

Warp & Weft

Iona Lee

What I Love About A Cloud is its Unpredictability

tangled, intangible map, thread, weft and rhythm,
relic and text, textile, tactile,
haptic, liquid, crystal, blip and cryptic,
data rot and flotsam, glyph and script,
silk, signal, synaptic, heddle and harness, digital,
mirage and pixel, branching, brocading,
echo, locating, wave and warp, stave and shuttle,
shutdown, spidery, ancestral,
loom and looping, enchanted loom
and looping, impulse, artifice, interface, ensouled
symbol, the reasoning machine.

A primordial technology that transforms nature into artefact, weaving persists as a useful and malleable metaphor for describing a myriad of abstract concepts. It represents the order of nature, as well as our own efforts to simulate that order, and the interconnectedness of all things: the thread of the Fates; life's rich tapestry; the world wide web.

The neuroscientist Charles S Sherrington once described the human brain as an enchanted loom, “...*where millions of flashing shuttles weave a dissolving pattern*”; the nervous system's animation, commanding movement and conjuring a lifetime of memory and dream. This metaphorical loom to which he alludes is almost certainly a Jacquard loom: arguably the genesis of both the industrial and information revolutions.

Patented in 1804, the Jacquard loom automated the weaving process, allowing unskilled workers to create intricately patterned textiles. It did this via the use of punch cards, with each card's binary pattern corresponding to one row of weave – an instruction for machinic performance – laying the foundations for computer programming and data computation. These patterns of presence and absence can be understood as a mode of writing, as a form of notation, as concrete algorithms: the patterns which govern our day-to-day digital existences.

Here, we fall into a strange möbius loop of metaphor, with the tech industry focusing its efforts on the creation of artificial intelligence: computer software equipped with some of the functions of human cognition. Consciousness as loom, loom as internet, internet as consciousness.

In my capacity as poet in residence for StAnza, in partnership with the Edwin Morgan Trust, it was my unique challenge to identify resonances between the festival's theme of 'Warp & Weft' and the work of Edwin Morgan, and it was through the exploration of these interlacing themes of automation, pattern, the material and immaterial, that I would find my inspiration.

Edwin Morgan was both prolific and versatile. Besides his more conventional and lyric poetry, he was a contributor to the concrete poetry movement of the 1960s. This experimental movement was contemporaneous with other modernist trends, such as the Fluxus art movement and the Oulipo poets, who blurred the lines between the conventional structures of artistic expression, utilising process, the aleatory, and playfulness to evoke creativity. At their best, concrete, sound and visual poetry demonstrate a purity of effect, treating language as one might a piece of visual art or a musical score. Their impact is one of precision, masquerading as simplicity.

Morgan would write that he was interested in concrete poetry as an extension of technique, and in its apparent relevance to the time period: *"... a system of signs, of striking and uncluttered flashes of language which find their place in a world of multiplex and speeded up communications"*.

Edwin Morgan's 'Permutational Poems', arbitrary three-word collisions, are echoed by the geolocation software what3words, which assigns each three-square-metres of the world a computer generated equivalent, creating a world word map, or tapestry. These unpredictable combinations are, indeed, entirely without meaning – they are practical and performative, utilising language as a tool, rather than intending to be representational or poetic; but chance, in allegiance with the human mind, that pattern seeking machine, does deliver intermittent moments of vibrancy and coherence.

I was charmed to see that the phrase which corresponded to a favourite solitary reflection spot of mine, a little rocky outcrop on the river Tummel in Pitlochry, was the pleasingly poignant: 'solo.stirs.viewing'.

