PDF version consulted and may not correspond to the original book pagination.

6 The concepts of “wild epistemology” and “wild thought” have been explored by scholars like Hubert Fichte and Claude Lévi-Strauss. See: Fischer, A. ‘Anthropology of the Future: Wild Epistemology in Hubert Fichte's New Science’. *Colloquia Germanica* 55, no. 3/4 (July 2023): 151–78; and Lévi-Strauss, C. (1962). *La Pensée sauvage*. Paris: Plon.

space is *spatia hominum*⁷, a term I use to address spaces shaped and defined by human cognition⁸—thus, I exclude *wilderness* from this epistemic. Through the term *auralities*, I propose to encompass the acts of researching, sensing, and understanding through a construct that suggests a movement toward an aurality that operates beyond the usual epistemic frameworks, and beyond *spatia hominum*. Via *feral auralities*, I am suggesting sound as an active site of knowledge, emerging through multisensory and epistemically situated combinations.

Transdisciplinary artistic research challenges dominant epistemic structures by generating knowledge that resists categorisation within existing disciplinary frameworks. To arrive at a genuine transdisciplinary practice, we must depart—again, the act of leaving—the zone of known methodologies and theoretical frameworks, all deeply rooted in our training in Western or Westernised academia. Traditional models—such as R. Murray Schafer’s soundscape theory (1994) and Jean-Paul Thibaud’s (2003) sonic ambiance concept⁹—provide structured ways of analysing sound within the contours of *spatia hominum*. Schafer’s approach, rooted in acoustic ecology, categorises sound into discernible types—hi-fi and lo-fi soundscapes, keynote sounds, soundmarks, sound events, etc.—offering a method for mapping and managing sonic presence within the *spatia hominum*. Similarly, Thibaud’s concept of sonic ambiance is particularly valuable in analysing how sound interacts with the sensory and atmospheric textures of urban and non-urban environments, shaping perception within pre-structured spatial relations. These approaches—practical as they are for articulating sonic dynamics in human-constructed settings—remain constrained by taxonomies that separate sound from the conditions in which it is produced. That is why, when considering sound beyond the *spatia hominum*, I find

7 *Spatia hominum* refers to spaces shaped by human epistemic, cultural, and perceptual frameworks. It designates environments that are mediated through human cognition, classification, and meaning-making systems. The term is used here to mark the boundaries of dominant knowledge structures from which the concept of *feral auralities* seeks to depart. Following Demeritt’s (2022) critique of nature’s social construction, the idea of *spatia hominum* helps me try—at least try—to dismantle the boundary between the ‘natural’ and the ‘human-made,’ revealing all space as contingent. So, when I state, above, ‘to depart into the wild,’ it is a gesture that hopes for a departure from both the idea of *wilderness* and *spatia hominum*.

8 Even during the first quarter of the 21st century, the human condition still harboured old epistemic dichotomies that are not ontological truths but inherited constructs—first shaped by Christian theological frameworks and later institutionalised through the hyper-secular structures of modernity. See Latour, 1993; Grosfoguel, 2011; Mignolo 2009/2010.

9 Thibaud defines ambiance as “a space-time qualified from a sensory point of view... both subjective and objective: it involves the lived experience of people as well as the built environment of the place.” (Thibaud, 2011, paras. 2–3).

that these models fall short. They rely on fixed categorisations—human, non-human, mechanical, natural, urban—that implicitly reinforce an epistemology that assumes that sound exists as an object to be analysed rather than as a dynamic force that emerges through historically situated and epistemically mediated exchanges.

Aural activities should exceed mere extraction, fragmentation or archiving of sound environments. Concepts like soundscape or sonic ambiance may require re-grounding, re-tooling—or even abandonment. This challenge should involve rethinking the mere translation of those sonic elements into the hyper-institutionalised space of the exhibition space. *Feral auralities* is a contingent framework that I propose—shaped by some of the concepts of Ana María Ochoa Gautier, Jean-Luc Nancy, and Walter Mignolo—to suggest a processual engagement with sound.

Separating sound from its entanglements—via epistemic unbinding—ends up limiting the ways in which sonic experience is understood. When considering cicadas (Hemiptera: Cicadidae) in a forest—what we see and what we hear usually falls within what is customarily described as the sound separated from both its emitter and its context.¹⁰ To start this counter-narrative, I propose, I insist, that we think of these spaces outside of the *spatia hominum*. We should reject the static, apparently objective segmentation of perception of our surroundings, and regard them instead as processual spaces: spaces in which the sonic ‘takes place.’

Ultimately, if all human space is a construct,¹¹ this construct can also be undone, rethought, and—in this specific case—listened to differently. One way to approach sound-based inquiry is through prioritising resonance, vibration, and multispecies sensing, and moving away

10 Tim Ingold criticises the very notion of soundscape for imposing a visual logic on auditory experience, arguing that it treats sound as an objectified layer rather than a medium of immersion and relational becoming. Like *feral auralities*, his position resists the fragmentation of the senses and challenges epistemologies that extract sound from the flux of lived experience. For Ingold, sound is not something we listen to, but something we listen in, inseparable from our perceptual and environmental entanglements. While Ingold’s critique of the soundscape shares with *feral auralities* a resistance to the objectification of sound, my approach unfolds along a parallel path—one that operates outside *spatia hominum* and rethinks aurality from another epistemic ground altogether. See Ingold, T. (2007). Against soundscape. In A. Carlyle (Ed.), *Autumn Leaves: Sound and the Environment in Artistic Practice* (pp. 10–13). Double Entendre.

11 We need to remember that each concept has a political existence and pertains to a specific conceptual terrain—mediated through human perception, history, and politics—defined by particular groups of individuals, where the ‘us’ does not necessarily include the one writing now, or the one reading now. It is within these human-structured environments that dominant models of listening have emerged, reinforcing the visual and extractive logics of Western epistemology.

from human-centred practices only. Sonic practices do not emerge in a vacuum: they are entangled in epistemic frameworks shaped by who hears, and from there, what is heard, who is listening, how listening occurs, and how knowledge is constructed. Yet, sound-based artistic research is rarely acknowledged as a form of knowledge production in its own right. Instead, it is often subsumed under broader categories such as new media, sound studies, or experimental practice.

SECOND

When developing my first draft on the works by Lynnette Campos (Mexico, 1995), I first considered working within Thibaud's concept of *sonic ambiances*. And specifically, the act of *translating* those *sonic ambiances* from the outside—call it nature, non-human, or otherwise—to the interior of the exhibition space—for which my ongoing dialogue with Jordan Lacey (2022) was fundamental. These concepts revealed their limitations later, when through conversations with Campos, it became clear that, within her practice, recording and translating sounds—reconstructed, transformed or created into the artwork—into the institutional and social space of the 'exhibition,' was not her most important concern.

Campos works with sonic materials that emerge from a multispecies environment. This project focused specifically on cicadas (Hemiptera: Cicadidae) as vibrational source. Rather than imposing a theoretical framework onto her practice, I propose a series of theoretical companions—concepts that emerged through my search for a language capable of naming objects and actions differently: *acoustic assemblages*, *entities that listen/entities that produce sound* by Ochoa Gautier, *resonance* by Jean-Luc Nancy, *aestheSis* and *epistemic disobedience* by Walter Mignolo. These concepts made more sense than the ones I had to leave behind.

In what I might call an intra-research threshold—a reflective phase following the material production of an art piece—Campos enacted a different mode of knowing, one rooted in sonic processes of vibration, sensory communi-

cation, and affect. Campos manifested a need to return to the sonic space where she registered her sources in order to perceive, to sense, the cicadas more fully. She sensed a trace of a sort of affective bond, the remembrance of an embodied mode of listening, that drove her need to know and to understand better what lay beyond what the senses perceived: a need for knowledge. And more importantly, she realised that she required 'time' to be there, simply sensing: to understand. It is precisely this moment, this turning back to the artwork to dwell on its epistemic consequences, where a different relation to knowledge begins. That realisation marked Campos's entry into the space I define as *feral auralities*, a space not of representation but of epistemic potential, where sound becomes a space for knowledge.

Ochoa Gautier's (2014) concepts of *entities that listen* and *entities that produce sound* are central to this essay: these are not fixed roles but co-constitutive and affective modes of interaction that resist anthropocentric hierarchies. These entities, as Ochoa Gautier notes, are "entangled in the relation between nature and culture" and "mutually produce each other" (2014, p. 22). Ochoa Gautier's formulation displaces the conventional subject-object divide in listening, proposing instead a relational ontology in which perception and sound production emerge through interaction. This idea underpins her broader notion of *acoustic assemblages*, a model that attends to how ontologies emerge from the interactions between *sounding* and *listening entities*. These are not simply collections of sonic elements but dynamic arrangements in which the very categories of listener and sound-producer are co-constituted. Ochoa Gautier defines *acoustic assemblages* as "the mutually constitutive and transformative relation between the given and the made that is generated in the inter-relationship between a listening entity that theorises about the process of hearing, producing notions of the listening entity or entities that hear, notions of the sonorous producing entities, and notions of the type of relationship between them" (2014, pp. 22–23). These *assemblages*, she adds, are not fixed; they circulate through diverse practices of sound inscription, such as "rituals, writing, [and] acoustic events." (2014, p. 23).

Her model disrupts anthropocentric hierarchies, and foregrounds sound as a site of transformation, mediation, and negotiation across differences. It was with the help of Ochoa Gautier that I was able to move from the mere instrumentalisation of the sounds of cicadas—used to construct sound installations or sculptures—to a form of embodied sensing that I found in Campos’s practice—one that moved from making to knowing.

When reconsidering sound as an unfolding event—not as an object, but as a sonic presence that involves the body through spatial movement—Jean-Luc Nancy’s concept of *resonance* (2007) came to mind. Nancy carefully distinguishes *écouter* [to listen] from *entendre* [to hear]: “Écouter, *c’est tendre l’oreille... c’est une intensification et un souci, une curiosité ou une inquiétude*” [To listen is to strain the ear... it is an intensification and a concern, a curiosity or an unease] (2007, p. 18). Listening, in this sense, is not simply a sensory action but an ontological opening. Nancy asks: “*qu’est-ce qu’un être adonné à l’écoute, formé par elle ou en elle, écoutant de tout son être ?*” [What is a being given over to listening, formed by it or within it, listening with one’s whole being?] (2007, p. 16). This question implies an attentiveness that opens toward *sens* [meaning]—not as something fixed, but as something that emerges in and through vibration, tension, and presence.

Resonance is thus *le fond du sens* [the ground of meaning]. It is not something that arises in the wake of sense, but is what makes sense possible. Nancy writes: “*Peut-être faut-il que le sens ne se contente pas de faire sens (ou d’être logos) mais en outre résonne*” [Perhaps it is necessary for meaning not only to make sense (or to be *logos*), but also to resonate] (2007, p. 19). Here, *logos* refers not simply to speech or reason, but to the philosophical tradition that equates meaning with clarity, rationality, and conceptual closure. Nancy resists this tradition, suggesting instead that meaning is inseparable from resonance—that meaning unfolds as vibration, echo, and relational excess.

This notion implies that resonance is not an effect but a condition—a way in which sound and sense are co-constituted. The listener becomes *le sujet résonant* [the

resonant subject], “*espacement intensif d’un rebond*” [an intensive spacing of a rebound]. In other words, the listener is not a perceiving subject, but a space where sonic meaning reverberates (Nancy, 2007, p. 44). This understanding of resonance as both sonic and existential, where *le corps est une caisse de résonance* [the body is a resonance chamber] (Nancy, 2007, p. 52), resonates with the affective and embodied modes of listening present in the practice of Campos.

The understanding of listening as resonance clears a path toward two key ideas of Walter Dignolo, *aestheSis* and *epistemic disobedience*. The former indicates a turn towards the body, sensibility, and the geopolitics of perception; the latter, a refusal to remain within colonial logics of knowledge. The term *aestheSis* originates from the Ancient Greek word αἴσθησις (*aisthēsis*), meaning “perception” or “sensation”. It refers to the embodied act of sensing—visual, auditory, tactile, or otherwise—prior to making any form of judgement. In contrast, *aesthetics* emerged as a philosophical discipline in the 18th century as a form of colonial regulation of perception.¹² Dignolo notes that from the 17th century onward, the concept of *aisthesis* became restricted, and came to mean ‘the sensation of the beautiful.’ Thus, *aesthetics* was born as theory, and the concept of art as practice (2010, p. 13). Dignolo states that the mutation of *aisthesis* into *aesthetics* laid the foundations for the devaluation of every *aesthetic* experience that had not been conceptualised in the terms through which Europeans conceptualised their own regional sensory experiences (2010, p. 14).

AestheSis is a mode of decolonial sensing that breaks with the legacy of Western *aesthetics*, opening a different locus of enunciation—based in the body, shaped by territory, and aligned to forms of relation excluded or erased by moder-

nity. *Aesthetics*, in the other hand, was never neutral—it naturalised a colonial way of organised perception, one in which other species and environments were classified, consumed, and made available. *AestheSis* interrupts that logic, while reclaiming the sensorium—not as abstract, disembodied,

12 The concept of *aesthetics* was first introduced by Alexander Gottlieb Baumgarten in his *Meditationes philosophicae de nonnullis ad poema pertinentibus* (1735), where he defined it as *scientia cognitionis sensitivae*—the science of sensory knowledge. His later work *Aesthetica* (1750–1758) laid the foundations for *aesthetics* as a distinct philosophical field concerned with beauty and taste. This formulation was then developed by Immanuel Kant in his *Critique of the Power of Judgment* (1790/1987), where he defined beauty as the object of a disinterested, subjectively universal judgment.

but as situated and entangled, and begins with a decision to step away from those dominant frameworks that divide the world—a step into epistemic disobedience (Mignolo, 2010).

AestheSis, as a decolonial move, privileges sensing with the body, in tune with Nancy's idea of resonance—not simply as sound, but as a philosophical condition of sense emerging through vibration. Modernity¹³, as Mignolo and others argue, is grounded in an eye-centred epistemology—a visual regime bound to objectivity, detachment, and universalisation. In contrast, aestheSis favours the ear—not merely as a sensory organ, but as a resonant apparatus that, in conjunction with our bones, skin, and internal organs, allows the body to discern information in which we, as human animals, are embedded. It is a geopolitically situated mode of knowing—one adapted to what the colonial eye was trained to overlook or suppress.

The second concept proposed by Mignolo is epistemic disobedience, which consists of consciously delinking from the zero point epistemology (2009, p. 160), a constructed fiction in which knowledge emerges from a disembodied, universal perspective. Mignolo (2009) explains:

By setting the scenario in terms of geo- and body-politics I am starting and departing from already familiar notions of 'situated knowledges'. Sure, all knowledges are situated and every knowledge is constructed. But that is just the beginning. The question is: who, when, why is constructing knowledges (Mignolo, 1999, 2005 [1995])? Why did eurocentred epistemology conceal its own geo-historical and bio-graphical locations and succeed in creating the idea of universal knowledge as if the knowing subjects were also universal? (p. 160).

Epistemic disobedience, then, means to delink from this illusion. Mignolo argues that the locations from which knowledge is spoken "have been located by and through the making and

¹³ I use the term modernity not as a neutral descriptor of historical progress, but in the sense proposed by decolonial thinkers—as inseparable from coloniality. As Anibal Quijano (2024) argued, modernity was never just a European self-invention but was constituted through the colonial matrix of power: a system that racialised bodies, mapped knowledge hierarchies, and positioned Europe as the universal point of reference (pp. 95–131). Following Mignolo (2011), I understand modernity as a global design that naturalised a singular worldview, while concealing its geo- and body-political location (pp. xii–xvii).

transformation of the colonial matrix of power¹⁴: a racial system of social classification" (2009, p. 161). Mignolo insists that "any epistemic decolonial de-linking [entails] historical, political and ethical consequences" (2009, p. 160). In this sense, while Nancy's conception of resonance offers a valuable ontological insight—listening as tension, as excess beyond logos—it sets the stage for a further movement—resonance as aestheSis.

Feral auralities calls for not only a conceptual expansion of listening, but also a shift in epistemic grounding: a repositioning of where, why and how we listen. In this movement, Mignolo's epistemic disobedience and Ochoa Gautier's acoustic assemblages become not just concepts, but strategies—tools for sensing, naming, and knowing from elsewhere. What I called, at the beginning of this essay, a walking away—a departure from the *spatia hominum* and into the wild—can now be understood as the movement that grounds the concept of feral auralities: a mode of thinking with and through sound—a movement of decoupling from domesticated epistemic structures.

THIRD

By coining the phrase feral auralities, I propose to step out of the epistemic enclosures that determine what counts as knowledge, who is authorised to speak, and how the world must be sensed. Here, to walk away is not to withdraw, but to consciously inhabit another ground for listening. As a concept, *feral auralities* engages with the practice of Lynnette Campos, an artist whose processes resist the reduction of sound to a fixed, analysable entity, and instead potentially foreground sound as an epistemic space.

¹⁴ This system established a global, epistemic and racial hierarchy, inventing constructs like Occidentalism or the West, enabling Orientalist discourse. Mignolo states that this system "distinguished the South of Europe from its center (Hegel) and, on that long history, remapped the world as first, second and third during the Cold War. Places of nonthought (of myth, non-western religions, folklore, underdevelopment involving regions and people) today have been waking up from the long process of westernization" (2009, p. 161).

Through her practice this shift becomes palpable. The concept also allows me to try to use another vocabulary, unfolding through what Ochoa Gautier theorises as acoustic assemblages: the co-constitution of listening subjects, sounding entities, and

epistemic formations. Her concepts open a space to consider how listening participates in the formation of ontologies.

Lynnette Campos's *Neocigarra*—new cicada—project (2015–ongoing) emerges from an interplay between personal memory, collective imaginaries, and environmental concerns. Growing up in Cuautla, Morelos, México, with the belief, passed on through oral histories, that cicadas anticipated the rain season, Campos was later confronted with the fact that their song is instead a mating call. This conceptual dissonance between the cicada and the timing of its sound led to a rupture in the narratives that had shaped Campos's *imaginarium*.

By the time Campos started to embrace digital art, she had relocated from her hometown of Cuautla to the more urban city of Lerma de Villada, in the State of Mexico. This highly polluted town is situated between Toluca and Mexico City and now forms part of an industrial corridor, close to the Lerma River. Originating in Almoloya del Río (State of Mexico), the Lerma runs approximately 708 kilometres through the states of Mexico, Querétaro, Guanajuato, Michoacán, and Jalisco, before flowing into Lake Chapala. As a vital water source for over 15 million people, the Lerma supports agricultural, industrial, and domestic needs across central Mexico. However, the river becomes significantly polluted shortly after its source. Research indicates that in areas near the Lerma, high concentrations of Biological Oxygen Demand (BOD₅), nitrates, and phosphates are present—primarily due to untreated domestic and industrial discharges and agricultural runoff. The deterioration of the water quality intensifies as the river passes through urban areas such as Toluca, where pollution levels increase markedly (Barceló-Quintal et al., 2013; Sedeño-Díaz & López-López, 2007).

Campos's project *Neocigarra* does not seek to recreate the natural soundscape of Cuautla or the Lerma. Instead, she created a dispositive system *that produces sound*—a sort of apparatus that acts as a pollution informant. Choosing to create a robotic *entity that produces sound* in the form of a cicada, Campos created a speculative sonic entity that unsettles conventional notions of environmental sound and technological

mediation. When constructing her cicada as a metallic body with embedded electronic circuits, she did not aim to mimic the human-assigned function of predicting rainfall—through, for example, a humidity sensor or weather-data integration. Instead, her *Neocigarra* responds to environmental pollutants.

Campos's decision was not arbitrary: she clearly stated that due to climate change, the sound of the cicadas could no longer even be imagined to be linked to the onset of the rainy season. She clearly stated that the stories linking cicadas to the rainy season no longer hold true under the conditions of planetary environmental collapse. Campos moved away from the idea that sonic environments exist outside of human invention/imaginaries—as if they were autonomous and independent of human entanglement. Instead, she shifted toward exposing the extent to which these environments are shaped by human intervention—particularly through the depletion of forested areas for capitalist gain. This depletion is not carried out for the benefit of rural communities, but rather in the service of global industrial networks where the human presence, *in the territory*¹⁵, is rendered invisible or irrelevant. Campos points to the contradiction between the constructed neutrality of so-called soundscapes and the violent economic and political processes that shape them.

The story about cicadas—and Campos's early disappointment—is a moment of rupture, in which the inherited narrative no longer holds true. Deforestation in Morelos, Mexico, particularly in its tropical dry forests, has led to significant ecological disruption driven by agriculture, urban

expansion, and land-use change (Trejo & Dirzo, 2000; Návar et al., 2010). Cicadas, acoustically active insects highly dependent on mature forest structures, are especially vulnerable to such changes. Their acoustic behaviour declines sharply in disturbed and agricultural areas—forest degradation alters their communication and population dynamics (Frank et al., 2023). Biogeographic analyses reveal that cicada species in North America, including

15 Bruno Latour introduced the concept of the Critical Zone in his earlier works, notably in *Facing Gaia* (2015), to describe the Earth's thin, life-sustaining layer where complex interactions take place. This concept was later expanded and visualised in collaboration with Peter Weibel at the ZKM | Center for Art and Media Karlsruhe, resulting in a major exhibition and a series of online dialogues among artists and scientists that emphasised the need for a more integrated and responsible engagement with our environment. See: Latour, B. (2017). *Facing Gaia: Eight lectures on the new climatic regime* (C. Porter, Trans.). Polity Press. (Original work published 2015); and Latour, B., & Weibel, P. (Eds.). (2020). *Critical Zones: The science and politics of landing on Earth*. MIT Press.

those found in Mexico, are closely tied to specific zones—a pattern that underscores the urgency of conserving localised forest ecosystems (Sanborn & Phillips, 2013).

Rain, in a rural context, can make the difference between survival or destruction—a temporal axis for communities that depend on crops. The sounds of cicadas, which no longer align with seasonal cycles, relate to survival of their species and to ensure the survival of their species—not for human interpretation, use, symbolic attachment, not even in defiance of, but despite human presence. As forest ecosystems continue to vanish—especially those tied to the specific trees preferred by cicadas—these sounds themselves risk disappearing altogether, as Campos noted.¹⁶

These same forests have long been treated as capital—exploited by corporations, the state, and police forces, all operating in tandem as extractive, para-legal extra-legal infrastructures that displace human communities not only through economic pressure but also through extreme violence.¹⁷ The result is the erasure of ways of living, sensing, and knowing. Within these threatened environments, cicadas are part of the living entities of the forest—marking temporal cycles that, under extractive regimes, risk being severed from the land and silenced altogether. Rather than romanticising this loss as a ‘disappearing soundscape,’ I argue for the need of a political understanding of its conditions—foregrounding the need to delink from epistemologies that render such destruction acceptable or inevitable.

