

TUNNEL VISION – The 8th Momentum Nordic Biennial of Contemporary Art
www.momentum.no

Participating artists:

Ferdinand Ahm Krag (b. 1977, DK). Lives and works in Copenhagen, Denmark.

A recurrent motif in artist and writer Ferdinand Ahm Krag's work is moiré-like networks of lines that both recall architectural constructions and, in our hyper connected world, the radiation in which we are all submerged. His drawings and paintings deal with techno-scientific, geological and evolutionary developments so that it is difficult to tell one from the other. Various cosmologies collide and merge into new cosmologies of the artist's making. Minuscule pollen, blown up in size, reappear as celestial bodies, and anatomic photographs of the human body are decontextualized and re-contextualised in order to tell another story of humankind. Ahm Krag's works might be seen as seductive and as activating the senses, yet without the artist as a guide their content remains difficult to decode. Ahm Krag also deals with the various topics of his work in essays and catalogue texts that both testify to his knack for storytelling and his intimate speculations on virtually any area of human knowledge.

Ferdinand Ahm Krag trained as an artist at the Royal Danish Academy of Art in Copenhagen. He is co-founder of the IMO gallery and also works as a writer, reviewer and lecturer. He has written several catalogue texts and articles on contemporary art, as well as essays on a wide range of topics, from time and temporality to the anthropocene epoch.

www.ferdinandahmkrag.net

Hrafnhildur Arnardottir (b. 1969, IS). Lives and works in New York, USA.

Hrafnhildur Arnardottir, aka Shoplifter, is best known for her sculptures involving artificial hair, which deal with issues of adornment, vanity, transformation and enticement. As a whole, her body of work exists in an area between visual art, performance, and design. The flexibility of her work seems organic, and despite its use of synthetic materials, it is also geologic; she refers to it as a 'landscape,' even as 'a landscape painting', albeit one made without paint. For Arnardottir, hair represents the elemental threads that grow from our body, an original, creative fibre that both reflects our state of health and allows us to display our individuality. Humour plays a large role in her work, sometimes in subtle ways, and at other times taking over. Her twofold 'hair pieces' evoke natural forms like plant life, while hair is also seen as grotesque and disturbing, particularly when it is not attached to the body.

Arnardottir has exhibited widely and collaborated with numerous designers and musicians. She curated the Nordic Fashion Biennial in Seattle in 2011, and has received several awards; her work has been shown in a variety of contexts, including a solo show at the Reykjavík Art Museum 2012, Performa in New York 2011, and the Liverpool Biennial in 2010. She recently exhibited at Hverfisgallerí in Reykjavík, at Capricious 88 in New York and is currently also participating in the *Björk* exhibition at MoMA, in New York.

www.shoplifter.us

Julius von Bismarck (b. 1983, DE). Lives and works in Berlin, Germany.

In the work of Julius von Bismarck, a recurrent concern is the effects of rotation on the mind and the body and the place of the human subject in the world. He deals with astronomical questions about who and what is revolving, around whom and around what. Some of his recent work results from his ongoing collaboration with The European Organization for Nuclear Research, CERN, who have invited him to be their first artist in residence.

Julius von Bismarck's project *Image Fulgurator* was awarded the Prix Ars Electronica and acclaimed by a wider audience as well as presented in various media outlets such as Wired, Arte, and The Creators Project of Vice. He also received significant public attention for his collaboration with Julian Charrière and the site-specific performance *Some Pigeons are More Equal than Others*, originally produced for the 2012 Venice Biennial for Architecture.

www.juliusvonbismarck.com

Brody Condon (b. 1974, MX). Lives and works in Berlin, Germany.

Brody Condon's work often combines modified psychotherapeutic and live role-playing techniques to carefully craft 'performative game engines' that run durational and unscripted small group encounters which are then filmed. Rather than acting as director, Condon describes his role more as that of a facilitator or *lurker*. Simultaneously fascinated by and sceptical to the over-identification with fantasy inherent in role-play, dissociative disorders, and transpersonal experiences, Condon grounds himself by homing in on the remnants of the participants' subjective experience that are aesthetically perceivable. Recent examples of these co-created and temporary fictional worlds use only present tense language and revolve around sentient sculptural 'entities' made or chosen by the artist, creating an ambiguous and psychologically charged formal art critique.

