

p0_EM Stein1 - an experimental collaboration in fractal poetry

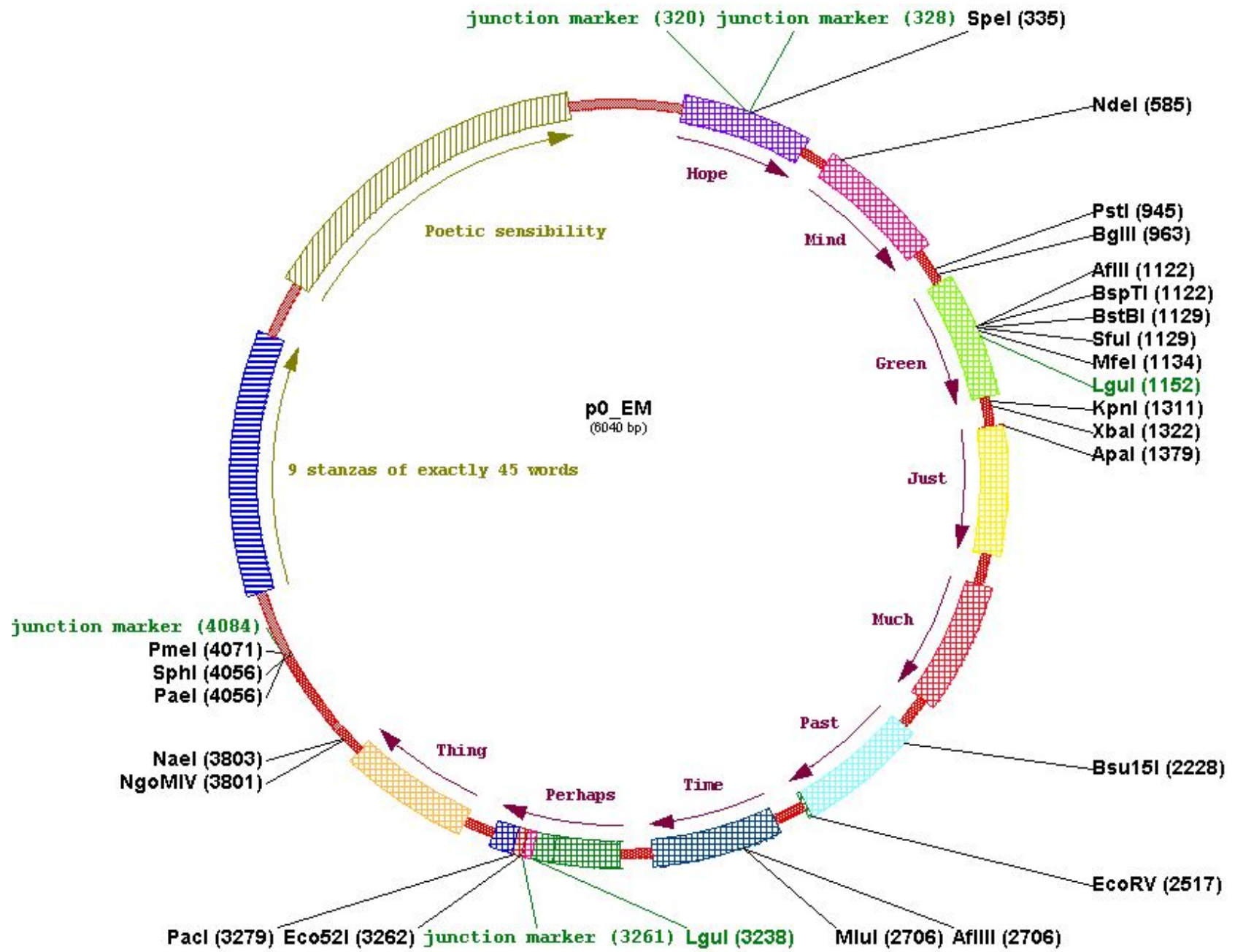
from poets Anna Catherka and Alice Willitts

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Scientific exploration fundamentally builds upon what is already known. T. S. Eliot said the poet should write with a sense of history in his bones, while simultaneously being conscious 'of his contemporaneity'. *p0_EM Stein1* reveals a new poetic process, built on Gertrude Stein's language experimentation. We have been inspired by the contemporary crossovers between science and art and are specifically interested in how the self-similarity patterns of mathematical fractals might be used to create a new poetic form. We have adapted a laboratory protocol for plasmid DNA extraction and applied it to poetry. Our hypothesis is that the experiment has produced viable 'poetry plasmid DNA' for the creation of large-scale fractal poems. What you are going to read is an essay on our findings so far, taken from the improving accidents our protocol created, and presented in a poetic texture that is concerned with the balance between variability and order.

p0_EM Stein1

an experiment in Poetry Plasmid DNA extraction



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Glossary of terms

Elute: remove (an adsorbed substance) by washing with a solvent.

