the available coastline of the veil

an introduction to

**Limited Fork Poetics:**
the study of interacting language systems

this LFP tour focuses on the visual metaphor of juxtaposition & identifies unexpected values of unexpected shared spaces

photos and text by Thylias Moss
the available coastline of the veil

an introduction to Limited Fork Poetics

the study of interacting language systems (visual [including text], sonic, tactile, olfactory) in which poetry (a means of considering experience in any or in multiple areas) becomes a complex adaptive system useful in the making of and remaking of Poams and poams

—Poam: boundary product of an act of making;
poam: contained product of an act of making—

( useful for other purposes also, including navigation of infinities [of experience], both intersecting & nonintersecting infinities, all of them the same size and within LFP )

text and photographs © Thylias Moss
LFP  Tour Locator:  page 1
offering no more than an iota of what page as host

of a Limited Fork Event can manifest.  Poams
( boundary products of an act of making ) & poams
( contained products ) visit an LFP landscape

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LIMITED FORK POETICS

by Thylias Moss (these days pretty much always by her side)

is a maker-based platform for understanding poetry as a complex
adaptive or dynamic system. What follows is an unfolding overview

sensitive to complex adaptive systems generally being locations of
interactions that tend to occur on all scales simultaneously, with
feedback from those interactions shaping and reshaping the
temporary forms that structures occupy within the system and
subsystems on all scales (including time scales) simultaneously.

The structures formed by complex adaptive systems, even when they
occur within bounded or regular spaces, tend toward irregularities
and unpredictable details (a kind of raggedness) possible within the
limits of the boundaries (that are generally fixed though not
infallible or immutable or without signs of wear, signs of
consequences of existing) of the dynamic events. Clouds, and trees
with their bifurcating root and branch systems at either end of a
comparatively linear trunk, are examples of complex adaptive
systems and products of complex adaptive systems. The same is true
of the human body and of most natural objects and natural systems
such as weather.

Poetry is a product dynamically conceived in thoughts that are
complex systems produced in a brain that is a complex system.

The initial (probably also primary) manifestation of a “poem” is not a
print object, but the location of the idea(s) or force(s) responsible for
an act of making (such as when a tornado spins through an act of
making, writing a twisted language, to which some readers say $F_2$, $F_3$:

There is no particular necessity for location of the product of the act
of making (poam) to by any location other than “somewhere” which
is an indication that some form of space is involved; to exist, an event
has (some form of) location. There is no preference for paper in LFP.
There is, at this time, belief that to exist requires some form of
occupancy no matter how brief or whether or not the occupancy is
detectable (at a particular time).

“Page” is the location of (some part of) a poetic event. “Page” is
wherever occupancy occurs. The UBERPOAM, for not being contained
Tunnel of Love Vision
( caution: interacting systems at work )
( probe path ) ( cadence alley )

(in & out [of] sight into / out of the nature of some LFP interactions)
that acknowledges the variability of epicenter of poetic event (any location can become center, can be contained by, can contain [specified & unspecified] center)

may be considered homeless; may exist as just the act of embrace (including the form of embrace that is chokehold) itself.

The products of an act of making are either Poams (boundary products of an act of making) or poams (contained products of an act of making). All Poams become poams as distance is increased from the epicenter of the poetic event, toward some SuperBoundary Poam beyond which there is nothing. All poams become Poam as distance is decreased from the epicenter of the poetic event toward some irreducible unit. Toward tiniest essence. To be both host and hosted is the usual state of Poams and poams except for the one Poam at the limit of containing, UBERPOAM or UmbrellaPoam, the great UP, and the one poam at the limit of being contained. Exactly what happens at those strange locations, next to nothing, even how terminal status is maintained, is not yet known.

