

ÆSTHETIC RESONANCES

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MOTIVATION

ESTHETIC RESONANCES researches and creates *Geological Empathy* by studying magnetic resonances and creating site-specific textiles working with the question:

- ***What do the magnetic resonances stored in stones look like? (How can this vision inform the way humans work with resources and future technologies?)***

This question works with the motive to demythologize contemporary storytelling through an analytical process of creating. This motive informs the creation of cultural experiences and tapestry where the emergence of images arises from geological patterns. Working to reveal insights within the earth, formed by the merging of variations in solar radiation relative to the magnetic core of the earth situates cultural production within a multidisciplinary artist research context. The significance of deepening criticality as a creative tool arose through the ongoing inquiry: what is intelligence.

Geological memory predates human activity and projections, therefore rooting artistic research with the use of dating technology can lead to discovery through studying patterns. Certain assumptions and presumptions made about the world we live in created intellectual tribalism and ideological webs through omission of critical details and elements, with implications on the future of digital and imaginary realms, within fields of cybernetics, telematics, and therefore influences on progressive decisions in education, transportation, logistics, agriculture, architecture, and biological functions.

Throughout history, the realm of ideas and mind have been applied to manipulate and form somewhat reliable behavior patterns resulting in a spectrum of antipathy, apathy, and aggression to care, empathy, and correct action with various forms of false and imitative behavior and signs leading to well meaning intentions becoming detrimental in reality. Therefore, the ethics of cultural production related to geological research proposes the study of understanding as an a priori to creative choices. Oft hijacked survival mechanisms cannot be ethically forced, nor can a singular authoritarian or purely democratic formation of a vision perform in real time without deeper consideration for creative, and therefore generational, and innovation outcomes. Bringing out a vision from the perspective of that which aims to generate harmony and life is therefore an arduous and ambitious task requiring specialized training and skills of a team. A singular artist, scientist, computer must be supplanted by a cooperation of professionals. This research will have creative outputs, cultural events, all of which born out of the research.

Geological Empathy is typically used in glacial research, and in the context of magnetic resonance research into artistic results would be used as a cultural means to evaluate fair ethics for human life, and primarily for caring for and healing the ecosystems of the planet we call home. The aim to encourage biodiversity, regrowing that has been lost through a dominating vision of nature, requires rooting a vision of nature in verifiable facts. While PhD programs are typically only 3 years, the weightiness of the research is intended to be continue with a team for several years, potentially decades, thereafter. Further questions within the proposed work:

- Do bottom-up, within-to-out perspectives form relatable perspectives to shift dominant, top-down, instrumental based view of information?
- Does reconsidering gaps in historical knowledge of the earth's history re-calibrate distortions of information and human perception?
- In what ways do resonances have implications on biological tolerances?
- In what ways can this knowledge be applied to materials research and catastrophe mitigation?
- Finally, apply fact-based ways to root innovations in human understanding and therefore in art and design.

Working with objective and subjective artistic research involving the gamut of senses: sound, space, touch, light, time related to larger conversations in the global context:

- Create ways to repurpose existing technologies and research data to study the aetiologies of social behavior.
- Explore ways geographic and geopolitical empathy are established through cultural experiences.
- Look into ways earth-based perspectives in culture and material production support cultural harmony.
- Ethical reevaluation of subsumed labor and socio-economic situations for new future solutions.
- Examine research, data, and art to provide insights to healthy cultural movements purely data-driven models and siloed research may overlook.

FORMAL AND OBJECTIVE SUMMARY

The project aims to engage directly in the ethics and morality of human choices at every level, providing examples and test models for future innovations in cross disciplinary studies, culture production, sustainable inventions, social policies, and commerce. Studying specific sites, roots ancient concepts such as Platonic Forms, Beauty, Movement, Time to be observed through what is essentially right in front of, below and around us. Instead of a purely ideologically driven project that can be prone to missing details, the objective is to examine ways answers to present day concerns may have been right in front of us. By reexamining the recorded layers of invisible emanations, data from magnetic resonances are translated into experiencing new understandings in the changes within and on earth.

The artistic research bridges the work of scientists with the public. Paleomagnetism, remnant magnetism, and resonance studies impact the ways geologically rooted stories foster deeper consideration and pluralistic understanding. The final, visually abstract translations of the data are planned for educationally decorative use in public buildings and offices, as well as scenographic art for interaction with musicians, dancers, and audiences. The tapestries invite people to reflect deeply on the ways invisible forces are always present and involved with the human body and everyday life.