L · f e P l o t

described.perfectly.slightly
church.lanes.spin
magically.conspire.sapping
original.reddish.unicorns
soulful.trophy.skim
purely.risen.rocky
reef.wisely.over
intricate.enthused.suppers
zealous.visions.skillet
stiff.sound.glitz
dawn.buying.fools
tuned.admits.wisely
woes.expose.bronze
swift.swing.soda
unity.that.stem
gains.vibes.green
goes.humid.dream
forge.track.cosmic
faded.lame.breath

‘Life Plot’, is a sound poem I created by charting the locations of some of my significant life events on what3words. I arranged the words I had harvested in an order I deemed to be the most euphonious, disregarding my personal chronology. It is a found poem of pure nonsense and prosody, where voice is the material, choreographed by patterns of sound and scansion; though it is also, I suppose, a kind of executable code, the catalyst for a digital tour of my life’s journey, thus far.

Reflecting this coded comparison, I removed every single letter, leaving behind only the O’s – the most hole-shaped of all the letters – therefore creating my own punch card pattern.

I treated Life Plot as a word bank with which to attempt various modernist creative techniques, such as N+7 and the cut-up method, and it occurred to me that I was constructing digitally generated Latour Litanies – the name given to the congeries of seemingly unrelated objects often found in the works of object-oriented ontology, a philosophy of unknowability, and the nonhuman.

Tiger, china, petal, egg, television, primrose. A bestiary of things, they are an exercise in the uncanny, an assemblage of entities, without hierarchy, often used to invoke a kind of sublime in the reader – an overwhelm of objects, their otherness and abundance.

They can be nominalist in nature: amputating words from their meanings. What remains is dead phonetics, disenchanted glyphs. Aesthetically and aurally pleasing trinkets, like items of jewellery in a language cabinet of curiosities. They transform the living word into an artefact. Some critics have suggested that concrete poetry enacts a similar kind of dismemberment: that they are not ontological, as opposed to lyric poetry, for example, which constructs a conscious world of words for the reader to inhabit, radiant with resonance and potential.

I collected my next assemblage, ‘Debris’, through the use of a binary to location converter programme, written for me by my technologically inclined cousin, Dominik Zisch. This programme translates loom punch

card patterns into a longitude (the warp, if you will) and latitude (the weft), transporting me somewhere on the globe and providing me with the corresponding three word combination.

After feeding over thirty binary patterns into the programme, I was yet to strike land, consistently splashing down and finding myself adrift somewhere in the featureless expanse of blue pixels which represent the ocean.

In my work as a writer and artist, I am interested in this interplay between the material and the immaterial. For example, in the layered topographies of physical and digitally augmented realities that we all inhabit and traverse. The reality of our planet, of course, is that it is mostly covered by water. But we are constructing another kind of conscious world, a doppelganger: one of infinite, interconnected and continually actioned matrices of code.

Ada Lovelace, daughter to Lord Byron and co-inventor of the analytical machine, an early computer, described it as weaving algebraical patterns, like a loom weaves flowers and leaves. The analytical machine's design took direct inspiration from that of the Jacquard loom. It does appear to be a human preoccupation, this transforming of nature into artefact, into simulation.

It is easy to mistake the digital sphere and our actions upon it for being purely immaterial, non-existent or conceptual, but there are no entirely placeless events. Roughly half a millilitre of water is used to conduct one Google search. This translates to around 4.3 billion gallons a year. The water keeps data centres – where the material evidence of our digital patterns are stored – from overheating.

I created the piece 'Archives' by charting nine of Scotland's data centres on what3words, selecting one word from each coordinate. The text remains in its original cartographic orientation, and it is up to the reader to choose how it is read, and to interpret the various kinds of sense that it could make.

Archives

nature

poets

glitz
making vivid

carbon
gobbles tangling
script

Its title is taken from an Edwin Morgan concrete poem, where the phrase ‘generation upon’ is repeated until the text begins to fragment and disappear, thus illustrating its own message: no method of data storage, no memory material, is fixed or invulnerable. Even digital archives are susceptible to data rot.

Another aspect of my residency for StAnza was a collaboration with a visual artist: Katie Fowlie, a beachcomber and collector. To beachcomb is to practise tactile and active remembering. In Fowlie’s case, it involves gathering the shards of pottery and sea glass that are washed up on Fife’s beaches: evidence of the industries which once thrived there. These fragmentary relics are then used to create something new, much as I used my digitally generated assemblages as word banks from which to create original visual poetry.