Poams and poams may occupy multiple forms of page on some scale(s) simultaneously. Forms of page are predicted for which there are not yet means of detection, interpretation, or implementation. LFP is also the science of the impossible, the art of failure, and the zone of imaginary consequence where explorations not allowed elsewhere, for sake of different understandings of structural integrity, become necessary. Collapse may be desirable in LFP no matter what is collapsing. Conceptual navigation can negotiate the impossible and the unlikely; LFP landscapes are parallel landscapes and universes, alternative neighborhoods and universes, and they are located inside and outside, under, above, between, at the heart of other landscapes and universes; LFP landscapes can be the oases, convenient oases, essential oases, relevant and irrelevant (maybe the most needed) oases.

To maintain certain forms of structural integrity in LFP is to maintain models of dynamic systems and not actual dynamic systems. To maintain certain other forms of structural integrity in LFP is to maintain stability so static, the system (in that form) dies, and is taken over by systems of death which may be dynamic and complex.

Each time (an event) of (part of) a product of an act of making (P[p]oam) is encountered, there is another act of (re)making as the interaction reshapes some constituent(s) of the product of an act of making (P[p]oam) into a different poam. Each encounter causes at least one of the subsequent generations of some form (or part) of the P(p)oam to exist on some form of page that occupies some form of
Receptionists at the Bureau of Unstated Affairs
( satisfied customers )

Also: a catalog of persistence

Cherokee Gateway
( study in irrepressibility
—Michigan arm of the trail )

Also: a catalog of persistence
Station 3 in the LFP Tour
where the landscape is also the
address of activation of generations

of the P(p)oam  [these are cadences]

space (such as the mind). The person known as "reader" in other
understandings of poetry is (also) a maker or remaker in LFP as a
consequence of reading LFP landscapes. The person known as "poet"
in other understandings of poetry is a maker or remaker. Since what
is made is not necessarily well-served by reference to the products(s)
as "poems," though the products can exist within the boundaries of
"poem" once the products are interacting with those boundaries, LFP
does not feel compelled to refer to the makers of the products as
poets since poems are what poets tend to make, and LFP makers may
not make poems at all. Calling a maker a poet does not demote the
maker.

Revision in LFP is a system to activate a generation of the Poam
(larger boundary) or the poam (some part of Poam). It is not
necessary to activate the generations chronologically or fully or
coherently though they may be. There may be attempts to activate
any of the poam or Poam's antecedents or descendants.

The lifespan of any particular Poam or poam may be any unit or
combinations of units or fraction(s) of units on some scale(s).

It is appropriate to refer to the location of the event(s) of Poam or
poam and the interactions within Poam and/or poam as landscape or
neighborhood or address or occupancy, and so forth. This is what has
been occurring in the landscape of this position statement.

The Poam and poam as landscape with some form of dimensionality
exposes areas for consideration for possible residency of interacting
language systems not usually considered in Poems or poems. As the
interacting language systems take on density and occupy more than
one dimension, each dimension reveals additional possibilities of
occupancy, including possibilities of occupancy in transitional areas
between dimensions (boundaries) and possibilities of occupancy that
straddle multiple dimensions. As a third dimension is added, there is
also added the possibility of volume as a location for Poams and
poams. The Poam and poam as complex adaptive systems include
shadows cast by Poams and poams, reflections of Poams and poams,
understudies of Poams and Poams, masks of Poams and poams,
parasites of Poams and poams, clones of Poams and poams, ghosts of
Poams and poams, and other echoes, other resonances, etc.
models of LFP interacting language systems
made by three students of Limited Fork Poetics
( Sara, Betsy, Laurel )

the arrangement of the systems being
the unplanned interactions of placement & arrangement
during the moment in which the models arrived
in the gallery (the planning of [an occasion for] coincidence)
a stab at elegant collapse
a stab at elegance itself
once collapse collapses
[ breakdown cadences ]
Metaphor shuttle service:
terminal 4 of the LFP visual metaphor Intro Tour
dedicated to the art of failure and
dedicated to the Science of the Impossible
which is not included in the possible art of failure