Creating a visual language from invisible emanations is intended to be iterative and multilayered. Studying multiple sites organized through topology, depth, and dating scheme (to be determined during production). Working with resonances to create material out of the immaterial. The methods in *ÆSTHETIC RESONANCES* afford the potential for further collaboration with scientists, musicians, dancers and performers as a scenography, while opening possibilities for sharing new knowledge through education, economic, environmental, and political applications.

As a visual and performance artist, with expertise in photography/imaging technology, space planning, lighting, materials and communications, I also work with color and texture as cultural makers of meaning. Relating site specific, objective measurements used in science and technology creates new layers of meaning. Ulldagen, in Oslo, provided insights into my interest to cooperate with local farmers and companies in natural fiber creation. UiO and NGU scientists are working internationally, and have engaging insights to share with the public. *ÆSTHETIC RESONANCES* provides a unique intersection of tradition and innovation in visual, tactile, imaging, lineage, history, dynamic sciences to share with the public.

BACKGROUND, CONTEXT, GOALS,

Growing from my formative years in a rural environment, training in classical dance and music (piano and voice), graduate work at Otis College of Art and Design, informed by the Frankfurt School's critical social theories, independent study in Rationality and Irrationality, assisting art history courses in Modernism to Conceptualism and Photography, studies in imaging and social psychology in Ehime, Japan, interest in ethical textile production, lifelong curiosities in geology, physics, and biology, into an artistic research practice made my view of art a result of combining of scientific methods and skills.

Work on this proposal began around 2015, during my move from Los Angeles to Norway. The formation of its contents reaching through the prior 20 years of practical communications work in Chicago and following research and innovations in agriculture and technology, pattern recognition, biology and somatic research. With the intention for art to address widespread concerns in ecology and economics, sustainability and cultural challenges in migration, I developed a workable method for iterative site study to generate *Geological Empathy* through creating textile artworks, while working with scientists to assist them in communicating their research to the public. Resourcing my experience organizing and producing exhibitions, events, fundraisers, groups, and design materials, the research places artist as supportive agent and collaborator with scientific research.

In the context of contemporary installation, sculpture, music, design, performance and visual arts, A.I., conservation, photography and imaging, 1970's American Land Art, my previous works *More Than Human*, *Virtual Material*, built upon MFA thesis *Making Sense*, the *Pattern Recognition and Body Architecture* learning methods foundational to the multidisciplinary methods proposed for *ÆSTHETIC RESONANCES*.



Transforming technologies for resource mining and geological surveying into tools for relating the significance of the land with the people, *ÆSTHETIC RESONANCES* looks into the resonances of the earth as a means to create forms rooted in Geological Empathy. Geological empathy emphasizes pragmatic actualities within the earth, weaving views and narratives of compassionate understanding. The mode of artist as organizer of synesthetic sense information, data and science communication, technician and re-examiner of A.I. and data set analysis, makes the interdisciplinary art-research project a unique fusion of structural and systematic methods in recording, sound, textile production, scientific presentations and ongoing performances.

- Measuring actualities of landscapes through remnant magnetism.
- Make site-specific, colorful textile visualizations, based on remnant magnetism from site-specific recordings.
- Site-specific textiles make invisible frequencies and phenomena tactile, visible, and experiential
- Build upon 1970's Land Artists and Indigenous performance traditions.
- New insights to scientific fields by examining aberrant data and creative perspectives on resource mining and historic dating technologies.
- Explore materials: wool, alpaca, copper, lab generated materials using wood or mycelium and production methods such as weaving machines or hacking old printers that to weave the tapestries.
- Final textiles, topological in appearance, from the bottom-up, inside-out information exhibited in art, public installation and decoration, performance scenography's, potential model for ethical commerce, with a connection to actual scientific research.
- Open and structured methods inform human and environmental relationships through well-being. Instead of information being used to exploit nature, the recordings are transformed into ways people can relate with bodies and nature, using all the senses.

Similar to prior invisible but actual phenomena such as the curvature of the earth, cell function, presence of bacteria or viruses struggled to become understood as Intuitive (common sense/knowledge), *ÆSTHETIC RESONANCES* looks at the ways invisible phenomena of places make people. In that Intuitive (common sense/knowledge) must be founded in something (f)actual to be considered reason, the project proposes a significant ethical area of the morality of human behaviours relative to their environments and each other. Through carefully considered repetition, weaving invisible emanations of places through the visual tactility of textiles, the project aims to create understandings of that which is within and around us.