Successfully exhibited in Mexico, *Neocigarra* is now in its third edition, and each version has evolved technically. The most recent version does not call for mechanical sounds to mimic cicada sounds, but instead uses audio field recordings from three areas around Cuautla, Morelos. Through her artistic research into cicadas, Campos entered the epistemic terrain of *feral auralities*—a space in which the act of listening became a mode of knowing beyond representational logic. In attending to the *acoustic assemblage* formed by these insects,

16 Interview with Lynnette Campos, conducted by the author, January 24, 2024.

17 Mexico is one of the countries “with the highest number of killings” of people attempting to defend the environment (Global Witness, 2023). There were 54 such murders in 2021, followed by a significant drop to 31 in 2022. At least “16 of those killed were Indigenous peoples, and four were lawyers. The overall situation remained dire for land and environmental defenders, with non-lethal attacks—including intimidation, threats, forced displacement, harassment, and criminalisation—continuing to seriously hamper their work.” (Global Witness, 2023).

she encountered not only a fragile sonic ecosystem—near extinction—but also the limits of the frameworks through which such sonic environments are typically perceived. Engaged. This artistic research led her to identify distinct species, their habitats, and the specific conditions under which their sounds emerged.

Campos published four binaural field recordings that document the acoustic signals of different cicada species in central Mexico. The first (1:25 min) captures the overlapping signals of *Neotibicen linnei*¹⁸—a North American species characterised by a high-pitched, pulsating pattern typical of open woodlands—and *Quesada gigas*, one of the largest cicadas in the Americas, known for its long, continuous buzz often associated with the onset of the rainy season (Campos, n.d.-a). *N. linnei* is commonly associated with deciduous trees such as oaks (*Quercus* spp.) and maples (*Acer* spp.), prevalent in the temperate forests of Morelos. *Quesada gigas*, in contrast, is a generalist species that uses various host trees, particularly legumes such as mesquites (*Prosopis* spp.) and acacias (*Acacia* spp.), which are abundant in the region’s tropical dry forests.

Campos’s second recording (3:09 min) isolates the rhythmic modulation of *N. linnei*, allowing for a more focused engagement with its sonic expression (Campos, n.d.-b). Her third recording (1:04 min) features the sharp, high-frequency bursts of *Pacarina puella*, a smaller species active at twilight and known for brief, territorial signals (Campos, n.d.-c). *P. puella* is closely linked to the same mesquite trees. The final recording (10:11 min) presents the deep, modulated acoustic pattern of *Hadoa robusta*, a robust-bodied cicada typically found in high-altitude, semi-arid zones (Campos, n.d.-d). While less is documented about its host preferences, *H. robusta* is generally associated with montane forests where pine (*Pinus* spp.) and oak (*Quercus* spp.) trees predominate, indicating its likely dependence on these arboreal ecosystems for reproduction

18 The taxonomic, ecological, and biogeographic information on cicada species presented in this section draws primarily from Sanborn and Phillips’s *Biogeography of the Cicadas of North America* (2013) and Marshall et al.’s *Molecular Phylogeny of the Cicadas* (2018), which together provide a comprehensive account of species ranges, habitat associations, and host plant preferences across North America and Mexico.

and development. Together, these recordings show the acoustic diversity of Mexican cicadas and highlight the intricate relationships between these insects and their arboreal habitats. The presence of specific

tree species in the Ocuituco region the state of Morelos—where Campos made the field recordings and conducted her research—not only supports the life cycles of these cicadas but also contributes to the rich tapestry of sounds that define the area's natural soundscape.

The cicadas featured in Campos's recordings represent a small yet sonically rich spectrum of Mexico's entomological diversity. While *Neotibicen linnei* is typically associated with temperate North American regions, its presence in Morelos suggests either an expanded range or taxonomic proximity to local variants. *Quesada gigas*, widely distributed across the Americas, is known for its powerful call and remarkable body size, yet its populations are vulnerable to habitat loss due to deforestation and agricultural encroachment. *Pacarina puella*, a smaller cicada species, is highly sensitive to environmental disturbance, often restricted to specific dry forest ecologies, such as mesquite trees. *Hadoa robusta*, adapted to semi-arid and montane zones, may face increasing pressures from climate shifts and land-use change, though its precise conservation status remains under-researched. Together, these species demonstrate the ecological fragility of cicada populations in central Mexico, where habitat loss and noise pollution are ongoing threats. Campos's fieldwork not only highlights their acoustic behaviours but also points to the urgency of preserving their sonic ecologies.

The municipality of Ocuituco, Morelos lies within a transitional zone between temperate forest and dry tropical ecosystems. *Pacarina puella* was recorded near 18°50'11.5"N, 98°49'15.7"W; *Hadoa robusta* at 18°46'59.1"N, 98°49'1.4"W; and both *Neotibicen linnei* and *Quesada gigas* near 18°51'36.1"N, 98°46'31.6"W. These coordinates correspond to regions that are increasingly disrupted by urbanisation and industrial agriculture. Campos carefully documented these cicadas, reinforcing the significance of *in situ* listening in transdisciplinary artistic sound-based research. Through her fieldwork Campos observed that cicadas (1) adapt their sonic rhythms to industrial machinery but react sharply to human footsteps; (2) exhibit selective sonic filtering rather than passive environmental response; and (3) have certain predilections for trees.

This closeness to the cicadas' habitat marked the beginning of what I earlier referred to as an intra-artistic epistemic moment: a realisation that Campos needed more time, not to extract, design, or complete the artwork, but to remain with the cicadas, to understand them, not as data or material, but as a community whose sounding practices mirrored the precariousness of her own position amid ongoing environmental collapse. Campos's *Neocigarra* is not a finished statement but a point of departure—a symptom that led her to remain, to listen more attentively, and to begin articulating what was initially unclear. Through this artistic research, she has come to recognise the need for new forms of knowledge—entomological, ecological, political. This is *feral auralities*: not an aesthetic solution, but an opening toward deeper epistemic engagement.

FOURTH

This chapter has proposed *feral auralities* as a transdisciplinary epistemic framework for sound-based artistic research—one that emerges from within artistic practice itself and resists dominant epistemic structures. Rather than positioning sound as a representational object, as in Schafer's soundscape or Thibaud's sonic ambiance, *feral auralities* foregrounds sound as a force of epistemic delinking—an unstable, vibrational, and relational condition through which knowledge is generated. Drawing on Ochoa Gautier's acoustic assemblages, Nancy's resonance, and Mignolo's aesthesis and epistemic disobedience, this essay has presented how artistic research can operate as a site of ontological and political inquiry. In the case of Lynnette Campos's *Neocigarra*, this epistemic shift is not a byproduct but a generative moment: one in which sonic practices refuse containment and activate a different relation to the world. *Feral auralities* is not a method to be applied, but a transdisciplinary epistemic framework that displaces disciplinary boundaries, unsettles representational thinking, and opens onto knowledge practices that exceed institutional capture. This framework invites us to

remain with sound as it resonates across collapse, entanglement, and survival—not to aestheticize disappearance, but to think, sense, and act from within its epistemic consequences: a turn into the political.

FIFTH

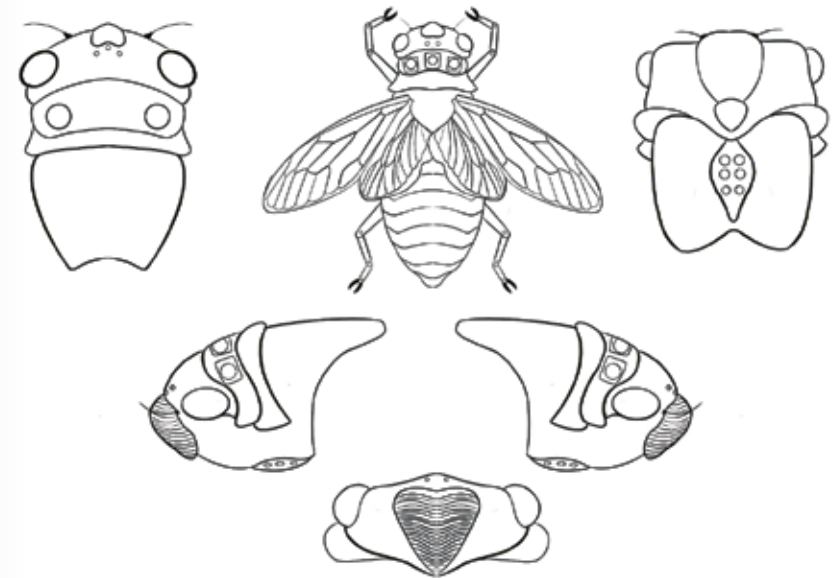


Figure 1. *Neocigarra* ESP32. Still from the documentation of the piece and research process, Cuautla, Morelos, 2021.

Figure 2. *Hadoa robusta*. Still from the documentation of the piece and research process, Cuautla, Morelos, 2021.



Figure 3. Cicada *Neotibicen linnei*. Still from the documentation of the piece and research process, Cuautla, Morelos, 2021.
Figure 4. Photograph of the cicada *Neotibicen linnei*.



Figures 5–7. Photographs of the cicadas *Hadoa robusta*, *Pacarina puella*, and *Neotibicen linnei*, taken during the research process.
Figure 8. Artist's sketch of *Neocigarra ESP32* structure, 2021.



Figure 9. *Neocigarra* 4, exhibited at Jardín Borda, Cuernavaca, 2022.

LOCACIONES NEOCIGARRA MORELOS



CUERNAVACA
CUAUTLA
OCUITUCO

Proyecto Neocigarra 2021
Lynette Campos

Figure 10. Illustration of a map of Morelos showing the pollution readings recorded by *Neocigarra* ESP32 in Cuautla, Ocuilutco, and Cuernavaca, 2021.

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Acoustic Justice: Sonic Situatedness and the Freedom of Listening

My concern is to bring into question the topic of acoustics and the ways in which it can be understood to impact onto expressions of individual and collective agency. This concern is motivated by recognizing the urgencies as well as joys found in hearing and being heard. Across a range of contexts and communities, situations and scenes, I'm continually moved by how vital such forms of hearing are, and how they come to shape a great deal of our lives. From daily activities to workplace environments, from social struggles to political debate, in what ways might greater attention be given to facilitating and fostering being heard and the capacity to attend to others? This is a fundamental inquiry behind the concept of acoustic justice.

Emphasizing acoustics as influential on our capacities for participating in social worlds interconnects with the themes of the 13th edition of *MOMENTUM*, which relate to ideas of *sonic situatedness*. Following from well-established work on situated knowledge, sonic situatedness underscores how experiences of sound contribute to the matters and meanings of locality, place-making, and a self-reflexive criticality: to foster a sensitivity for the entwined stories of place and people by way of sonic understanding. In particular, the concept highlights a notion that sound may move between worlds, embodying connections or resonances. Extending from such curatorial perspectives, this essay considers acoustics, or what I term *acoustic performativity*, as a productive framework for elaborating the theme of sonic situatedness. If sound is to move between worlds, a certain acoustic

materiality or configuration is intrinsically at work in terms of shaping such movements, reflecting or absorbing propagation and the potentiality of connection. Furthermore, if such resonances may lead to particular worldings or ecologies, it seems pressing to give deeper attention to how resonance is fundamentally an acoustic phenomenon, suggesting that acoustics itself is more than simply a material issue or professional skill. I'm interested to position acoustics as a performativity that impacts and influences the shaping of social worlds and how communities may secure for themselves meaningful connections. If resonance embodies material and social connections, to animate greater ecologies or scenes of relation, it feels important to reflect upon acoustics as a set of norms and decisions as well as practices and imaginaries, to appreciate how acoustics is precisely what may give traction to the shared vitality of resonant ecologies. By following acoustics in this way, we might better appreciate how practices of sound art mobilize a certain acoustic performativity, creating or intervening upon surrounding conditions so as to provoke particular listening experiences.

While acoustic design is mostly a professional practice contributing to urban planning, and the construction of specific architectures such as concert halls or recording studios, I'm interested to understand acoustics by way of the acts or practices whereby people modify or *retune* their environments in order to support the movements of particular sounds. In doing so, such enactments can be appreciated as contending with given orders of hearing, or what Roshanak Kheshti terms "regimes of aurality"¹

In considering this somewhat alternative perspective, acoustics emerges as a political question. If we consider acoustics as a range of material, social practices that condition or enable the movements of sounds, and often support the expression and reception of particular views or desires, we can appreciate the impact of acoustics on experiences of social participation and belonging, influencing who or what is heard – whose voice may gain traction within particular places for example. In this sense, and to extrapolate from Jacques Rancière's political theories, I understand acoustics as "the

¹ Roshanak Kheshti, *Modernity's Ear: Listening to Race and Gender in World Music*, New York University Press 2015: xix.

distribution of the heard" and also note how "politics revolves around what is seen and what can be said about it, around who has the ability to see and the talent to speak, around the properties of spaces and the possibilities of time."² As the distribution of the heard, acoustics contributes not only to what or who one hears, but also to the ways in which such hearing impacts on processes of orientation and self-determination, and on collective identities. This integrates a concern for how orientation is worked through as a process, in terms of navigating the particularities of environments, institutional structures, and ideological systems. By way of acoustic practices or processes – which relate themselves to the articulations and amplifications of voice, the vibrational and resonant movements of social ecologies, and the cultural and symbolic productions and presentations of sound and music – individuals and communities work at specific audibilities.

Struggles over socio-political recognition often gain traction by intervening in the conditions that influence hearing and being heard, voicing and being responsive, sounding and listening. It is these conditions that are of concern, and which lead us to understand acoustics as an important path by which to support critical forms of listening, and a path that one may follow further, to underscore the importance of hearing a diversity of views and life-stories within institutional and public settings, as well as of granting attention to the voices and beings beyond human sociality. From such perspectives, sound and listening are emphasized as deeply relational, facilitating social connection, gestures of synchronization and desynchronization, acts of attunement as well as interruption. From the consonant to the dissonant, the harmonic to the cacophonous, sound and listening provide a compelling framework for engaging issues of relationality as well as social justice.

It is along these lines that acoustics can be mobilized into wielding a politics of listening, contending with the social imaginaries and ideologies that work upon listening habits. As Kheshti highlights, regimes of aurality call forth particular ways of listening, establishing or reinforcing certain meanings and understandings of "the ideal listener". Yet one may find

² Jacques Rancière, *The Politics of Aesthetics*, Bloomsbury 2013: 8.

unexpected routes or ways of hearing differently, tracing over or disturbing the acoustic lines set in place.

A consideration of acoustics can lead us to raise a range of questions, such as: What types of material, spatial or social arrangements are made to facilitate the movement of a given sound – to support the articulation or reverberation of certain voices and meanings? In what sense does acoustics function to host shared desires or to hinder their circulation, shaping the emergence of resonant ecologies? What acoustic forces or forms exist that enable one's voice to resound within particular rooms or institutions, and that aid in struggles over recognition? And further, how is one situated within the acoustic economies and histories at play within specific contexts? In probing such questions, acoustics is seen to contribute to struggles for social recognition and the making of collective worlds – acoustics as a path for reflecting upon the various forces at work in shaping manners of existence. In this context, we propose the concept of acoustic justice. This includes a consideration of both micropolitical and macropolitical perspectives, from the immediate ways in which questions of access, fairness and ethical regard play out within street-level encounters and one's capacity to give attention to others, and further, to how acoustics participates on the level of law and government, for instance in the courtroom or the classroom, by contributing to the rules of audibility and the norms that impact on how persons are made to aurally matter. Acoustic justice moves across experiences of place and affect, social connection and recognition, giving critical force to engaging how hearing and being heard are vital to a resonant ecology of mutual concern.

ORIENTATIONS – FROM THE PSYCHOACOUSTIC TO THE BIOACOUSTIC

In emphasizing a political perspective, I'm interested in positioning acoustics less as a professional skill or specialized science, and more along the lines of everyday practices or gestures that work at inventing as well as safeguarding

particular orientations. For instance, the spatial arrangements and social scenes, the vocal articulations and verbal arguments, the technological systems and cultural expressions made in support of particular forms of life or manners of existence, come to performatively *express* acoustics. From the collective and public potentialities supported by large-scale architectures full of amplification and reverberation, which often facilitate group cohesion, to the more intimate affordances found in small spaces, giving scope for close listening and expressions of care, acoustics fundamentally impacts sociability and the capacity to meaningfully participate in social worlds. Such acoustical dynamics can also be mobilized in the service of systems of control or abuse, for instance through the weaponization of sound and its reverberant, intrusive and traumatizing effects, or even by way of the use of silence and silencing as deeply powerful tools.³

Consequently, acoustics dramatically contributes to personal orientation and social participation, lending to experiences of belonging or accessibility as well as harm within particular environments. This includes appreciating how one synchronizes, attunes and aligns with others by way of what one hears and feels, influencing the dynamics of a sonic situatedness. Moreover, it influences a broader *affective composition*. As I'm concerned to highlight, acoustics is prominently related to sound but equally impacts embodied, social orientations. From the rhythmic timings that set pace to the movements of individuals, the transmissions of knowledge, stories, memories that support and sustain communities, or the feelings we have of being in places and which are experienced as affective compositions or vibrational force, acoustics may elaborate sound as a broader experience.

In order to deepen our understanding of acoustics along these lines, we can map sets of specific modalities by which it becomes operative. These modalities include psychoacoustics, social acoustics, electroacoustics, and finally, bioacoustics.

Psychoacoustics: Firstly, psychoacoustics can be defined as the physiological and neurological conditions or experiences of hearing, which greatly

³ For more on this topic see Anna Papaeti, "On Music, Torture and Detention: Reflections on Issues of Research and Discipline." *Transposition*, Hors-série 2 (2020): 1-18.

inform not only what one is able to hear, but additionally how such experiences nurture auditory cognition and imagination. The psychoacoustic captures nonconscious and unconscious ways of relating to sound, and forges a deep connection to memory, dreams, and the inner worlds of thought and feeling – how we come to listen inwardly, attending to the reverberations of inner voicing and the echoes of past experience, including a sensitivity to the violence and injuries that sounds may inflict, leaving their psychological, emotional traces or scars. The psychoacoustic gestures toward these personal experiences and how they come to shape an auditory inner world. In light of these findings, it becomes possible to speak of an “inner acoustic”, to appreciate the reverberant dimensionality of inner experience and all that comes to resound within.

Social acoustics: Following the psychoacoustic, and the personal shape of hearing, social acoustics allows for reflecting on the dynamics of life with others and how acoustics, and the circulation of acoustic information – the noises and silences, the musics and songs marking place and community – influences social relationships. Considering the exchanges and encounters afforded by way of sound and listening across social and political environments, social acoustics can be put to use in raising questions as to how given situations or scenes impact on the coming together of groups by influencing the capacity to hear and be heard, or to attune across particular social lines or spheres. While psychoacoustics gives a name to the impact that sound may have on shaping personal memories and one’s ability to cultivate an inner dimension – a listening inwardly – social acoustics accents the ongoing negotiations and practices found in social worlds by way of sonic matters: forging social bonds, sharing stories, crafting collective attention and collaborative rhythms, all of which figure as important gestures in the maintenance of community.

Electroacoustics: Mapping an acoustic model or construct can be appreciated as integrating the electroacoustic, understood as the mediation of distributed sound. This mapping includes technological apparatuses that enable sonic recording and diffusion, that *point* sound in particular directions and around which social identities and cultural

languages often gravitate or are held, for instance in musical cultures. Furthermore, I’m concerned to recognize the degree to which embodied experiences and social identities are often influenced by collaboration with technologies and their capacity to carry sound across moments in life. From personal audio devices to communication platforms, public address systems and the plethora of smart appliances that speak and signal in numerous ways, daily life and the infrastructures that keep things going are profoundly electroacoustic. As such, mobilizing the electroacoustic as a conceptual framework can help in understanding the impact and potentialities found in mediated sound. This can include a reflection on sound as a medium for social, political or economic manipulation as well as for cultural, artistic creation, in which sonic technologies define a certain electroacoustic power.

Bioacoustics: Finally, ecologies of human and more-than-human life allow for greater appreciation of acoustics as a critical framework, one that can assist in fostering practices of planetary care and responsibility. Through such an ecological perspective, a notion of the bioacoustic may be put forward, one that acknowledges the presence of more-than-human others, and how human worlds are always heard by others as well as being full of the sonorities of diverse life forms. By way of the bioacoustic, a form of planetarity can be articulated, especially in terms of recognizing the *voices* and vitality of planetary others. Additionally, bioacoustics may help in raising questions as to the ways in which conceptualizations of *life by way of hearing* become politically operative, for example by the positioning or othering of the Deaf as being “unable” to hear (and speak) and therefore less-than-human.⁴ Bioacoustics, and acoustics in general, empowers us to critique systems that come to define what counts as livable life according to how one speaks and sounds. This includes the possibility to decenter human worlds, to broaden a given acoustic norm or framework toward all living things.

⁴ For more on questions of Deaf culture, see H-Dirksen L. Bauman, “Audism: Exploring the Metaphysics of Oppression” in *Journal of Deaf Studies and Deaf Education* 9/2 Spring 2004: 239–46, and Paddy Ladd, *Understanding Deaf Culture: In Search of Deafhood*, Multilingual Matters 2003.

Mapping these modalities is suggestive for elaborating acoustics in terms of defining or challenging regimes of aurality,

and how the establishment of sonic or acoustic norms become sites of contestation – to contend with the social or bioacoustic framing of what counts as “good” or “acceptable” sound for example,⁵ or with the technological constructs that distribute sounds in particular ways to figure listening subjectivities, not to mention a range of apparatuses of control. In addition, identifying acoustics across a range of modalities provides a framework for querying how individuals and communities construct paths of resistance, togetherness, and social consciousness by way of sound and listening – by *acousticking* into place another set of values or narratives. This may be found in a range of instances where people rise up to demonstrate against systems of oppression or injustice. Throughout the uprisings in Beirut starting in October 2019 for example, there were constant references to “feeling unheard” on the part of ordinary people. Dubbed “the open-mic revolution,”⁶ the protests and subsequent assemblies organized in Beirut had a consistent goal of upsetting a given distribution of the heard (as dominated by the political elite and related media channels), and can be appreciated as an attempt to reorient the acoustic norms that often define not only what one hears, but equally how such auditory experiences can meaningfully resonate to impact surrounding conditions. To listen therefore is not only to hear, but to also attune and retune, balance and rebalance the forms and forces by which one is positioned and also participates in the positioning of others.

QUEERING ACOUSTICS – THE WORK OF REORIENTATION

Sonic situatedness highlights the ways in which individuals and communities are grounded in particular audibilities and inaudibilities, as well as how places are shaped by greater acoustic ecologies with their given histories, cultures, languages and power relations. To work at forms of critical and creative listening is to cultivate a sensitivity for one’s positionality and how

⁵ For a critical reflection on the racialization of sound and hearing see Agata Lisiak, Les Back and Emma Jackson, “Urban multiculturalism and xenophonophobia in London and Berlin” in *European Journal of Cultural Studies* 24/1 2019: 1–16.

⁶ Habib Battah, “An Open Mic Revolution in Lebanon” *Al Jazeera* October 25, 2019 <https://www.aljazeera.com/indepth/opinion/open-mic-revolution-lebanon-191025150455130.html>. Accessed December 10, 2024.

one’s listening is always in dialogue with a range of cultural specificities and institutional constructs. I’m led to follow such views as acoustic concerns that lend weight to acoustic justice as a critical discourse. This can be elaborated by considering particular tensions around dominant and marginalized cultures and entails what Sara Ahmed terms the “work of reorientation.”