Plasmid: a genetic structure in a cell that can replicate independently of the chromosomes, typically a small circular DNA strand. Plasmids are often used in the laboratory manipulation of genes.

Culture: to cultivate tissue cells in an artificial medium containing nutrients. An original text that has been saturated with words that trouble or respond to the original.

Lysis: the disintegration of a cell by rupture of the cell wall or membrane.

Lysate: a preparation containing the products of cell lysis.

Protocol for the isolation of high-copy poetry plasmid DNA

Note: This protocol is designed to saturate up to 20 words of lyric cells to make 2,500 words of verse medium for the isolation of poetry plasmid DNA.

Before starting the preparation:

- select the source lyric cells.

Note: all protocol steps should be carried out at room temperature

Mechanical pins turn a long urge. a strange identity.

She thinks the word component, because of its high surface area, is the most active part of poetics controlling many of the chemical and physical properties of poetry. It is the seat of poetic fertility. The form and tonal components influence mainly the physical properties of versification.

incubating ideas . bloom like bacteria

What are her difficulties in devising this method?

when I lift what's left there's no weight

What is fractal poetics? (She has never worked like this before)

it is to know no thing. it is such a thing. it is something
special or a beginning. if milk is an occasion
space is an afterthought and a little passage. or perhaps a memory of dust like us

*She selects, as her lyric cells, 'A Leave', 'A Cold Climate', 'Water Raining', 'A Time to Eat' and
'A Paper' from Gertrude Stein's Tender Buttons*

1. Cultivate and harvest lyric cells

Using 2 poets, resuspend up to 20 words of lyric cell in 250 words of verse medium to create a word culture. The original words must remain in the suspension. No steinian cell clumps should be visible after resuspension. At the end of this stage you will have 10 x 250 word cultures which should smell like marmite and look like pee.

Troubleshooting: if at this stage some of the cultures have not formed fully, resuspend in more verse medium.

Our little copy bodies open their ears in utero

A brain that is not going

She wonders what the other is writing.

She is lonely in her work.

A surprise in the darkest of places. Articulate
insight in small words that camouflage

*She feels pleasure digging deeper into these words
but the writing is not pleasurable exactly.*

I'm a stranger flight
in stockings. Poetry slimming tyrants
need to be brought back into place

A label later mabel might be a girl, mabel might be special or biscuits or choral rendition
mabel is a yellow fable

We can sea together. You in your sea. Me in mine.

Water is a solid sound
like depression. A poor conductor. Mother
of our intricate estuaries of pain

Land slips into the water . loam blown particulate of feelings, sensitive endings
licked and licked. Abstract movings
in a clean briskness

*She's following a thread.
She thinks about the perceived gulf between
originality in the arts and sciences
how 'in science
everything builds on and acknowledges the precursors'.*

Now fear is gone for both of us. I do not see what I do not write.
Sailing past synaptic coves where people of me call out to each other
throwing a beach ball
or making a furious thing.

the page makes flowing
difficult. the computer keeps an unnatural edge

A bitter drink. A memory makes prose
difficult

Does she start from her own or the other's? (she has thought this before)

An energetic likeness is sometimes referred to as a critical disorder

A flick of the joint. an exposed section. a place to hold. a little feminine action. a wrist.
I like you Gertrude Stein [action]

*She experiences the familiar feeling of holding a stance
between the conscious and the un-*

Method: leave out ego, a pleasant simple habit

First woman this or the only woman that

There is a thing suspended that is a tiny thing and so peaceable the wind blows
There is a leaving all around. The feeling of being at altitude [feminine action]

That's 1960's programming . Pudding . I like doing new things and making new things happen .
we live our lives forward . tomorrow will be nothing like yesterday

But it is great and or quite good let's do it let's do it like this and [begin]

Has her effort revealed anything new about composition?

Dirt doesn't need much. Keeping appointments becomes like keeping the condition
special. The stool of courtesy. Please.

2. Cell Lysis

Select the 2 cultures from the same lyric cell. Combine the cultures in a shared google drive document. Add 2 poets mixing and disrupting the text simultaneously. Do not allow lysis reaction to proceed for more than 5 minutes. Ensure that all the verse cultures have been well combined. The verse should look viscous and snotty. Repeat for each culture. You will now have 5 x 500 word lysate verses.

Modesty. Honour. Self. here is a take. running amok. In dreams. Flick the switch.