Presentations of Brody Condon's work include *Circles of Focus* (with Christine Borland) at the Centre for Contemporary Art in Glasgow in 2015; *Anyang Public Art Project* in Korea in 2014; *To Prove Her Zeal* at the Aldrich Contemporary Art Museum in Ridgefield (USA), in 2012; *Level Five* at the Hammer Museum in Los Angeles; *Greater New York* at MoMA PS1 in New York, 2010; and *Case* at the New Museum of Contemporary Art, New York (performance commissioned by Performa 09).

www.tmpspace.com

Steingrímur Eyfjörð (b. 1954, IS). Lives and works in Reykjavík, Iceland.

Steingrímur Eyfjörð is one of the foremost figures of a generation of artists who came to prominence in Iceland during the 1970s. His prolific output over the past 40 years draws on his experience not only as an artist but also as a comic strip author, magazine editor, writer, curator and teacher. His art may appear conceptually diverse and is based in influences as disparate as folk tales, the Icelandic sagas, women's fashion magazines, superstition and critical theory. His chains of association intersect at a nodal point of multiple meanings, forming a body of work that is multi-layered and at times perplexing and yet it always reveals an articulate and unexpected

approach to the issues at hand. His investigations of materiality and form are often absurd, enigmatic and psychologically charged, while also prompting an emotional, physical, and cognitive experience.

Eyþjörd was Iceland's representative at the Venice Biennale in 2009. He has exhibited at all major art museums in Iceland, and widely in Europe at such venues as Den Haag Gemeente Museum; The Royal College of Art in London; Mücsarnok in Budapest; Centre International d'Art Contemporain in Carros, France; Meilahti Art Museum in Helsinki; and the Henie Onstad Art Center in Oslo.

www.eyfjord.com

Valia Fetisov (b. 1989, RU). Lives and works in Moscow, Russia. In collaboration with **Dzina Zhuk** (b. 1986, BY; lives and works in Moscow, Russia); and **Nicolay Spesivtsev** (b. 1984, BY; lives and works in Moscow, Russia).

Valia Fetisov's installations use simple algorithms to control the environment of exhibition visitors, for instance a sliding door which will only let people leave the room after they come to a complete standstill for thirty seconds, or a pair of glasses that can change the perspective of a film someone is watching with a blink of the eye, with no way for the viewer to control whose perspective to choose. For Momentum, Fetisov is developing an application that visitors can download to their mobile phones, allowing them to trace and follow another visitor and in turn be followed themselves by others. The work evokes feelings of paranoia and touches on conspiracy theories and the recent surveillance and data storing scandals by agencies such as the NSA.

Fetisov's work has previously been exhibited in *IK-00* at Casa dei Tre Oci in Venice in 2014 and *DO IT* at Garage Center for Contemporary Culture in Moscow in 2014; he exhibited *Re:emerge – Towards a New Cultural Cartography* at the Sharjah Biennial 11 in the United Arab Emirates in 2013, and *Angry Birds* at the Museum of Modern Art in Warsaw in 2012.

Dzina Zhuk works at the border of radical pedagogy and interventions in media and urban space. Along with Nicolay Spesivtsev she is one of the initiators of the open seminars 'OBJ', which are dedicated to the theme of security regimes and restricted areas in Moscow that are under government and military control and cannot be accessed physically.