In *Queer Phenomenology*, Ahmed challenges the ways in which traditions of phenomenology may bypass the more socialized, racialized, sexualized and gendered shape and imprint of the phenomenal; the objects and things, the architectures and rooms that surround us are never neutral, never only there for us, but rather, are made available through a range of highly situated, historical, social processes and precedents that work to establish the normative shape of what we may associate with, and how we may associate with it.⁷ For Ahmed, one’s positioning in a given world is thus always already defined by a set of dominant constructs that are deeply material and spatial, coded and regulated, and that enable or constrain the particular grasp specific bodies may have on things. One gains entry, or not, according to the availability of passages and pathways, and how they are open to some more than others. In short, bodies are never only just bodies, but are already shaped by social, political and identity norms, which act to limit the phenomenal availability of things according to the social, racial, sexual and gendered specificity bodies and spaces carry.

The lines that allow us to find our way, those that are ‘in front’ of us, also make certain things, and not others, available. What is available is what might reside as a point on this line. When we follow specific lines, some things become reachable and others remain, or even become, out of reach. Such exclusions – the constitution of a field of unreachable objects – are the indirect consequences of following lines that are before us: we do not have to consciously exclude those things that are not ‘on line’. The direction we take excludes things for us, before we even get there.⁸

Ahmed provides an important view on how orientation is never freely found, but rather is shaped by dominant

⁷ Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others*, Duke University Press 2006.

⁸ Ibid. 14–15.

patterns and processes that bring one into certain alignments, or that make particular misalignments possible as well as dangerous. One is equally oriented by things as one makes orientation for oneself. To orient is thus to be situated within space as well as within or against particular social and normative structures. Orientation is a performative process whereby one seeks support from a given situation or setting, and from the resources or things made available or not. One therefore *practices* orientation, which shifts as bodies shift, as one aligns or misaligns, attunes or disturbs, is welcomed or excluded. This includes the ways in which some bodies are racialized by way of a dominant white world. As Ahmed argues: “If the world is made white, then the body at home is one that can inhabit that whiteness.”⁹ Being at home in the world, feeling as if things and spaces of that world are made available, is deeply influenced by race and its political orientations.

Situatedness extends beyond the question of racial appearance and the physical reading of the body; sexual orientation is equally made to matter within dominant heterosexual society, placing emphasis on the *straight life* that comes to cast other sexual behaviors and orientations as “deviant”. “To become straight means that we not only have to turn toward the objects that are given to us by heterosexual culture, but also that we must ‘turn away’ from objects that take us off this line. The queer subject within straight culture hence deviates and is made socially present as a deviant.”¹⁰

Subsequently, Ahmed posits the concept of “queer phenomenology” as a way to challenge the seemingly neutral matters of social environments and how ideas of free movement are defined (or assumed) by way of a white, heteronormative imaginary and ideology. In contrast, Ahmed highlights how orientation is a question of “lining up” or “falling in line” derived by way of heteronormative ordering, where “being straight” is often to “straighten up.” And how Black people, Indigenous people, and People of Color are made to negotiate the lines of a dominant white order. In response, Ahmed mobilizes a queer phenomenology which can support the making of other alignments and movements.

9 Ibid. 111.
10 Ibid. 21.

“Queer orientations are those that put within reach bodies that have been made unreachable by the lines of conventional genealogy. Queer orientations might be those that don’t line up, which by seeing the world ‘slantwise’ allow other objects to come into view.”¹¹

I’m very interested in following Ahmed, and what she emphasizes as the “work of reorientation,” in order to consider how enactments of non-normative worlding *queer* the acoustic, giving accent to the ways in which acoustic practices assist in processes of (re)orientation and in doing so come to upset the dominant tonality of a given place.

Writer and scholar Nina Dragičević offers similar lines of inquiry through her research into the culture of queer communities.¹² Focusing on the social environments of bars in the city of Ljubljana, and the establishment of a lesbian disco, she highlights how sound and music, listening and an overall (social) acoustic dynamic, contribute greatly to supporting queer togetherness, particularly when speaking out loud may put one in danger. Rather, the articulation of lesbian desire partly turns upon a sonic axis, or queer acoustics, finding facilitation through the playback of particular music. Dragičević considers how, historically, the making of lesbian scenes within heterosexual bars (in the United States for example) was greatly strained by an environment dominated by homophobia, which impacted on ways of socializing together. The playback of songs on a jukebox, for instance, came to assist in narrating otherwise unspoken communications, where potential partners might stand in or identify with singers, or those being sung to. Songs, in this sense, provided an acoustic (or electroacoustic) affordance enabling the expression of lesbian desire, and importantly, for the construction and maintenance of a culture of queer life.

Extending her research into more contemporary situations, Dragičević moves from the jukebox, and the rigidly territorialized heterosexual bars, to the live DJ and the lesbian

disco. Within such spaces and scenes, lesbian desire finds greater traction by way of outright collective volume, a loudness that can “act against oppression.”¹³ From

11 Ibid. 107.
12 Nina Dragičević, from a lecture given at Sounds, Songs, and Politics, International Ethnomusicological Symposium, Institute of Ethnomusicology, University of Ljubljana 2019. The author was in attendance.
13 Nina Dragičević, *Med njima je glasba: Glasba v konstrukciji lezbične scene*, Društvo Parada ponosa 2017.

the jukebox, and the undercover flirtations enabling an articulation of desire and identity, to the DJ, and the collective volume of the lesbian disco, Dragičević captures a sense of the particular power of sonority in struggles and celebrations of communal identity. Finding orientation by way of such sonorities and expressions greatly affords world-making activity, that is, the making of a space and time that does not need to continually differentiate itself against heteronormative society. Rather, as Dragičević posits, the lesbian scene celebrates itself and each other, allowing for a deeply emancipatory and affirming togetherness.

Following Dragičević's work, a *queer acoustics* imposes an interruption or distortion on the heteronormative tonal shape of a place to allow for other resonant flows or vibrational constructs, other communal worlds; queering the acoustic may enable the retuning of a sonic horizon, surprising a given auditory arena with the rarely heard or with an altogether different reverberation or rhythm. A queer acoustic may give support by upsetting the acoustic training and positionality that informs how one hears or listens, by critically agitating or coloring the particular leanings and learnings that affect what one is able to hear, and how that fosters a particular sonic imaginary. In this sense, a queer acoustic might *strain* phenomenology with the noise of social conflict, the rhythms of particular identity struggles and desires, and the configuration of marginalized spaces and their histories, tensing given regimes of aurality so as to allow for particular forms of orientation to emerge: to wield a form of acoustic justice.

ACOUSTIC PERFORMATIVITY – TOWARD GESTURES OF ACOUSTIC CARE

I'm posing acoustic justice as means by which to highlight the ways in which people navigate the conditions of particular places, detuning or retuning the tonality of a place, and a given acoustic norm, so as to support the movements of bodies and voices. This includes, in particular, a concern for those put at risk by appearing or sounding otherwise in given

situations. For example, Lia García, a transgender artist working in Mexico City, argues that such risks are always already embedded in the sound of her transgender voice, which she refuses to modify.¹⁴ Rather, through performances and workshops she utilizes the "ill-fitting" quality of her voice as an affective noise that may upset or destabilize a given sonic image, or acoustic norm of fidelity, to prise open a social framework where what counts as "normal" is brought into question. As García suggests, in revealing the entrenched assumptions as to what identity looks and sounds like within dominant heteronormative society, she allows for others to "transition" with her.¹⁵ In this regard, the tensing of a given acoustic norm works at reorienting listening and the affections it may support, to enable other auditory identities and identifications to resound. Such actions and tensions are never a smooth affair, but rather, are greatly marked by fear and violence, and the difficult challenges found in articulating marginalized identity.

The *acoustic performativity* underpinning such labors, from vocal soundings that tense given norms to rhythmic synchronizations carving out their unique patterns, often works to support individual resistances, emboldening acts of self-determination. Moreover, an acoustic performativity is often the socio-material basis through which communities or collectives figure out possibilities for what they may compose within given environments; how times and spaces can be interrupted, trembled, retuned on an acoustic level, affording ways of orienting otherwise. These are gestures and enactments that become suggestive for shifting emphasis from a model of sonic warfare, as the combative sonic enactments that often work against dominant structures, and toward a form of what I may highlight as *acoustic welfare* – a shift from sonic force to acoustic care.

In my own curatorial work, an understanding of acoustic care has been deeply informative, helping to guide the organizing and creation of particular artistic, pedagogical events and situations. This includes caring for the conditions that support the voices of others, bringing focus to attentive listening and the time and space this necessitates. This

¹⁴ Lia García, in conversation with the author, as part of the Dirty Ear Forum Q-02 Brussels, 2019.

¹⁵ Ibid.

has found particular expression in The Listening Biennial, which was launched in 2021 and continues today as a broader collaborative platform. The Listening Biennial focuses on listening practices and is centered on curating an exhibition of audio works by an international cohort of artists, which are simultaneously presented across a constellation of international partner institutions and venues. Such a decentered approach creates a diverse range of listening situations and exhibition formats; from radio transmission to room installation, listening sessions to live performances, individual to collective listening experiences. As such, the biennial exhibition provides an opportunity for situating the audio works in different ways, according to each partner's local conditions, languages, and cultural interests. In this way, it *performs* acoustics as a practice, in terms of creating environments in which a certain listening logic is articulated.

An essential component of the Biennial is The Listening Academy, a migrating research platform that brings together groups to explore particular questions and methodologies related to listening. It is a framework for researching listening by also enacting it together, following a range of questions, desires, practices and concerns.

Throughout the curatorial activity of the Biennial and Academy, I've grown to recognize how a sensitivity for acoustics helps in caring for setting-appropriate conditions and nurturing an attentional environment. This includes caring for a variety of communications, for instance with participants and contributors, as well as supporters or collaborators, which often extend over longer periods of time and entail maintaining what I think of as a *cooperative tone*. Moreover, in organizing particular environments for people to gather, it becomes essential to care for creating comfort, being sensitive to diverse abilities so people feel welcome, as well as offering nourishment, to integrate time-off for rest and informal exchange, setting in place a *supportive rhythm*. In creating situations that bring people together in a process of collective learning that extends over many days, as in the case of The Listening Academy, it's important to set a tone or *ambience* of respect for each other, to continually foreground

expressions of gratitude and appreciation, curiosity and playfulness, which recognizes the *affective dimension* as deeply influential. This entails being responsive to what may emerge, the unexpected problems and wishes, changes in mood and energy – these aspects come forward as essential to engendering a greater *attentional ecology* where hospitality and hosting are centered as forms of practice.¹⁶

Moreover, I have been particularly concerned to integrate within the projects an equal focus on somatic care and cultural reflection, where discourse, critical thinking, feelings, wellbeing and embodied practices all inhabit the same space. To do so, I have become more aware about the different levels of activity that curatorial work entails, and how important it is to bring care and attention to creating time and space for others, especially in situations that aim to shift from dominant structures shaped by individualism, exclusion, competition and even production, to situations shaped by safety, diversity, co-learning and imagination. For myself, I have gained a great deal of guidance by thinking of such work on an acoustic level and how to foster the conditions by which hearing and being heard, attending and attuning, synchronizing and rhythming, inhaling and exhaling, are given generative support. By way of acoustic care, I've been led to elaborate such work as a gesture of *curatorial affection*, which places love at the center.

In reflecting upon these perspectives, acoustics shifts from being solely a question of a given architecture, moving instead to the arrangements, gestures, and tonalities made in the crafting of an attentional scene. Here, acoustics – or acoustic care – is a practice that capacitates the coming together of people and communities, affording room for the circulation of life-stories and the emergence of poetic worlds, facilitating experiences of co-learning and shared discovery, and activating urgency and concern for others – of which entail holding a time and space full of listening.

Andreas Philippopoulos-Mihalopoulos offers a useful guide for elaborating the acoustical position I'm mapping, particularly through what he terms "lawscape".¹⁷ Lawscape is defined as the intersection of law and space, which allows for an appreciation of how law is distributed

¹⁶ For more on "attentional ecology" see Yves Citton, *The Ecology of Attention*, Wiley 2017.

¹⁷ See Andreas Philippopoulos-Mihalopoulos, *Spatial Justice: Body, Lawscape, Atmosphere*, Routledge 2015.

spatially, and how space is always already a question of law: the codes by which space becomes inhabitable, divided, contested, shared. If law is the *laying down* of rules, it inscribes itself onto a social body by delineating it, demarcating it, marking the ground as the territory in which law establishes itself (“the law of the land”). Importantly, for Philippopoulos-Mihalopoulos the lawscape is a geography open to contingency, to the ways in which “visibilization and invisibilization,” as the ontological shape of the lawscape, is continually at play, worked and reworked, articulated or challenged. In the spatialization of law, law becomes a ground and articulates more overtly its inherent framing of communities and manners of living. In doing so, lawscape grants an important “maneuvering space” to how one may move through law: tensing its codes, navigating its partitioning, reorienting its ordering, modulating the structures or lines of visibilization and invisibilization.

My approach to acoustics and acoustic care follows from ideas of lawscape, in so far as *acousticscapes* impact audibilities and inaudibilities, synchronizations and syncopations, which come to carry their own form of lawful codifications and meanings (as Dragičević’s arguments demonstrate). In this regard, acoustic justice helps to recognize lawsapes as carrying or wielding acoustic matter (through the shifting dynamics of the distribution of the heard), offering a performativity which may aid in configuring diverse orientations against certain acoustic norms.¹⁸ While lawsapes offer room for maneuvering, acousticscapes open onto a range of critical and creative listenings.

*

It is my intention to position acoustics as a contributor to understandings of sonic situatedness. As the curatorial work behind the 13th edition of MOMENTUM suggests, sonic situatedness can allow for a reflexive understanding of the defining matters and meanings always already embedded in places, societies, discourses. And sound art often sets out to enhance and enliven this situatedness further by situating

¹⁸ For an important inquiry into aural normativity, see *Aural Diversity*, edited by John L. Drever and Andrew Hugill, Routledge 2022.

audiences and publics within diverse listening experiences. It may further foster the emergence and maintenance of resonant ecologies, where interconnectedness is brought forward, held and sustained; these are embodied, communal, spiritual ecologies constituted by the energies of worlds, the biological flourishing of diverse bodies, the practices that articulate themselves by way of what Robin Wall Kimmerer terms a “grammar of animacy” – which recognizes the affective, material or *biopoetical* currents passing through all things.¹⁹ Resonant ecologies are expressive of an acoustic performativity, as bodies, spaces or environments are made resonant by way of a particular acoustic condition or enactment through which resonance is held, made tangible, felt or deployed.

Approaching acoustics as a framework of care and responsibility, as well as imagination, can allow for greater attention to listening as a transformative power, a skill, a history, and how it enables empathy, understanding, affection, and responsiveness. Alongside the freedom of speech, the idea of the freedom to listen²⁰ may help in capturing the necessity to turn toward what must be heard: the expressions often occurring outside or beyond the acoustic norm of distributed sound. In this sense, acoustic justice fosters the gestures and practices that attempt to articulate such freedoms. This includes bringing attention to enactments of *poetic world making* – from social movements to the sounding arts – that do much to redistribute the heard, and that may lead to other ways of orienting what we know as the sensible.

¹⁹ Robin Wall Kimmerer, *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*, Milkweed Editions 2013.

²⁰ In her publication, *Listening Publics*, Kate Lacey underscores “the right to listen” as an important counterbalance to the right to free expression. See Kate Lacey, *Listening Publics: The Politics and Experience of Listening in the Media Age*, Polity 2013.

ACKNOWLEDGMENTS

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The Ultra-local and the Zones of Transition
Visual Resonances : a Visual Anthropological Mapping
of the Moments before MOMENTUM

City Zone, Forest Zone, Fjord Zone, Jeløy Zone, Gallery Zone





Previous+this spread:
Brana Martin, Moss
Mapping Otherworldly
Soundscapes

Brana Martin



Juan Pablo Pacheco Bejarano

1

MaasMosaMeuse 2023

2

Atlantis performative lecture, 2023

3

When technology becomes a ruin on
the ocean floor, 2022

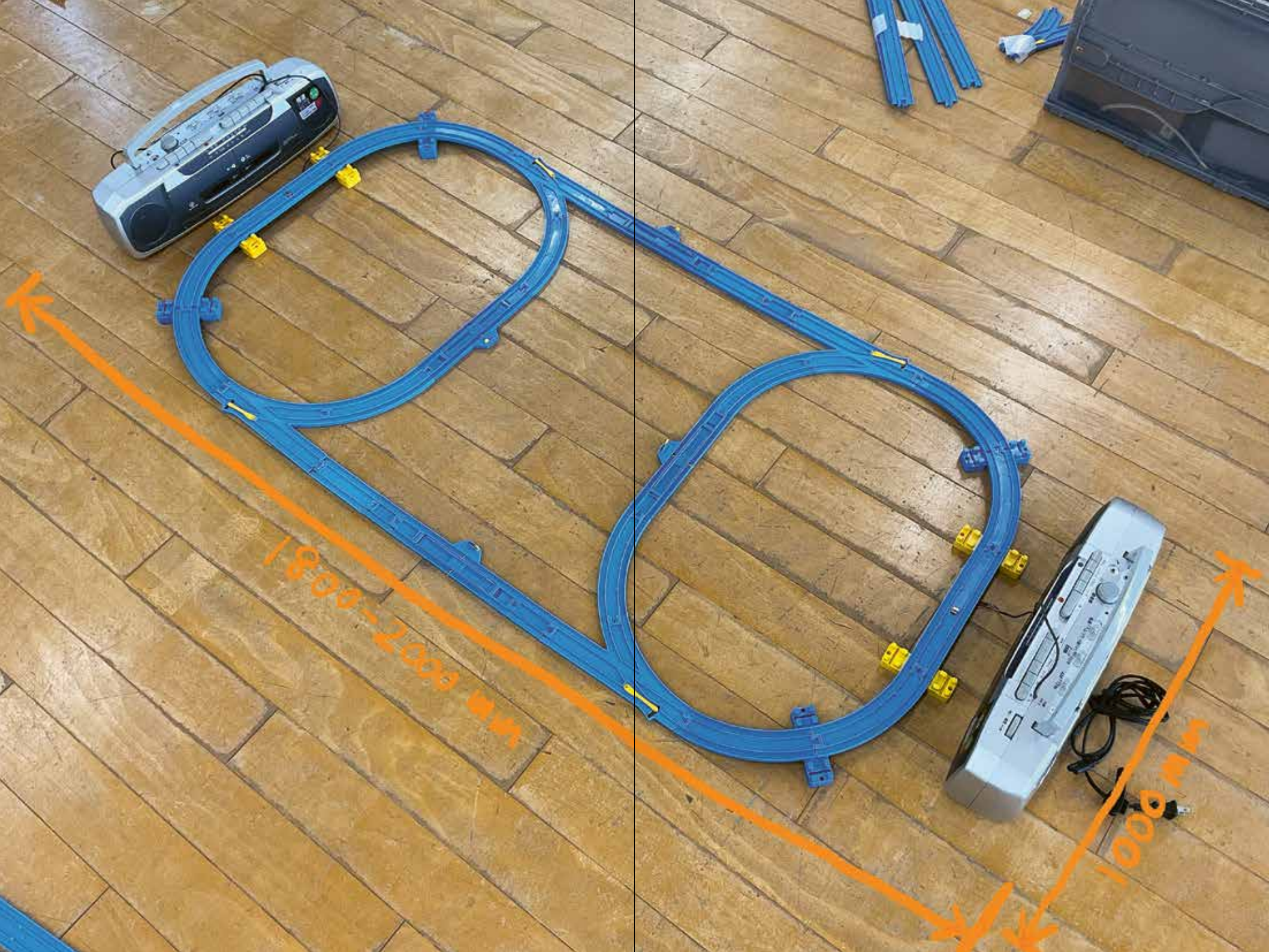
4

Donde nace el agua meditation at
the source of the Manzanares river,
Madrid



Juan Pablo Pacheco Bejarano





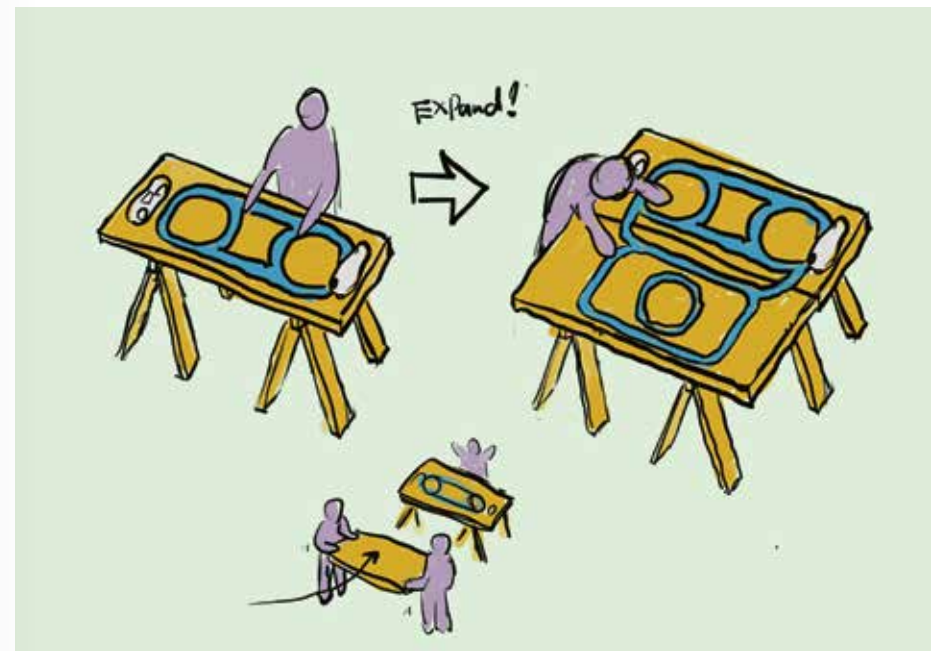


1
Takuro Oshima
Play



2, 3, 4
Takuro Oshima,
My DTM

P.106–107:
Takuro Oshima,
My DTM



From: Charles Stankieveh Charles.Stankieveh@daniels.utoronto.ca
Subject: Re: Curatorial introduction text pre-read
Date: 9 May 2025 at 11:52
To: Morten Søndergaard mortenson@ikp.aau.dk
Cc: Ida Uvaas iu@momentum.no

CS

Dear Morten,

Lovely to read your essay and great to hear about your framework. Happy to be included in the show within your framing.

