from Huracan's Harp

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the cognitive flow field (around one known shape) might be mapped (onto the flow field) around one of the seven ($hw/wh$’s) conformality (e.g. why and the chalice) conformal mapping notably makes use of complex variables (applet) preserving the angles cascades of how vigilance required for higher twistedness (skateboarding)

$\zeta$ 

"when answered: ‘Because messenger-RNA duplicates information from the DNA spiral and turns to ribosomes, where proteins are synthesized . . . ’; he prompted asked: ‘When? How does it know when? How does it switch from one state to another? Following what roads? Where is the map?’”

some are extra ? dimensions RS-2 RS-1 NBA “games people play” meditation psychosis “winning ways” sex and chemo–direct mushroom grape cactus (chocolate)

mathematical germs (critical points) of the catastrophe geometries catastrophe geometries frame change with stability love stability equivalence typicality isotropy (more)

$\zeta$

for any system up to 4 control factors and up to 2 behavior axes there are only 7 elementary catastrophes where the sum of control (slow) and state (fast) dimensions equals 11 there are 11 families of catastrophe “possible to classify” “to some degree” for dimensions greater than 5 in the control space and 2 in the state (active, behavior) space the number of catastrophes is infinite

abrupt change in events

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1 control 1 state  \textit{fold}  
\begin{itemize}
  \item origami: mountain/valley
\end{itemize}

2 control 1 state  \textit{cusp}  
\begin{itemize}
  \item origami: reverse
\end{itemize}

3 control 1 state  \textit{swallowtail}  
\begin{itemize}
  \item origami: double reverse
\end{itemize}

4 control 1 state  \textit{butterfly}  
\begin{itemize}
  \item containing a “pocket” of compromise 
  \item with a surface in 4D
\end{itemize}
\begin{itemize}
  \item origami: triangular sink fold
\end{itemize}

3 control 2 state  \textit{hyperbolic}  
\begin{itemize}
  \item or
\end{itemize}

3 control 2 state  \textit{elliptic umbilic}  
\begin{itemize}
  \item triangle immersed in a saddle-shaped plane playing insies and outsies—off we go to Ithaca petition Daina Taimina to crochet it or to Hawai‘i surfers who inhabit wavebreak
\end{itemize}

4 control 2 state  \textit{parabolic umbilic}  
\begin{itemize}
  \item to glimpse in slice or projection at a calligraphic stroke a cup swirling its wine
  \item a funneling goblet
  \item a chalice
  \item enclosing and probably sucking on a mineral mushroom
\end{itemize}
Algorithm Recipe

<table>
<thead>
<tr>
<th>Ingredients</th>
<th>Instructions</th>
</tr>
</thead>
<tbody>
<tr>
<td>instructions</td>
<td>map a metaphor or more</td>
</tr>
<tr>
<td></td>
<td>to computational processes (not</td>
</tr>
<tr>
<td></td>
<td>to compositional capiche)</td>
</tr>
<tr>
<td></td>
<td>twiddle (de dee) tweak (de dum)</td>
</tr>
<tr>
<td></td>
<td>execute/run repeat</td>
</tr>
<tr>
<td></td>
<td>till well (enough)</td>
</tr>
<tr>
<td></td>
<td>done oh</td>
</tr>
<tr>
<td></td>
<td>will this one</td>
</tr>
<tr>
<td></td>
<td>halt</td>
</tr>
</tbody>
</table>

“from Huracan’s Harp 66” and “87” both address a world of computational technology. Computational, rather than compositional, strategies prevail in the twenty-first century. My mother’s recipe cards were divided into two columns: ingredients to the left, instructions to the right. In “87,” the humble example of recipe as procedure (algorithm) is transformed by recursion. Here the ingredients are themselves instructions, and the process enters into a recursive spiral. In “66,” the seven wh/hw questions that have structured human thought (who, what, when, where, why, what, and how) are now mapped onto the seven catastrophes of René Thom’s catastrophe geometry, a way of mathematically modeling situations of dynamic complexity and abrupt change. The homespun model for such thinking is not the recipe, but the three-dimensional topologic practices of skateboarding, surfing, and origami folding—forms impossible to explore fully on the stilled page.


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