Nicolay Spesivtsev works with machines as mediating objects that can enter into a zone of intercommunication, with all the potential that this creates for conflict and public disagreement. He has been working with Dzina Zhuk since 2012; together they have participated in several exhibitions and public events: *Terrorism in an Art School*, at the Second International Festival of Activist Art; *MediaImpact* (Moscow, Russia); *Aesthetic – Responsibility – Drones*, Migrating Art Academies (Berlin, Germany); *Agency in Culture*, 'Newlandi' summer camp (Istra, Russia); *BY*, International Festival of Experimental Art DACH (Minsk, Belarus); and elsewhere.

www.valiafetisov.com

Johanna Heldebro (b. 1982, SE). Lives and works in Toronto, Canada.

Johanna Heldebro is a photographer, whose work often turns to everyday imagery and monotonous routines; testing the boundaries of the socially accepted. The work *To Come Within Reach of You* (Gunnar Heldebro, Hässelby Strandväg 55, 165 65 Hässelby) was sparked to life when Heldebro's father moved back from Canada to the family's native Sweden, to live with a woman he was involved with, essentially starting a new family. Some years after he had left, Heldebro decided to find out about the new life he was leading, and went to Sweden to stalk him. The series of photographs consists of shots of Gunnar Heldebro jogging, speaking on the phone in his kitchen at home, or eating lunch at a food court by himself. The work oscillates between distance and intimacy, and evokes ideas of obsession, surveillance and privacy.

Johanna Heldebro is the co-editor of *Laura*, a print arts periodical that she launched in 2010 together with her long-time collaborator Jared Leon. Her work has been exhibited in Indonesia, Europe, and North America; at the Finnish Museum of Photography in Helsinki (Finland); the 4th Moscow Biennale of Contemporary Art in Moscow (Russia); Galleri Box (Gothenburg, Sweden); Gallery Steinsland Berliner (Stockholm, Sweden); Khyber Centre for the Arts (Canada); and Launch F18 (New York City).

www.johannaheldebro.com

Minna L. Henriksson (b. 1976, FI). Lives and works in Helsinki, Finland.

Minna L. Henriksson often deals with hidden and underlying politics in seemingly neutral and natural processes. She has studied and mapped the dynamics and power-positions within the art world and is currently researching labour conditions for art workers. Throughout her artistic work as well as in her theoretical writing, there is a deep concern with questions of nationalism. Together with sociologist Sezgin Boynik, she has investigated the mechanisms of nationalism and the supposedly open-minded and global field of contemporary art. A few years ago, Henriksson inherited from her grandmother a landscape painting by E. Janatuinen painted in 1949. When the painting was taken off the wall a Nazi stamp on the back of the canvas was revealed. The installation, *Hidden*, takes this painting as a point of departure for a study of 'cloaked fascism' and follows the use of the swastika-symbol in the history of the Nordic region in general, and in Finland in particular. The installation at Gallery F15 consists of several elements, including a photographic series of swastikas found in Finnish architecture, crossword puzzles from the weekly *Suomen Kuvalehti* between 1939 and 1944, and the artist's correspondence requesting permission to photograph the iconic Aino triptych painted by Akseli Gallén-Kallela in 1889, which is in the collections of the Bank of Finland.

Henriksson has produced permanent public artwork in Trabzon, Turkey, and has, among other places, exhibited in Helsinki, Turku, Belgrade, Pristina, Ljubljana, Zagreb and Istanbul. Recent exhibitions include works at the Lenin Museum in Tampere, Finland; and at Romsås Center in Oslo.

www.minnahenriksson.com

Sofia Hultén (b. 1972, SE). Lives and works in Berlin, Germany.

Sofia Hultén's artistic practice often involves an almost ritualistic methodology and a strict adherence to the consequence of what she is doing, albeit applied to seemingly meaningless tasks. In her process-driven sculptures, often made in cycles, she creates dysfunctional objects, often turning their original purpose inside out.

