

THE 6TH
MOMENTUM
BIENNIAL
IMAGINE BEING
HERE NOW

Øystein Aasan (NO)

Øystein Aasan, "What if the artist's studio is always the ideal setting for seeing an artwork? Galleries and museums are the locations where most of us see art, but what if these institutions are merely a bump in the road in the course of a work's life?" In recent years Aasan has explored how it might be possible to present not just the results of the studio practice, but also the studio practice itself. For the exhibition halls of Momentum kunsthall Aasan has collaborated with Marianne Zamecznik and the curatorial team to create a conceptual framework that is aimed directly at the viewer's experience. The architecture is made up of similar wall modules creating thirty interconnected spaces. In each space only one artist's work is presented. This layout of singular events allows for a series of important time-points both for the viewer and for the work and relates back to the "holy-site" of the studio.

Caroline Achaintre (FR)

Caroline Achaintre dominates the tension between domestic and monumental space by making sculpture, in which her processes utilizes methods associated with the applied arts. Intentionally undermining her subject matter she infuses the soft luxurious pleasure of handmade rug making embroidery and print into the hard edge of the primitive and psychologically wild subject matter she deploys. Not unlike the early avant-garde abstractionists her image and form are directly sourced from ethnography and then are carefully reworked displaying her interest in extending a dialogue with the object. This is apparent in Achaintre's use of 3-dimensional flatness where masks grimace at the viewer through shaggy forms and fragile totems.

Harpa Árnadóttir (IS)

Harpa Árnadóttir (b. 1965) uses the term "crackedwork" for her paintings entitled *Surface of Memory*. Stretched on a blinder she coats the canvas alternately with glue and pigment so that over considerable time it tightens and slackens repeatedly, forming the broken surface. The work reveals an attempt to grasp fleeting moments as well as it relies strongly on coincidence, which is allowed to enter in between the layers of long-gone moments. Not all moments have passed; the "crackedwork" is still undergoing changes, moving slightly with the temperature and humidity of the room where it is hanging. Throughout her practice Árnadóttir plays with surface and transparency using watercolour and glue on various surfaces like canvas, glass, paper and silk as well as she works with installations. Text is furthermore an important element in her work and numerous publications that include text- and image based poetry.

Michael Baers (US)

Michael Baers work, located in the entrance of the first exhibition hall in kunsthallen, alerts you to the fact that you are about to enter a labyrinthine space. A collaged collection of reproduced images together with Baers' own reflections upon the experience of orienting oneself in the world, getting lost and being present, *A Beyond* that doesn't get you anywhere operates somewhere between visual essay and visitors guide - one possessing the singular intention to (mis)lead your encounter with the labyrinthine exhibition design used to display the works by introducing the thoughts of French philosopher Georges Bataille on the labyrinth. Nestled in two opposite corners of the exhibition, Baers has executed two wall drawings linking the archaic figure of the Minotaur (I&II) with a fragment of a sentence by Bataille, leading us to reflect upon the spatial gestalt of the labyrinth, now on a different register.

Margrét H. Blöndal (IS)

Margrét H. Blöndal (b. 1970) exhibits drawings that she created during her residency in Laurenz Haus Stiftung in Basel in Switzerland in the winter of 2009-2010. She has designed a standard framework for the drawings, a transparent box, into which a single drawing is slid. Through her title, you could look at the arrangement as if Blöndal has temporarily sheathed her works; that they are resting after a struggle. Even though rarely portrayed in their entirety, specific things and images inspired all the drawings that were created with watercolour and olive oil. Brought about in a certain tension between formal and material principles

and the actual environment, the drawings are displayed during what you might call a temporary truce. Even though Blöndal may in her work title imply the struggle of art in capturing reality, the term also suggests rest and protection; it is used to describe the membrane that shields young vegetation. The drawings are meticulously created with much precision and may be in need of the shelter in the protective display boxes.

Paolo Bottarelli (IT)

Paolo Bottarelli's Chess Cube Project is a 3D version of a chess-board-square. The Chess Cube Project constitutes a pair; one black and one white. Paolo Bottarelli refers to these heterotopic units as "mind rooms" or "monads", the term used by Leibniz to indicate the basic unit of perceptual reality. Monads are here considered centers of force, pure energy, in contrast with the Cartesian idea of extended substance or *res extensa*. In the white cube the mental state is represented with positive properties; the black with negative properties. The monads have no doors and no windows. They are hermetically closed and the only way to have access to them is through intuition and intuitive apperception. Each cube is catalogued with the use of three different media: by photography, film and painting. The installations in the cubes are geometrically organized and mathematically calculated. The project schedules the realization of 64 unique Chess Cubes, the number of squares on a chess board.