The Poam(s) or poam(s) at one end of metaphor is(are) not the same Poam(s) or poam(s) at the other end even if the same word(s) is(are) used to name the destination(s) and departure(s). Metaphor is a vehicle that supports instantaneous travel between multiple locations in LFP landscapes, environments, habitats on some scale(s). Instantaneous linking creates loops of omitted distance (bring together two [or more] locations on a string) that may be thought of as occupying the volume inside the structure of access (lost time, lost distance). Multiple loops of omission (including loops within loops) form blossoms of omission, bouquets of omission, gardens of omission, worlds of omission, universes of omission, infinities of omission, possibly within a single instance of instantaneous travel in LFP landscapes. Poams and poams may explore omission as well as inclusion and more ambiguous forms of occupancy and partial occupancies. Multiple areas of multiple forms of activity (including organized, stable, disordered, incoherent, imperceptible forms) on all scales simultaneously within the LFP landscape, contained or boundary landscape.

A way of considering the activity in any location of the LFP landscape is suggested by the maker’s (of the assessment) assessment of interactions of subsystems in the landscape locations being considered. The direction of the activity, toward or away from order can not likely be determined with certainty, and the assessor’s assessment itself may help steer the activity differently. Indeed, once the assessor is actively assessing, a new poam and/or Poam is activated, one that is sensitive to new possibilities/boundaries that are contributed by the assessing maker of this fork or branch or tine in the LFP landscape. Once this branch is activated, the branch that gave rise to this new generation of tine (tine_o) continues as tine_o, and should the assessor terminate the tine_o encounter session, any additional session activates another form (mutation) of tine_o.

As bifurcation progresses, as the folding and unfolding and refolding of activity continues, subsequent generations (g_n) may retain memory of prior creases, memory that itself spawns generations, so that an increasingly (likely) distant ancestry nevertheless leaves some degree of evidence that may or may not survive encounters with variables that may enter any (portion of) interacting systems at any time on any scale, creating another form of the generation (g_n), a form which may be temporary (as in the example of a virus for the common cold that is eventually overcome), but a form that may nudge the host structure toward an at first subtle variation that over
The Irresistible Aptitude for Infiltration

[ the fruitfulness of relocation strategies]

( metaphor as matchmaker )

[ cadences of juxtaposition from the lattice lab ]

a branch of, a wing of imminent possibility of merger

having to become, to keep becoming, written, rewritten by each moment with something to say:

system coding: check out the flexible fire hydrant
—opportunity to explore something I was trying to omit —it might be good, might not, to fall into a pit of omission, but how else to fall into one, how else to access it that way? To fall into it, not leap, not be thrown, etc. In some ways, on some scale, I fell into LFP, the expansion of it, implication of it, consequence of it —I didn’t know the LFP rules and predictions (governed by the rules) when I fell into them as a consequence of my trying to leap out of certain understandings becoming dead ends for me, and I wanted to remain a maker, become a maker more responsive to the un[re]folding of worlds [and more responsive to resulting memory creases], the correct and erroneous discoveries of the many territories of development, ~[the luscious curvaceousness of manifest existence] [infinite scale up & down time & terrain]~ so I had to leap off the dead end that wasn’t supporting what I perceived to be weight, and here I am: still on an edge, still on a surface, this one infinite (as was the other, but for me that infinity had become an infinite stability or a static infinity that is as large as the LFP infinity which surrounds the static infinity of other understandings of poetry in a way that allows awareness of, existence of islands of static infinity and many other infinities without static infinity necessarily being aware of the LFP infinity in which it, static, is but speck: a dot on one of the i’s in limitation —cloaked without knowing of the cloaking by Limited Fork Poetics which is known for its hospitality; it might even be understood as candidate for Source (since it contains it) (the Poam wrapper) of static infinities of understandings of poetry—
time may become more profound if that nudge is experienced by neighboring areas whose collective response is great enough to markedly alter some generation of the (sub)system that was just nudge at some time on some scale. To cut out the crease may approximate amnesiac LFP. To cut out or along the memory fold emphasizes the influence of the crease: it becomes guide, and crease particles are intensely dense with crease. Some crease particles may collapse on themselves and suck prey into the collapse; former neighbors of crease matter might be particularly susceptible if there’s some amount of memory of having held hands, having slept with crease matter.