Recent exhibitions include *Matter is Plastic in the Face of Mind*, Gallery Nordenhake Stockholm; *I'm Still Here*, Magasin III, Stockholm; *I Used To, I Still Do, But I Used To, Too*, Raebervon Stenglin, Zürich, 2014; *Vom Eigensinn der Dinge*, KAI 10, Arthena Foundation, Düsseldorf; *Rhythm in It*, Aargauer Kunsthhaus, Aarau; *The World Turned Upside Down – Buster Keaton, Sculpture and the Absurd*, Mead Gallery, Warwick, 2013; and *Independent People*, Reykjavík Arts Festival (with Ivan Seal), 2012.

www.sofiahulten.de

Agnieszka Kurant (b. 1978, PL). Lives and works in New York, USA. Agnieszka Kurant investigates 'the economy of the invisible' in which immaterial entities, fictions and phantoms influence political and economic systems. Analysing the phenomena of virtual capital, immaterial and digital labour, collective intelligence, mutations of memes, manipulations of collective consciousness and the editing process as a political act, Kurant probes the 'unknown unknowns' of knowledge and the speculations and exploits of late capitalism.

For her work *Future Anterior*, Kurant collaborated with a professional clairvoyant who frequently advises governments and agencies such as Interpol. Invited journalists writing for the paper in the present turned the prophecies into news stories, written as if dated from a future yet to come. They were printed in the typical Times layout using ink whose visibility fluctuates with temperature, disappearing like a ghost in the warmth and becoming readable only when cooling down again. *Air Rights 2* is a sculpture in the form of a levitating meteorite, it is as if it is caught in an endless moment, rendering visible the otherwise intangible airspace above properties and its speculative value.

Agnieszka Kurant represented Poland at the 12th International Architecture Exhibition of the Venice Biennale (in collaboration with the architect Aleksandra Wasilkowska). Her recent solo museum exhibitions include works shown at the Sculpture Center, New York in 2013 and at Stroom den Haag in 2014. Her work has been also exhibited at museums including Palais de Tokyo, Tate Modern, Witte de With, Moderna Museet, MoMA PS1, and she was included in Performa Biennial, Bucharest Biennale, Athens Biennale, Moscow Biennale. In 2008, she completed a commission for Frieze Projects in London. Kurant was shortlisted for the Henkel Art Award (Mumok, Vienna, 2009). In June 2015, Kurant will complete a new commission for the Guggenheim Museum.

www.culture.pl/en/artist/agnieszka-kurant

Cristóbal Lehyt (b. 1973, CL). Lives and works in New York, USA.

Cristóbal Lehyt's work often relates to questions pertaining to the perception of reality, and language as an impediment rather than a useful tool. In his ongoing series of drawings titled

Drama Projections, he works through repetition as an artistic strategy. Entering a state of trance, Lehyt contemplates people he has met in a place or seen on the street, and draws whilst imagining acting like them, thinking like them – being them. The drawings are either exhibited in their original state, or in a subsequent step blown up with a copying machine, painted on canvas or turned into crayon etchings. At Momentum 8, Lehyt presents a series of large-scale paintings with colourful abstract backgrounds on which the figurative contours resulting from his *Drama Projections* remain recognisable, yet have been altered from their original form through a process of mediation. The process of filtering that the immediate drawings undergo endows them with an almost murky and distant air.

Recent solo exhibitions have included *Iris Sheets* at The Americas Society in New York in 2013; *If Organizing Is The Answer, What's The Question?* at The Carpenter Center, Harvard University, Cambridge, in 2010; *Cristóbal Lehyt*, at Museo de Artes Visuales in Santiago de Chile in 2010; and *Dramaprojektion* at Künstlerhaus Stuttgart in 2008.

[www.lanubeloca.org/cristobal%20lehyt%20\(images\).html](http://www.lanubeloca.org/cristobal%20lehyt%20(images).html)

Joanna Lombard (b. 1972, DZ). Lives and works in Stockholm, Sweden.