KP Brehmer (DE)

KP Brehmer, (1938- 1997), saw the potential of art as a tool for political action using a visual system of mapping and statistics. During the 1970s, he created a method for visualising statistics and data to critically interpret the consequences of contemporary social, political and economic developments. A selection of Brehmer's works from 1968 to 1980 offer a critical perspective on a wide range of researched topics referring, as for instance in the work presented in the exhibition, to the power potential of various nations, prognosticating from the 1960's how the power relationships between these nations would develop around 2010.

Elina Brotherus (FI)

Elina Brotherus (b. 1972) photographs impressionistic studies of figures in landscapes and their surroundings. In her earlier work Brotherus produced self-portraits, inscribing her personal, emotional experience, using herself as a model. She has moved beyond concerns of self-portraiture and representation of the self

by positioning the human figure in a space confronting others. With *Artists at Work* she works with her interest in the methods of constructing a two-dimensional image. The series comprises of photographs and a video representing the artist and her/his relationships to a model, reflecting the artists' perceptive, investigative gaze.

Heman Chong (SG)

Heman Chong (b. 1977) practice involves an investigation into the philosophies, reasons and methods of individuals and communities imagining the future. Charged with a conceptual drive, this research is adapted into objects, images, installations, situations and texts. Chong approaches time, and its experience through *Simultaneous* (Kulkureita & Unohtajia) that lasts only for a transitory moment. The work is a performative installation, where Maarit Verronen's novel is read in Finnish and translated simultaneously into English. Afterwards only traces of the performance suggest what was experienced, and how.

Bruce Conner (US)

Bruce Conner (1933–2008) is renowned for his work in variety of mediums, including film, photography, sculpture and painting. He montaged shots from pre-existing footage, creating fast-paced collages. His film *Crossroads* (1976) is a meditation on the nuclear weapon, presenting the series of nuclear weapon tests conducted by the United States at Bikini Atoli in 1946. *Report* (1967) features repetitive footage on the Kennedy assassination including radio broadcast of the event. The film is a manifestation of Conner's indignation at the commercialization of Kennedy's death.

Jason Dodge (US)

Jason Dodge, b. 1979), installations, sculptures and photographs are the result of situations created in connection with everyday life and personal experience. The objects displayed often function as traces of earlier actions, in the exhibition space or elsewhere, and instill a paradoxical feeling of presence and absence. Dodge's work is born of a love for a simple economy of visual and literal language. The artist's seemingly minimal sculptures and spatial interventions belie an intense interest in the emotional potential for objects to transmit meaning. Unexpected combinations of apparently familiar objects, presented out of place and stripped of their function or purpose, create an elusive and poetic narrative sustained by a

broad network of associations. Evocative of something unseen or somewhere else, Jason Dodge's works explore surprising histories and untold tales.

Aleksandra Domanović (RS)

Aleksandra Domanović's looks toward the Internet, in which information can be accessed at any time, and the daily news on TV loses the power to create a simultaneous, shared experience for a multitude of people. Domanović considers this condition through her own experience and the history of her native Yugoslavia in the ongoing project 19:30. The title refers to the time at which the TV news used to be broadcast in the countries of the former Yugoslavia. Domanović compiled an archive of these news broadcasts' so-called "idents"- audio-visual jingles. The collection of idents is presented as a video and tells the story not only of technological and aesthetical development but also of the civil war. Domanović has asked techno DJs to sample these historic documents and turn them into tracks. Integrated in the opening party of Momentum, 19:30 is presented as a club event featuring M.E.S.H. mixing the live tracks while the artist herself provides the visuals.

Leif Elggren (SE)

Leif Elggren, (b. 1950) has become one of the most constantly surprising conceptual artists to work in the combined worlds of audio and visual. A writer, visual artist, stage performer and composer, he has many albums to his credits, solo and with the Sons of God, on labels such as Ash International, Touch, Radium and his own Firework Edition. His music, often conceived as the soundtrack to a visual installation or experimental stage performance, usually presents carefully selected sound sources over a long stretch of time and can range from mesmerizingly quiet electronics to harsh noise. His wide-ranging and prolific body of art often involves dreams and subtle absurdities, social hierarchies turned upside-down, hidden actions and events taking on the quality of icons.