As an interdisciplinary art-research project involving art and craft, geological sciences, technological work, sound, performance, etiological and anthropological imaging structures as textiles, the results offer poetic and empirical experiences, from a ground-up approach:

- Understanding complexities through tactile/physical experience.
- Making ephemeral realities both visually and physical tactile.
- Deepening physical relating with places and peoples.
- Sharp textures and vague concepts become soft, direct experiences.
- Direct experience of invisible magnetic resonances through physically engaging materials.
- Reprieve from alienation, creating common ground, belonging, translating geological research as a nature connection.
- Temporal and sensorial reminders of wholeness and warmth in relation with the earth and history.

The processes grew out of personal, anthropological curiosity on how places making people, through studying Pattern Recognition, and discovering the research of magnetic phenomena, I aim to make more widely known through the project. Magnetics, as related to knowledge production in physics, serve as a pathway for an ancient ontological and phenomenological question of existence around how matter behaves when observed. The process therefore involves ideas on documentation to bring human understanding into greater alignment and sensitivity with nature.

The pursuit of an earth-based narrative from a geological perspective of time allows the art-research to reveal new valences in epistemology, repairing alienation by making the realms of the invisible and imaginary both visible and tactile. Woven fibres offer additional qualities such as sound, sound dampening and sound channeling. In creating a cultural way to connect

with movements deep within the earth through vision, touch, and experience, *ÆSTHETIC RESONANCES* weaves traditions in art with emerging technologies in music, sound, media, environments, and social psychology.

To achieve greater harmony with each other and the environment, the iterative research and production model, offers a platform for scientists to speak and disseminate their knowledge, while the woven tapestries becomes a language of and for the earth. Examining ideas within narratives in progress, another goal is to see and touch physical and ideological realities. Realizing iterative, palpable visualizations of elemental emanations, to reveal ways human development and behavior are formed in social contexts of pragmatic work.

Refinement is to emerge throughout the research and continue for as many years as needed after. The remnant magnetic data from research organizations, such as: *UiO*, *NGU* and *International Geosciences*, will be used to create textiles and performances. Jacquard fabrics can be made with *TC2 Loom* or other weaving technologies. The two-sided method creates positive-negative, interrelated surfaces similar to analogue photography, and is an important distinction from using knots, knitting, or sublimation printing. Another possibility is cooperating with software developers and coders to make textile printers from defunct machinery. Demarcated by textures and colors woven based on recordings from measuring devices often used in resource mining, the subtle pre-formative forces of magnetism become Visual, Sensual (tactile), and Actual (woven). Connecting anthropogenic sensibilities to technological developments lays a common ground toward the future with a holistic vision of healthy symbiosis. Instead of a dominance based vision, textiles based on records of magnetic forces offer new understandings. Methods of textile production afford additional sites of meaning by exploring sustainable production of materials, use of mycelium and experimental fibers, in the resulting tapestries for installations, government buildings, or scenography for cultural performances with musicians and dancers. The aim is to produce as many site specific textiles and performances as appropriate.