The work of Swedish artist Joanna Lombard oscillates between a collective and a deeply personal imagination. With surgical precision, Lombard's work positions itself between psychological repression, psychoanalytic drama and cinematographic liberation. The multi-channel video installation *Orbital Re-enactments*, shown at Momentum Kunsthall, is based on childhood memories. These are re-enacted in four scenes and the stories that concern the relationship between children and adults. The children are free individuals who have to take responsibility and make their own decisions. The adults transgress borders and behave like children. The artwork also deals with issues such as the body and individuality, asking if an individual body can be a collective one. As in many of her works, the stories are inspired by the artist's own childhood memories from the commune *Ljusbacken* where she grew up. *Ljusbacken* was a part of the 1960s counter-culture and its radical lifestyle experiments with behaviour and co-existence made it one of the biggest radical communes in Scandinavia. For Momentum 8, Lombard is also producing a sound installation, where a choir of laughter creates an uncanny sense of ambivalence reminiscent of *Orbital Re-enactments*. Where can the line be drawn between innocent laughter and oppressive mockery and what does this laughter mean?

Joanna Lombard has exhibited at Palais de Tokyo in Paris, Tensta Konsthall in Stockholm, Whitespace in Zurich, Charlottenborg Kunsthall in Copenhagen, and The 8th Seoul International Media Art Biennale, 2014.

www.joannalombard.com

Lundahl & Seidl: **Christer Lundahl** (b. 1978, SE) and **Martina Seidl** (b. 1979, SE). Live and work in Stockholm, Sweden.

The artist duo Lundahl & Seidl mainly work with interdisciplinary collaborations. They investigate space, time and perception in increasingly large-scale installations, always in proximity to the history of a specific medium and its institution in museums, galleries, theatres

and found spaces, and on projects spanning architecture, cognitive neurology, classical music theatre and experience design. For Momentum 8 they are creating a complex new work mainly consisting of choreographed movements and a three-dimensional sound recording.

Their work has previously been presented at Tate Britain, The Whitechapel Gallery, Battersea Arts Centre, The Royal Academy of Arts, S.M.A.K., Weld and Magasin III.

www.lundahl-seitl.com

Eva Löfdahl (b. 1953, SE). Lives and works in Stockholm, Sweden.

Eva Löfdahl's sculptures come out of an engagement with her environment, and its social, physical and psychological conditions. The works appear in the relation with the surrounding world, which can be manifested materially at a given point in time. In 2011, Löfdahl created a large-scale public work in the form of a calendar. For several months, she made one object every day. The 152 pieces referred to political events, her personal life and inner moods, and the objects for each date were then strung onto vertical metal rods. Löfdahl's objects and groups of objects move between wholeness and fragment, inertia and the organic, openness and impenetrability. Amongst them are metal antennae potentially useful to pick up multiple signals, and a group of aluminium foam parts and steel drill bits that point to the building up of clouds. *Clouds to Be* and *Under Frequency Holder* do not only relate to technical function, but also to motifs in prehistoric rock art. Other properties of Löfdahl's work are more figurative, ranging from corporal fragments and analytical symbols to architectural maquettes for possible buildings that are already in ruins.

In 2011, Moderna Museet in Stockholm dedicated a retrospective and contemporary exhibition to Eva Löfdahl, and in 2009, Lund's Konsthall presented a large solo show of her work. Recent group exhibitions include Kalmar Konstmuseum in 2015; Göteborgs Konstmuseum and Art in General (New York), both in 2013; Bonniers Konsthall, Stockholm, in 2006; and the Museum of Finnish Architecture, Helsinki, in 2002. In the 1980s, Löfdahl was part of the punk inspired performance collective Wallda.

www.nordenhake.com/php/artist.php?RefID=34

Fujiko Nakaya (b. 1933, JP). Lives and works in Tokyo, Japan.