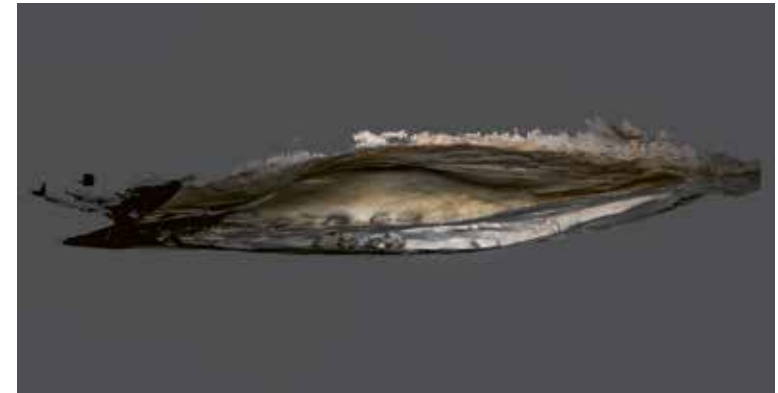
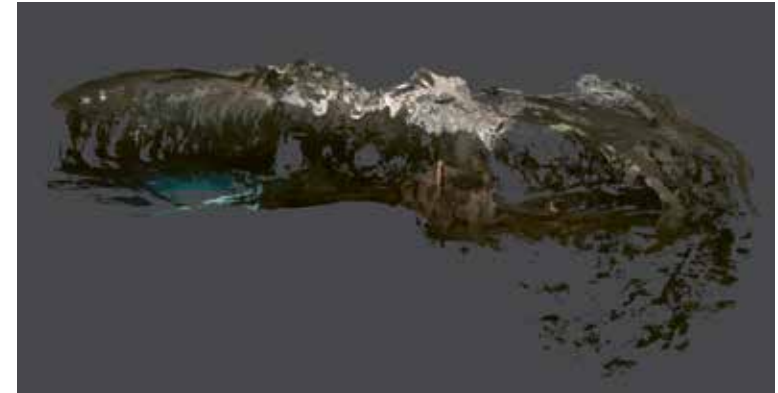
As you've probably know I've been invested in sonic **resonance** in regards to geopolitics for a long time. My *Distant Early Warning Project* from 2009 explicitly engaged these ideas.

The work was inspired by Marshall McLuhan's concept of resonance, attaching a photo of the most recent catalogue with the epigraph (the work has just been mounted again to show until 2026 at the Anchorage Museum / Smithsoniansonian). Also attached a photo of the work's original install in 2009 in the Canadian Arctic and some field recording photos.



"A border is not a connection but an interval of resonance, and such gaps abound in the Land of the DEW Line. The DEW Line itself, the Distant Early Warning radar system installed by the United States in the Canadian North to keep this continent in touch with Russia, points up a major Canadian role in the twentieth century, the role of hidden ground for big powers. Since the United States has become a world environment, Canada has become the anti-environment that renders the United States more acceptable and intelligible to many small countries of the world; anti-environments are indispensable for making an environment understandable."

Charles Stankieveh



Charles Stankieveh
LIDAR scans of the caves where the
field recordings for *The Glass Key*
were made

1
Cave Studies (Namibia LIDAR), 2022

2
Cave Studies (Yucatan LIDAR), 2021

Left page:
Email exchange between
Morten Søndergaard and
Charles Stankieveh



William Kudahl,
The Wind is Reading, Reading the Wind.

Sketch
Video stills



Moss Church



Marie Højlund, Julian Juhlin,
Christian Albrechtsen
Svanesang

Drawing by Julian Juhlin

Marie Højlund, Julian Juhlin, Christian Albrechtsen



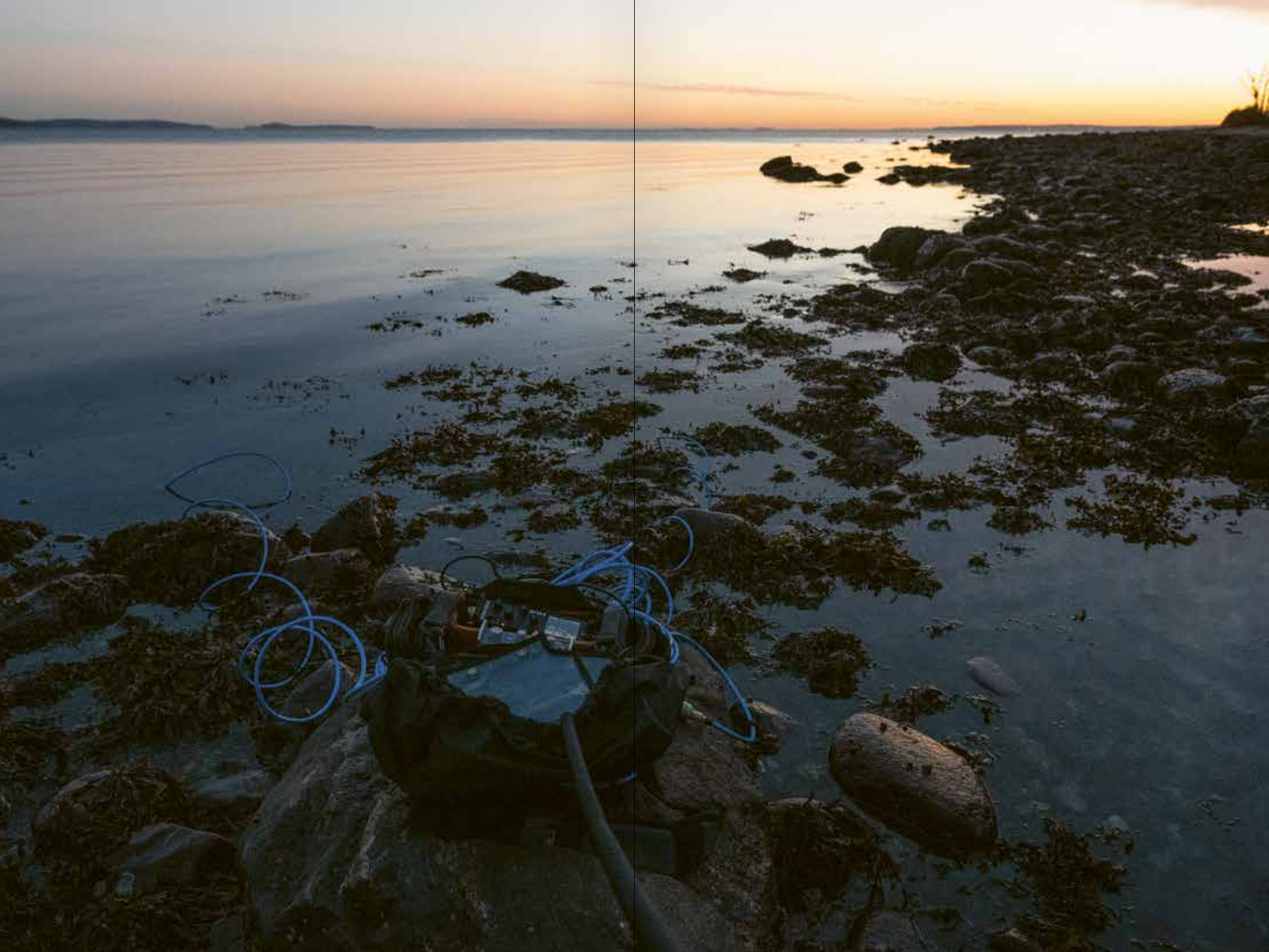


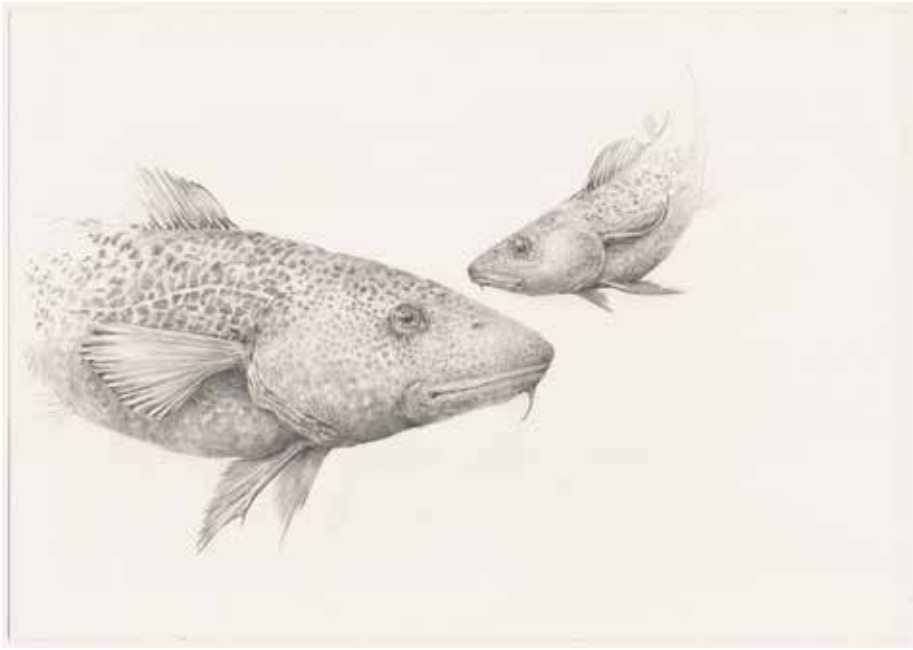
Nectar port to attract bees and other flying insects



Broadband to live stream audio via URL server in France!
See <http://www.broadbandtothelive.com/broadbandtothelive.com/2014.pdf>



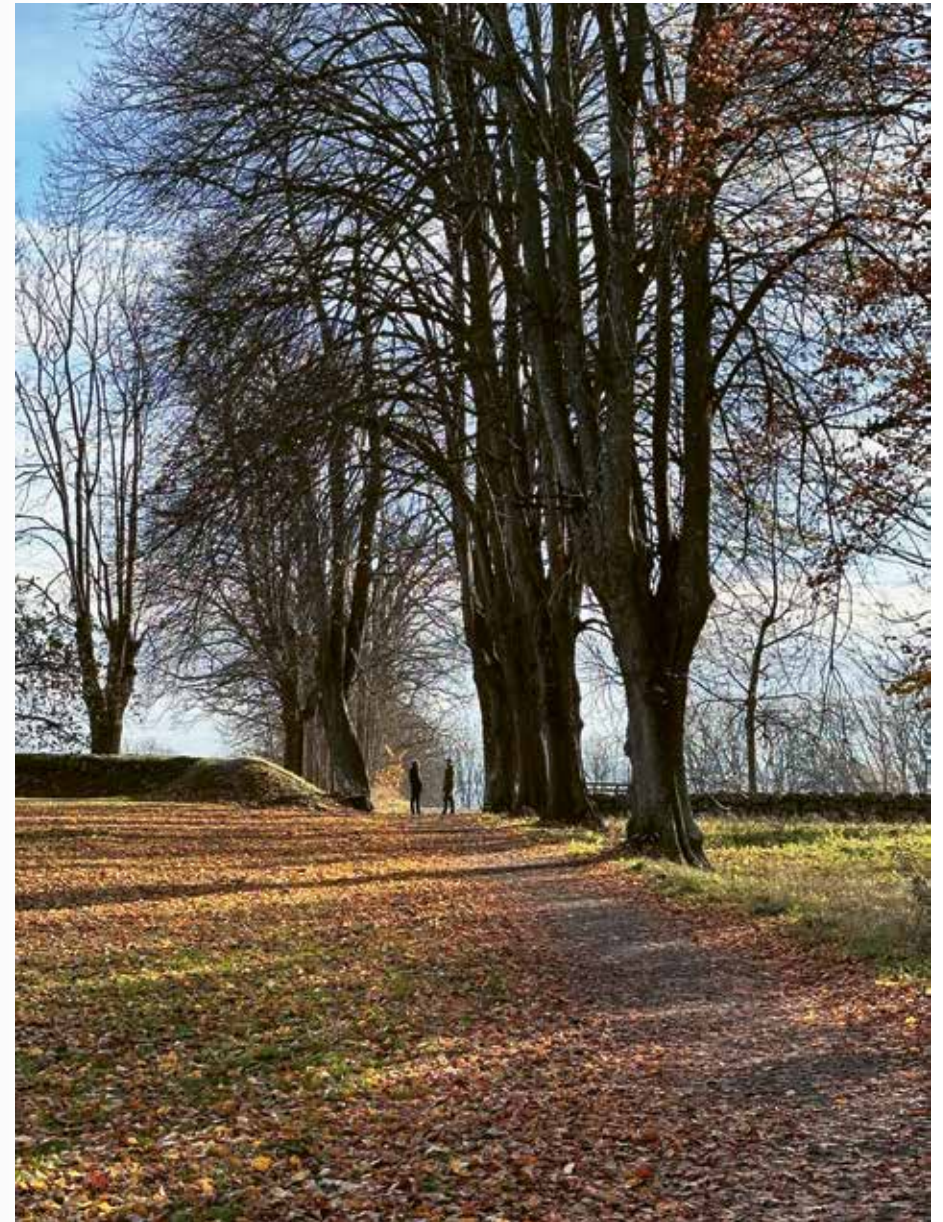


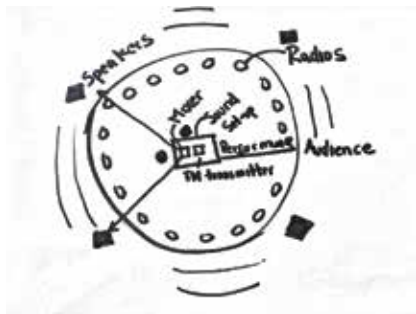


p. 118–121:
Jana Winderen
here: this place

Drawing by
Jana Winderen





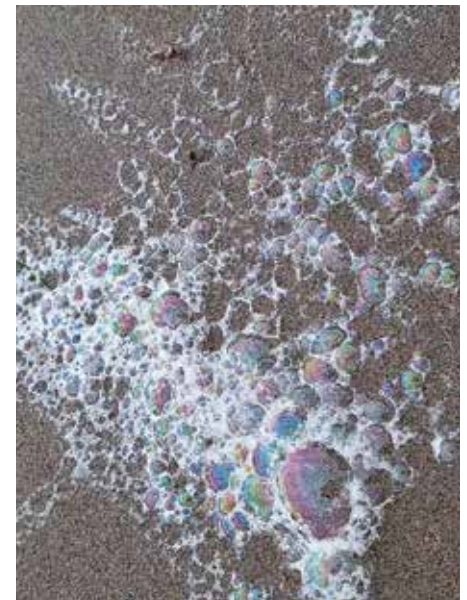


Freya Zinovieff & Amanda Gutierrez
1, 2, 4
Deep Time and Crude Resonance
3
Freya Zinovieff & Steve Di Paola
Profecy Sun





Leena Lee and Robertina Šebjanič
FOAM – Sonic Allegories





Cardiff & Miller
FOREST (for a thousand years...)

Fra: hc gilje <hcgilje@gmail.com>
Sendt: fredag, maj 9, 2025 20:06
Til: Morten Søndergaard <mortenson@ikp.aau.dk>; Eivind Karlsen I Galleri F15 <ek@gallerif15.no>; Peter Dean I Galleri F15 <pd@gallerif15.no>
Emne: Historie fra virkeligheten

Hei,
To gode monteringsdager, med god hjelp fra Peter.
Vi har fått opp 6 wind-up birds, tre i Nordskogen og tre i Sørskogen i flotte trær.



s. 134–137:
HC Gilje
Alby Critters

HC Gilje



Dette høres kanskje ut som en røverhistorie, men kontrolleren til den ene av spettene ble angrepet av en armé av maur som klarte å kortslutte kontrolleren. Det luktet intenst av maurpiss og en litt svidd eim. 1-0 til maurene :)



Forest Zone





Jacob Kirkegaard
The Grey Zone (Nowhere)





Stephanie Loveless
Spisslenn/Norway Maple

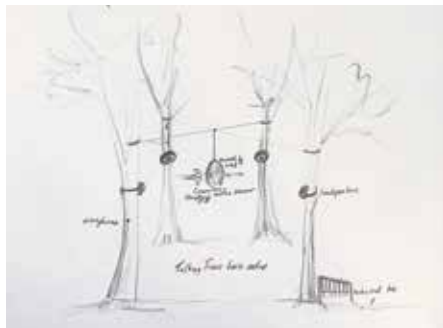


Stephanie Loveless





p. 138–141
Natasha Barrett
Talking Trees:
A Nature-Responsive Grove











Mélia Roger
(In)tangible otherness

Previous and this spread:
Mélia Roger
Intimacy with Lichens / Intimacy with
Stones, video stills



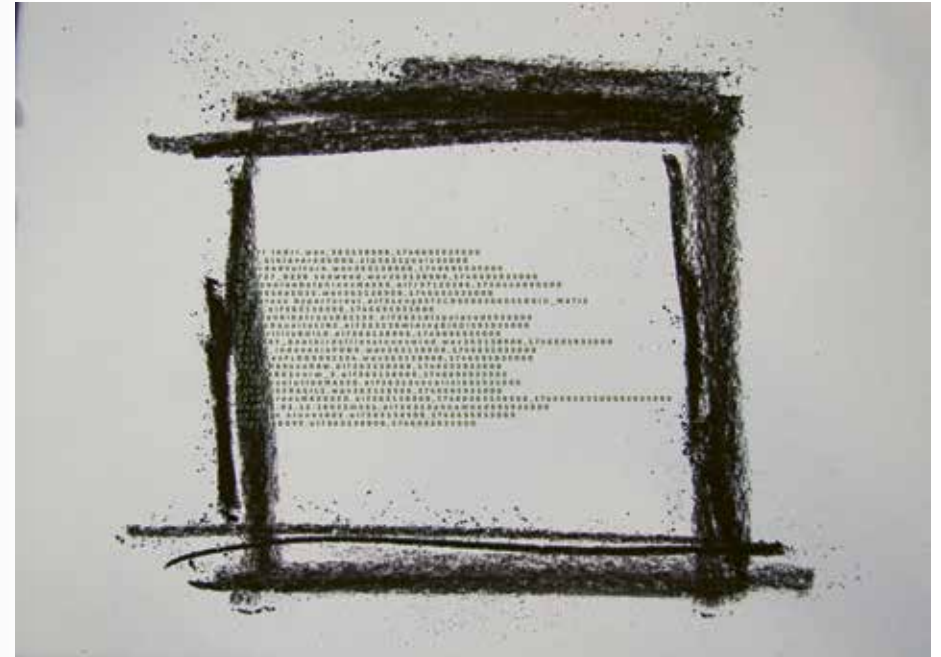


Antye Greie-Ripatti (AGF)
#extinctionstories



Antye Greie-Ripatti (AGF)
A Kin-layered Song

Antye Greie-Ripatti (AGF)

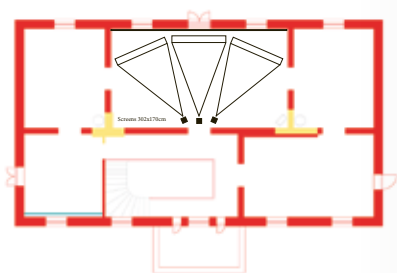








p. 154–157
Christian Boltanski
Misterios
installation view
sketch
video stills





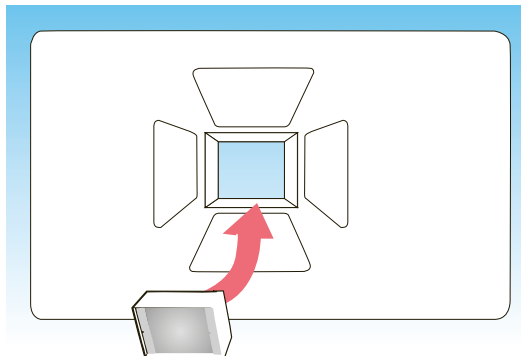


Christian Marclay



Christian Marclay
Telephones
video stills

Daniel Pflumm
 Breath
 installation sketch
 Right: video stills



160

Daniel Pflumm



161

GalleryZone

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

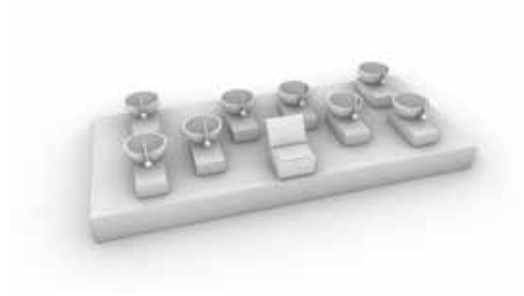


Douglas Gordon, Instruction
Series
Installation view





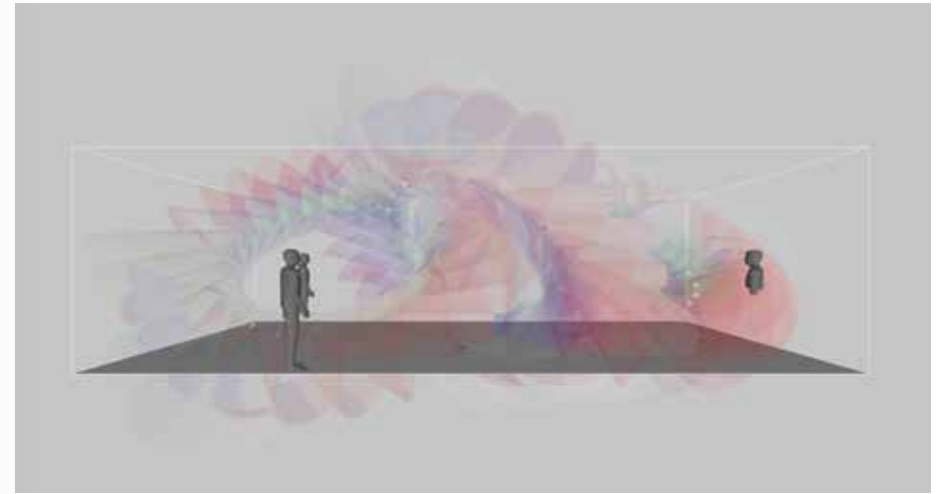
Luz María Sánchez
 Vis.[un]necessary force_4
 (2019)
 Digital photography