PROCESS AND REFLEXIVE DOCUMENTATION

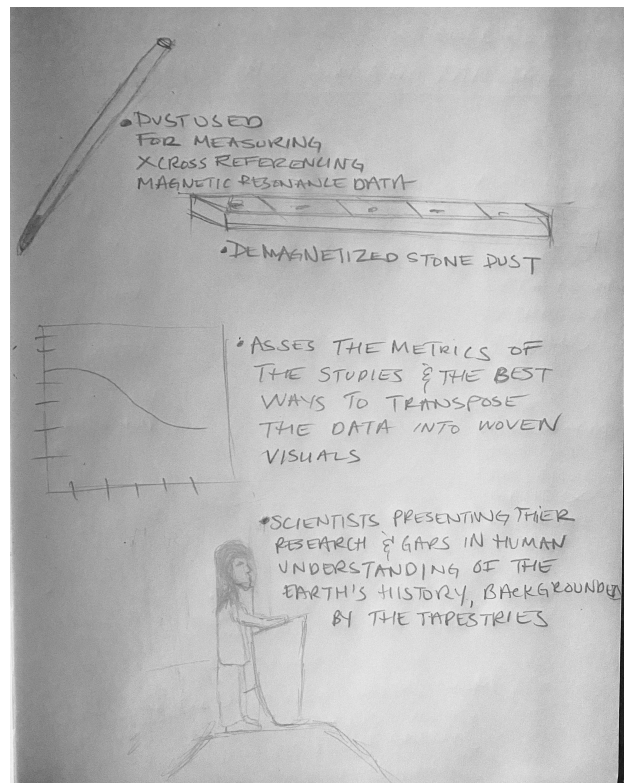
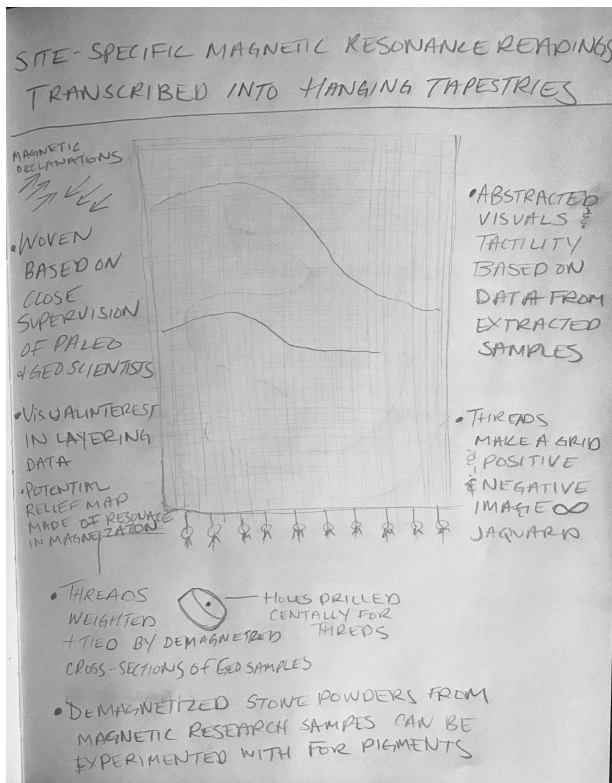
Form a visual database and media materials, alongside scientific archiving and research used for industrial and resource mining. Recontextualise the data in textile and engaging performances. Documentation of the process including photography of the researchers and sites, videos, presentations, databases, textiles, and performances will also be produced. The project can serve as a grounds for establishing a company to bridge gaps between science, art, commerce, and rural cultures with cities. Collaborations with musicians, choreographers and dancers, also realize the research project as a unique basis for collaboration, improvisation within a structure, and documentation in the form of videos, images, charts, cultural impressions/experiences.

- Gather and Organise Geographic and Resonance Data (*UiO Paleo-geomagnetic lab agreement*)
- Establish Structure for Project Elements and Publishing
- Generate a Database of Texts, Sounds, and Visual Translations
- Convert Geologic Frequencies into Sounds and Colour Spectrums in an Aesthetic Database
- Experimentation with Textiles for Conductivity, Sound, and Luminance Materials
- Programming for Machine Output and Materialisation
- Finalised Textile Production Through Machine Weaving
- Publishing of Project Elements and Results
- Public Exhibition and Performance

PROVISIONAL TIME TABLE AND WORK PLAN

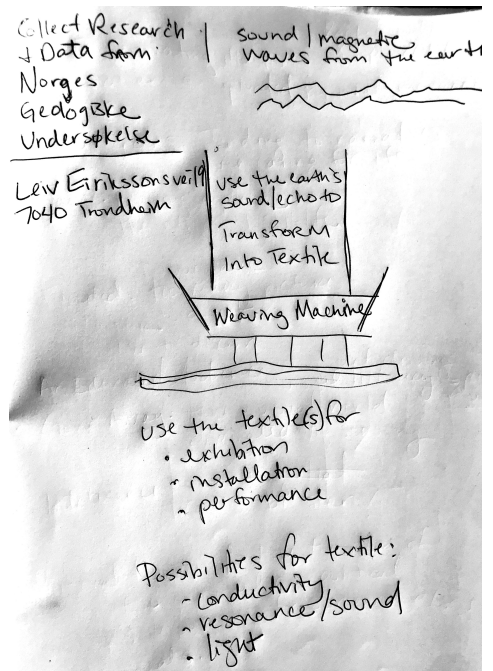
Year One

- Gather magnetic resonant recordings with scientists
- Organise/establish a database of recordings, production structure, web archives, and documentation
- Color-frequency assignments forms a reference database
- Textile designs from this database
- Material Experimentation: Conductivity, Sound, Luminance
- Choreography for 5 dancers
- Produce Digitally Woven Samples