As the art of failure, LFP has more at stake in attempt than in execution, because impact may not be possible to assess at any given moment, and a dead end becomes a useful contributor to the appearance of the host structure or boundary (that of a tree, for instance) of the bifurcating (an evolutionary tree) or active subsystems of the tree. The tree may bear fruit, may not; may become diseased, may be struck by lightning, may be cut down, etc., may dry up, may be a sap maker, may produce crippled blooms. To know the situation of tree at any given moment permits a range of assumptions, some more likely than others to be actualized on some scale. The more generalized the assumption, the better the assumption’s chance to be applicable to the particular tree and to other trees. It is an assumption that all systems began and through interaction came into being, but there is no proof in that the existence of an initial source or host from which all else derives, when tracing the ancestry of any LFP component to its source, could not derive in the same way that other components derived, so contradicts the insistence upon direct interaction to give rise to a sub-component. This is a critical contradiction because an understanding of that source host’s ability to activate reverberates (impacts in some way, subtly or profoundly) the subsequent generations of LFP occupancy. I recommend being in a state of LFP warp. Maybe I wouldn’t recommend it if I drank (more & not decaf) coffee.

LFP delights in the unavailability of certain kinds of certainty, for the lapses in certainty, for the gaps in uncertainty, and the presence of contradiction and the limitations of accessing, even with (the limits of) devices that extend the (incredibly limited) range of human senses (which exist within specific variations within the human range according to individual sensory compromises), activity that is occurring in some form on all scales simultaneously.
Exquisite Ribcage of Ever-diminishing / Ever-extending Heart

The Recurring Status of Resonance
(eccentric spine dome) (the age of bon[e] voyage)

[ these are also cadences ] [ and lattice laboratory assistants ]

Confluence of Ways and Means
( romancing the possibility of trapezoids )
( disseminating and assembling notions of occupancy )
( finishing the lines: once a parallel story )

Also: a catalog of persistence
before & after arrival of the acrobat

[ a form of lattice ]

tricks of/with/on behalf of an acrobatic eye:
praise the design of being able to perceive

illusion — even if the perceiver is blind, that part of...

...vision succeeds:

I’m a little teapot

The writing of me is on the wall of concrete
parking structure resting on shadow staircase

[cling factors / surface tension / strange attractors]
Combined Essence of Head - Light Bulb - Bowling Pin (cadence fortress factory)

(necessarily bald in order to be essence)

(soon the stylist comes with curly cures)

Uncrushable (king) Cotton Leaf & Fiber

(the truth of what happens when buying into interacting systems:
50x magnification of gains & losses)

generative factors [cedences]
Activity that is occurring in some form on all scales simultaneously interacts with the imagination in such a way that the imagination in the LFP environment is fueled and invited—compelled—to explore any scenarios that imagination can spawn, free from having as purpose of the explorations certain forms of accuracy that cannot exist without accounting accurately for the apparently static and just there Source of sources that did not become the Source of sources until the Source became activated and in turn activated sub-sources. The stab at accurately capturing some part of the what-has been/is/will/might be/have been so far remains unresolved. Because contradiction is at the source, bridges without structural integrity, that cannot support the weight of what would traverse them; bridges that collapse on some scale, on multiple scales simultaneously are quite consistent with knowledge that collapses when it approaches the Source to pin that knowledge on it, or when it departs from source to pin what seems to be consistent with what is assumed about Source on other things that, unlike Source, seem verifiably derived so are/remain/become unpinnable—as unpinnable as Source.