Various resonances in these techniques are palpable: the internet and the ocean, two vast, unpredictable forces, from which we receive our materials. The ocean’s reality, and its symbolic impression, woven from circuitry. Water, thread and code as carriers of memory and meaning.

In an initial act of collaboration, Katie Fowlie took the punch card pattern I had created from Life Plot’s O’s, and embossed them on a leaf. Leaves, and their aeolian movements, are often used as a symbol for unpredictability, for decay and for decay’s creativity, as with the Sybil of Cumae, for example, who writes her fates on oak leaves which are then scattered by the wind. The drift of the leaf mould decomposes into metaphor. In Shelley’s poem, Ode to the West Wind, a poem about the dissolution of the old world and the pursuit of a new one, he compares leaves to ghosts, and famously implores the wind: *“Oh lift me as a wave, a leaf, a cloud.”*

Quoted in this context, it is hard to read the word ‘cloud’ to mean, not the mass of water vapour to which the poet was referring, but the conceptually non-physical entity which computers use for data storage. Yet again, we find ourselves tangled in a strange möbius loop of metaphor, as in actuality, ‘the cloud’ is the data centres to which I have already referred.

These data centres are connected by a network of undersea cables which thread around the globe. The cloud, sky-dweller, wind-drifter, resides on the ocean floor.

This transformation is an example of what I am dubbing, ‘skeuomorphic language’. A skeuomorph is a feature of defunct or outdated design that is retained for the sake of familiarity. The simulated sound of a shutter opening when you take a photograph on your smartphone, for example, or the performance of another phone ringing at the end of the line, what is referred to as a ‘comfort tone’. The term skeuomorph can also be used to describe an object which imitates through material – wood grained plastic, a flickering lamp in the shape of a candle – or for digital design which seeks to mimic so-called ‘real-world’ objects, replicating texture, gradient and shadow.

Once you start thinking about skeuomorphism, you begin to perceive its ubiquity, especially when it comes to the landscape of the computer desktop – which is a case in point. Wastebin. Paperclip. These icons become a symbol, a rebus, metaphorically representing a similar ‘real-world’ process. It is another kind of language we are becoming fluent in, one of hieroglyphs or ideograms.

The vocabulary of the internet is rich with skeuomorphism, much of which is borrowed from nature: cloud, stream, branch, web, field, virus; simple yet vivid words which can describe and familiarise complicated tech. I refer to this language as skeuomorphic, rather than metaphorical, as, while both translate the literal into the abstract, a skeuomorphic word is chosen to reflect a practical purpose, even if it is practical in the imaginative sense. Rather than striving for poetic effect, it is making a virtue of being familiar.

Studies have shown that these words are beginning to replace their namesakes in the vocabularies of today’s children. Language its-very-self, likely emerged from a need to describe nature, and is now being repurposed for a new terrain. Much like the loom and the internet, language transforms nature into artefact. However, it was interesting to

observe just how often themes of nature arose in my experiments. My visual poems were made up of spindrift and spring, wing-lit moths, wolf eyes, sleep and dream. I was sifting birdsong from computer generated babble.

During this residency I have been attempting to braid together disparate themes of text and textiles with patterns of wind, current, and algorithm. As we move through our physical reality, those movements are mirrored in a language of symbolic, ordered forms, woven by an enchanted loom that shuttles information through the network of cables that lace our globe. If Morgan thought, in 1960, that communication was accelerating, how would he react to today's digital landscape?

I have thoroughly enjoyed the opportunity to dabble in the aleatory; to make no sense, nonsense, and new sense of an area of poetic exploration: the concrete and the visual, which turn language into a material, and working with what3words, a programme that turns language into data, therefore detaching it from its meaning. But poetry will insist upon finding meaning in the meaningless.