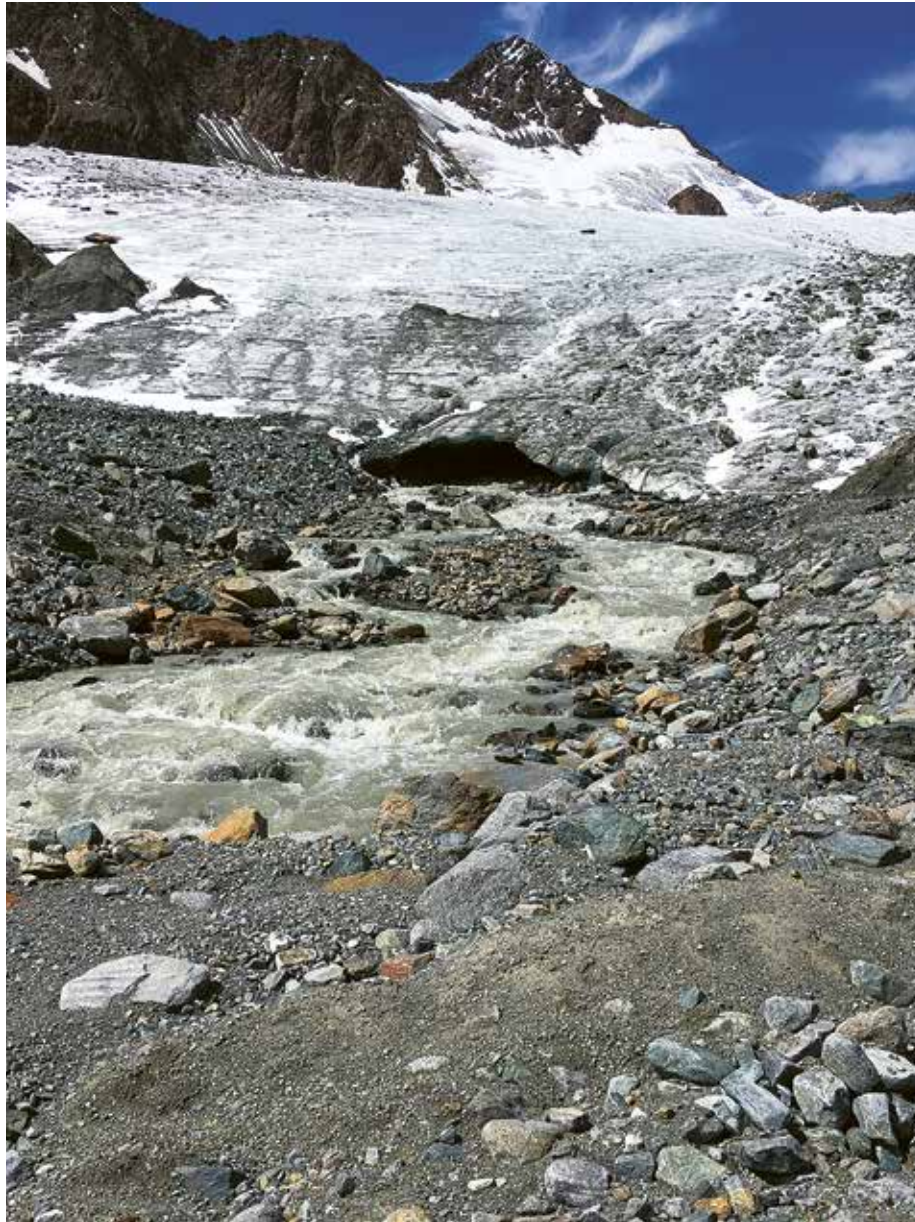
Mogens Jacobsen
Razz Ring (Hertzian Herd Healing)



Ralf Baecker
The Collapse of a Microcosm





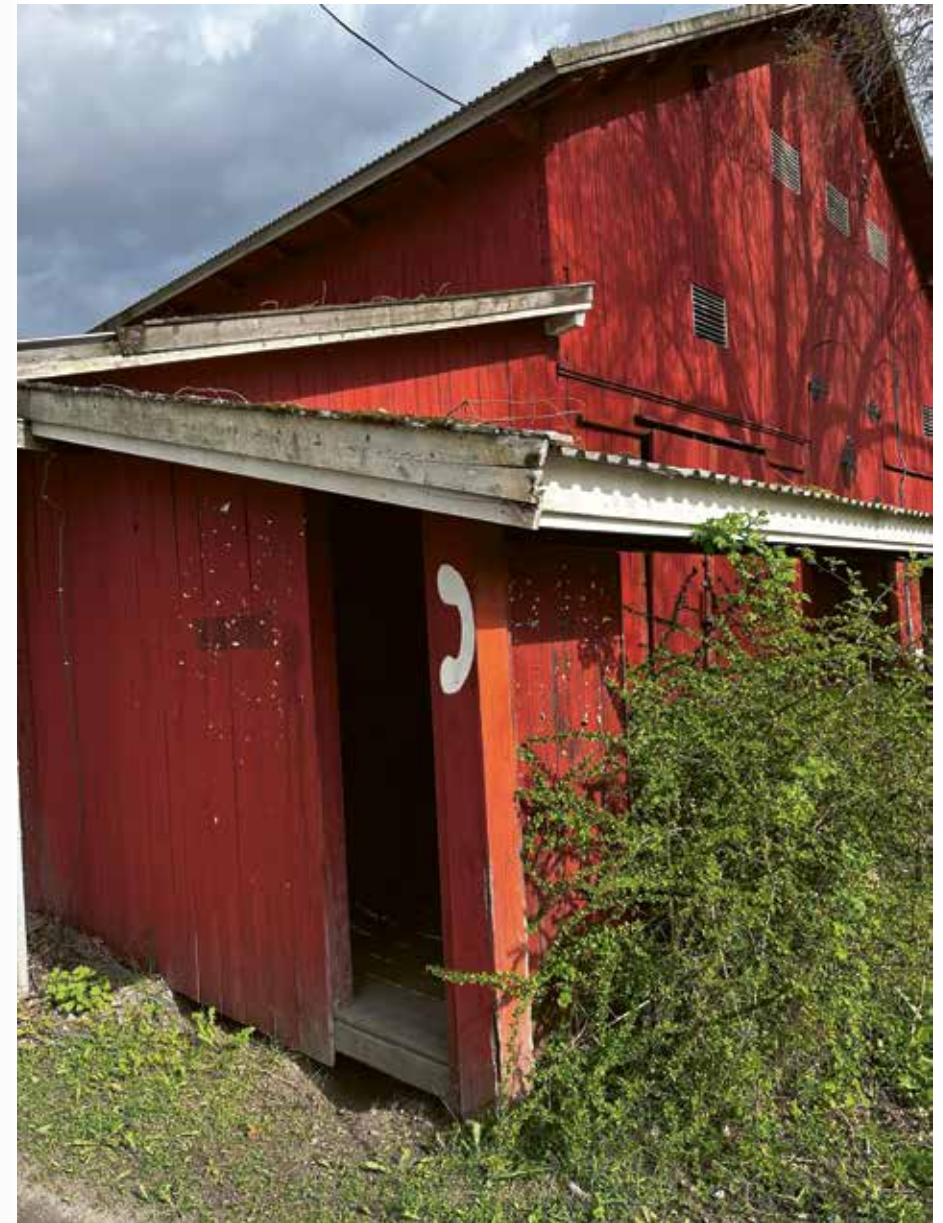


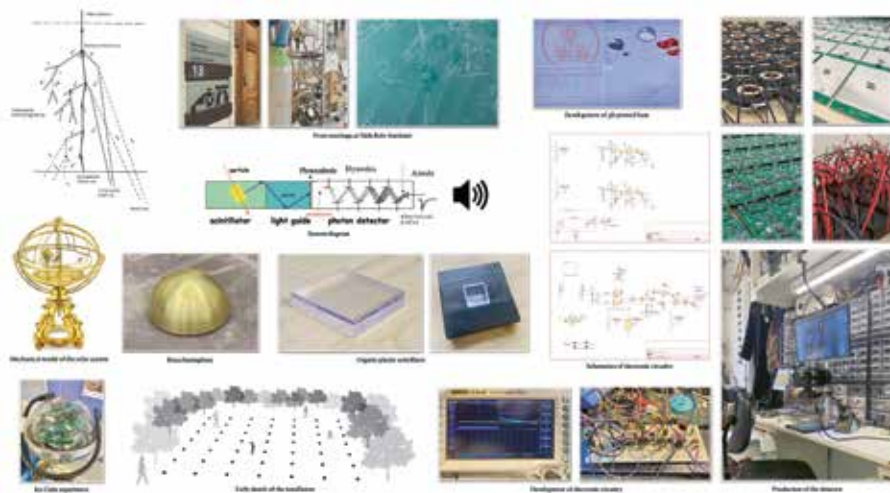
Kalle Aldis Laar



Kalle Aldis Laar
Calling the Glacier!

p. 170–171:
Kalle Aldis Laar
Calling the Glacier!





17



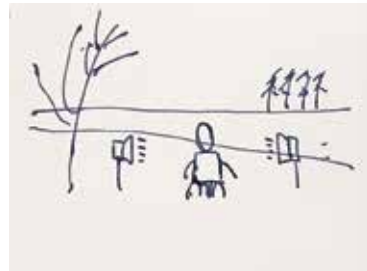
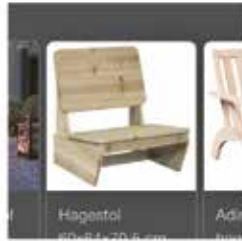
18



19



20



JO Kazuhiro
Stay with Others (MOSS)

JO Kazuhiro





Maia Urstad, In the Unlikely
Event of...



Maia Urstad

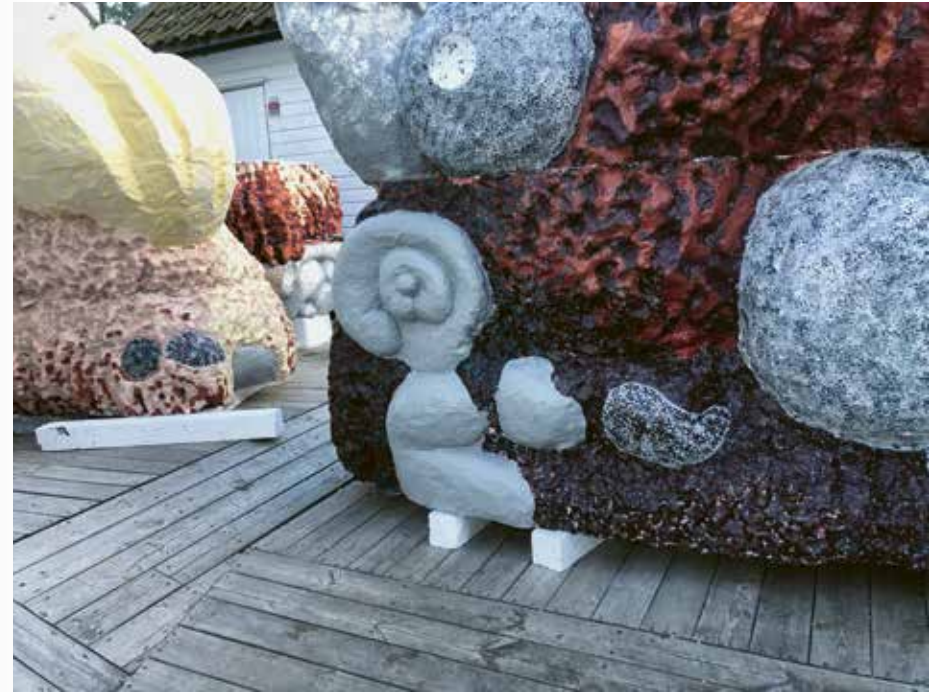


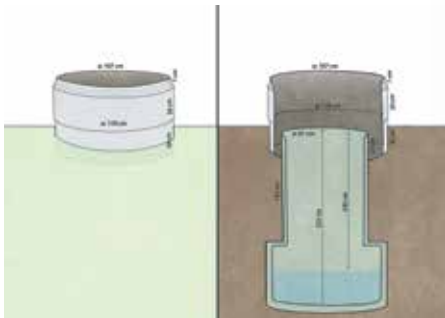


Tulle Ruth
roundSOUNDabout

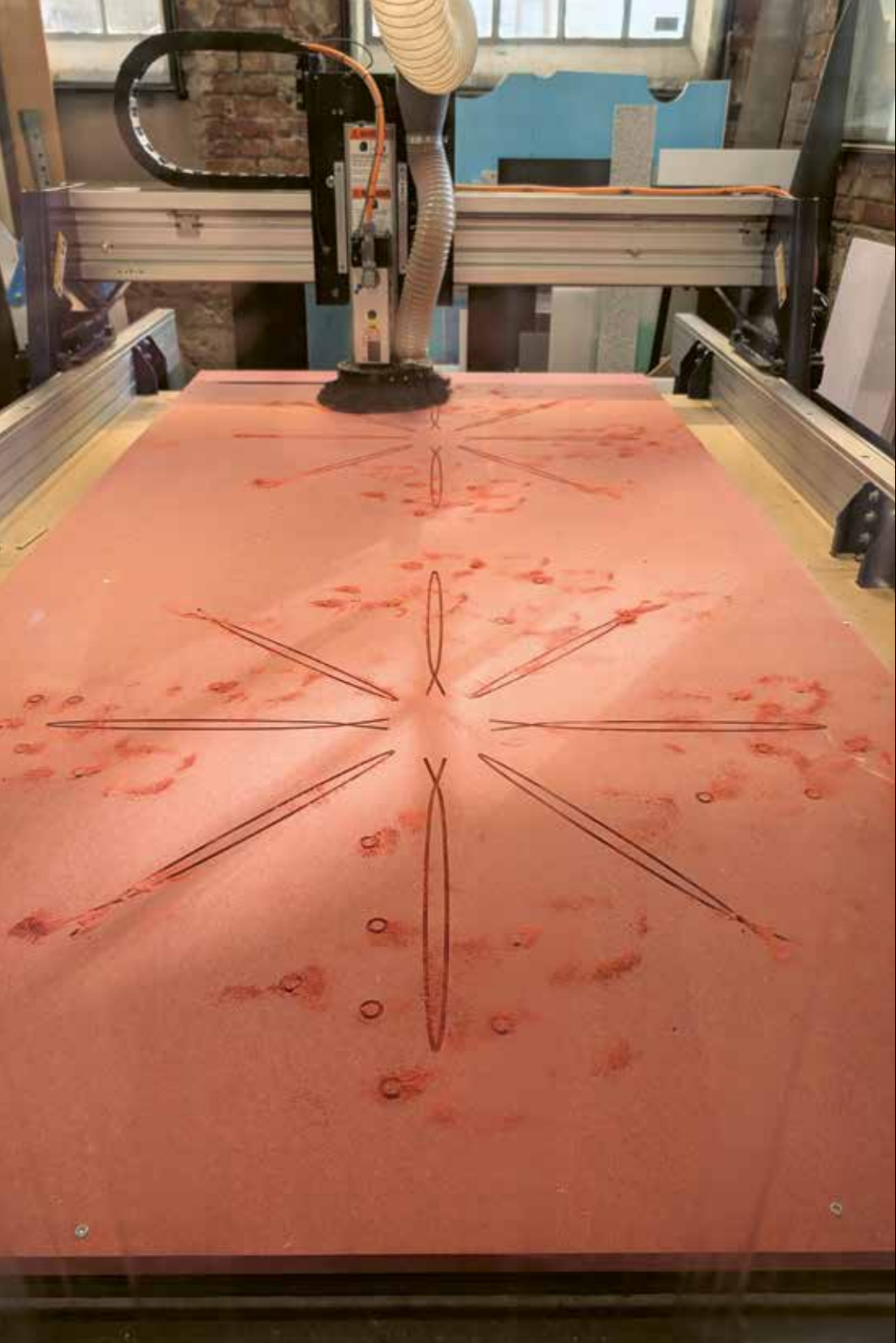


Tulle Ruth





This and next spread
Arendse Krabbe
We are all fish



Anomalies Sing

PART ONE

The history of contemporary art is multifarious and is conveyed in numerous ways. The story is filled with twists and turns and isochronous moments, when new tools and novel ideas intertwine. Untangling art history's threads often means that ineffable experimentation falls by the wayside; intriguing anomalies that at the start confound often get overlooked, until later when hopefully they are deciphered and contextualized.

We study the past to better understand the present. Looking back in search of antecedents for today's sound and media art, we might turn to the late 1950s. This is when video arrived as a space-age medium, developed for broadcast television and was largely off-limits to independent artists. Two-hundred-pound (90.7 kg) cameras sat locked into position in TV studios and were only handled by card-carrying union engineers. It was the Cold War space race that fueled advances in technology, which then trickled down and led to the introduction of audiovisual hardware released to the consumer market.

Sound and media art form a double helix that took off once "affordable" gear became available in the mid-1960s. Back then, much of the world appeared to be in political upheaval and in societal transition. David Bowie's song *Space Oddity* moved up the pop charts in 1969, the same year that two U.S. astronauts drifted out of Apollo 11 and walked on the moon. With the aid of technology, humans seemed capable of

anything. Artists and curators eagerly contemplated the “now,” and some adapted their practice to include such consumer tools as Polaroid’s instant photograph, the xerographic photocopy, the audio and the video cassette, and a little later the telephone answering machine. At the same time, 1960s counterculture instigated alternatives to social norms, with its free love and free speech, and the increasing prevalence of meditation and mind-bending drugs that torqued the individual’s perceptions and imagination. In this environment, experimental art burgeoned up out of its grass roots.

In the 1960s and early 1970s, my generation—sickened by the Vietnam War—accepted pundits’ foretelling of an easily networked global village enabled by the affordable analog audiovisual electronics that were starting to permeate the consumer market. We were poor, but revolution seemed possible, inspired by prophets of the electronic age, such as the media theorist Marshall McLuhan. He professed that whenever a new mass medium emerges, it frees up the medium that preceded it, allowing for innovation. Popular among the new technologies was the portapak, a battery-powered, self-contained analog camera and audiovisual recording system (each part weighed about 15 pounds) that could be carried by one strong person. It offered an immediately accessible, instantly re-playable and rerecordable image with sound, which made it possible to capture the elusive present as recordable “real time,” a phrase that appeared on everyone’s lips.

As a budding curator in the early 1970s, when young artists looked beyond traditional vocabularies, I saw that every aspect of culture and life had become fair game. I jumped into a field that my museum elders considered barren, but to me was the very essence of original and daring.

Without an established lineage, sound and video experimentation attracted artists from different disciplines, with divergent viewpoints. Keeping one foot in music or dance or sculpture and the other in sound and video, they forged brand-new strategies for art making. These young strivers were spurred on by the work of earlier interdisciplinary innovators, from contemporary choreographers like Merce Cunningham,

who experimented with duration, to the Dadaists, who, in the early 20th century, had attempted to destroy traditional values in art and create a new art to replace the old. Sound and video offered inexpensive distribution possibilities, given how easy it was to pop a preview cassette into a padded envelope and mail it to a distant radio programmer or curator. This was distribution before the internet and streaming.

Artists saw audiovisual possibilities as a means of bucking the rigid art system, with its engrained pecking order and its pigeonholing of makers by medium. Contrarian musicians, painters, sculptors, writers, and others, including many women, turned towards the brand-new audiovisual field, eager to leave a mark and make history.

In the early 1970s, Max’s Kansas City stood firmly planted in Lower Manhattan. Part social club and part screening-and-performance space, here one could buy a cheap beer and linger at the bar and catch wind of fringe exhibitions and edgy performances and eavesdrop on artists’ heated exchanges about plans for new work. Everyone picked up and read the self-designed mimeographed fliers that artists and musicians left in stacks by Max’s front door or pasted onto abandoned building walls outside. Gathering information was the key to everything.

Artists were taking control of their work, making and showing it with little regard for the marketplace. They looked at forms of persuasion in contemporary popular culture and optimistically believed that their small-format consumer media artwork would gain an enthusiastic audience as something more authentic than imperious commercial fare could ever be. Passing a microphone or video camera around as easily as a joint, the early media artists made art best suited to artist-run, rough-and-ready venues that sprouted up in New York and in other run-down cities.

The cassette contributed to sound, new music, and video’s taking off, which was somewhat a by-product of both the Vietnam War and the burgeoning porn industry. From then onward, each technological advance was believed to give users tantalizing new prospects: radio and television networks that had sent Vietnam War coverage directly into living rooms

were shifting away from broadcast and toward cable delivery, which opened public access to alternative programming.

In the late 1970s, the boombox expanded the transportability of sound. In New York, uptown and downtown artists gathered to perform together outdoors in vacant schoolyards. And despite the vicissitudes of funding, lively experimentation continued. The madcap trajectory of artists' use of these pliable consumer tools now takes serious effort to research and follow. Fly-by-night artist-run exhibition spaces and artists themselves often maintained poor records. Coupled with this is the issue of upgrade, a never-ending problem that we hope media conservators will help to solve.

PART TWO

Contemporary art inevitably advances, and often the best encounters are intimate ones. One experience I will never forget occurred in 1975 at Anthology Film Archives in New York. Surrounded by a serious audience, I sat up close and witnessed Joan Jonas perform *Twilight*,¹ accompanied by James Nares music, the artist's own videos and TV news footage grabbed off the airwaves, and her props that included large funnels, hoops, and masks. That evening, surrounded by others, I sat as a breathless observer of an enigmatic and remarkable audiovisual, performative artwork. Back at home later, I was still entranced, as I tried to fathom what I had just experienced. To be in the same room with Jonas performing live was magical. Then a few years later, the magic remained when I entered and looked closely at her carefully designed, challenging sound and space audiovisual installation derived from *Twilight*'s original material. A genius and a master craftsman, with *Twilight*, which morphed into *Mirage*, Jonas set a high bar for audiovisual artists who came along afterwards.

Jumping forward to the present, the live audiovisual performance and audiovisual installation are as vital as ever. Rather than be classified as a "medium", these "sonic" artworks form a hybrid art practice, for which sound is utilized

1 *Twilight became Mirage in 1976.*

as a time-based material. This lively area of activity is interdisciplinary in nature and is expressed in a proliferation of forms.

The Vancouver-based artist Stan Douglas sees music as a fundamental category, a model of how people endure time together. There's content about how we live and how we endure time, how we think about the present relative to the past and what future may be coming. That idea pertains to music, in various idioms. As a former DJ, Douglas learned how to play "pieces" and build a space, an environment. His audiovisual installations are based on that same principle of taking things that already exist, existing culture, and redoing that in his own way. For the Venice Biennial in 2022, his installation *ISDN* was based on the principle that music is always built on old music. Culture is built on old culture. But the explicit way you can actually take a cultural artifact with a record and reuse it, is precisely a feature of the culture in the period when DJing began, from the late 1970s until the '80s. For *ISDN*, Douglas set up a situation where a DJ in Cairo and a DJ in London connected live between the two cultures, sending beats back and forth for each other over an ISDN line.

In Venice, I was captivated by *ISDN* and stayed a long time in the installation, looking and listening and walking around the space resonant with history. The two DJs conversing back and forth over an ISDN line was Douglas's perception of how musicians love old gear.²

Joan Jonas and Stan Douglas create work that is time-based, a label that is used for a broad category of contemporary art that deals with the element of duration. Sound, video, performance, independent film, software art, and internet art all unfold over time. Most young artists consider time-based media as just one category, which they experience in miniature on smartphones or laptops and occasionally environmentally as installation. They spend hours staring at small luminous screens to interact with others and work from home.

Now on the cusp of dramatic change and innovation post-Covid, venerable cultural institutions are hungry for audience numbers more than ever, as they search for new funding opportunities. In their quest, many museums, theaters, concert halls, and "alternative spaces"

2 By 2011, ISDN was obsolete, given the internet. However, recording studios love that technology because it's very stable, very reliable and it sounds great.

are leaning towards artwork that incorporates new tools, such as AI, into the mix of programming. Here the danger is ending up with entertaining spectacle rather than profound experience. How do we tie the two together?

Today as I walk along urban streets, I see people who no longer are confined to their physical bodies. They circulate among virtual communities, slipping in and out of AI-fueled online lives, using the latest software on their smartphone devices. For decades, artists have readily incorporated up-to-the-minute consumer electronic apparatuses and software into their practice, using the medium that best suits an idea, often constructing something animate and innovative by means of inorganic tools.

Time-based media artists now sit in the catbird seat, poised and ready to move forward. Through new work, they will continue to respond to social issues and change we face within the greater world. The best artwork takes its audience on an inspiring journey, one that offers fresh insight into what it means to be in the world. Pauline Oliveros once said that “Quantum listening is listening to more than one reality.” As life proceeds faster than ever before, let’s be prepared for the realities coming around the corner!