Me in mine. Nerve water
just difficult difficult Swell
the brain-shores on each licked
abstract like a sense of spreading
out

*She expected nonsense but the lysate is beautiful. How did that happen?
Alchemy.*

An energetic likeness is milk or a gift of a kitten or a waiting or a space to do something page or
a canvas

There might be many theories
maybe every tiredness, maybe energetic attention, whether worry quickly and if.

There are people who think that Margaret Atwood . be habitual coriander

It's alive!

Doers of compassion . salt . coconut milk . water . = leave out ego,

Strange love . bewitching patterns . me to you

Pizza. is not reciprocated
ok. that's enough of that

She wonders about energy. Is poetry the lightning or the conductor?

Sluice out the accumulated data loss by night.

Wrist is leading down and right back up the other arm, [feminine action] the feeling of knowing
what is coming [somebody crying] the feeling of holding the middle

Is difficult. line breaking is Sailing
past synaptic thinking.smooth it all together what you got? Thought
is only that shape because of the rocks.

the page is a rock?

Educated and resumed . what is a carrot .[pause] but a pleasant time to take a moment

This is not tardy. but it is great and allowed to exist . or to officialise renew or to bring into being
what do we move in behind our faces” or to make something

*She wonders whether emotions will always be stirred even if the language is accidental,
or whether there is something profoundly meaningful happening in this experiment.*

A wondrous good thing the wrist, to leave
in the middle of a shrinking isolation of ice. man is leaving.

The feeling of being at altitude [wrist] out into the arctic so purest oxygen fixes in my myoglobin
for the sounding dive of my life

There is a nice thing on the tundra
the foot or the philosophy
where going home is a hope feeling

She no longer feels like a shabby curate in a room full of dukes.

Poetry slimming tyrants here is brisket in stockings.
Need and fresh pasta and to be brought back into place line breaks

A steal resolve forces line breaks. how might mabel be?

Here is masculine holding not wrist but something to leave. a violent peace that is leading. in the day or the biscuit

What is extra yellow? A surprise in the darkest of places.

She's beginning to understand that this experiment is taking her poetic process and stretching it out into all its component parts.

Poetry is a voice of liberation cheese / intermittent games. A lady. Prose is difficult

Mabel might be articulate insight
in small words
that camouflage cellulite

Finality panties

Skinny Titanian Moths are searching all over the world
for yellow lunch breaks

Would she recognise a fractal component of poetry?

A bit of overprocessed you

4. Bind and Elute the poetry plasmid DNA

Cut and paste the combined text into wordle.net to preferentially precipitate out the debris. Harvest only the largest words. Discard the rest.

You will now have your poetry plasmid DNA.

Her mistake is to first extract the smallest words.



It's some time before she understands...

...what she has found...

....running the experiment for a third time and...

...getting the same results...

Hope. Mind. Green. Just. Much. Past. Time. Perhaps. Thing.

*...after considering these words for a while
she feels a shiver go down her spine.*

What has been kept here is and so not late or out of place or unintended.

Future Application and Usage

Plasmid DNA extracted using this protocol is suitable for growing fractal poems using the *Cathenka-Willitts*[®] *Fractal Poetry from Poetry Plasmid DNA* procedure.

END NOTES

'When I find myself in the company of scientists, I feel like a shabby curate who has strayed by mistake into a drawing room full of dukes.' - W. H. Auden, 'The Poet and the City'

'Anthony Lyons points out in this context (and 'as a "visitor" from the world of science practice') that there is a 'huge difference in ideas about "originality"' between the arts and the sciences; 'there is no originality in science [...] everything builds on and acknowledges the precursors' as opposed to the 'huge "currency"' attached to '(so-called) originality' in the arts...' - Ian Biggs, 'The Spaces of 'Deep Mapping': A Partial Account'

Acknowledged Precursors for this Project:

Gertrude Stein - *Tender Buttons* & 'Poetry and Grammar'
Nuar Alsaïdir - *Fourth Person Singular*
Jordana Cepelewicz - 'Is Consciousness Fractal?'
T. S. Eliot - 'Tradition and the Individual Talent'
Mary Shelley - *Frankenstein*
CA Conrad's (Soma)tic rituals
Sonnet L'Abbé - *Sonnet's Shakespeare*
Macherey-Nagel - *Plasmid DNA Purification User Manual*
David Devanny - 'Orange Sweatshirt'

p0_EM Stein1 is part of a larger project exploring how we might use the 'self-similarity' patterns of mathematical fractals to create a new poetic form. Our ambition now is to use our findings from the Poetry Plasmid DNA Isolation protocol to make interactive 'fractal poems' on a public digital platform. We would like to use the Cove Park residency to develop this next phase of the project.

Our warmest thanks to Dr Nicky Ramsay for answering all our questions on plasmid DNA purification processes and for creating the graphic of our poetic discoveries on her lab software. It's been our absolute privilege to work with you.