from Huracan's Harp

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66
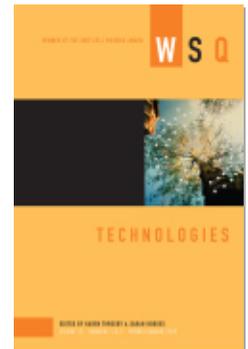
the cognitive flow field (around one known shape)
might be mapped
(onto the flow field) around one of the seven (*hw/wh*'s)

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conformality (e.g. *wh*y and the chalice)
conformal mapping notably makes use of complex variables (applet)

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preserving the angles cascades of *how*
vigilance required for higher twistedness (skateboarding)

ζ

"*wh*en answered:'Because messenger-RNA duplicates information from the
DNA spiral and turns to ribosomes, *wh*ere proteins are synthesized
 . . . ,' he prompted asked:'*Wh*en? *How* does it know *wh*en? *How* does it
switch from one state to another? Following *wh*at roads? *Wh*ere is the map?'"

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

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

ζ

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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

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abrupt change in events

1 control 1 state   ***f o l d***   (more | applet)

        origami: mountain/valley

2 control 1 state   ***c u s p***   (more | applet)

        origami: reverse

3 control 1 state   ***s w a l l o w t a i l***   (more | applet)

        origami: double reverse

4 control 1 state   ***b u t t e r f l y***

            containing a "pocket"
            of compromise
            with a surface in 4D   (more | applet)

        origami: triangular sink fold

3 control 2 state   ***h y p e r b o l i c***   (more | applet)

                           or

3 control 2 state   ***e l l i p t i c u m b i l i c***   (more | applet)

            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

4 control 2 state   ***p a r a b o l i c u m b i l i c***   (more | 2 applets)

          to glimpse in slice or projection at a calligraphic
               stroke a cup swirling its wine
                    a funneling
                      goblet
                         a
                     chalice
             enclosing and probably
         sucking on a mineral mushroom

87

Algorithm Recipe

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

"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.

STEPHANIE STRICKLAND's poetry books include *Zone : Zero* (Ahsahta, 2008), *V: WaveSon.nets/Losing L'una*, *True North*, and *The Red Virgin*. She also makes collaborative hypermedia work. Her essays about electronic literature appear in *Leonardo Electronic Almanac*, in *electronic book review*, on the Poetry Foundation website, and in volumes from MIT Press and Intellect Press (U.K.). She coedited volume 1 of the *Electronic Literature Collection* and a recent issue of the *Iowa Review Web*.