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Sonic Citizenship, Aesthetics, and Ecological Awareness

ABSTRACT

We live in an era shaped by the global environmental crises relating to climate change, biodiversity loss, and pollution. These crises transcend national borders, linking everyday actions to global consequences. Contemporary art, alongside science, plays a crucial role in addressing these challenges. Artists raise awareness and help create images of a new world where the lines between nature and culture blur, and local actions have global impacts. More importantly, they ask us to listen and continue to listen to the world. This essay examines how sound-based contemporary art contributes to understanding and responding to environmental crises. Using examples from the 2025 MOMENTUM 13 Biennale in Norway, the essay explores how sound art offers unique sensory experiences of sonic citizenship in the context of ecological awareness.

SONIC CITIZENSHIP AND ECOLOGICAL AWARENESS

We live in a time marked by global environmental crises relating to climate, biodiversity, and pollution that challenge our shared ideas about the world and our place in it. These crises transcend the borders that conventionally structure our politics, knowledge, and ethics: they transcend national borders, as well as the borders between our everyday, local lives

and conditions on a global scale. Moreover, as these crises entangle human lives across the globe with non-human lives and entities, they also blur the conventional lines between “me”, “us”, and “them”, between human and non-human. This essay explores how contemporary art works use sound to record and explore these new experiences.

Contemporary (sound) art has played a vital role in “sounding the alarm”¹ to bring public attention to global ecological disasters.² A notable tendency is the proliferation of artworks where sounds of the natural world are presented as voices in a political debate or a parliament – voices we should listen to, *as though* we participated in an expanded sonic citizenship bridging the gap between human and non-human. For instance, in his piece *Call Me!* (2006–2022), artist Kalle Aldis Laar invites us to call a glacier on the telephone to listen to the melting ice. On the CD *Spring Bloom in the Marginal Ice Zone* (2018), Norwegian biologist and sound artist Jana Winderen presents the crackling recordings of the phytoplankton that live in the ocean near the melting glaciers. In the cover notes, she presents these sounds as a “voice in the current political debate”³.

Curatorial notes are interventions that describe the sounds to the listening audience, inviting them to listen to the sounds *as if*.... *As if* the natural world, which we would typically think of as being outside the political realm, suddenly had a political voice. Sound scholar Salomé Voegelin writes that sound works are “sonic possible worlds [...] with concrete semantic materiality which we inhabit in listening.”⁴ Taking Voegelin’s idea of sonic possible worlds, this essay explores the possible sonic worlds that we inhabit when experiencing these sound artworks that are made with voices from the natural world. These sonic imaginings invite us to inhabit a world of dizzying perspectives, expanding our normal experience of our surroundings. Voices reach us from afar with a subtle dictum to care or act as citizens in a climatically changing world. Subtle, because it is unclear *how* we should react.

1 Jono Gilmurray: “Sounding the Alarm: An Introduction to Ecological Sound Art”, *Musicological Annual*. 52 (2) 71, 2017, 10.4312/mz.52.2.71-84. Accessed Dec. 2018.

2 Anette Vandsø: “Listening to the Dark Side of Nature”, 2016; Jono Gilmurray “Ecological Sound Art: Steps towards a new field”, *Organised Sound*, 2017, accessed December 2018; Anette Vandsø “The Sonic Aftermath”, *Bloomsbury Handbook of Sound Art*, 2020.

3 Jana Winderen: *Spring Bloom in the Marginal Ice Zone*, cover notes, Touch Records, 2018.

4 Salomé Voegelin: *Sonic Possible Worlds: Hearing the Continuum of Sound*. Bloomsbury, 2014.

The essay explores how such artworks address ecological issues by raising questions of sonic citizenship in a changing environment. It looks back at our sonic past to see how artists and scholars have articulated environmental questions through sound recordings. With this historical context as a framework, it returns to contemporary sound artworks, of which many can be experienced at the 2025 MOMENTUM 13 Biennale *Between/Worlds*.

NOISES

The claim that sound art can be a tool to explore our environment and record its changing conditions is not new. For example, in 1913, the Italian futurist Luigi Russolo wrote his manifesto *The Art of Noise – L’Arte de Rumori* (1913), describing how industrialism brought a whole new array of machine sounds into our cities. According to Russolo, the sounds of these machines pointed towards the future, while the more limited sounds of the conventional symphony orchestra were a product of the past.⁵ Russolo proposed a new sound-based art of noise, *rumori*, that could incorporate the noisy, industrial reality that the bourgeoisie, with their wistful preference for “the heroic or pastoral symphonies” of Beethoven or Wagner, failed to appreciate.⁶ The modern concert halls of the early 20th century were designed to exclude the noisiness of the outside world, creating a pristine, silent space, similar to a blank canvas that is ready to receive a work of art.⁷ Russolo detested this pristine atmosphere, which he considered anachronistic. To wake the dormant concertgoers, he built a series of instruments that imitated the noises of the machines that characterized the modern city. For instance, his composition *Meeting of Automobiles and Airplanes* (1913) imitated the characteristic noise of the fossil-fuel combustion engine. At that time, the combustion of fossil fuels had already entered our *visual* culture. By the late 19th century, Claude Monet’s

paintings of the metropolis included stunningly beautiful renditions of the smoke from the coal burnt on steam

5 Luigi Russolo: *The Art of Noise*, trans. Barclay Brown, *Monographs in Musicology* 6, New York: Pendragon Press, 1986.

6 Ibid, p. 25.

7 Emily Thompson: *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900–1933*, MIT Press, 2004.

trains, as seen in his series from the Paris railway station *Gare Saint-Lazare*, painted in 1877.⁸ Nicholas Mirzoeff, professor of visual culture at New York University, sees Monet's paintings as an example of how environmental degradations are "built into our senses".⁹ Mirzoeff argues that these paintings teach us to see this degradation as something beautiful. In time, we learn *not* to notice the fog and smoke because they become a natural part of our urban environment—and thus, invisible to our senses.

Some scholars have called this development, in which fossil fuels are made a part of nature and cannot be questioned, "fossil fuel culture"¹⁰ or "petroculture."¹¹ Russolo's noisy artwork, *Meeting of Automobiles and Airplanes*, can be seen as part of this process, in which art incorporates new sensorial impressions of engines powered by fossil fuels. Russolo's piece is almost an emblematic sound of what we have now come to know as climate-change culture, or what some scholars call the Anthropocene, meaning a new geological epoch defined by humans' [*Anthropos*] impact on Earth's biological and physical systems, such as the climate and the biosphere.¹²

To Russolo, these noises were the sound of the future. In a sense, he was right: the increasing burning of fossil fuels throughout the 20th century *would* come to define the cultural atmosphere of 2025. Russolo's noise machines are an echo of a past fueled by our present.

SONIC CITIZENSHIP

After the Second World War, the development of the magnetic tape recorder made it easier to record and register the world's changing sonic environments.

In the 1970s, the Canadian composer and sound scholar Murray R. Schafer suggested that each culture and each historical period has its characteristic sonic environment, or "soundscape," – a

8 Susan Ballard: *Art and Nature in the Anthropocene: Planetary Aesthetics*, Routledge, 2021, p. 25, Nicholas Mirzoeff. "Visualizing the Anthropocene" *Public Culture*, 26:2, 2014, DOI 10.1215/08992363-2392039.

9 Mirzoeff, 2014, p. 221.

10 "Thus my identity as a person, my mastery, consists in my having fossil fuel culture relieve me from all social and political relations." Nigel Tubbs: "Fossil Fuel Culture". *Parallax*, 11(4), 2005, 104–115. <https://doi.org/10.1080/13534640500264289>.

11 Imre Szemann, *On Petroculture: Globalization, Culture, and Energy*, West Virginia University Press, 2019.

12 Paul Cruzten and Eugene Stoermer: "The Anthropocene", IGBP Newsletter 41, Royal Swedish Academy of Sciences: Stockholm, 2000.

word he adopted from Michael Southwark as a parallel to the word "landscape." With the *World Soundscape Project (WSP)*, which commenced in 1972, Schafer and affiliated sound artists and scholars began recording the sonic environments as a testament to the culture and nature of specific places and countries. The idea was that the sounds of our environment both express and define our culture. Similarly to Russolo, Schafer noted that industrialization had changed the modern soundscape. Borrowing vocabulary from the suppliers of stereo sound systems for private homes, Schafer argued that noises from cars and aircraft gave the modern urban soundscape a "Lo-Fi" quality that diminished our culture. In contrast, quieter scenery would have a "Hi-Fi" quality where the defining sounds of the soundscape could be heard more easily.¹³ According to Schafer, urban noises thus tended to obscure the unique cultural qualities of different soundscapes. By the 1970s, noises from combustion engines were no longer a symbol of the future. Rather, they had become a problem of the present.

Schafer was part of a larger debate about noise as a key problem in urban welfare. In the 1960s, these debates led to political action, as the United States and countries in Europe signed the first examples of noise control legislation. In the United Kingdom, the first Noise Abatement Act was passed in 1960. In the United States, the Noise Control Act of 1972, signed by President Richard Nixon, gave the Environmental Protection Agency the authority to act on noise, mainly from trains, cars, aircraft, and other motor carriers.¹⁴ Our sonic environment, "the soundscape" or "background noise"¹⁵ thus became a political topic involving citizens' rights. Sonic

citizenship pertains to how we become citizens and how citizenship is practiced, negotiated, and maintained via sound. On the one hand, it refers to the sensory aspects of participation in collectives that create or counteract forms of belonging.¹⁶ It concerns our ability to take part in and adapt to the community we live in, where we constantly form a sonic background to

13 Murray R. Schafer, *The Tuning of the World*. Knopf, 1977.

14 In the US it was 1972. On the US noise control acts see the US Environmental Protection Agency website, <https://www.epa.gov/history/epa-history-noise-and-noise-control-act>.

15 For a fuller analysis of the relationship between sound arts and background noises in Brandon Labelle, *Background Noise – Perspectives on Sound Art*, Bloomsbury, 2006.

16 Susanne Trnka, Christine Dureau and Julie Park: "Introduction: Senses and Citizenships." In Susanne Trnka (ed.), *Senses and Citizenships: Embodying Political Life*, Routledge, 2013, 1–32.

one another. On the other hand, sonic citizenship also concerns the rights and obligations we have as citizens, such as freedom of speech and protection from noise.¹⁷ As we see in these historical accounts, the interest in the sounds of the world was intimately linked to questions of (sonic) citizenship in both senses: through sound, we may experience a sense of belonging in our present or potential futures, in our culture or our city; but as citizens we are also protected by various laws and directives that regulate urban sounds.

VOICES

In the emerging discipline of *acoustic ecology*, which grew out of the *World Soundscape Project*, scholars studied the effects of an acoustic environment or soundscape on the physical responses or behavioural characteristics of creatures living within it.¹⁸ These studies fueled a deep interest in broader environmental issues concerning biodiversity, among other things. One of the most prominent scholars was the American bio-acoustician Bernie Krause, who used sound recordings to document animal sounds. For example, he proved that certain logging methods that were presented as *less* harmful to the forest ecology did lead to a decrease in the diversity of bird populations.¹⁹

Many field recordings, including Krause's, were used artistically, and published as soundscape compositions, as Hildegard Westerkamp called them, or were used in sound installations.²⁰ Another example would be the bio-acousticians and field recordists Cathy and Roger Payne, who published their underwater recordings of whale sounds on the album *Songs of the Humpback Whale* (1970), which *Reader's Digest* later distributed to a broad audience.

The English singer-songwriter Kate Bush used a sample of the album on her iconic debut album *The Kick Inside*, 1978, and an excerpt of *Songs of the Humpback Whales* was even included on the disc sent with Voyager into interstellar space. These

¹⁷ Marie Højlund, Anette Vandso and Morten Breinbjerg: "Sonic Citizenship: About the Messy and Fragile Negotiations With and Through Sound", *Journal of Sonic Studies*, issue 26:26, 2024 <https://doi.org/10.22501/JSS.3032038>.

¹⁸ Murray R. Schafer, *The Tuning of the World*, Knopf, 1977, p.

¹⁹ Bernie Krause, *The Animal Orchestra*, Back Bay Books, 2013.

²⁰ Hildegard Westerkamp, "Linking soundscape composition and acoustic ecology", *Organised sound* 7:1 2002, 51–56.

recordings publicized the idea that whales sing and invited the audience to enjoy the whale song *as music, as singing*. Coinciding with the general concern for whales at that time, whales also gained a voice in a broader sense. Advocates spoke on behalf of the whales in political contexts. For example, the North Atlantic right whales were listed as endangered in the early 1970s under the US *Endangered Species Act* (1973), after commercial whalers had hunted them to the brink of extinction. The voices of whales became part of a collective imagination in which the ocean is full of intelligent life. Life that communicates. Life that sings. These voices were now being heard in an ethical context, because it was and is our political responsibility to protect the whales.

In the 1970s, this idea that we should *listen* to animals and incorporate their rights into our political space was a new kind of imaginary, a possible sonic world, in which new subjects became part of the collective "we" who inhabit the Earth. These new subjects also came to be counted as entitled to protection by law. The extensive field of acoustic ecology encompasses many questions regarding our ethical and social responsibilities to the voices we hear, including our obligation to listen and pay attention to the other species with which we co-inhabit this Earth. These questions are also key to many contemporary artworks. For example, the American and Cuban artists Jennifer Allora and Guillermo Calzadilla's artwork *The Great Silence* (2014) shows videos of the Arecibo Observatory alongside Puerto Rican parrots (*Amazona Vittata*), which are currently threatened with extinction. In the subtitles, a parrot wonders why humans are interested in listening to outer space and not to the species they share the Earth with. Having a voice is both a specific and a political concept. It is a metaphor for how one becomes a political subject by having the freedom to speak and the right to be heard.²¹ This piece seems to centre on an aspect of sonic citizenship, namely the right to be *heard* – and to be included in larger political discussions.

Today, it is difficult to dismiss the idea that animals have a voice, including in a political sense, because of the dire biodiversity crisis, in which animal species are becoming

²¹ Sophia Rosenfeld: "On being Heard: A Case for Paying Attention to the Historical Ear", *The American Historical Review*, Vol. 116:2, 2022, 316–334.

extinct at an unprecedented rate.²² As a result, the voices of threatened animals have gained not only an additional emotional impact since the 1970s, but also a broader political interest.

NEW ENVIRONMENTAL VOICES

In 1878, Thomas Alva Edison, a year after he patented his remarkable invention, the phonograph, wrote a short newspaper article for the *North American Review*. Here he suggested that the phonograph could be used as a family record, as “a registry of sayings, reminiscences, etc., by members of a family, in their own voices: and of the last words of dying persons”.²³ Today, in 2025, the art world is full of non-human voices, with all the complicated entanglements of environmental issues and sonic citizenship that we have discussed above. Laar’s work *Call Me!* (2022) invites us to call the Austrian Vernagtferner Glacier and listen to it melt. Calling the glacier is an act of sonic imagination, which is in some ways reminiscent of artworks featuring animal voices. The level of abstraction is different, however. Laar invites us to listen to a source of energy that is not a voice that communicates in the conventional sense. Rather, we are invited to listen to the ice *as if* it were a voice, using the intimacy of a phone — a device we would usually use to get in touch with a person or to stay in contact with loved ones who live far away. The curatorial notes explain:

Calling the Glacier 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, 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 a personal experience of a process concerning all of us.

22 Ceballos, Gerardo, Paul R. Ehrlich and Rodolfo Dirzo (2017). “Biological Annihilation Via the Ongoing Sixth Mass Extinction Signaled by Vertebrate Population Losses and Declines.” *Proceedings of the National Academy of Sciences* 114/30 (pp. E6089–E6096); Brondizio S. Eduardo., Josef Settele., Sandra Diaz. and Thu Ngo (eds.) (2019). *The Global Assessment Report on Biodiversity and Ecosystem Services*. Bonn: IPBES.

23 Edison, Thomas Alva: “The Phonograph and Its Future, *The North American Review*, May–June, 1878, Vol. 126, no. 262 (May–Jun), 1878, 527–236.

This idea that the natural world is composed of entities with *voices* that we can and should listen to permeates the contemporary field of sound art. As already mentioned, Winderen’s *Spring Bloom in the Marginal Ice Zone*, 2018, explicitly refers to non-human sounds as “voices in the current political debate.”²⁴ Having a voice here means having a voice in a political context, to be heard as a political subject. However, in these pieces, there is no dialogue, no *actual* participation.²⁵ Instead, these artworks raise the idea of a political realm imbued with new, non-human voices.

Laar’s *Call me*-project was commenced in 2006 and exhibited at the Venice Biennale and Ars Electronica in 2007, as a forerunner to the 2022 version.²⁶ His work on recording melting glaciers lies in a continuation of numerous similar artworks including two tracks by the British sound recordist Chris Watson, “Vatnajkull -18’ 00” on the album *Weather Report*, 2003, and “A Glacier’s Journey (Beneath the Ice)”, on the album *Seven Sonic Wonders*, 2024; the Scottish artist Katie Paterson’s installation *Vatnajökull (the sound of)* (2008); and the Danish sound artist Jacob Kirkegaard’s sound installation *Isfald* (2013) with recordings from the Arctic ice in Greenland.

In Laar’s project, the audience can call the glacier via a direct telephone link to a microphone installed on-site that transmits sounds directly. The audience can hear the flowing water, the characteristic cracking sound of glaciers, which also plays a prominent role in Kirkegaard’s installation *Isfald* – and “other sounds that a ‘living glacier’ produces with the changing seasons,”²⁷ as the curatorial notes state.

Many sound artworks incorporate the sonification of climate data and, thus, more directly, climate change.²⁸ In contrast, the sound artworks based on the sounds of glaciers do not directly address climate change. Rather, they document an

environment that we know is being altered by human activity, and give us a sensory experience of melting glaciers, which have come to symbolize climate change. The impact of this symbolism was made clear when the Icelandic-Danish artist Olafur Eliasson and the Greenlandic geologist

24 Jana Winderen, *Spring Bloom in the Marginal Ice Zone*, cover notes, Touch Records, 2018.

25 Regarding participation in sound art see Vadim Keylin: *Participatory Sound Art*, Palgrave MacMillan, 2023.

26 Laar, K. “Call Me! Calling the Glacier”. *UC Irvine: Digital Arts and Culture*, 2009. Retrieved from <https://escholarship.org/uc/item/42f0d7sq>

27 Ibid.

28 Andrea Polli: “Heat and the heartbeat of the city” *Leonardo Music Journal*, Volume 16, 2006, pp. 44–45.

Minik Rosing in 2014 installed *Ice Watch*, which comprised 100 tons of melting Arctic ice, in Copenhagen's City Hall Square, to bring attention to the publication of a report on climate change from the UN intergovernmental entity the IPCC. Climate change is a context that these artworks cannot avoid. It is also the only context in which they make sense. When Eliasson and Rosing's *Ice Watch* was installed, we saw members of the public hugging the rapidly disappearing ice blocks in sorrow and thus becoming part of a media event on Instagram with the hashtag #Icewatch.

Sarah Ahmed speaks of objects having a particular affective charge and describes how emotions secure collectives.²⁹ In the Arctic regions, such as Greenland, where people live with and on ice, ice is connected to the memories of one's past, either one's childhood, or a cultural past and future.³⁰ Now, melting ice has become something people in other regions – for example in Copenhagen, where there is occasionally snow, but no Arctic ice – care about or mourn, because of climate change.

To mourn or care for ice is characteristic of our climate-changed culture and a characteristic of the generations belonging to this climatically changing world.³¹ In that sense, the sound transmissions and sound recordings described here are not mere sounds; they are glacial sounds with a specific affective charge that hits us right in the gut, because we know what they mean. At the same time, these artworks invite us to spend time with, listen to, and care for melting ice, and thus, these artworks are also part of this construction of the new collectives of this new era: the “we” who care. Such artwork creates smaller publics around climate change as a global concern, making it tangible, while creating new ideas of what constitutes a political voice.

The question of who this “we” is, and how we navigate these new collectives is a key concern in contemporary politics. In a Scandinavian and perhaps global context,

Ill 1. Press photo, Kalle Aldis Laar, *Call Me!*, 2022.



29 Sarah Ahmed: *The Cultural Politics of Emotion*, Edinburgh University Press, 2014.

30 Juan Baztan, Mateo Cordier, Jean-Michel Huctin, Zhiwei Zhu, Jean-Paul Vanderlinden, “Life on thin ice: Insights from Uummannaq, Greenland for connecting climate science with Arctic communities, *Polar Science*”, Vol. 13, 2017, 100–108, DOI doi.org/10.1016/j.polar.2017.05.002.

31 Ahmed, 2014.

Greta Thunberg has played a huge role in establishing a new cultural collective of people across national borders. She is an advocate for young people, who point their finger at the older generation with the question “How dare you?”. In relation to *Ice Watch*'s presentation in Denmark, the “we” is also a question because the urban citizens of Copenhagen, just as the rest of the Global North – are primary contributors to climate change. These changes are not felt directly if you live in Copenhagen. Instead, they mainly impact the Global South. In addition, they impact the Arctic regions of Greenland, an autonomous part of the Danish Commonwealth.

The effects of local actions on global questions of climate change raise political questions of solidarity and responsibility that transcend national borders. While these works, with their sounds of melting ice, do not directly address these questions, they stimulate public curiosity about the science of climate change and the broader political problems linked to it.

ENERGETICALLY CONNECTED

The curatorial notes on Laar's piece stress the notion that sound connects us on a more immediate level than visual images. The curatorial notes underscore the specific merits of sound:

Images, static or in motion, are always spatially displaced representations of our reality. Before they can touch us emotionally, this intrinsic distance has to be overcome. Sound knows no such barriers. Sounds reach the mind and the subconscious directly. Although this difference seems almost negligible, it is nonetheless essential.

In her book *Quantum Listening*, Pauline Oliveros writes that “[O]ur world is a complex matrix of vibrating energy, matter, and air, just as we are made of vibrations. Vibration connects us with all beings and connects us to all things interdependently.”³² This idea that the world is made up of

32 Pauline Oliveros: *Quantum Listening*, Silver press, 2024.

vibrating matter has become key to many of the new descriptions of our climatically changing world, where we, undeniably, are energetically connected to icebergs and all other entities.³³ The problem we face today due to climate change pertains to energy. Due to our everyday ways of life, we change the atmosphere, which heats up the system, causing the icebergs to melt, producing unstable weather with massive floods and fires, which again is energy out of control.

Sound is a suitable medium for addressing matters of energy because sound is a distribution of mechanical energy. The science of acoustics defines sound in a physical sense, unrelated to hearing or listening. In addition, sound recordings bear a different kind of witness to what they record than language. They do not depend on the symbolic system of language but on technologies that make past vibrations vibrate again. The German media archaeologist Wolfgang Ernst suggests that sound recordings are not a “re-presentation” in the same way as an image is. An image of, say, our loved ones, is a representation because of its similarity to what it depicts. Instead, Ernst suggests that sound recordings are a “re-presenting” in which past vibrations are brought to vibrate again.³⁴

In these contemporary artworks, the vibrations are non-human and often come from a deep geological past. Where the noise in Russolo’s futurism was experienced as a hopeful leap towards the future, the noises of these ice works amass pasts and presents that extend beyond the realm of human history and connect us to a deep geological time scale – a time scale that is embedded in the Arctic ice. This vast expansion of both time and space is a key characteristic of the world we must navigate due to climate change. This is also a reason why the politics of climate change is complicated.