Year Two

- Textile production via digital/machine weaving
- Establish archive for documentation with shared access for institutions (including video) and results
- Choreography for the final exhibition
- Public exhibition and performance
- Finalisation & publishing
- Process for therapeutic or social integration



Year Three + Beyond

- Final textile productions, using machine weaving
- Continue to contribute to archive and publishing of research and results
- Public exhibitions and performances
- Finalisation of pedagogical methodology (with potential therapeutic or social integration uses)
- After initial publication of dissertation and exhibition, continue the processes and production at different sites for exhibitions and performances

BUDGET: POTENTIAL

- Workspace, shipping, textile storage, costs associated with knitting printers or hacking a printer
- Work with the UiO scientists (already have gained permission) and other research institutions.
- Labor (musicians, dancers, assistants) or travel for machine usage: <https://www.digitalweaving.no/product/>
- Yarns, fibres, experimental materials (ex. copper, fibre optics, wood, lab grown materials)
- Scholarships, Embassy Support, Private Donors, Teaching Fellowships, Public Workshops
- Travel, shipping and insurance for conferences, exhibitions, professional presentations, networking.



We maximized our efforts so that you could minimize your efforts!

- With the TC2, you can go from an idea to a fabric in minutes!
- Scan/create a design on the computer
- Edit in a design program (Example - Photoshop) or any industrial Jacquard program
- Open edited image in TC2 Loom Controller software
- Click to connect the TC2 software to the loom
- Start weaving!

- And how may this help your business?
- Customized designs no longer cause delays
 - Woven handicaps directly available for lab tests and finishing treatment experiments

- Sampling time becomes more efficient:
- On a shaft loom, changing the number of shafts/threads can take days, but on the TC2, it is instant!
 - As opposed to Jacquard looms, the TC2 has no repeats, i.e. you can sample for any Jacquard head
 - The TC2 optimizes work flow between various departments within an organisation and/or with the customer
 - TC2 enables product development in the design studio, i.e. liberate production capacity

Yes, we do have it all figured out!



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Sapowlsky, Robert, (neuroendocrinologist, author, professor of biology, neurology and neurological sciences) *Stanford Lectures*, published by Stanford University on YouTube: <https://www.youtube.com/watch?v=NNnIGh9g6fA>

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Scarry, Elaine, *On Beauty and Being Just*, Princeton University Press, 1999.

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Norske Geologiske Undersøkelse, <https://www.ngu.no>

SEAS, Moss <http://www.seas.no> Remanent magnetism (Paleomagnetism) or the permanent magnetism in rocks, resulting from the orientation of the Earth's magnetic field at the time of rock formation in a past geological age is the source of information for the paleomagnetic studies of polar wandering and continental drift. Remanent magnetism can derive from several natural processes. This arises when magnetic minerals forming in igneous rocks cool through the Curie point and when the magnetic domains within the individual minerals align themselves with the Earth's magnetic field, thus making a permanent record of its orientation. A second mechanism operates when small grains of magnetic minerals settle into a sedimentary matrix, producing detrital remanent magnetism. It is hypothesised that the tiny grains orient themselves in the direction of the Earth's magnetic field during deposition and before the final consolidation of the rock. The magnetism thus introduced appears to persist through later alteration and compaction of the rock. Rocks may acquire remanent magnetism in at least two other ways: (1) rocks made up of nonmagnetic minerals chemically altered to yield magnetic minerals, and these newly formed minerals acquire remanent magnetism in the presence of the Earth's magnetic field; (2) igneous rocks already cooled may acquire remanent magnetism by a process called viscous magnetisation. The difference between these types of remanent magnetism can be determined; magnetic history of a particular rock can therefore be

interpreted via 6 types of magnetisation: (1) diamagnetism, (2) paramagnetism, (3) ferromagnetism, (4) anti-ferromagnetism, (5) ferrimagnetism, (6) superparamagnetism.

SELECTED ARTISTIC INFLUENCES

Jennifer Steinkamp's algorithmically generated trees and movements.

Bill Viola's body of work on interiority using sound and visuals.