LFP explores these interacting zones of certainty, uncertainty, contradiction, meaning, error, conflicting and contradicting iterations of hope, mediation, fullness, emptiness, inadequacy, and everything that LFP explores in the many ways in which exploration has occurred, occurs, and will occur (except for in those times and locations unexplored and unexploorable) seeking not the meaning of interactions (though sometimes that is offered), not the forcing of interactions to verify assumptions (though that happens, is happening through my assumptions that LFP itself fulfills), but instead LFP wants so much (I say as Source of LFP, an understanding that is Source now that I have been able to derive it as a self-sustaining intellectual entity from other sources with which I interacted in order to form ideas that at some moment had accumulated so many connections and so much feedback that they gave rise to LFP) to make bridge after bridge through a hunt for linked pockets of interacting activity, this hunt via language systems, that since they are bridges have, even when they collapse, the possibility of access, the possibility of holding for some interval of time

—but when these bridges of connection collapse, if I’ve crossed them: how thrilling, for I cannot go back to where I was—I cannot make poems nor can I teach the making of poems anymore,
Mor
e Loveliness of Evolving Lattices in

The Precision of Coincidence
The Reliability of Accidental Aggregate

System Placement Analysis after [pursuit of] Facts

The Phenomenal Life
of the Tree of Shadow Straddling
Flatness and Photosynthetic Effervescence
aka The 2D/3D Tree of Deciduous Exception
and when these bridges of connection collapse, right under me, and I fall into something I didn’t intend to go to: how thrilling, what a fine opportunity to explore something I was trying to omit—it might be good, might not, to fall into a pit of omission, but how else to fall into one, how else to access it that way? To fall into it, not leap, not be thrown, pushed, etc. In some ways, on some scale, I fell into LFP, the expansion of it, implication of it, consequence of it—I didn’t know the LFP rules and predictions (governed by the rules) when I fell into them as a consequence of my trying to leap out of certain understandings becoming dead ends for me (I may have killed them), and I wanted to remain a maker, so I had to leap off the dead end that wasn’t supporting what I perceived to be weight, and here I am: still on an edge, still on a surface, this one infinite (as was the other, but for me that infinity had become an infinite stability or a static infinity that is as large as the LFP infinity which surrounds the static infinity of other understandings of poetry in a way that allows awareness of, existence of that island of static infinity and many other infinities without that static infinity of the understanding of poems being aware of the LFP infinity which may be understood as the UberBoundary of static infinities of understandings of poetry).

Those static islands are areas active within themselves and infinities so intense that these islands may not be able to assess their location within a larger system that is behaving according to a different understanding outside of what is possible within the systems of understanding governing the static or fixed islands.

That the static islands exist seems verifiable.

That activity and interaction occur on the static islands within the boundaries of the static islands seems verifiable also.

That the static islands exist as small (though infinite within the small boundary) — perhaps even vital sub-areas — within the concept of LFP may not be a possibility that the island occupants can or want to understand at this moment during which LFP thinks about them (understanding—necessarily a form of embrace, for I acknowledge them without expecting reciprocal acknowledgment). The static islands and their way of layering their understandings of poetry, stacking them as Babel was stacked only to collapse eventually, should not be able to understand LFP, should not be able to embrace it, to entertain it, for to do so, is to be influenced by it, even if LFP is then rejected; there will be memory of having been folded into LFP, a
Spotlight on Headliners
I spy connections
I spy (forms of) repetitions of (forms of)

patterns (cadences) on

Twin Cities:
Twin Energies a Page of pages from
the Incomplete Encyclopedic Mosaic

[ cadence palettes ]
in which living buzzing acrobatic stubble outfits me and becomes at some point acrobatic stubble of debris —I love this

wrinkle that remains even as the static islands resume their non-LFP activities —awareness itself exerts some influence, sponsors some feedback whether or not it is measurable/detectable at this moment within the boundaries of measure/detection.