Fujiko Nakaya's artistic investigation engages the element of water and instills a sense of wonder in everyday weather phenomena. She uses fog as a sculptural medium, collaborating with the elements; her clouds are created by pumping water at high pressure through masses of micro-fine nozzles. Her interest in water and weather can be related to her family background, as her father, Ukichiro Nakaya, was a physicist and science essayist renowned for his work in glaciology and snow crystal photography. In 1970, at the World Expo in Osaka, Japan, Nakaya created the world's first fog sculpture. Working in collaboration with the legendary artist-engineer collaboration Experiments in Art and Technology (E.A.T.) that promoted a new interdisciplinary approach to art, technology and the environment, she engulfed the Pepsi Pavilion in a vaporous mist. Nakaya is a pioneer of installation and video art in Japan, and as a member of E.A.T., she opened Japan's first video art gallery in Tokyo in 1980 and has since collaborated with renowned choreographers and artists including Trisha Brown, Robert Rauschenberg and Bill Viola.

Nakaya has subsequently developed her unique immersive installations around the world, including projects for the Guggenheim Museum, Bilbao; the Grand Palais, Paris; the Australian National Gallery, Canberra; The Arnolfini – Centre for Contemporary Arts in Bristol; and The Exploratorium, San Francisco; among others. She consulted with architects Diller Scofidio + Renfro on the Blur Building for the 2002 Swiss Expo.02, and has worked with numerous artists on environments for music and performance.

The first comprehensive monograph of Nakaya's work, presenting more than fifty fog works created for public spaces around the world, as well as video and painting works, was recently published along with a DVD by *Anarchive*, France.

inhabitat.com/fujiko-nakayas-fog-bridge-invites-pedestrians-to-take-a-walk-among-the-clouds/

Christine Ödlund (b. 1963, SE). Lives and works in Stockholm, Sweden.

Christine Ödlund has for several years been investigating communication between plants. By interrelating phenomena such as the chemical communication of plants, synaesthesia and clairvoyant visualisation, she pushes toward the boundaries of knowledge itself. She uses various media in her work, including drawings, installations, video, watercolour and sound. Referencing educational botanical illustrations and amateur watercolour studies of nature, she has created an arrangement based on observations of the chemical activity of a population of stinging nettles when butterfly larvae feed on an individual nettle. In her large-scale installation at Momentum Kunsthall, Ödlund combines explorations of occult chemistry, the theosophist movement and synaesthesia. She asks how stinging nettles experience the world through her investigations of how the plants react to coloured light. Ödlund investigates scientific documentation of the movements of sub-atomic particles in a commissioned triptych and creates a large spiral with nettles where the plant's chemical communication can be sensed through smell.

Ödlund is a regular contributor to international electro-acoustic and sound festivals, including the ambulating *Freq_Out*. She recently had her first museum solo presentation at the Trondheim Museum of Art, 2014, and has shown her work at the Marrakech Biennale; Magasin III and Moderna Museet in Stockholm; Lund's Konsthall; Stedelijk Museum Amsterdam; Museum of Contemporary Art Tokyo and the Swedish Museum of Natural History.

www.christineodlund.se

Ola Pehrson (b. 1964, d. 2006, SE).

Ola Pehrson's artworks move between questions of representation and virtual worlds. The works often deal with a fascination with the metaphysics of economy, reflections on human behaviour, as well as questions of control and manipulation. He received public acclaim in 1999, when a plant connected to the stock market, *Yucca Invest Trading Plant*, was shown at Tensta Konsthall and at Moderna Museet, both in Stockholm.

with what is *distant*. One work was made using analogue film, the other digital, but both transport viewers into worlds of their own.

In the past, Steegmann Mangrané's work has been shown in solo exhibitions at CRAC Alsace in Altkirch in 2014 and Casa França Brasil in Rio de Janeiro in 2013, and in group exhibitions such as *Ir para volver*, the 12th Biennial de Cuenca, Ecuador in 2014; *Suicide Narcissus* at the Renaissance Society in Chicago in 2013, and *Tropicalia Negra* at the Museo Experimental el Eco, Mexico DF in 2013.

www.danielsteegmann.info

Steina (b. 1940, IS). Lives and works in New Mexico, USA.