Kari Hjertholm's and Anne Stabell's textile, visual and material artworks.

Sarah Charlesworth's work on ways images influence our lives.

Camille Norment's sound performances and installations.

Lindsay Seer's multimedia installations.

Twyla Tharp's work in dance.

Peter Fischel and David Weiss's systemic structures to create eventual outcomes.

Michael Snow's oeuvre of works using music, installation, and multimedia

Nina Torp's work with anthropological site digs to inform sculptures.

Christina Kubisch work with sound generating textiles.

Daniela Bergschneider's sculptural work with Visual Tactility.

Peter Knudsen's compositions in music and jazz improvisation.

Mudi Hachim's work with clay, sound, water and Sumerian artefacts.

Seshen's "*Lineage*" thesis and body choir workshops with voice and dance.

Ingrid Aarset's work with textiles and technology.

Nina Rodin's multimedia work with daily documentation and iterative performances.

Kimsooja's multimedia installations on traditions in contemporary experiences.

Lygia Pape and Lygia Clarke, for their contributions to performances using textiles and groups of human bodies.

Pedro Gomez-Egaña for the spiritual in the technological age.

Amanda Steggel's, Mind the Gap, work with synthesisia and for mapping the way sounds relate to colors and energy centres of the body.

Dorothea Tanning's surrealistic experiences in tactile, formal, pictorial and spatial.

Live Bugge's, The Other Wild, behavioural boundaries and transgressions.

Katrine Koster Holst's work on the landscape changing over time.

Geir Harald Semuelsen's work with light.

Francesca Capone's direct, literal, blocks discerning patterns.



This aha moment was the beginning of a four-year project, *Weaving Language*, which Capone worked on during her MFA in Interdisciplinary Writing at Brown University. Last year, Capone turned portions of *Weaving Language* into *Writing in Threads*, a group exhibition at Brooklyn's 99c Plus Gallery. The exhibition featured illustrations of Capone's concepts manifested by various artists and materials. "This project focused on the thread as part of digital culture, though not at the outset. I invited a group of writers to translate my

FOUNDATIONAL PROJECTS

Sample of art projects focused on subjects within technology, capitalism, science and art. I worked with musicians, artists, and researchers to ensure proper historical and mythological understanding when making choices for symbology and materials. I work to place non-violent orientations within cultures using methods of deconstructing the apparatus of photography and de-mythologizing to be able to examine ways to activate allegorical understandings in a spectrum of behavior from the biological through the social functions. My work has led me to work/research in the Nordics, USA, EU, Asia, Mexico. I maintain study in fields of academia, conservation, agriculture, engineering, computing and technology, Genetic/Genome projects, architecture, civil engineering, as well trauma-informed awareness in psychology and physiology. All of this research goes into the artwork.



More Than Human, 2023, installation of Illuminado based on looking at brain trauma, and Incarner des Roses, analogue photographs of roses in the Akerselva, were shown as a means of looking at death. Per traditions in Latin America revering the process of life through acknowledging death, the public art reflected these themes through technological screens in their daily lives. mariamman.net/more-than-human/



Body Line, 2021, video, with Oh No Noh and Zainab Alarab (DE) for an exhibition in the Netherlands during corona lockdowns. The water nymph archetype exemplifies agency and subjectivity in context of a health and social crisis. The project was made possible through video conference meetings and may be re-filmed and edited by a professional team in the future. mariamman.net/body-line/



Afordance, 2019, video, body meets wire frame generation algorithmic composition collaboration with technologist Harald De Bondt (DE). Choreography based on Pattern Recognition process. Looking at the relationship between human life and A.I. development through ideas of Affordance and Pattern Recognition for humanistic, philosophical and psychological discourses. *AWMAS Conference, UCSB, 2020* mariamman.net/afjordance/



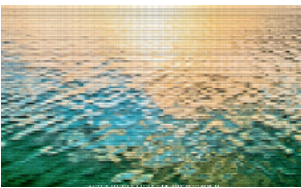
Damocles, 2019 - ongoing, sculptures with found materials, The nature of relationships and visual knowing of weight, softness, histories of pain, punishment, abjection as well as beauty, peculiarity and purpose. mariamman.net/damocles/