Too many makers spoil only a certain kind of broth, nourishing to those who depend on that broth in that form for nourishment, a taste for it, for the drug of it; the multitude of makers enable many more broths, some of them nasty, some of them toxic, some of them elegant, and so forth, but all of them can’t be tasted. I can just hope that as I interact with various subsystems, I access, however briefly, some broth I find both new and delicious, but I’m not necessarily seeking that delicious new soup, because I like how some cups of it are attracting these incredible acrobats with compound eyes. I don’t taste the soup at all. Some of the incredible acrobats even seem like suicide bombers because that kind of beeline into murk seems so certain that self-powered reversal is impossible; I could extract it, but why? To do what with it? I’d rather capture a living acrobat, but not now, maybe if it can get back some generation, some evolution of my wanting to get back and some generation, some evolution of the living buzzing acrobat. That’s what I’ve done, I think, found the preference for the living buzzing acrobat delicious. Find myself thinking of the living buzzing acrobatic cloud as particles of adulterated broth that acquired the density, the agency to flee the cup and hang here in what is a black-specked atmosphere they make, that I can lean my chin into, my living buzzing acrobatic stubble—why go here? why not get here via the ways of the static island that one day—the punctuation alone from all the documents could manage this degeneration—might disintegrate into particles that either take on agency or get blown about and voilà: acrobatic stubble of debris. Isn’t this a bit tangential? Off the (beaten) track? I hope
The Rendezvous of Vertical Alleys
( the geometry of inclinations, point and shoot variation )
( 7-megapixel Nikon digital images of what I am able to capture
while interacting just outside a border, just inside
another )

AMBASSADORS OF INTERACTION
a landscape (P[p]oam) of interacting language systems
via Protocol Map, page eight of which, the last captured
during active stabs at capturing the map,
is shown ( at far left of ) here  ( Lattice Laboratory )
some Rules of Clouds & Agency
Cumulus Maxima with Blocked Saginaw
THE BRANCH FAMILY REUNION
( a volume catcher ) ( a cadence catcher )
( the necessary scaffolding for translation )
( memoirs of the elegant hammerstrokes of rays )
The Rise of Emphasis ( a girdle of cadence )

THE BRANCH FAMILY REUNION
( the lattice lab's meaning factory ) ( structure forms & reforms )
( desirable consequences of obstructions to illumination )
( etiquette enhancement in the lattice laboratory )
Bipedal Evolution of the Shadow also: Street Tiger
forking person

**Lifting Michigan Weights** in Chicago

—once she got upon a tine, the tine was also upon her. It’s the **Time of Tines**

and the **tines of time**
THE CONTINUED DOMINATION OF CADENCES

The Surface Below the Surface of a bridge that connects surfaces & allows bypassing (omission) of other surfaces

[ LFP is free to use; take what you can from it, make what you can within limits ]
Boundary Activity
(zones of activity accessed via a 50x USB
microscope form of Limited Fork
attached to a 15" Powerbook
that has been replaced by a 17" Powerbook)

(my closed eye’s lash to hood
my trout’s open eye)
Mergers

sponsored by the neighborhood limited fork

( some of the scaffolding also shown — in this book — in light of
the possible gentleness of evolution: nudge, whisper shell, gauze

of early light ragged through ragged leaves. flitter clap ) time--

--sensitive material, will respond to time \///\ \ extended Merger

sponsored by the extending neighborhood limited fork

(some of the scaffolding also shown — the bones, the fixtures can
be internal Poams, inner boundary [ skeletal lattice ]

( around which what can develop, develops — cling )
model ( of ) Moment in the lives of the 50x scale
always present
(frequently unacknowledged)
(colored pencil shaving shown with urchin relic)

Situations of Surface Showcase
50x graphite debris from sharpening a pencil
as vision spike
to assist how 50x trout eye is seen
( sees )
( might be difficult to hear this as it is now )

Situations of Surface Showcase
[ fish eye captured with normal lens ]
( intricate bite mark, chunk out of sight )
Reaching Contemplation of Combustibility
a situation of surface
[ offered in partial fulfillment of lattice lab studies ]

Accepting an Offer to Burn
( a form of handshake ) ( a form of cadence )
( neighborhood of hot sticks beat a hot drum )
Accessing Ratio in Golden time of day