TELEPHONES, TRANSMISSIONS, AND SONIC IMAGINARIES

In the Danish and Norwegian languages, the word *lyd* refers to two different things: firstly, it can mean “something that is heard”, which is

³³ Jane Bennet: *Vibrating Matter: A Political Ecology of Things*. John Hopkins Press, 2009.

³⁴ Wolfgang Ernst: *Digital Memory and the Archive*, University of Minnesota Press, 2013, p. 48.

the meaning of the old Nordic word *hljóð*; and secondly, as the verb *lyde*, it can mean “to sound in the physical sense”, that is, to make physical vibrations. In physics (acoustics), sounds are not necessarily heard; they may be inaudible or vibrating within a medium other than air and water, which are the media that deliver vibrations we can hear. The sonic imaginary of these contemporary artworks blends ecological issues with questions of sonic citizenship. The artworks accomplish this by balancing the ambiguity between recordings *as a poetic means of communication* and *as a sonic expression of energy, a vibrating matter*. They avoid addressing the complex political questions and scientific complexities implied by the sounds, while nonetheless evoking them. Thus, science and politics become part of the aesthetic experience of sounds and the possible sonic worlds these artworks invite us to inhabit.

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The Social Listening Deficit: Sound Art as Resistance

Neither the hierarchy of arts nor the traditional framework of the political unconscious are untouched by the cultural change triggered by media culture and information technology. Friedrich Kittler famously claimed that the boundary between media and life is blurring — and that we face a culture dominated by the effects from sound and images creating a ‘deficit’ of attention:

“The general digitalization of information [...] erases the difference between individual media. Sound and image, voice and text have become mere effects on the surface [...] Sense and the senses have become mere glitter.”
(Kittler, 1987, 102)

If we accept Kittler’s point of view, the citizens of the distributed public sphere are facing a situation that is radically different from that of the mediated (and, in Kittler’s sense, superficial) framing of aesthetic experience: listening is at the core, but it being limited by the erasure of the differences between individual media, Kittler claims.

Voicing a similar skepticism, Jacques Attali questioned the sense of ubiquitously mediated sound, and the effect it might have on the citizen. Digital media, according to Attali, creates a kind of “survival space”: “Equivalent to the articulation of a space, [sound] indicate the limits of a territory and the way to make oneself heard within it, how-to survive by drawing one’s sustenance from it” (Attali, 20).

Listening is an essential feature in a democratic society, one could easily claim. Other people's arguments and ideas only become political through us attentively listening to them. Musical expressions may also bear witness to this, as it has been the case historically for instance during the French Revolution and, in more recent times, during the 'youth rebellion(s)' of the 1960s and until the 1990s. There is, however, a tendency which is growing towards that which Jaron Lanier calls 'stone-faced' listening:

"There are undoubtedly musical marvels hidden around the world, but this is the first time since electrification that mainstream youth culture in the industrialized world has cloaked itself primarily in nostalgic styles" (1,130).

Retro and unfocused nostalgic listening, according to Lanier, follows the end of the proclaimed innovative and pioneering 'open culture' of the Internet (if it ever truly existed beyond the nerdy openness of technological exchange). It is transforming into something else; it is even transforming our habitual roles of citizenship as well as the bio-psycho-social context of human agency, Lanier claims.

The main argument of Lanier is that we do not use the real possibilities that the technologies are offering us to our own advantage. The new cultural dynamics that the Internet once promised simply did not happen.

In the 1960s, Habermas defined the modern public sphere as a "citizen sphere" constituted by a literary awareness — laws, newspapers, textualizations of thought (Habermas, 1961, 52-70). Moreover, the public space was metaphorized as a "physical and open" citizen space facilitating dialogue and clash of opinions. However, the very constitution of this citizen space, and the very notion of "the citizen", has been changing rapidly since the 60s, undergoing several transformations. The literary awareness is partly and increasingly being replaced by a "media awareness" during the 70s and 80s, which, in the digital age, has transgressed even further towards a "distributed awareness" (being mediated on several platforms at the same time changing the configuration of the

physical public space and the very notion of the city as the place for citizens and one of complexity).

As the examples below will show, the situation of the citizen is always framed by infrastructural underwritings (to use the words of Bowker and Star) to some degree. With ubiquitous information technology everywhere, today the relationality between infrastructures and the space of the public is arguably even more pre-produced with blurring boundaries between private and public and heavy attention deficits.

The citizen today is challenged by this fight for their attention in almost all matters and contexts, but also by the ever-decreasing time when real attention to detail and human matters occurs or is possible. It is still very much a matter of finding ways to short-circuit the 'simulated environments and their undercover politics: how to reclaim the possibility to produce new spaces for aesthetic experience is still the challenge for art.

Two distinct situations of listening may be detected coming out of this more intense challenge, both negotiating the 'human condition' of a distributed public sphere. Since we (as citizens of the distributed public sphere), as Bernhard Stiegler claims, are suffering from a disorder of 'global attention deficit', and since capitalism has seized the Internet and transformed what promised to be an open and social space of relational experiment and exchange into a marked place (of mostly hidden transactions — through the services provided by 'cookies' or other 'tracking'-technologies), then listening would appear to be situated either as 1) a techno-deterministic nostalgia; or 2) a cultural agency — what Bernard Stiegler, the way I read him, refers to as 'the struggle for the Mind in Contemporary Capitalism' [2].

Thus, it could be claimed that listening is involved in a deep struggle of the mind and the emergence of alternative ways of creating political awareness in the distributed public sphere; new roles and patterns are emerging. The struggle of the mind is indeed a struggle of the ear.

Artistic production is a way to stage the struggle of the ear in the (distributed) public sphere and investigate matters further. It is exhibiting investigations and questions, without

necessarily offering any answers. What sound art offers is an eventual setting for asking essential and moral questions about what I am choosing to term a 'social listening deficit'.

This manifests itself in the following ways (which will be more detailed below): Firstly, sound art is trans-aesthetic and not bound to the norms of one specific artistic genre. Rather, it is genre-dynamic and constantly experimenting with new ways of presenting and representing artistic expression.

Secondly, sound art is infrastructurally complex as it is open to feedback from audience and science. This tendency to intentionally leave behind the control and simplicity of an autonomous work of art, and instead seeking out the indeterminacy of an audience interpreting and experiencing materialities and textualities are key elements of these early examples countering social listening deficits. It may even be said to be one of the formative aspects of that which we call sound art.

To better unpack what this may entail, I will revisit for a moment the notion of 'The space of the event, as defined by Slavoj Žižek'. The space of the event is that which separates an effect from its causes. As such, the event points towards a gradually widening gap in the basic epistemological framing of (our concept and use of) "reality", which could be paraphrased in this way: either an event is a change in the way reality appears to us, or it is a shattering transformation of reality itself. He sees the event as a destruction of the (conventional cognitive and social) frame through which we perceive the world and engage in it. In its most radical configuration, the event may even be a destruction of that frame, in the sense that it stages "the surprising emergence of something new which undermines every stable scheme" (Žižek, 2014, 6). This destruction of the symbolic order Žižek calls "enframing" (inspired by Heidegger's concept of *Gestell* — which is the notion that technology designates an attitude towards reality which we assume when we are engaged in such activities). On the one hand, enframing poses a danger of the "total enframing", where technological manipulation reduces the human to an object devoid of being aesthetically open to social reality. On the other hand, it promises the possibility of approaching "concrete universality", which according to Žižek sees events

not just as empty containers of specific content, but as "an engendering of that content through the deployment of its immanent antagonisms, deadlocks and inconsistencies" (Žižek, 2014, 9).

It is specifically this notion of events as an engendering of that which a symbolic order is hiding which points towards the idea of a sonic infrastructure. Here, the space of the event is enframing an existing speaker installation or public communication technology. The emergence of new meaning undermines every stable scheme connected to the existing speaker system.

In what follows, I will be looking further into the (curatorial and techno-material) genealogies of sonic infrastructures: from early artistic pioneers like Nicolas Schöffer and Max Neuhaus¹ to more curatorial experiments and contextual considerations in the exhibition *Under Cover - Sound/art in Social Spaces* project (The Museum of Contemporary Art in Roskilde DK, 2003).

In many ways, event and infrastructure could be perceived as opposites: Whereas the event separates effect and cause, an infrastructure stabilizes their connection and relation. And where an event might be said to forefront a sensuality, the infrastructure is all about conceptuality; in fact, infrastructure might be said to be a harbinger of the very symbolic order that the event is re- or enframing (if Žižek is our guide).

This opposition is interesting because it points towards a central dynamic (or paradox) that exists in Sound Art, which consequently should always be part of any curatorial considerations: the dynamics of the sensual and the conceptual.

This is very basic to all artistic expressions; it could be argued. Certainly, sound art does have a peculiar oppositional relationship which is unique in comparison with other artistic practices in that it (may) exist and be understood without (primary) textual or visual references. It constitutes a situation of representation which may be called 'open' (in the sense of Umberto Eco: it is up to the audience to 'finish' the interpretation based on an interplay between perception and contextual framings).

¹ Many could be mentioned here: Edward Bellamy, Thaddeus Cahill, Arsenij Avraamov, Satie, Brecht, Maricio Kagel, Michael Jülich, Klaus Schöning, Brian Eno, Piers Headley, Espace Nouveaux, Alvin Curran, Llorenç Barber, Robert Minard.

Interestingly, what could arguably be seen as a first attempt of operationalizing a sonic infrastructure in an art practice, Nicolas Schöffer's 'Türme' (1954, Paris), is rooted in 'kinetic art' (which was one of the sources for Umberto Eco's original *The Poetics of the Open Work*): it is an attempt to re-functionalize art beyond the confines of the gallery spaces and use the public sphere instead. The result is a sculptural sonic object, which Schöffer describes as 'spatio-dynamic'. The idea was to make or compose a sonic background that is directed at the people living and moving around in a city. Schöffer supplied the infrastructure for this, whereas it was Pierre Henry who supplied the sonic material — based on a cybernetic feedback system of 12 tapes, the tower was intersected by a generator of noises.

Some 10 years later, Max Neuhaus pushed this further into making, what he termed, 'audience instruments'. *Drive In Music* from 1967 was aiming at people in their cars, or rather: their car radio and speakers. As a location, Neuhaus chose Lincoln Parkway with a starting point at the Alberight-Knox Art Gallery. Along half a mile of the Parkway he installed a number of antennas in such a way that each antenna transmitted one sound for only a shorter distance — each sound occupying its own 'area'. In this way, Neuhaus built up a piece which you could only experience while driving through the entire array of antennas with the car radio tuned in to the transmitters placed along the section of Lincoln Parkway².

Eventually, Neuhaus would call these kind of works 'passages', creating an aural topography by 'setting a static sound structure into motion for themselves by passing through them'³.

"Enframing as the setting-something-static-into-motion, and making an everyday situation dynamic, is implied in the curatorial concept of the sonic infrastructure; another thing implied is an active audience:

The Passage works are situated in spaces where the physical movement of the listener through the space to reach a destination is inherent.

² A diagram of the positions of antennas and transmitters can be seen here: <http://www.max-neuhaus.info/soundworks/vectors/passage/DriveIn-Music.jpg>

³ Max Neuhaus. 1990. "Modus Operandi. Quoted from <http://www.max-neuhaus.info>.

They imply an active role on the part of listeners, who set a static sound structure into motion for themselves by passing through it. My first work with an aural topography, *Drive In Music* in 1967, falls within this vector."

Neuhaus makes a number of 'Passages' throughout his career (*Drive In Music* was the first in a long series, which is not possible here to go deeper into in any detail) and what is significant to notice, in the context of this short paper, is that he does not consider them as a form of music. Rather, as he writes, "... we have blocks of constant sound texture, sound continuums which are unchanging. It is the listener who puts them into his own time". And, furthermore:

"The other difference between these works and music is that here the sound is not the work. Here sound is the material with which I transform the perception of the space"⁴.

It is rather relevant to compare this to the question of what *work* infrastructures do? This question is posed by Geoffrey C. Bowker and Susan Leigh Star and, even though they pose it in the context of a book about classification standards, it does point towards the domain of the sonic infrastructure in a number of significant ways.

- What work do classifications and standards do? ... what goes into making things work like magic: making them fit together so that we can buy a radio built by someone we have never met in Japan, plug it into a wall in Champaign, Illinois and hear the world news from the BBC.
- Who does that work? ... there is a lot of hard labor in effortless ease... We will discuss where all the 'missing work' that makes things look magical goes.
- What happens to the cases that don't fit? We want to draw attention to cases that don't fit easily into

⁴ Tarantino, Michael. 1998. "Two Passages. Conversation with Max Neuhaus". Quoted from <http://www.max-neuhaus.info>.

our magical created world of standards and classifications.

Schöffner (with Pierre Henry) and Neuhaus were interested in separating the situation of being immersed and surrounded by everyday processes and spaces from the perception and representations of those processes and spaces; they shared a philosophy, one might argue, running behind their sonic activities (and their artistic differences), which states that what moves us is hidden (in symbolic infrastructures framing our daily use and understanding of them), and we (artists, audiences — who are all citizens, after all) need to move as well in order to ‘uncover’ those infrastructures. Sound is a way to make that movement ‘go’. And this goes for art as well as audiences: there are patterns of expectations framing the way we look at, or listen to, art and music — as genres moving them outside of the domain of everyday life (and into institutions). What Schöffner and Neuhaus are pointing out is that we need to move art out of the infrastructural classifications of institutions and into the socio-infrastructural settings of everyday life.

Hereby, they are enframing, on the one hand, art as a practice carried out only by artists; and on the other, the audience and the representational system they themselves represent. In their ‘philosophy’, artists and audiences are no longer artists and audiences, but they are all citizens, implying that they produce the relations needed for us to operate truly ethically and aesthetically, standing outside representation of the public spaces while being inside the artistic presentation that they themselves are carriers of.

In other words, artists as well as audiences, are immersed in cultural classifications and standards. Bowker and Star ask what lies behind the hype of the simulations we are surrounded by — showing that even though we cannot in theory separate simulations from nature (as Baudrillard argued), then they want to pay “attention to the work of constructing the simulations, or the infrastructural considerations that underwrite the images/events...” (Bowker and Star, 1999, 3) Because, as they point out, there is more at stake — epistemo-

logically, politically and ethically — in the day to day work of building classification systems and producing and maintaining standards than in abstract arguments about representation. Their pyrotechnics may hold our fascinated gaze, yet they cannot provide any path to answering our moral questions.

Infrastructures and events, after all, are not opposites. Infrastructures underwrite events, or to use the words of Žižek: they are framing them. Events, on the other hand, seek the destruction of the habitual cognitive structures through which we perceive the world (Žižek, 2014, p. 32). It seems possible to argue that it is in the dialogue and dynamic relationship of the production and destruction of habitual framings that the sonic infrastructures of Schöffner and Neuhaus are operating.

Slavoj Žižek notes, in what I read as an analysis of the same general cultural and social (and political) situation as Jerome Lanier and Bernhard Stiegler both are pointing out (however framing it in a different philosophical discourse), how the citizen (in the capacity of being a human) risks losing the very feature of being aesthetically open to reality⁵. I will refer to this situation as the ‘social listening deficit’. The artist is always involved in an unconscious political discourse to some extent, but the ability of the citizen to recognize that, and to map into the political discourse, is transformative.

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Svanesang, 2025
Sound

Svanesang 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 the boys' choir Herning Drengkor 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* foregrounds vocal 'imperfections' to challenge traditional ideas of beauty, revealing new expressive potential. Premiering at MOMENTUM 13, in Moss Church, it highlights 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.

Albrechtsen, Højlund og Juhlin are working together for the first time on the MOMENTUM project *Svanesang* (working title).

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.

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.

Concert: William Kudahl will present a composition made with recordings from the organ in Moss Church. Focusing on the simplicity of its single notes, their wordless messages and their impact on the body, the composition investigates the relationship between the inner and the outer: the outer air, and the the resonances it carries, and the inner movements sound can evoke. Between listening and reverie, presence and absence.

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, Kunsthall Aarhus, Lydgalleriet and Centre for Contemporary Arts, Glasgow. He currently lives and works in Copenhagen.

Attractor, 2025

Sculptural microphones, UV paint, nectar (various),
listening score, live streamed audio, live performance.
Variable dimensions

For the work *Attractor*, Louise Mackenzie uses custom-designed parabolic microphones to collect the sounds of species at Galleri F15, broadcasting their sounds via radio to Naturhuset & 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.

Concept, design and build: Louise Mackenzie.

Copper spinning: Malcolm Cheyne, NE Metal Spinners.

Metalworking support: Jason Shearer, Lee Mitchell.

Streamboxes: Grant Smith.

Powder Coating: Tayside Powder Coating Services.

Choral composition in collaboration with Moss Ensemble
Consensus (founded 2010) and conductor, Margrethe Ek.

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. Her artworks have been exhibited nationally and internationally, including ZKM (Germany), Charles Darwin House (London), the National Library of Spain (Madrid), Lumiere (Durham), Summerhall (Edinburgh), BALTIC39 (Newcastle) and Basement 6 Collective (Shanghai). She has written for Bloomsbury, Manchester University Press, Intellect, Springer and MIT Press. Recent works include *Shit Happens!* at Science Gallery London; *(Trying and Failing to) Listen Carefully* (2024) at CCA, Glasgow and *BE THE SEA* (2023) at The Word, South Shields. 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.

MOSS – Mapping Otherworldly Soundscapes
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 F15, 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.

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.

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, and 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 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 a playful reorientation.

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.

Oshima holds a degree in Electronic and Mechanical Engineering from Suzuka National College of Technology and a Master's degree in Media Creation from the Institute of Advanced Media Arts and Sciences (IAMAS).

Electric Tide
Cable House Soundwalk

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 wind through tall grass, distant seabird calls, 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'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?

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 Sofia Museum, Madrid (2024); Manifesta 15, Barcelona (2024); Jan van Eyck academie, Maastricht (2023); La MaMa, New York (2023); Kunstenfestivaldesarts, Brussels (2022); ISEA, Barcelona (2022); Galería Santa Fe, Bogotá (2020); Transmediale, Berlin (2020); Ural Biennial, Yekaterinburg (2020); Museo Carrillo Gil, Mexico City (2019), among others. www.juanpablopacheco.com

The Glass Key
Sound Performance / Installation

Charles Stankieveh'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, Stankieveh'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.

Charles Stankieveh (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, Stankieveh'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.

Talking Trees: A Nature-Responsive Grove, 2025

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

This sound installation captures wind movement and nearby voices to create a real-time composition from the sounds of the Alby forest and its shoreline. 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 shimmering 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 / between worlds, Barrett's work resonates with a liminal ecology, bridging sensuous realms in a sonorous exchange of playful transition, immersion, and perceptual renewal.

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. Some of the highlights include 3D audiovisual artworks with the USA-based OpenEndedGroup, science-art sonification in collaboration with geoscientists, and live electronics collaborations with many soloists and ensembles. Barrett lives and works in Norway.

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

28 min. loop

22 loud speakers mounted in a forest setting, amplifiers, playback computer.

The dissonance of whistling shells, artillery fire, distant screams, and the ephemeral voices of singers merges with the natural environment in this soundscape. As visitors settle on a 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. Within *Between / Worlds: Resonant Ecologies*, *FOREST* reveals a vital liminality where human conflict and organic life intersect, urging us toward a horizontal reorientation that acknowledges these colliding worlds as dynamically entwined (for a thousand years...).

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); 19th Biennale of Sydney (2014); the Cloisters, Metropolitan Museum of Art, New York (2013); and Documenta 13, Kassel (2012). 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.

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*. They have since been seen in parks and forests across Europe. For MOMENTUM 13, these mechanical birds are joined by a series of other sound critters exploring the Alby forest. The sounds they make are specific sounds produced through mechanical motion like the knocking on a slit drum, vibrations, rotations and clicks produced by mechanical switches. This is in contrast to a loudspeaker: an acoustic shape-shifter that promises any sound. This artificial ecosystem 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, integrating digital and material elements within the intricate interplay of living and non-living entities.

Norwegian artist 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. Early in his career Gilje was a key figure in the live cinema scene with 242. pilots and other collaborations, as well as creating experimental real time video set design for theater and dance. The last 20 years he has combined elements from his earlier practice (exploration of physical spaces in his videos, creation of spaces in his stage work and improvisation from his live work) into a longer term project he has called *Conversations with Spaces*. 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 Grey Zone (NeverWhere), 2025

Sound installation

In this passage, sound recordings of a radioactive space are combined with the natural sounds of the forest. Sound captured inside the Zone of Alienation in Chernobyl, Ukraine is the sound of a radioactive swimming pool. The sound of water dripping from the ceiling is played via speakers placed in trees by the natural pathway. The work is a tribute to Andrey Tarkovsky's *Solaris*: In the end the protagonist returns to Earth after an alienating journey to 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.

Concert: PERMANENT CLOUD captures the sound of humanity's rapidly growing digital memory stored in the mechanical heart of the Cloud. The work is composed from sound and vibration recorded by Jacob Kirkegaard at a massive data center in Germany with sensors placed directly on different parts of its servers.

The work of Jacob Kirkegaard (b. 1975, Denmark) 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, 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.

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. 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 move species across landscapes, between worlds, and through time.

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. www.stephanieloveless.com

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 fable, and 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 and 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 "huldefolk"—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 huldefolk.

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.

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. Primarily working with sound and using obsolete as well as emerging technologies, Ekeberg's artistic output includes generative installation art, sound sculptures, immersive electroacoustic music, photography, video, and interactive audio-visual creations.

FOAM – Sonic Allegories, 2025

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

SonicAllegories 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 installment, Foam, centers 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 whole, SonicAllegories 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. Commissioned by MOMENTUM 13 Biennale. 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 Leena Lee and Robertina Šebjanič.

Leena Lee (Lena Ortega Atristain) is an atmosphere artist, researcher, and designer whose work explores how we attune to our environments as embodied, environmental beings. Her practice draws on slow listening, field observation, and the affective stories of cohabiting entities. She works through atmospheric embodiment, sound ecologies, field recordings, vocal exploration, and light. www.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. In her analysis of the Anthropocene and its theoretical framework, the artist uses the terms “aquatocene” and “aquaforming” to refer to the human impact on aquatic environments. Since 2023 she has been an associate professor at the University of Nova Gorica - School of Arts. Her works received awards, honorary mentions and nominations at Prix Ars Electronica, Starts Prize, Falling Walls., Re: humanism. www.robertina.net

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. 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, Colombia 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 Kunstneres 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 House of Foundation 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.

