

Today Monday 4th March, the moon is Waning Crescent with 4 % illumination.

In Reykjavik it was high tide at 5:39 am, with a height at 3.60 meters. The sunrise was at 8.26 am, and the moonrise was 20 minutes later, at 8:46 am.

The bus nr.11 to Seltjarnarnes leaves at 9.15 from the Þjóðleikhúsið, and drives in a loop around the peninsula. When stopping at Lindarbraut there is a walk of 1,3km to reach the shore.

There are dark grey rocks on the edge of the road keeping the land from the sea. There is a pause between every inhale and every exhale, a suspension of breathing before uttering a sound. There is the moment before the wave breaks on the shore.

The mass of water is retracting from the land.

At 11:53 it is low tide at 0.96 meters.

In the shallow waters of Seltjarnarnes bunches of seaweed are moved by the waves. Floating back and forth, rootless. When the tide lowers the seaweed is left on the shore. Entangled, wet and heavy.

The kelp blades accumulate on the shore. Some are rugged, like the skin of a reptile, some are smooth, sliding through the fingers trying to hold on to them.

Sometimes words slip away as I try to grasp them.

The wind moves the sand above the ground, the shoulder muscles tense in the cold air.

The shoe sinks into the wet ground as the sea water washes away the thin layer of viscous substance from my hands.

At 3:50 pm the moon sets in the daylight.

A bunch of brown yellow seaweed lays in the white bathtub of a bathroom downtown Reykjavik. Some hands, my hands are disentangling the blades. The water running from the faucet is floating over, between, beneath the seaweed; the touch of the blades is wet and slimy.

The sun will set at 6:54 pm.

Slack tides are the time of peak high or low tide. They occur when the sun, the moon and the Earth line up. It will happen on Wednesday 6th March 2019.

Tidal breathing defines the normal respiration of a human body. The typical respiratory rate in humans is within the range of 10–20 breaths per min. Slow breathing is as any rate from 4 to 10 breaths per min. Taking long, deep breaths slow the heart rate and activates a calming parasympathetic nervous system. When breathing deeply, the air coming in through the nose fills the lungs, and the lower belly rises.<sup>1</sup>

Shallow from the Old English word *sceald*, which means 'shoal', the water near a shoreline.<sup>2</sup> There is something called shallow breathing, when drawing air into the chest area using the intercostal muscles rather than throughout the lungs via the diaphragm.

Kelp (*Fucus vesiculosus*) is a type of brown seaweed that grows in regions with cold Coastlines, including those of the north-western United States and northern Europe. It anchors itself to rocky surfaces via tentacle-like roots. From these roots grows a slender stalk with long, leaf-like blades.<sup>3</sup>

Nature from Latin *natura*, is the equivalent of the old greek *Phusis*. "*Phusis (...) speaks of a process of morphing, of formation and deformation, that is to say, of the becoming otherwise of things in motion as they enter into strange conjunctions with one another.*"<sup>4</sup> - Jane Bennett.

Being gerund of the verb to be. "*What does it mean being as a process? The verb, the gerund that marks an ongoing experience, not a finalized act. It is not a finite verb; it is not a past tense, it is not a future; it is an ongoing present. And as on-going present it is also alive, it is about what happens in real time, which is transformation.*"<sup>5</sup> - Laura Pérez.

At 12.00 am it is low tide. The water is a dark, dense at night; the shadows are following the body along the shore. There is no moon, but the white light of a lamppost along the street.

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The room L221 is situated on the second floor of the building of the Iceland University of the Arts. There is a large window facing towards the ocean. The highway from and to Reykjavik is cutting through the land that is between the building and the water. The cars are driving in a continuous movement back and forth; when the light is red they pause, but the motors are rumbling.

Sometimes only the air moving has a sound.

The walls are white, the wooden floor is light grey; it is 4.99 meters high to the ceiling. The metal frame is standing in the middle of the room, 2.50 x 2.20 meters. The first piece of seaweed is hanging from the frame; wet. The smell inundates the space.

At 11:53 it is low tide at 0.96 meters.

I stand in front of the metal frame engaging in the sewing. The thread goes through two overlapping surfaces of wet seaweed, the hand moves the needle back and forth.

Rugged, smooth, the texture of the material between the fingers. Nuances of yellow and brown. Daylight floods into the space and moves through the seaweed; backlit the material is dark. My hands are looking for the next piece, touching, holding, feeling the weight, the wet surface slipping away. Once more, one more to follow the previous one in shape, in colour. A form emerges through the repetition of these gestures.

The weight of the material causes the thread that holds it to tense.

The seaweed slowly dries in the encounter with the air. As it does it shrinks and stiffens; after 10 hours the first pieces are almost dried. The last to be sewn are still wet.

The continuous thread is a trace of past movements, drawing a line between what is present and what is absent.

Liminal from Latin *limen* 'threshold'. "*She talks about how she wanted to write in that space where you prepare yourself to speak, of words at the liminal edge of the body.*"<sup>6</sup> – Audra Wolowiec.

Estrangement when removing something from the usual surroundings or set of associations. "*In the space created by this estrangement a vital materiality can start to take place*"<sup>4</sup> - Jane Bennett.

Smell occurs when a substance releases molecules into the air, and travels through a process called diffusion. The odour particles move freely in all directions,<sup>7</sup> and as I breathe deeply they enter into my body. The smell detection pathway within the brain also connects to the amygdala and hippocampus, areas connected with emotion and memory. There is a chemistry to memory. Do you remember when we were aquatic animals?

Modes of time "*The work spans three different modes of time here*" - tells Rachel Sussman in an interview. "*There is the shallow human time, which is biologically rooted. Then there is the scale geologic and cosmic time, which force us to step out of our human time scale. And finally, photography as an almost immediate temporal medium—the split second, the shallowest of shallow time—creates even more tension. But you need the third level, between the instantaneous and deep time, which is the deliberate presence of the person making the image.*"<sup>8</sup>

The bus nr.11 to Seltjarnarnes leaves at 17.45 pm from Þjóðleikhúsið.

40 minutes later the sewn piece lays among bunches of seaweed, floating in the shallow waters. Moved by the waves, back and forth.

The movement sinks into the body.

The mass of water is dense, is pulsing; the light flickers on the dark surface.

A lamppost turns off as I move along.

The cold air moves through the nose, inside the lungs, expanding the breast, filling the space between the shoulder plates. The smell of seawater sticks to the gloves, I taste the salt in my mouth.

At 12.00 am it is, it was, it will be low tide.

**Stratification** in Geology a structure characterized by a succession of tabular layers, strata. A record of the past movements of the Earth's surface, making possible the interpretation of geologic events. From Medieval Latin stratificationem (nominative stratificatio), noun of action from past participle stem of stratificare 'to form strata', from stratum + combining form of facere: 'to make';<sup>9</sup> at the very threshold of the human perception. There are stories we carry in our bodies that are older than us. There are stories that are told in the absence of words.

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