( the hand as roots of the fork tree )

the measurement of Access [ fork gauge ]
— whatever is in reach [ fork-powered access to
empowerment of distortion ] [ mutable meaning ]
The Power
to make connections
on all scales simultaneously

[ scenes evolving from the lattice lab ]

Becoming the Other
in margins where surfaces touch
( the unlikelihood of sure-thing identity
beyond being sure there's a thing )
Situations of Surface Showcase:  
Crystal Formation  
( heel skin crystals form at 50x )  
( cadences of activity ) —  

Casket Rose  
( as extension of crystals; the next generation )  
( a flower of 50x healing )  
— ( the flower can also be seen on / throughout *Tokyo Butter* )
Situation of Surface Showcase
no magnification
other than a taste for the glorification of perception

the fork runs with the calf
Light's (sometimes [often with distance])
Elegant Dice present Throw-down
right out / right onto the windows

into a situation of surface

a blended tractor / vintage abandoned
Cadillac family

comments on the future
fathoming the union of drawbridge

foundation (the surface down there)

(shot in the dark
with camera set to infinity)

and decorative ordinary utensils

still (a relative term) in my mother’s kitchen

(a love of hybrids supported in part by
the hybrid my parents made
— my father a known racial hybrid)
— my father a known cadence of being)
Merged Situation of Surface

( meeting here for the first time — love at first connection, match made with a limited fork

( a barrel or two of long-rooted shadow

shown with appetite for parallel parking )

( Ansted's red-toed Timberland Boot refuses
total omission [ lower right intrusion/assertion ] )
Merger-made device that did help transport me
(Limited fork Poetics is an equal opportunities
for geometric anomalies employer)
(Driving the Cadence Wagon)

an otherwise impossible machine
which my shadow operates

(abstract of the Institute for Abnormal Geometries)
Persistence of The Situation of Surface

Convocation of Tine Hubs
The Welcoming of unintended results
of an LFP in-class experiment by a Physics major —
layers of situations of surfaces: Nate writing on

cut transparency on overhead projector

over projection on the same screen
of an internet page from the Program in
Poetics at SUNY-Buffalo.
Jet as particle (a system of writing flight, ambition)

in the beautyshop of benign vortices
Betsy's night devil (LFP class MFA project)
( the possible and impossible situation of surface at the same time, in the same location )

(a situation of surface's acquisition of volume)

Unintended Consequences of an uncut interaction with an overhead projector & a web page promising innovation in the Poetics Program at SUNY-Buffalo —these are pages in an emerging book written in alphabets emerging as language systems interact in Limited Fork Poetics
Electrifying the **Triad Notation Skirt** (shown at right)

( the history of illuminated music )
( the prominence of the role of transmission & reception )

( cadence sweep )

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**The Activity of Machinery Seldom Seen**

( prelude to music that can’t be heard here )

( line of sight: radiant attraction )

( all’s quiet on the visual front of these surfaces )
Root Blanket Trio
The Arrogance of Dominoes
(an act of feeling concrete)
support for Ambassadors Bridging Interactions
The Flattenning of The Moon

( close up of fork with cadence of interlocked tines )
(this was bound to happen the moment it happened )

[ unlocking the lattice lab vaults ]

(do-si-do, swing your partner, tessellate all while

Descending into Purification of the Image)

( Poam by poam by Poam ) ( welcome mats )
( landing in the nets of eccentric polyhedra )
Sedan de Ville remains with Mack School entrance:

( transcript of the ragged beauty of a close look at the changing —

[ the implication of bold —

: The Cadence of the Sharing of Illumination

— wall of visual endowment )

— tactile cedences, especially in Braille estimates of these visuals]
Cross(over) Eyes
visual cross pollination via interaction
( also: another fulfillment of fish-eyed len[d]s )
a trout tackles the cadences of mannequin vision and creates spectacles
( some visual nudging in situations of surfaces )
of debris. Isn’t this a bit tangential? Off the (beaten) track? I hope so. And isn’t everything tangential in regards to something in the LFP landscape? Perpendicular to. Tangent of. Co-signer of. I attach a hook here: **acrobat** and here **spatial configuration of a Limited Fork Poetics landscape** in which there are multiple areas of activity **beginning to interact in the form of interaction that is convergence, not collision, so that to acknowledge the acrobat is necessary and also responsible for a lead to consideration of forms of interaction, something that otherwise may have been omitted.**