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. Their sound artwork has been exhibited internationally in venues such as The Liverpool Biennale in 2012, Harvestworks in NYC, SBC Gallery, Undefined Radio in Montreal, Errant Bodies Studio Press in Berlin, POP Montreal, City of Women Festival and ToPOT festival in Ljubljana, ENSEMS Music Festival in Valencia, Sur Aural in Bolivia and Tsonami Sound Festival in Chile. www.amandagutierrez.net / www.criticalmediartstudio.com

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. Freya holds a PhD from Simon Fraser University, an MFA from The University of New South Wales and a First-Class Honours degree from Cambridge School of Art at Anglia Ruskin University. www.freyazinovieff.com / www.criticalmediartstudio.com / www.chaoticrhythms.ca / www.radicalpraxislab.com

μ, 2022/2025

Materials: 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. Using advanced experimental particle detector technology as an extension and exploration of human sensory and cognitive capacities, the artwork conducts 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 results in an invisible flux that continuously surrounds and bathes our environment – including the human body. 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

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. Skjødt Hasselstrøm's work has been presented at art institutions, venues, and festivals worldwide, and he has been awarded by Japan Media Arts Festival, Prix Ars Electronica, Edigma Semibreve, and the Carl Nielsen and Anne Marie Carl-Nielsen's Foundation, among others. Skjødt Hasselstrøm holds a Master's degree from the Royal Academy of Music in Denmark and is currently based in Copenhagen.

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 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.

soundwalk: afternoon, 21st February 2025

(with an artist and a curator)

In February 2025, artist JO Kazuhiro and MOMENTUM curator Morten Søndergaard conducted a sound walk through Moss and Jeløy, exploring sites crucial to MOMENTUM 13. This intimate journey highlighted resonant spaces, including the historic Alby Forest, volcanic Jeløy Island, and the Oslo Fjord, each hosting distinct sound installations. Amidst discussions of logistical challenges and curatorial strategies, the walk navigated icy paths, revealing how local ecologies—wind, water, trees—interact sonically with artistic interventions. JO's reflective listening practice, captured through binaural recording, brings to life the biennial's focus on acoustic environments as transformative, conversational spaces, culminating in the premiere of his work *Stay with Others (Moss)*.

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.

We are all fish, 2025

sound design: Felisha Ledesma

11:44 stereo (well), well lid ø 116 cm Valchromat

06:44 stereo (toilet), 5 speaker boxes 22 × 33 cm MDF

Krabbe's two distinct yet interconnected sound pieces are installed in a stormwater drainage well outdoors and in the public toilets of the café. Water circulates from rivers that flow into the human body, to fish and other living creatures, to the sea, whose evaporation creates rain. All organisms are interconnected and rely 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, essentially through a hole in the ground, gives us access to the so-called source of life. The toilet is part of an infrastructure connected to the sewage system and treatment plant, with an outlet that discharges into the sea. Conversely, this sewer outlet releases black water into the sea. The sound piece is situated within the realm of these holes and discharges, the ongoing water circulation, and the status of local fish kills.

Arendse Krabbe (b. 1979, Denmark) 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. Krabbe 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. Since 2006, Krabbe has collaborated with people living in refugee camps as well as with people who live outside of refugee camps in order to create connections and discussions to articulate and rethink the prevailing racist structures. Krabbe is part of the self-organized radio collective *The Bridge Radio*.

Arendse Krabbe is supported by: Danish Art Foundation and Nordic Culture Point

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, which 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 and in many cases frighteningly quickly shrinking, literally leaking off 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 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 a personal experience of a process concerning all of us.

Installation by Kalle Aldis Laar for the Venice Biennial 2007 and active ever since. In collaboration with the Bavarian Academy of Sciences / Geodesy and Glaciology and supported by eRBe Kulturraum / Raiffeisenbank Sölden and Alpinarium Galtür. Thanks to artcircolo and the overtures series.

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. www.soundmuseum.com/ / www.callme.vg

roundSOUNDbout, 2025

Interactive sound-installation appearing as a roundabout with a tall sculpture in the center. Styrofoam covered with painted A1 Acrylic. Inside a load-bearing metal construction. Dimension: Similar to a regular small roundabout

roundSOUNDbout 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 space as an aesthetic realm—an unlikely site for immersive, location-specific sound art. Curator Tulle Ruth has invited Eirik Havnes & Benno Steinegger, Jennifer Torrence, and Linn Halvorsrød to create new works, broadcasted via speakers on the *roundSOUNDbout*. Evolving from the “Drive In of Sound Art” project—a roadside gallery for motorists—*roundSOUNDbout* keeps extending sound art to those passing by. Instead of exiting the car, listeners 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.

Tulle Ruth (born in 1962 in Denmark) 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 power systems. Ruth's education includes studies at Bergen Academy of Fine Arts, Studio Arts at Concordia University Canada, and Media Art at the Royal Danish Academy of Fine Arts. She has exhibited both locally and internationally, participated in festivals like Ultima Contemporary Music Festival/NOTAM and the Fall Exhibition, and has received awards for her work. Currently, Tulle Ruth lives and works in Fredrikstad, Norway, where she combines her career as a visual artist with her work as an occupational therapist.

"In The Unlikely Event of...", 2025

Shed (2×2m) 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.

In a shed on a bench overlooking the fjord, we are surrounded by a site-specific sound work where the safety information we receive as travelers is a primary sound source. Seductive voices over loudspeakers serve information about unlikely dangers and emergency procedures if something, against all odds, would go 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 viewpoint offers space for imaginary travel, as far as the eye can see and further beyond; 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.*

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. Recent works have been presented at Kunstnerne Hus, Atelier Nord during the Ultima Oslo Contemporary Music Festival, Oslo Art Association, XIV Biennial of Media Art in Santiago de Chile, Künstlerhaus Bethanien Berlin, Kunsthuseet Kabuso, Bergen Kunsthall, Borealis Festival, Struer Tracks, Sonic Acts and Borderline Festival. 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.

The Collapse of a Microcosm, 2025

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

Hundreds of photosensitive light sources and tiny speakers, arranged in a multi-layered circle, accumulate data from sunlight and gallery interactions, then replay it to the next, 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, bodily 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.

Ralf Baecker (b. 1977, Germany) is an artist working 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 discreet machine thinking with alternative technological perspectives and a new material understanding that makes use of self-organizing principles.

His work has been presented at international festivals and exhibitions including Ars Electronica, ZKM | Center for Art and New Media in Karlsruhe, The International Digital Art Biennial Montreal, Martin-Gropius-Bau in Berlin, Haus der Kulturen der Welt Berlin, MOCA Taipei, Centre de Cultura Contemporània de Barcelona (CCCB), NTT Inter-Communication Center in Tokyo and Malmö Konsthall. 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.

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-meter-high horns, designed to be activated by the region's strong winds. Boltanski worked with experts in acoustics, and when the wind rushes into the horns and passes across the copper blades, it sounds like whales. 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.

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, with solo shows at Centre Pompidou, Paris, France (2019); Espace Louis Vuitton Tokyo, Japan (2019); The National Museum of Art, Osaka, Japan and the National Art Gallery, Tokyo, Japan (2019); The Israel Museum, Jerusalem (2018); The Power Station of Art, Shanghai, China (2018); the Museo Nacional de Bellas Artes, Buenos Aires, Argentina (2017); Museo d'Arte Moderna di Bologna, Italy (2017); The Museum of Contemporary Art of Monterrey, Mexico (2016); Instituto Valenciano Arte Moderno (IVAM), Spain (2016); Mac's Grand Hornu, Belgium (2015); and Museo Nacional de Bellas Artes, Santiago, Chile (2014). 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).

*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 consisted of nothing more than an unsolicited telephone call. A voice attempts to direct the listener or to initiate a conversation and ignores all social convention and immediately asks odd, embarrassing or personal questions. As you listen to the words they might prompt your own memory and your imaginative mental journey has begun. Working across mediums and disciplines, Gordon investigates moral and ethical questions, mental and physical states, as well as collective memory and selfhood. This work is part of a small series of phone call pieces that reflect his ability to make the maximum impact with the most minimal of interventions. Gordon's text works poignantly exemplify the concept of liminality. They operate precisely at the threshold between anonymity and intimacy, self and other, past and present—challenging audiences to navigate and reconsider the transitional spaces of their relational worlds.

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.

a kin layered song, 2025
 a kin layered song

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

After working with choreographer Sergiu Matis on extinction room, hopeless, earthworks 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 & interspecific recordings and soundscapes to a melody that could be an orientation of how to envision hybrid quantum kincentric co-existence songs and singing, vocalizing, calling out as vocal techniques help life to remember, preserve and orient themselves, find each other when lost.

The installation is accompanied by a poem.

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 bioart-society.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.

*Electronic Voice Phenomena: The Lady in Yellow:
"Look At Me ... You're Gone", 2025*
Audiovisual installation, variable dimensions

The Lady in Yellow: 'Look at Me... You're Gone' channels the whispered lore of 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 circa 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.

Concert: Carl Michael von Hausswolff constructs a sonic web weaving and mixing sounds from tibetan thigh-bone flutes, EVP:s from the sunken WW2 ship *Blücher*, Tonga humpback whales and more into a massive drone style improvisation using digital samples and analogue generated sine wave frequencies.

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. He has exhibited at *dOCUMENTA* (Kassel), the biennials in Venice, Santa Fe, Moscow, Liverpool, Istanbul, Moss, Sarajevo. His music has been played in festivals such as *Sonar* (Barcelona), *CTM* (Berlin), *L'audible* (Paris), *el niche Aural* (Mexico City), *MUTEK*, (Montreal) etc. and released works on record by labels like *Raster-Noton* (Berlin), *Touch* (London), *Room40* (Brisbane) and *iDeal* (Göteborg). Von Hausswolff recently curated the sound-installation *freq_out* (now named *freq_wave*) in Los Angeles. He collaborates with *Electronic Voice Phenomena* (EVP) researcher Michael Esposito, composers Hans-Joachim Roedelius, Mark Fell and Christopher Chaplin, and is a member of the artistic duos *Dark Morph* (with Jónsi of Sigur Rós) and *Travelogue* [...] (with Chandra Shukla). He has also collaborated with Pan sonic, The Hafler Trio, Freddie Wadling (in *Blue For Two*) and Erik Pauser (as PHAUSS). The conceptual art work *The Kingdoms of Elgaland-Vargaland* is a large project that has been going on for over thirty years in collaboration with Leif Elggren. Hausswolff lives and works in Stockholm, Sweden.

Razz Ring (Hertzian Herd Healing), 2025
Singing bowls, mallets, motors, transport case, phone-sniffing electronics. Variable (min. 3 × 3 m floor space)

This work is a generative sonic sculpture that merges therapeutic singing bowls, motorized mallets, and network-sniffing electronics to create an immersive meditative environment. The system scans nearby smartphones—without storing or revealing personal data—and transforms their hidden signals into a collective musical score. 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,”¹ 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.

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. He explores the aesthetics of systems and processes by investigating the temporality of process-based installations, encompassing rhythm, sequence, tempo, and causality. Mogens has exhibited at numerous national and international venues, among others, the Media Art Festival in Japan, FILE in Brazil, ZKM in Germany, the Transmediale in Germany, and the Ars Electronica in Austria. In 2024, he received the prestigious 3-year grant from The Danish Arts Foundation.

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 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 untouched 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.

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

Telephones, 1995

video, running time 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.

For nearly 40 years, Christian Marclay (b. 1955, San Rafael, CA) 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, including one-person presentations at the Hirshhorn Museum and Sculpture Garden in Washington D.C. (1990); the Musée d'art et d'histoire, Geneva (1995); the Kunsthhaus, Zurich (1997); the Museum of Contemporary Art, Chicago (2001); the San Francisco Museum of Modern Art (2002); Musée d'Art moderne et contemporain, Geneva (2008); the Whitney Museum of American Art, New York (2010); Leeum, Samsung Museum of Art, Seoul (2010); Garage Center for Contemporary Culture, Moscow (2011); the Museu d'Art Contemporani de Barcelona (2019); Centre Georges Pompidou, Paris (2022–2023); and the Museum of Modern Art (2024–2025).

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, the fourth short film in the series 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 the plane 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, a category of clouds that 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.

Carsten Nicolai (born 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 Nordrhein-Westfalen (parallax symmetry, 2019) and Haus der Kunst München (transmitter / receiver – the machine and the gardener, 2022). Under the pseudonym Alva Noto, Nicolai is one of the best-known representatives of contemporary electronic music. Concerts have taken him to the Solomon R. Guggenheim Museum in New York, the San Francisco Museum of Modern Art, the Centre Pompidou in Paris and the Tate Modern in London. His various musical projects include collaborations with Ryōji Ikeda, Mika Vainio, Iggy Pop, Blixa Bargeld and Ryūichi Sakamoto. With the latter, Nicolai composed the music for Alejandro González Iñárritu's Oscar-winning film *The Revenant*, which was nominated for a Golden Globe, a BAFTA and a Grammy in the Best Original Score category. Nicolai has received numerous awards and scholarships, including Giga Hertz Prize (2012, with Ryoji Ikeda); Villa Massimo, Rome (2007); Zurich Art Prize (2007); Villa Aurora, Los Angeles (2003); Prix Ars Electronica (2000 and 2001, with Marko Peljhan); Grand Prize Japan Media Arts Festival (2014). Since 2015, Nicolai has held a professorship at the Dresden University of Fine Arts.

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 structure of the presenters' breaths 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 their pre-speech (and normally unnoticed) breaths.

Pflumm's work destabilizes familiar human-centric media spaces—television news broadcasts—by amplifying the typically unnoticed pre-speech breaths of 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.

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).

Intimacy of lichens / Intimacy of stones, 2021
2 channels video installation, headphones

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

In this two-part video installation Roger examines the ethics of touch, interrogating 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. Contrasting this, *Intimacy of stones* signifies a shift in Roger's approach towards surrender, trust, and acceptance, allowing 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.

intangible otherness
a lecture-performance about listening through touch
Duration : 30min

With microphones attached to her hands and listening to the amplified touch through headphones, Mélia Roger explores hidden and unheard layers of the landscape. She is stroking, touching, feeling the roughness of surfaces she is care-fully listening to. Inspired by the notion of "in-between" developed by the sound artist and researcher Salomé Voegelin, the sonic textures created with this concept are highlighting relations normally existing in void and silence, without any touch.

The point of connection, seemingly a sonic friction, can be explored with care and tenderness, questioning the consent of others – as if the microphones were activating the troubled layer between her hands and the non-human skin. Trying to shift away from an anthropocentric listening position, Mélia Roger offers the term 'eco-empathic listening' to address the act of carefully listening to non-human and more-than-human beings: Listening to her touch of barks, rocks and leaves, she offers an embodied way to listen to others.

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.

Vis.[un]necessary force_4, 2019

Participatory sound installation. Active loudspeakers, sound card, microcomputer, touchscreen, Pure data patch, digital sounds

Dimensions variable

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 127,022¹ 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.

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 Arsenal, Poznań, curated by Ryszard W. Kluszczyński, with an accompanying publication set for release in 2025. Recently she has had solo exhibitions at TEKS.studio, Trondheim, and MUAC, Mexico City, and participated in group exhibitions at Bienal Sur, Vincent Price Art Museum, Ars Electronica, Laboratorio Arte Alameda, and ZKM | Center for Art and Media Karlsruhe.

Sánchez holds a PhD in Art from Universitat Autònoma de Barcelona and has taught extensively in Spain, Norway, and Mexico. Her research and publications critically examine Samuel Beckett's sonic experiments, as well as wider inquiries into acoustic ecologies, translating sonic ambiances, affect and sound, and feral auralities. She has been invited as a guest speaker and keynote at leading institutions and conferences, including the London Beckett Seminar; University of the Arts London; the 10th International Conference on the Histories of Media Art, Science, and Technology; University Paul Valéry in Montpellier; Freie Universität Berlin; and ZKM | Center for Art and Media Karlsruhe. She is the founder of REA-Mexico, a platform fostering discourse on acoustic ecology. In addition to her artistic and academic work, she has curated exhibitions and international conferences that critically engage with sound, media, and transdisciplinary artistic research.

¹ Retrieval date: 10.04.2025.
Source: <https://versionpublicarnpdno.segob.gob.mx/Dashboard/Contexto-General>

Events

Tord Gustavsen

Put your ear to the ground

Concert

The inbetween space (Mellomrommet), Moss Church

Kim Rysstad, vocals. Jonas Kilmork Vemøy, trumpet.

Louise Lavoll, sound. Alf Kjetil Walgermo, author
and cultural journalist.

Put your ear to the ground, and it's like you hear it breathing — there, under peat and stone, the tones flourish – melodies born of weather, wind and wisdom. They rise from the soil – and carry the rhythm of diligence, vitality and quietude. The event starts with an open café, mingling and introductions to the evening's program, and continues with music and talks. In between there are social resting breaks with food and drinks.

Arena – Moss church and cultural center in collaboration with
MOMENTUM 13: Between / Worlds – Resonant Ecologies

Anna Nacher

Ear to the Ground: Recording the Field

Workshop

In this gathering of people recording in/with the field, we would like to ask the questions about the field of MOMENTUM 13 – what constitutes the field in this case? How is MOMENTUM 13 inscribed / how does it inscribe itself into the fold of a small Norwegian town and the island of Jeløy, located at the shores of Oslofjord?

We invite all practitioners of field recording to the workshop, where you would record a particular site of artistic intervention for an extended period of time, witnessing transformation of elements, shifts in energy, rifts and ruptures, crevices and the acupunctural nature of artistic intervention.

Talks

Resonant Ecologies and the Horizontal Reorientation of Sound Art

Monday 16th June

11.00–12.00

Opening Shuffle

Morten Søndergaard in conversation
with Kalle Aldis Laar & Jana Winderen
Place: Henrik Gerner Studio, HoF

13.00–14.00

Resonant Ecologies Panel 1

Talk

Barbara London & Anette Vandsø;
Chair: Morten Søndergaard
Place: Henrik Gerner Studio, HoF

14.30–15.30

Launch of Neural Special Issue

Alessandro Ludovico & Morten Søndergaard
Place: Vidunderbar Café in HoF

Tuesday 17th June

11.00–12.00

Resonant Ecologies Panel 2

Talk

Brandon LaBelle & Luz María Sánchez Cardona
Chair: Morten Søndergaard
Place: Henrik Gerner Studio, HoF

Situated Listenings Back-to-Back

Talk

Round Table & Book-Launch
Stephanie Loveless, Freya Zinovieff,
Tullis Rennie, Morten Søndergaard

Brandon LaBelle

is an artist, writer and theorist working with sound culture, voice, listening and questions of agency. Guided by situated and collaborative methodologies, he develops artistic projects and performances within a range of international contexts, mostly working in public and with others. From gestures of intimacy and listening to critical festivity and experimental pedagogy, his practice aligns itself with a politics and poetics of radical hospitality. This leads to performative installations, poetic theater, storytelling, and research actions aimed at forms of experimental community making, as well as extra-institutional initiatives, including The Listening Biennial and Academy which he currently directs. He is also currently working as a research fellow at the National Hellenic Research Foundation for the ERC project MUTE (Soundscapes of Trauma: Music, Sound, and the Ethics of Witnessing).

Barbara London

is a curator and writer who founded the video exhibition and collection programs at The Museum of Modern Art, where she worked between 1973 and 2013. The exhibitions she organized include one-person shows with Nam June Paik, Bill Viola, Steina Vasulka, Joan Jonas, Shigeo Kubota, Peter Campus, Gary Hill, VALIE EXPORT, Steve McQueen, and Laurie Anderson. She was the first U.S. curator to showcase the work of Asian artists Zhang Peili, Song Dong, Furuhashi Teiji, Feng Mengbo, and Yang Fudong. Her thematic projects have included Video from Tokyo to Fukui and Kyoto; New Video from China; Anime!, Stillness (Michael Snow and Sam Taylor-Wood); Automatic Update; Looking at Music, parts 1–3; Music Video: the Industry and Its Fringes; and Soundings: A Contemporary Score at MoMA. Ms. London was the first to integrate the Internet as part of curatorial practice. These projects include Stir-fry (1994); Internyet (1998); and dot.jp (<http://www.moma.org/dotjp/>) (1999). Currently she is adjunct professor in the Yale Graduate Department of Fine Art, a consultant with the Kadist Foundation, is organizing Seeing Sound, an exhibition that tour under the auspices of ICI. She is complet-

ing *Video/Art: The First Fifty Years*, a book that will be published by Phaidon in autumn 2019.

Luz María Sánchez Cardona

is a transdisciplinary artist, writer, and researcher with a professional career spanning over 27 years. She holds a PhD in art from the Universitat Autònoma de Barcelona. Her extensive body of work has been exhibited in Europe and the Americas, most recently at: Trondheim Elektroniske Kunstsenter, Trondheim (2024); Ruby City Contemporary Art Center, San Antonio (2023–2024); Haus Kunst Mitte, Berlin (2023); Scuola Grande di Carmini, Venice (2023); Elektroakustisk Trondheim at the Planetarium/Trondheim Science Center (2023); Opalka Gallery, Albany, New York (2023); Circuits and Currents, Athens (2023); GAM, Mexico City (2022–2023); Vincent Price Art Museum, Los Angeles (2022); Píksel Festival, Kunsthøgskolen i Bergen, Bergen (2022); Ars Electronica, Linz (2021, 2020); Contemporary Art University Museum MUAC, Mexico City (2019); Musikkens Hus, Aalborg (2019); WRO Art Center, Wrocław (2019); Sala Ricson/Hangar, Barcelona (2019); Museum of Modern Art, Mexico City (2018); ZKM | Center for Art and Media, Karlsruhe (2017); and the Museum of Contemporary Art, Bogotá (2016). Sánchez has received several awards and recognitions, including two consecutive Prix Ars Electronica Honorary Mentions in 2020 and 2021 for her projects *Vis.[un]necessary force_3* and *Vis.[un]necessary force_4*, and the 2015 Climate Change Artist Commission by the Land Heritage Institute (Texas). In 2014, she received the First Prize Award of the Biennial de las Fronteras (Mexico).

Morten Søndergaard

Morten Søndergaard is an internationally acclaimed curator and tenure track associate professor of Sound and Media 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 Regelbau Sound Gallery in Struer, at SUNY Old Westbury in New York and the MOMENTUM Biennale 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, Kunsthall Aarhus, and Museum of Contemporary art in Roskilde where he also was the curator and deputy director between 1999 and 2008.

Anette Vandsø

Anette Vandsø is an associate professor at the Department of Aesthetics and Culture, leads the research programme Environmental Media and Aesthetics together with Jussi Parikka and Henrik Bødker and is part of the Centre for Sound Studies. How can our everyday aesthetic experience both reflect and change the culture we are part of? Vandsø explores this broad question in her research, where she works in particular with listening and with how art puts images on our climate-changing world. Vandsø has published widely on topics such as sound art, sonic citizenship, climate art, the Anthropocene and garden art and is the author of the book *LYD* in the popular publication series *Tænkepause*.

Currently, Vandsø is leading the research project *Hidden Plant Stories* in collaboration with the Hirschsprung Collection and Ordrupgaard. Here, a reactionary look is cast on the plant depictions of the 1800s. With her research into art's engagement with environmental issues, Vandsø was previously part of the team behind AROs' exhibition *The Garden* – and she edited the catalogue with contributions from Latour, W.J.T. Mitchel and T.J. Demos – as well as creating a catalogue for the exhibitions *Tomorrow is the Question* (2018) and *Mythologies* (2020).

Vandsø's sound research is supported by FKK's Sapere Aude Elite Research funds for the project *A World in Sound*. Currently, her sound research is oriented towards the concept of sonic citizenship.

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Tulle Ruth

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