Luca Frei (SE)

Luca Frei (b. 1976) uses a variety of media including installation, performance, drawing and text. His works confront the space by often inviting public participation and dialogue, while avoiding the ideological designs of grand utopian visions. Frei's sculpture series What Time is It? is a blockade intervening space with erected fragments. The work confronts the viewer by demanding reevaluation and awareness of one's immediate surrounding. Frei calls for engagement characterized by associative thinking, based on the experience.

Ellie Ga (US)

Ellie Ga's (b 1976) works of art are frequently meditations upon the nature of prediction, including ancient forms of fortunetelling, weather forecasting, oceanographic research, and instances in which there is a total loss of control over their immediate future. The works of art constitute meandering paths of research and recollections, etymologies and metaphors that chart journeys where the rhythm of human time is altered by extreme weather conditions, isolation or darkness. Ga's art combines genres such as the memoir, the travelogue and the documentary and explore the limits of photographic documentation and span a variety of media, often incorporating her exploratory writing and culminating in performative lectures, videos and installations.

Ásdís Sif Gunnarsdóttir (IS)

Ásdís Sif Gunnarsdóttir (b. 1976) has created a three screen video installation displaying a performance documented in real time. She moves around the centered cameras in and out of different roles, reciting poetry and prose, performing rituals with a variety of oddments close at hand, and communicating with people through computers. Gunnarsdóttir has in recent years developed the "The Performance Call Girl," where viewers can contact her personally on Skype and witness a brief one-on-one performance. Her new work is developed out of that practice and her live theatrical performance, "The Abstract Prophecy Conference". Viewers are encouraged to call Gunnarsdóttir during the Momentum exhibition period on Sundays, between 8-9 pm Norwegian time, to experience the full dimension of her elaborate work. Skypename: asdissif.

Hamza Halloubi (MA)

Hamza Halloubi (b. 1982) uses texts and lens-based media in exploring the relationship between the individual and the faculty of knowledge. He aims at a representation of alternative ideas of identity and culture by disrupting the dogmas of what is defined and established in culture. His narrative works are based on stories, neither literal nor visible in the actual work. He comprises quotes in order to discuss issues such as institution, exile, solitude, and melancholy. Instead of direct perspectives he is interested in gestures and attitudes that upset the established order.

Magnús Logi Kristinsson (IS)

Magnús Logi Kristinsson (b. 1975) is a performance artist living in Finland. His work is language based, he often chooses particular words, lines them up into lists and recites them out loud. Sometimes it is the pronunciation that is a key element, where he plays with foreign or local accents, eloquent intonation or careful, literal diction. Kristinsson traditionally appears well dressed in his performances, like a classical music performer, often with a note stand at hand or other basic props. His listings become a mix of concrete poetry and music as the meaning of language is blurred in his structural format. For the 6th Momentum Biennial Kristinsson is collaborating with the Finnish artist Roi Vaara on Momentum Episodes, itinerant performance events that take place in Moss during the opening of the Biennial and in the Nordic capitals in the fall of 2011.

Matti Kujasalo (FI)

Matti Kujasalo (b. 1946) has developed a unique, identifiable visual language that is expressive, distinctive and diffused with surprise, rarely associated with constructivist art. His earlier paintings expressed a clear sense of movement, whereas he now breaks the structures by using completely reduced chromatics of black-grey-white contrasts. Kujasalo's paintings are in a perpetual flow challenging the viewer's imagination. What might appear strict, calculated patterns is actually mélange of unpredictable, free compositions. Faced with flickering formations, the viewer's gaze is left to wander on the painting's surface. The circular form of the work offers no direction in which it should be read. Thus his structurally complex paintings call for inexplicability.

Oliver Laric (AU)

Oliver Laric's Versions is a video essay about how infinitely susceptible images are to manipulation. The work focuses on the autonomy and utilization of images, and it addresses the topics of copying, copyright, power and truth. Versions is a work in a perpetual beta stage; it is a work that is constantly being updated. Its message can be found in its very structure: authoritative concepts of what is real and authentic belong to the past. In their place, we find endless variations and permutations, as well as the perpetual quoting of quotes and the never-ending reinterpretations of interpretations. Images have long been just mere representations of themselves and infinite other images. They are constantly shifting versions of themselves, and they are all true and false in equal measure. As the writer and musician Momus is

quoted in the 2009 version of Versions: "Every lie creates a parallel world: The world in which it is true."