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*An assemblage of What3words
collected on a beach walk in Fife,
looking across the water to East Lothian*

burst.curiosity.prompting
total.plots.pushed
sector.nobody.surely
organs.flying.trio
played.wins.tricks
audit.softly.decay
call.pipe.living
photo.flame.digits
zeal.slap.aura
oven.windy.habit
hurt.local.woven
mugs.dragon.spoken
minute.supper.moss
just.paused.moving

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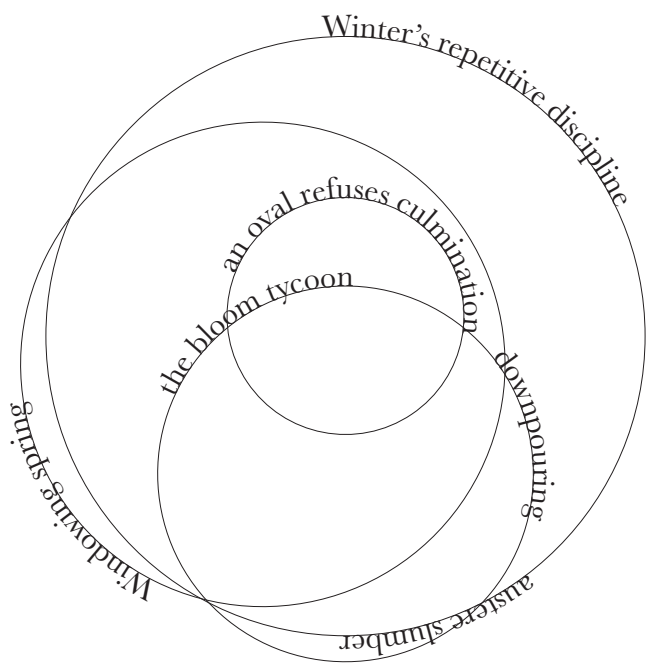
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oval refuses culmination

Winter's repetitive discipline.
In austere slumber,
senseless restiveness of
windowing spring: bloom tycoon,
downpouring. Greens veined.
An oval refuses culmination.



Debr's

Words collected by converting Jacquard loom punch card patterns
into coordinates on what3words. All were found
somewhere in the ocean.

- i. *original*
- ii. *alphabetical order*
- iii. *$N+7$*
- iv. *translated into Icelandic*
- v. *cut up technique*

scuffed.calendrical.whitefly
hilariously.figuring.doth
downfield.crowing.transects
concision.lint.passing
sands.rotator.wintering
repetitive.witticisms.windowing
discipline.lingering.stands
austerely.wasteful.slumber
senseless.tactical.bloom
tycoon.restiveness.tensile
trilogy.ideological.downpour
pixie.slipcover.portables
contractual.wades.tracking
buckshot.greens.veined
wirelessly.headlines.classifieds
completers.heartening.stagger
declaratory.reaper.gotten
oval.refuses.culmination

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concision.contractual.crowing
culmination.declaratory.discipline
doth.downfield.downpour
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repetitive.restiveness.rotator
sands.scuffed.senseless
slipcover.slumber.stagger
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tracking.transects.trilogy
tycoon.veined.wades
wasteful.whitefly.windowing
wintering.wirelessly.witticisms

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concision.lint.passing
sandstorms.rotator.wintering
repetitive.wolfhounds.windowing
discontinuity.lingering.stands
austerely.wasteful.smack
senseless.tactical.blow
typography.restiveness.tensile
triple.ideological.dozen
plagiarism.slob.porticos
contractual.wades.tracking
buckshot.greens.veined
wirelessly.headscarfs.classifieds
completers.heartthrobening.stalactite
declaratory.reassessment.gotten
overcharge.regimes.culmination

A collection of 25 small, empty circles scattered across the page. The circles are of uniform size and are distributed in a seemingly random pattern, with some appearing in small groups and others in isolation. They are located at various positions, including near the top, bottom, left, and right edges, as well as in the central area.