Steina (Steinunn Bjarnadóttir Briem Vasulka) is a visual artist whose work benefits greatly from her background as a musician. She started her career as a violinist and studied in Prague in 1959. There she met her husband to be, Woody Vasulka, an engineer and filmmaker, and together they moved to New York in 1965. With the arrival of the new handheld Sony Portapak, they worked together on the new medium of video that was emerging. In 1971, they founded the world's first multimedia centre, The Kitchen, in New York, and in 1973, they established the first media department at the State University of New York. First and foremost, Steina and Woody must be regarded as critically important experimental artists and pioneers of video art. Over the years, they have built their own equipment, robots and machines and their work has influenced much of the development of video art itself enormously. From screens to recording, and from documentary processes to highly complicated installations, they have indeed transformed and re-invented themselves, always attempting to control as much as possible the very production of the image itself. Steina's installations have often involved electronically manipulated visual and acoustic landscapes. An example is the installation *Orka*, which was shown at Iceland's pavilion at the 1997 Venice Biennale.

In tandem with Woody Vasulka, she was awarded the 1992 Maya Deren Prize and, in 1995, the Siemens Media Art prize. In 1992, with Woody, she curated the exhibition and catalogue *Eigenwelt der Apparate-welt: Pioniere der Elektronischen Kunst* [Pioneers of Electronic Art], at Ars Electronica in Linz, Austria. Her installations and videos have been shown throughout the United States, Europe and Asia. In 2014, the National Gallery of Iceland opened a new department, the Vasulka Chamber, devoted to the work of the Vasulkas.

www.vasulka.org

Bjarni H. Þórarinnsson (b. 1947, IS). Lives and works in Reykjavík, Iceland.

"You do not have to be literate to enjoy my pictures. One Visio-Rose is like nuclear fusion; writing, linguistics, imagery and sound, some with a clear meaning and others with less clear meaning. This is like a small glossary, and I play with language," says artist Bjarni H. Þórarinnsson in an interview from 1997, a decade after he began an investigation that has occupied him ever since. His original intention was to come to a better understanding of forms and their composition, but he soon began to work out his challenges with form by using language, sound and concepts as components for building a comprehensive system. Always adhering to the same

structure using variations of text, he plays with the rhyming of self-invented words and with the ways language can be portrayed visually. By using a taxonomic system for his list of new words, he is able to develop and identify keys to linguistic forms, resulting in new texts comprising strong rhythmic components, aligned to phonetic poetry and oftentimes developing into meaningful prose. Using neologisms and analytic terms, Þórarinnsson is able to systematize his research as a whole system of thought: *Visiology*. This recent field of research forms the beginning of an academic discipline collected in the *Visio-Academy*. As dean of the *Visio-Academy*, with his findings shown at the so-called *Visio-Congresses*, he refers to himself as a *Visio-Congressman*. Bjarni H. Þórarinnsson's works have been presented at all major art museums in Iceland, and widely in Europe.

safneign.listasafnreykjavikur.is/is/hofundur/5

Sissel Tolaas (b. 1961, NO). Lives and works in Berlin, Germany.

Sissel Tolaas is a researcher and artist working with cataloguing and developing scents and smells, touching on questions of the identity and languages of olfaction. For more than twenty years, she has trained her nose and researched smells to the extent that she is able to evoke specific emotions and reactions in the perceiver. Our olfactory sense is largely unexplored, and we mostly focus on visual and auditory stimuli to make sense of the world. Olfaction, however, is the most primary sense that informs us of our surrounding reality. For many people, smells are strongly linked to memory. When noticing a smell from our teenage years, we are immediately catapulted back to that moment. For Momentum, Tolaas will conceive a smell as one of the biennial's main communicative agents, enabling visitors to enter a different logic – namely that of the exhibition.

Tolaas's work has previously been shown in exhibitions such as *Design and Violence* at MoMA New York in 2013-14; *How Wine became Modern* at the San Francisco MoMA in 2010; *The World is Yours* at Louisiana in Copenhagen in 2009; and the Liverpool Biennial at the Tate Liverpool in 2006.

www.researchcatalogue.net/view/?weave=1036

Ryan Trecartin (b. 1981, US). Lives and works in Los Angeles, USA.