Karl Larsson (SE)

Karl Larsson is an artist, poet and editor. The sculptures produced for Momentum are part of an ongoing project called "Comet's Path". Halley's comet is visible from earth every 75-76 years. It has coincided with the death of Romanticism, the birth and death of Mark Twain, the birth of Modernism and the birth and death of Jean Genet. "I came in with Halley's comet in 1835. It's coming again next year, and I expect to go out with it. The Almighty has said no doubt, 'Now here are these two unaccountable freaks; they came in together, they must go out together.' " Mark Twain (1835-1910)

Ann Lislegaard (NO)

Ann Lislegaard's work Time Machine is a continuation of Lislegaard's exploration of science fiction as a genre and frame for critical reflection on notions of language, gender-roles, socio-political structures and the future. For Lislegaard the genre of science fiction is used as a laboratory where transformative scenarios and unstable ideas can be staged and tested. With her latest project Time Machine, an animated talking fox-like creature is projected into a folded mirror box. The fox-like creature delivers a stuttering account of a visit to a distant future. Throughout this story, the voice and the narrative, seems on the edge of collapse. Words are repeated, languages are mixed and sentences dissolve; as if this grand journey is equally an uncertain journey into the very words that make up the construction of narrative itself.

The Long Now Foundation (US)

The Long Now Foundation was established in 1996 to initiate a very long-term cultural institution. The name of the Foundation was originated by one of the founding members, Brian Eno. The Long Now Foundation aims to foster responsibility in the framework of the next 10,000 years in the attempts to stretch out what is customarily considered as now. Long Now suggests corrections to the short-sightedness in order to encourage long-term responsibility, in the span of at least centuries. The Long Now explores and presents various ways to promote thinking, understanding and acting responsibly over long periods of time. Their recent projects include research on human made vaults, built to last over a millennium.

Lorenzo Scotto di Luzio (IT)

Lorenzo Scotto Di Luzio practices what De Certeau calls the "reinvention of everyday life". His works are both amusing and melancholic and unmask a sense of uncertainty about our notion of reality. He is the inventor of something that has already been made, an absurd productive act. The clock is made of a spinning cardboard disk, one round per minute. Every minute it sends an electric signal to a tube - also made of cardboard -, which rotates, thus pushing a sheet of paper marked with metal plasters some 4 centimeters. The metal plasters triggers a switch-board, which sends the right impulse to the right lamp - which in turn show the according digit (from 1 to 9). It is a 24-hour clock. Mistakes may occur, thus delaying the clock at random, making it a very imprecise instrument for telling the time.

Katarina Löfström (SE)

Katarina Löfström (b. 1970) works with various media including computer animated videos and sculptural installations uniting metaphysical with the reality. Thus her works merge the everyday and the representative with the abstract founded in cultural codes, historical efforts and consumable ideas. With her sculptural installation Löfström uses components that conceal a potential. The work is a metaphor for possibilities. It is an entity that consists of undeveloped capacities that might or might not change in the undefined time and in the surrounding space. The element of surprise is inescapable, however the disclosure results in the transitory moment.

Daniel Medina (VE)

Daniel Medina (b. 1978) literally interweaves maps of different continents. With his striking compositions he provokes questions of interpretation of the geopolitic world and the meaning for those areas in which countries or nations clash or overlap. The maps - as medium of associations of economic and social circumstances - underline not only the technical progress which allows us to identify our location at any time but also point out the ever existing mentality of separation and exclusion, which serves as a basis for the claim that we are what or who we are because of our geo-politic situation.

Naeem Mohaiemen (BD)

Naeem Mohaiemen (b. 1969) employs text, photo, video and archives to explore histories of the international left and how utopia projects slide into dystopia. The foundation for his work consists of personal stories of survivors of wars and urban terrorism. His focus is in the lost optimism of the 1970s underground and how these histories highlight the seduction of movements of that promised instant revolution, often through violent confrontations with the state or attacks on unarmed citizens. *I have Killed Pharaoh and I Am Not Afraid to Die* is a photo narrative with sculptures comprising Polaroids encased in resin blocks.