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heartthrob

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concise fluff passes over
sands rotator hibernate
the ever-repeating quirk in the window
discipline persists
an extremely extravagant nap
pointless tactical flourish
tycoon restiveness pull
trilogy ideological outpouring
pixie beanie
contractual measurement
buckshot green veins
wireless headlines classified ads
perfect comforting stagger
declarative reaper received
elliptical negates maximum

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figuring trilogy classifieds
heartening calendrical sands
senseless austere greens
gotten whitefly restiveness
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downpour contractual tracking
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crowing repetitive passing
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completers reaper tycoon
ideological slipcover refuses
declaratory culmination portables

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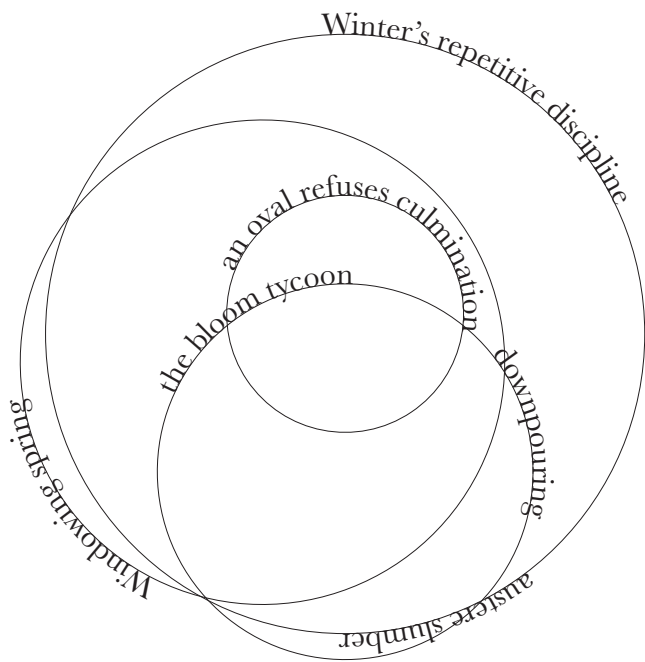
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In The Forest

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heartthrob

I Am Yet
To Strike Land

oval.refuses.culmination
seaweeds.fund.dismays
objection.ingratitude.streetwise
sands.rotator.wintering
concision.lint.passing
scuffed.calendrical.whitefly
buckshot.greens.veined
downfield.crowing.transects
blocked.ambassadorial.impudence
charting.tenants.smartphone
dismantle.behaving.regret
trilogy.idealogical.downpour
contractual.wades.tracking
revered.reaping.denigrates
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pixie.slipcover.portables
odds.investigative.careless
endurable.synth.glassblowers
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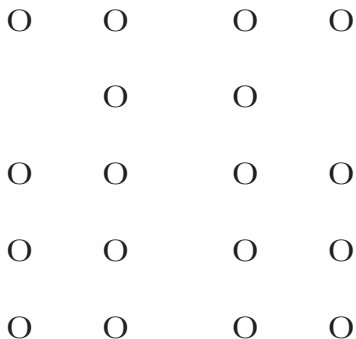
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oval.refuses.culmination



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44°57'21.6"N 177°11'05.1"E

North Pacific Ocean

seaweeds.fund.dismays

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objection.ingratitude.streetwise

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South Pacific Ocean

sands.rotator.wintering

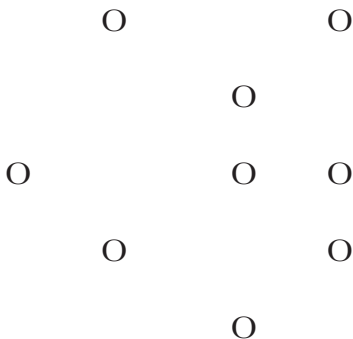
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concision.lint.passing