Solfège Souche, 2018, video, realises forms of body and forest in a narrative of light, looking at the audible and material ways identification distracts or attracts significance, as well as assumptions about nature and ways we can come to deepen our relationship with nature through the technological interfaces with have with screens and sounds. mariamman.net/solfege-souche/ More videos <https://mariamman.net/category/video/>



Stop Bath, 2017, an abstract allegorical narrative based on photographic process of exposure, development, the stop bath and result. The video was projected and later became the field of vision for Nordic Folk Singers Bodil Lunde Rørtveit & Berit Opheim <https://mariamman.net/category/video/> Later on a process was developed for art-research, developing language around relating subjectivity and environment, the body with the landscape and psychology. mariamman.net/pattern-recognition



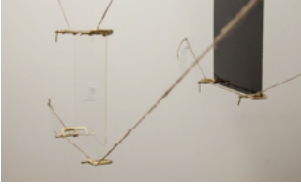
Mouvements, 2015 - ongoing, photo/installation, look at the ways oil, water, gas resources intersect visual information as technologies coincide with innovations in screen and navigation interfaces. The granularity of the image draws significance to time, while the utopian vision of heaven reflected in water reflect the ideological aspirations of technology. The aesthetic artwork is proposed and in planning stages for permanent public installations. mariamman.net/mouvements/



Teknovisuell Experience, 2015 - ongoing, photo/installation, began as a way to expose the losses and reformations in information uploads and downloads through the internet. The images are formed through a process of loading up and down through the internet to visualise an abstract formalist visual result from internet interaction. Permanent installation at Otis College of Art and Design in Los Angeles, California, mariamman.net/teknovisuell-experience/



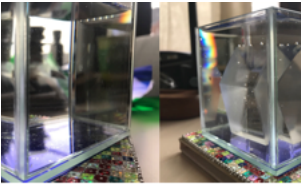
Omniscient, 2015, photo, from Making Sense thesis exhibition. The monolithic image and poetic text was awarded *1st by the jury in the Imagining New Eurasia exhibition in Gwangju, South Korea*. mariamman.net/omniscient



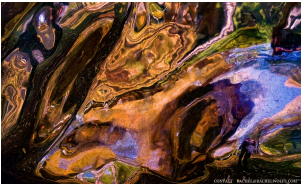
Suspended Planes, 2015, installation, placed 2 acrylic panels in a room with a video projection of a hand touching a hand, to understand the ways image making obscures visual materials, and the erasures of potential virtual realities reemerge subliminal or inverted fantasies. *Planned exhibition at TEKS 2025.* mariamman.net/suspended-planes/