Maria Miesenberger (SE)

Maria Miesenberger's (b. 1965) body of work *Sverige/Schweden* is derived from family snapshots from her childhood in Austria and Sweden. She rearticulates these images in soft focus and renders family members as blackened silhouettes. These forms serve as emotional Rorschach tests upon which we can project our own memories and dreams as well as our own notions of family and identity. The images address a sense of being a stranger, neither at home or away from home, neither a child or a grownup. What emerges are questions about being a child, about the role of a child in the family drama, about being formed as an individual, and about liberation, about discovering and experiencing one's sexuality both as a child and as an adult.

Ulrike Mohr (DE)

Ulrike Mohr (b. 1970) demonstrates the processes of natural laws by creating hierarchical structures. Her work reveals the physical change implicit within material substance. With her installation she employs a range of methods, without exhibiting them. Here again her materials are directly related to the site. However, she takes view to the Oslo Fjord as her point of origin. The spatial arrangement of three single artworks relate to each other through the issues of process, time and material. The works are dialectical in movement, weight and visibility. The time-space dimensions are founded on the Tetractys (greek Τετρακτύς), a mystical symbol in the secret worship of the Pythagoreans, representing the organization of space.

Eadweard Muybridge (UK)

Eadweard Muybridge (1830 – 1904) is one of the most influential photographers of all time. Muybridge pushed the limits of the camera's possibilities, creating world-famous images of animals and humans in motion. By intermittently freezing time

and space, Muybridge could see the movements of the animals and humans he portrayed and consequently gain a greater understanding of precisely how we move in time. Muybridge images presented in the exhibition were the beginning of a human ability to see faster than our own eyes, to break down the world and dissect motion. The images are intrusions into the flow of time, halting it, freezing it, so as to enable us an understanding of how things physically move through space in everyday life.

Simon Dybbroe Møller (DK)

Simon Dybbroe Møller presents, in his most recent work, seemingly random disparate objects paired, as a play with formal dialectics. In *Momentum* the use of material juxtaposition is most obvious in the series of paintings called *The Catch*. Both the title and the process of making them – net thrown into thick wet paint only to be caught itself – plays with full frontal dialectics. Both *The Catch*, and *Man*, could be read as images of being caught in terms of identity, space, motion or in time. The running *Man* is an altered readymade. A mannequin in motion made to catch the consumer's attention. Ignorant of the viewer he will be running all through the biennial. But what is he running for, or from? The repetitive act of running creates a sculptural representation of young people running per se, throughout history. Or through history. They are bound to a time - our times - due to their style, so they are contemporary. But consequently as everything else, they too will become historical.

Rosalind Nashashibi (UK)

Rosalind Nashashibi creates films that observe the textures and rhythms of the world around us with a distant stare. At once aware of the artifice of the documentary image and critical of its conditions of production, she chronicles the rituals of everyday life, abstracting them visually, anthropologically, and sometimes theatrically. Her works address wide-ranging subjects - life on board a Mediterranean cargo ship, the behaviors of loitering NYPD cops, the comings and goings of a gay cruising spot in North London - but never directly. With images both strange and elusive, Nashashibi allows happenstance, intuition, and association to guide her patient observations into these social systems.

Ioana Nemes (RO)

Ioana Nemes examination of the individual experience of time and how time might be made visible is present in almost all her work. Most extensively in the project,

Monthly Evaluations (2005-2010), where she developed a system that evaluated every day against five parameters: physical, emotional, intellectual, financial and the luck factor. And then allocating a color, a quotation or a saying before being archived along the other days, which in the end was more than 1,800. Ioana Nemes was working on a new installation for Momentum, when she tragically and unexpectedly passed away in New York, April 19th 2011. We will therefore not be able to present this work, but will instead show two existing pieces from the Monthly Evaluation project (the Vanishing Point series). Ioana Nemes' sudden death calls automatically for another form of evaluation, and looking back at her personal and at times autobiographically approach to art, the poetic statements on time, identity, dreams, hopes, failures and limits in life gain new dimensions and meanings. In the two works in the Momentum Kunsthall the pieces resemble gravestones, which was a very deliberate choice. Each day lived and experienced was evaluated, praised and then left behind. All of Ioana Nemes' work argue strongly for a conception of identity and time, which, rather than remaining static, is something the individual continually reshapes on the basis of the options and opportunities that are present here and now, and then.