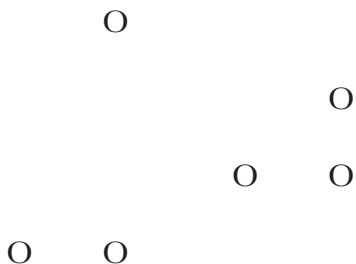


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South Atlantic Ocean

scuffed.calendrical.whitefly

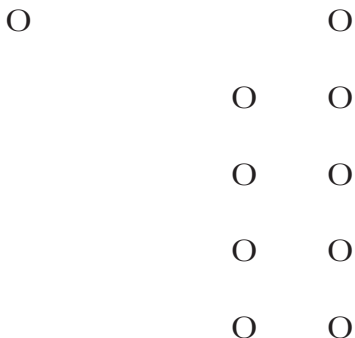


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Ice, Antarctica

buckshot.greens.veined

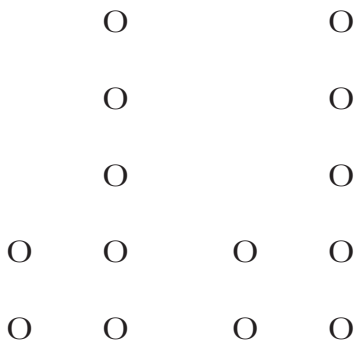


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North Atlantic Ocean

downfield.crowing.transects

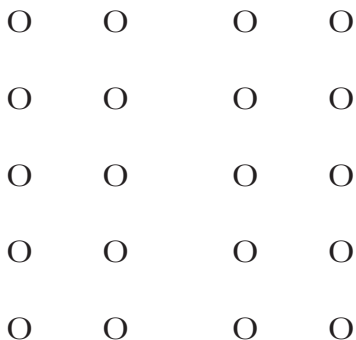


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South Pacific Ocean

blocked.ambassadorial.impudence



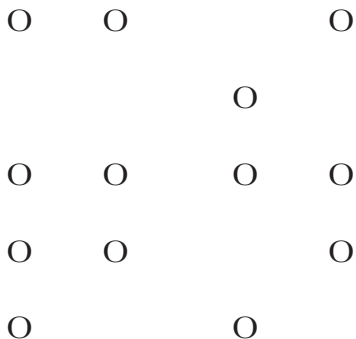
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90°00'00.0"N 180°00'00.0"E

Arctic Ocean

charting.tenants.smartphone



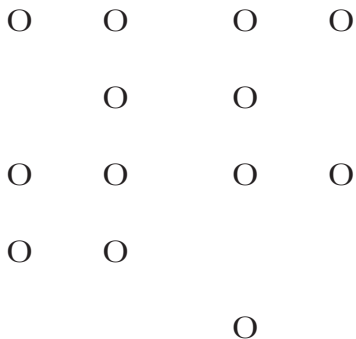
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North Atlantic Ocean

dismantle.behaving.regret



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Binary Longitude: 1110110100

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trilogy.ideological.downpour

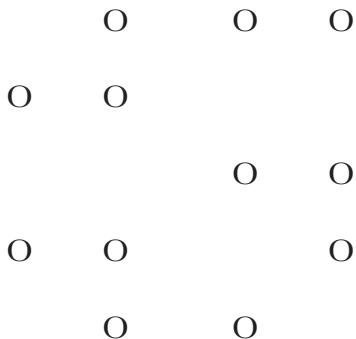
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60°26'23.6"N 156°25'20.2"E
Zaliv Shelekhova, Russia

contractual.wades.tracking



Binary Latitude: 0101011011

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28°56'39.4"S 64°13'22.4"E

Indian Ocean

revered.reaping.denigrates

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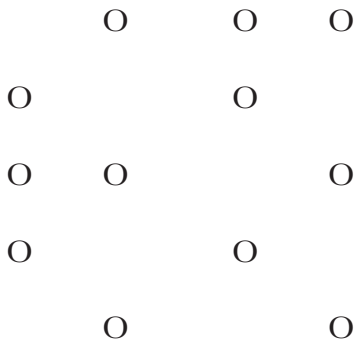
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Arctic Ocean