Though Ryan Trecartin's earliest films predate social media, they depict a world inhabited by highly self-expressive individuals where everyone seems to be the protagonist in their own film. While the characters talk together, they also seem simply to talk to themselves. As a result, there are so many stories within the story that the storyline is hard to follow. Though Trecartin writes his own scripts, plays many of the characters, edits the videos and makes the music, they are collective undertakings. They are also part of a close and ongoing collaboration with artist Lizzie Fitch. The film *A Family Finds Entertainment* is the story of the boy Skippy, a *cutter* played by Trecartin himself, who has locked himself up in the bathroom, while his friends party wildly around him in his parents' house. When he finally leaves the bathroom, he runs out of the house and is hit and killed by a car. A girl inside the house, also played by Trecartin, receives the bad news by phone and struggles to get through to her friends and to communicate the terrible news.

Trecartin's work has appeared in numerous museum exhibitions such as the 2006 Whitney Biennial and the Venice Biennale of Contemporary Art, 2013. He has had made many solo exhibitions, for instance at Kunst-Werke, Berlin, in 2014; at the Musée d'Art Moderne, Paris; and at MoMA PS1, New York, in 2011. He is also co-curator of *Surround Audience*, the 2015 Triennial at the New Museum in New York.

Zhala (b. 1987, SE). Lives and works in Stockholm, Sweden.

Zhala is a conceptual musician, artist and performer of Kurdish descent whose music consists of haunting rhythms and evocative melodies accompanied by meditative lyrics. Her music can be described as futuristic and slightly eerie, or, using the artist's own words, as a 'religious rave' or 'cosmic pop'. Zhala is one of the founding members of the LGBT club Donna Scam in Stockholm, and the first and so far the only artist signing to Robyn's Konichiwa Records. For Momentum, Zhala has been invited to create a biennial soundtrack. Fragments of music will seep through and permeate the entire show and its different venues and events, so as to create a tangible, club-like atmosphere and recurring moments of déjà vu. Zhala has performed live at the music festival *Way Out West* in Gothenburg in 2014, and at the *Jean Paul Gaultier* exhibit at Moderna Museet in Stockholm in 2013. She has worked as part of a feminist artistic collective with Roxy Farhat and opened for Swedish musician Robyn at concerts throughout Europe.

www.zhalazhala.com

The Reader

The *Tunnel Vision Reader* will be released in conjunction with the preview of the Venice Biennale 2015. It is edited by the curatorial team and will be produced in collaboration with Mousse Publishing.

Contributions by:

Marcia Sá Cavalcante Schuback, Professor of Philosophy at Södertörn University, Stockholm.

Brody Condon, artist based in Berlin combining modified psychotherapeutic and live role-playing techniques to craft ‘performative game engines’.

Laurence Delplace, tunnel engineer working for Amberg Engineering, currently working on the new metro project in Brussels.

Steingrímur Eyfjörd, artist who lives and works in Iceland.

Leah Kelly, neuroscientist at Rockefeller University, New York. Consultant on artistic projects for Palais de Tokyo, Artists Institute, Watermill Center, Rubin Museum, Villa Gillet and FIAF.

Timothy Morton, Professor and Rita Shea Guffey Chair in English at Rice University.

Christine Ödlund, artist and composer who lives and works in Stockholm.

Peter Osborne, Professor of Modern European Philosophy, Kingston University, London and editor of *Radical Philosophy*.

Rupert Sheldrake, PhD, research biologist and author. Research fellow at Institute of Noetic Sciences, California, and Schumacher College, Devon, England.

Marcus Steinweg, philosopher and guest professor at HfBK (University of the Arts), Hamburg, teaches at UdK (University of the Arts), Berlin.

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The book also includes a sample of the commissioned scent by Norwegian artist **Sissel Toolas** and a longer curatorial essay by **Jonatan Habib Engqvist**, **Birta Gudjonsdottir**, **Stefanie Hessler** and **Toke Lykkeberg**.

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