Finnbogi Pétursson (IS)

Finnbogi Pétursson (b. 1959) has through his interest in the relationship between sound and image developed a somewhat scientific approach to making art. His works rely on years of research, they are technically challenging and precise in order to deliver a clear and simple message. Light and sound, fire and water are frequently among the key elements in his work. Here, he has created a swinging pendulum, a pole that is attached to a motor on the wall. At the end of the pole there is a camera feeding live video in a closed circuit to a monitor on the floor. As the camera swings it takes in the environment on both sides of the wall, but for the split second when it passes over the monitor screen there is a momentary feedback. The dynamics of the work change in this indistinct moment, when the camera sees itself so to speak.

Prinz Gholam (LB/DE)

Prinz Gholam (b. 1969 / 1963), Wolfgang Prinz & Michel Gholam, have been working together for ten years. Their current practice evolves around performance, an accumulation of postures that they have studied and internalized over a period of three years. They remain in their elaborate poses long enough for the viewer to establish a sculptural image where body and environment start to merge. In their extended sittings they reflect on the architectural surroundings, the props that

they bring with them and the present audience. This time, they have placed a few things around the space, spiral or circular in form, so as to suggest an ongoing movement or even eternity. During the performance the two artists use these objects as fixed viewpoints, shifting their whole energy towards them, fully absorbing the moment. The photograph reflects the actual live performance and the script-like text describes in detail the position of the two bodies.

Raqs Media Collective (IN)

Raqs Media Collective, (formed 1992) consists of members Monica Narula, Jeebesh Bagchi, Shuddhabrata Sengupta. Raqs is a word in Persian, Arabic and Urdu and means the state that "whirling dervishes" enter into when they whirl. It is also a word used for dance. At the same time, Raqs could be an acronym, standing for 'rarely asked questions'...! Raqs Media Collective has been variously described as artists, media practitioners, curators, researchers, editors and catalysts of cultural processes. Their work, which has been exhibited widely in major international spaces and events, locates them at the intersections of contemporary art, historical enquiry, philosophical speculation, research and theory - often taking the form of installations, online and offline media objects, performances and encounters.

Mandla Reuter (ZA)

Mandla Reuter exhibits two pieces, Fountain from 2010, and a new work, Untitled, made specifically to intervene the architecture of the exhibition and the building. Fountain consists of 5000 liters of water of the Fontana di Trevi in Rome stored and displayed in 1000-liter barrels. Fountains are normally an instrument to beautify architecture and public space, and here the most essential element of this construction, the water, is moved inside to comment on aesthetic value and the idea of reproducing and transporting cultural goods. The new untitled sculpture is a massive wall built into the architecture and mimicking it, but also causing errors, like the dark corner on its backside, which becomes unused space where only dust and dirt is accumulated. Again the question of beautification of space and place is raised, as the wall unexpectedly transforms the exhibition architecture, creating additional confusion and curiosity for the viewer.

Nikolai von Rosen (DE)

Nikolai von Rosen (b. 1967, Germany) presents an installation consisting of wooden structures that hold up red monochrome canvases. Unlike stretchers, the support

onto which a painting is traditionally fixed, the fabrics are tilted across the bars of wooden scaffolding, the square format of which is stretched into three-dimensional correspondence with the architecture around it. The installation invites the viewer to enter into a space that can either function as foreground, background or centrepiece, depending on the experience of each guest. The canvases can either function as completed images or objects awaiting further handling. Von Rosen's photographic work is based on a similar principle of teasing out a different function than you would expect from the medium at hand, here it becomes a drawing tool. The video shows the artist in conversation with nature where he attempts to teach some pebbles how to count. Von Rosen displays new work and work based on the archive of Rosen/Wojnar, the artist duo that he was part of for a number of years together with Florian Wojnar.

Hans Rosenström (FI)

Hans Rosenström (b. 1978) constructs narratives into spatial experiences in public, social and private domains. He aims at creating fragments of intimate moments that could change the prevailing perception of the moment and the individual occupation in it. Rosenström challenges the definitions of the everyday spaces by stating the impossibility to separate a work of art, or any object, event, encounter, from the contextual moment. At the Solberg Tower his point of origin is the dialectical relation of the space, its location and the occupancy of it. With Tangled in Echo Rosenström is looking for ways on intervening and even confusing the perception of immediate surrounding and to set the stage for alternatives and unexpected insights.