juicers.playfulness.artists



Binary Latitude: 0111010101

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Flores Sea

wirelessly.headlines.classifieds

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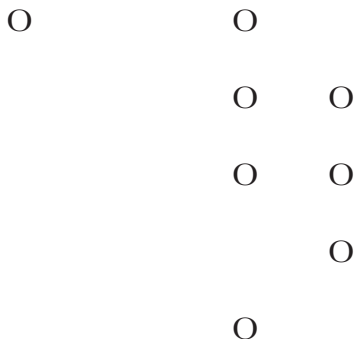
Binary Latitude: 1000100111

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6°57'00.5"N 166°16'32.4"W

North Pacific Ocean

pixie.slipcover.portables



Binary Latitude: 1000000000

Binary Longitude: 1110101110

0°05'16.7"N 151°29'44.2"E

North Pacific Ocean

odds.investigative.careless

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O O

O O O O
O O

Binary Latitude: 0001111010

Binary Longitude: 1001111010

68°32'01.4"S 43°06'30.6"E
Antarctic Ice Shield, Antarctica

endurable.synth.glassblowers

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Binary Latitude: 1101010000

Binary Longitude: 0111111111

59°12'29.6"N 0°10'33.4"W
North Sea

exchanged.broiler.blaring

L · f e
P l o t

Locations of significant life events, plotted on
what3words and turned into concrete poems.

- i. *original*
- ii. *alphabetical order*
- iii. *$\mathcal{N}+7$*
- iv. *cut up technique*

described.perfectly.slightly
church.lanes.spin
magically.conspire.sapping
original.reddish.unicorns
soulful.trophy.skim
purely.risen.rocky
reef.wisely.over
intricate.enthused.suppers
zealous.visions.skillet
stiff.sound.glitz
dawn.buying.fools
tuned.admits.wisely
woes.expose.bronze
swift.swing.soda
unity.that.stem
gains.vibes.green
goes.humid.dream
forge.track.cosmic
faded.lame.breath

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admits.breath.bronze
buying.church.conspire
cosmic.dawn.described
dream.enthused.expose
faded.fools.forge
gains.glitz.goes
green.humid.intricate
lame.lanes.magically
original.over.perfectly
purely.reddish.reef
risen.rocky.sapping
skillet.skim.slightly
soda.soulful.sound
spin.stem.stiff
suppers.swift.swing
that.track.trophy
tuned.unicorns.unity
vibes.visions.wisely
wisely.woes.zealous

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described.perfectly.slightly
chutney.lapwings.spinster
magically.conspire.sapping
osier.reddish.universes
soulful.trough.skipper
purely.risen.rocky
reference.wisely.over
intricate.enthused.suppositions
zealous.vitamins.skip
stiff.southerner.glitz
deaconess.buying.footholds
tuned.admits.wisely
wombs.ex-serviceman.broth
swindler.switchboard.software
upland.that.stepdaughter
galls.vibes.green
goes.humid.dressmaker
format.trademark.cosmic
faded.lancet.brew

lapwings s in

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reddish.dawn.glitz
that.dream.sound
cosmic.skillet.risen
purely.wisely.perfectly
over.tuned.bronze
trophy.green.lanes
enthused.unity.fools
faded.unicorns.buying
humid.vibes.sapping
zealous.breath.goes
slightly.soda.visions
wisely.describes.woes
soulful.swift.forge
intricate.original.suppers
skim.stem.stiff
conspire.spin.magically
track.church.gains
admits.lame.reef
rocky.swing.expose

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that dream sound

m m

m

i ate supper
m m m

m m

Mak'ng
Talk
Cheep

lapwings s in

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oo o

owl

crunch e
s mouse

rests
o n sculpture

wise
port

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beast

wishes worm wounds

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