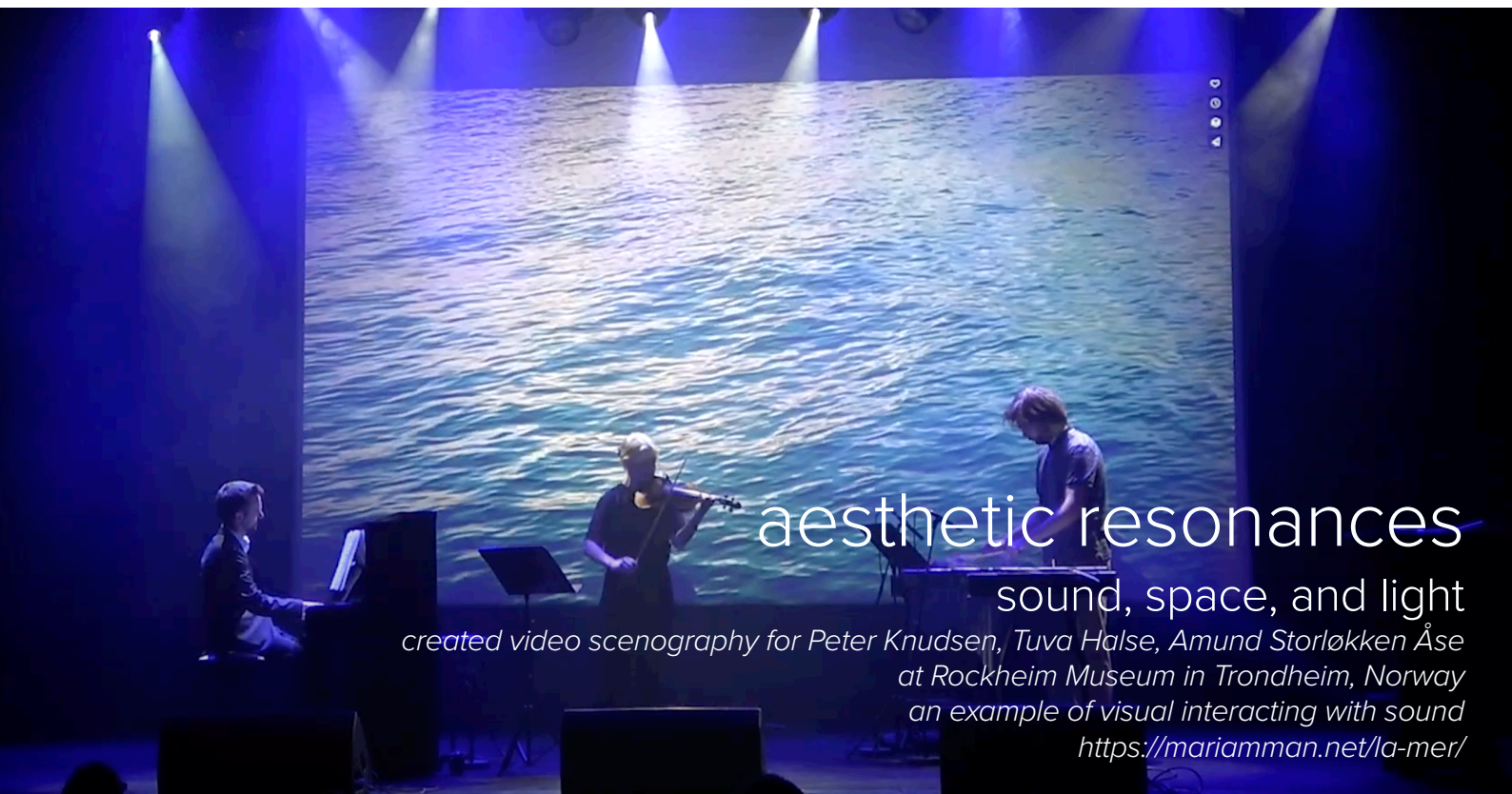
Making Sense, 2015, installation, researching the philosophy in photographic imaging technology including WWI history, social policy, cultural and economic leveraging of consumer goods and creative capital. mariamman.net/making-sense



Underwater Prism, 2016 - planned installation, sculpture mockup with glass, water, prism, photography gel to look at ways objects can be hidden in plain sight. Undergrad physics professor Kenan Caymaz influences much of my work as did Olafur Eliasson after contributing to the Moss Wall installation at MCA Chicago. mariamman.net/under-water-prism/



Sublime Timescapes, 2000 - ongoing, utilising the camera as a means to send ourselves back obscured information about our relationship with time and philosophy of mind. The photography series is made out of researching water, space, technology, and landscapes relative to historic perspectives in conflicts and war by understanding difference in what DaVinci wrote about mental turbulence and contemporary cognitive dissonance. mariamman.net/sublime-timescapes/



ETHICAL CONSIDERATIONS AND ACKNOWLEDGMENTS

Privacy, GDPR, internet laws and regulations to access and storage of data, legal consent, public information, and privacy of individual contributions will be considered.

Translating data must be understood from the perspective of artistic choices, underlined by the effort to maintain elemental integrity. Considering subjectivity in processes borrowed from scientific methodology, actual realised results cannot be considered wholly objective. This shall be acknowledged, questioned, written, and shared in presentations, publications, and future developments from the project(s).


The research methodologies to be considered as critical or negotiable features for future research methodologies and with the possibility for other institutional use, pedagogical developments in the realm of private or government institutions, or public domain.

The research and pedagogical approach developed during the project are free to be used for running workshops and courses alongside the project. These courses can be used for enriching local cultural exchange, as an educational resource and site for additional funding of the project.

Resourcing local production to minimise international shipping or travel expenses. Insurance for the artwork, machines, materials, and data, to be purchased and maintained throughout the duration of the research and productions thereafter.

Language, writing, documentation to be reviewed for facts and technical accuracy. The number of unforeseeable ethical considerations will be consulted through the advisory team, faculty, and staff, considering international copyright and intellectual property laws.

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sensual experiences to respect, reevaluate,
ethical understanding of life, mining, dating,
sensors to create reverence
in technological times
*analogue photograph of frozen rock at Bygdøy in Oslo, Norway as a reference
for a potential source of resonance material data and visual texture/pattern*