Andreas Siqueland (NO)

Andreas Siqueland Winterstudio / Spring Nights is an outdoor studio based on the interior space of Siqueland's studio in Handelsbygningen in Oslo. In collaboration with architect Mats Odin Røstøy the outdoor studio is made in modules so that it can be moved to different places. The studio was located at Høvikodden outside the Henie Onstad Kunstsener before being installed in the garden outside F15. On this new location Siqueland has made paintings from memory and observation. The work is part of Siquelands research project A Place for Painting at The Norwegian Artistic Research Fellowships Programme / Oslo National Academy of the Arts. A selection of his paintings are also presented in Momentum Kunsthall.

SEX TAGS (NO)

SEX TAGS was shaped as an experimental artist duo in Moss by Peter Anatol Mitterer and Stefan Mitterer. Working within the fields of installation, drawing, events, sound, text and music publishing, their focal points are often based around the current situation the city of Moss is undergoing as well as its development the last 10 - 15 years. With a highly flux approach, the works of Sex Tags are readable and traceable through their record labels Sex Tags Mania and Sex Tags Amfibia, text and poster publishing imprint ßx-TAGGç, as well as sub-divisions for comics and drawings B.L.A.D, and the extensions Wania, Sex Tags UFO and Radio Kongo. The first Graf et Grill event took place outside the supermarket Kambo Super in 1999. Graf et Grill # 3 takes place on Sunday June 19 from 12 PM onwards. Also on display, in Momentum Kunsthall, is a vitrine table with an archive of printed matter obscurely mapping previous and current activities in Moss.

Simon Starling (UK)

Simon Starling presents in nine drawings and a film, Project for a Masquerade (Hiroshima) a cast of both historical and fictional characters from the 1960's for the proposed performance of a sixteenth century Noh play, Eboshi-ori. This Japanese classic tells the story of a young noble boy who, with the help of a hat maker, disguises himself to escape enforced exile and begins a new life in east Japan. When populated by the newly assembled cast, this tale of personal reinvention serves to mirror the complex Cold War saga that surrounds the double life of Henry Moore's multifaceted sculpture Atom Piece (1964–65). The film, Project for a Masquerade (Hiroshima), recounts the drama of the making of a series of hybrid masks that collapse the traditional aesthetic of Noh mask making onto Western portraiture and caricature. Tracking the six month long process within the confines of the modest studio of the mask maker Yasuo Miichi, this serves as a back drop for retelling the story of Eboshi-ori and the history of the characters that constitute its makeshift, the Cold War cast.

Fiete Stolte (DE)

Fiete Stolte (b. 1979) gives us an insight into his studio as he documents rays of sunlight hitting different surfaces. The steady movement of daylight is captured and compiled in a video archive and displayed in a circular video installation where the sliding light beams on each screen correspond to the others and form a whole. Stolte is occupied with the flow of time and how we measure it and sense it. In many of his previous projects he has experimented with our every-day relationship

with time, changing the normal seven-day week to eight days by shaving three hours off each twenty-four. He otherwise maintains a normal regime of good sleep, waking up for his morning routine, being industrious during the day, and relaxing in the evening. For these modified phases he has created a specific calendar, a watch, an alarm, etc. He has even proved in a work consisting of Polaroid photos that it is possible to capture eight sunrises and sunsets within a seven-day week if you travel around the world.

Superflex in collaboration with The Propeller Group (DK)

Superflex in collaboration with The Propeller Group's contribution Porcelain presents a both critical and playful intervention in a museum collection. It is a TV-series in three parts entwining a modern love story in contemporary Vietnam and actual historic events surrounding a cursed shipment of porcelain from Asia to Europe in the 17th century. The series was broadcasted on Vietnamese TV and originally produced for an exhibition at the Zeeuws Museum, Nederland. In Moss the three episodes are projected next to a traditional display of objects from the TV-series, containing both local props and authentic objects from the museum. The objects on display are chosen by the curators from the Zeeuws Museum collection, now holding a broad selection of props from the episodes. In this way the project examines the role of the museum today, and reflects more particularly on issues of authenticity, national identity and how to connect contemporary exhibition making with past events and objects.

Ines Tartler (DE)

Ines Tartler (b. 1969) makes subtle interventions in the public realm, either by amplifying everyday gestures or through text. She places text directly somewhere in the urban environment, highlighting a place and revealing its potential function or contemplative qualities. She tries to establish an intimate relationship between the viewer and the surroundings by using precise and personal language, referring to the history and present conditions of the place. Here she works with the view from Kunsthalle over to the Peterson paper factory on the other side of the canal. The factory is a major landmark in Moss, not only because of its physical size and commercial importance, but the smell from the making of the paper characterizes the town. Tartler writes a text that can only be read from one specific angle in the old brewery housing the 6th Momentum Biennial, she echoes it in the walls of the Kunsthall exhibition design and exhibits the raw produce made in the adjacent factory.

Roi Vaara (FI)

Roi Vaara (b. 1953) started his artistic career as a painter but proceeded pursuing presenting his visions in live formats. He criticizes the art world establishment and its narrow focuses. He works through interventions, moving among people and aspiring for direct engagement as well as questioning the known. However, his works are not to provoke or annoy but to engage through their atypical actions, forms and gestures, either through direct contact with people or from an ostensible distance. Vaara's works merge with the spatiality and temporality of the transitory moment. For the 6th Momentum Biennial Vaara is collaborating with the Icelandic artist Magnús Logi Kristinsson on Momentum Episodes, itinerant performance events that take place in Moss during the opening of the Biennial and in the Nordic capitals in the fall of 2011.

Kjell Varvin (NO)

Kjell Varvin collects and puts together seemingly insignificant pieces of wood, plywood, iron rods and glass, mostly without knowing what the result will be. He states; "A whole world of possibilities lies ahead. You know that by initiating it, the variations will multiply rapidly". His objects find a way to coexist in a kind of vulnerable harmony. Their instability is an expression of the general, fragile, temporary presence. "I like to build and rebuild; to form structures and let them develop freely, see them succumb spontaneously and then re-emerge as totally different systems. The result of my work should be understood as proposals, not final statements." For more info, see: <http://install-art.blogspot.com/>

Bettina Camilla Vestergaard (DK)

Bettina Camilla Vestergaard travelled to Cairo in the Fall of 2010 with the intention of examining the public spaces of one of the worlds most densely populated cities. The majority of the parks and gardens were either fenced, guarded or simply not accessible for the public. As a part of her research she decided to talk to different people about this, finishing all conversations by asking them to describe the most beautiful place in Cairo. In Moss these personal testimonies are accompanied with photos taken by Vestergaard retrospectively. The texts do much more than describe beautiful places, they unfold a variety of personalities, voices and stories that relate to living in Cairo. In addition, the revolutionary events that took place after the conception of this project create a close tie to the current state and possible future of the city. Notes on most the beautiful is dedicated to one of the

narrators, Ahmed Bassiony, who died during the revolution in February 2011. He was the only one describing the most beautiful place as people.

Wooloo (DK)

Wooloo's proposal to leave the garden at Gallery F15 untouched for two years, until the next biennial, will not be realized. When proposed, this scenario caused an intense debate in local media, leading to a political decision to refuse this (anti)intervention - not even for the three months of the exhibition. The motivation for this conceptual gesture originates from a current UN program against deforestation (REDD), developed and exercised by Norway. Through REDD, rich nations responsible for a large part of global pollution, pay less fortunate countries to limit the use of their natural forests. With Two Years' Untouched Garden the same type of restriction is introduced in Norway's own backyard: A beautiful garden left as it is and will be over time. The proposal is not only about global economics and climate policies but also reconsiders the centuries-long history of pruning and landscaping the Alby parkland environment, while it simultaneously functions as an examination of nonperformance – of doing nothing in a society, that is build upon the notion of always doing. But in Alby things will continue as they were. The lawn will be mowed every Friday, through the exhibition and beyond.

George Young (UK)

George Young, (b. 1981) collects, edits, reproduces and assembles images of cultural artifacts, ephemera and literary fiction. The paintings presented in *Imagine Being Here Now* are simplified and estranged from their previous contexts and coupled with precise, formal structures that extend and respond to the painting environment. The works are on paper, unframed and fragile and seem to be interchangeable and readily moved – a constant revolving until the moment of exhibition. The wooden structures are dislocated supports or framing devices. Without their conventional use, they are placed around a space performing new functions or remaining idle. Each exhibition is therefore a chance to rearrange themes and images to suit each specific space and new arrangements change the context of each painting, the resulting narrative -and our understanding of it- highlighting the malleability of images as meaning makers.