**Some Nudging in the form of a form of recap:** (this ultra bold line above this line was here before the arrival of the acrobat, and could go on as it was before the arrival, but awareness of that arrival, now that the nudging follows so may be assessed as occurring in the context of the acrobat’s arrival, even derived from the arrival of the acrobat whose arrival is exerting so much feedback, it begins to seem a planned arrival even as I admit that it isn’t while simultaneously admitting the plausibility of that assessment though most, assuming this product of an act of making interacts with other remakers, remakers probably won’t care unless it is for insight into an LFP thread, to figure out [probably without placing a bet — nothing to gamble on, nothing worth gambling on—] whether the LFP acrobatic thread is raveling or unraveling, entangling or unraveling, congealing or unraveling; **awareness of the arrival of the acrobat** now sends me, to return to the bold line and tinker, here, not where that line, changed [into a source, — as it was already source of what followed it before this parenthetical arrived on the wing of acrobat to separate [wedge] the nudger from the nudged —impossible, for the nudged can’t be nudged without nudger, and nudger can’t be nudger without an object for the act of nudging, the previous nudged now being handed off to this iteration of nudger:
Some nudging in the form pushed further by the arrival of an acrobat of a form of recap:

A Poam is event and a poam is event; they occur in time, and in their unlikely attainable totality would include all versions, all drafts, all dread ends, dead ends, all revisions, all versions, all generations, iterations, hybrids, reunions, sampling: all cadences: all thoughts connected on some scale to the Poam or poam and activity within the mind of maker or remaker, mental activity which may be linked to events (including objects that exist in time) outside the poam or Poam but which become part of Poam, and poam. Any inhabitant of interacting systems may be source and derivative (or generation) on some scale simultaneously. The Cadence Factor of Bifurcation.

A Poam or poam is a system of occupancy of a Page or page, so (shifting) interactions between the subsystems (all that the Poam or poam contains) is essential for (mutable) meanings (cadences).

A complex adaptive Poam or poam hosts interacting language systems (including sonic, aural, tactile, olfactory, and visual forms besides/in addition to/instead of text). Whatever says something in some way, whatever may be read in some way is hosted as well.

The activity of interacting systems takes place on all scales simultaneously. (acts of cadence)

The landscape of a single Poam or poam can include multiple areas of constituents of the Poam or poam taking shape in multiple forms (including sonic, aural, tactile, olfactory, and visual forms besides/in addition to/instead of text) simultaneously, in varying degrees of stability (forms of accessibility/coherence, etc.) and instability (forms of inaccessibility/incoherence, etc.).

There is no definitive beginning or ending. A portion (or portions) of a Poam or poam is joined in progress, is left in progress.

Interactions at a given time help determine the observable stability or instability (and the perceived direction[s] of the activity [each split, each dip, buckle, splice; each bifurcation]).

Metaphor is a tool of navigation that can enable instantaneous access to other event locations on any scale—akin to navigating wormholes.
The Simultaneous Decline and Persistence of Chicken

in the presence of movement toward a justification of love of boundaries becoming preference

( momentary status of alignment properties )

The Precision of Coincidence

The Reliability of Accidental Aggregate

( cadence field day )

( visual treatise on belonging: having a [changing] place; value of )
something to like (or respond to another way) is the instant gratification of instantaneous access available when navigating metaphor; some metaphor splits to connect more than two things, maybe more than two at both ends: Chasing UberBoundaries on page 11

The journeys to and from what is considered the same metaphorical events may not be identical.

There are many more possibilities for even the paper page or Page than are presently being fulfilled.

There is not yet a poetic event that LFP cannot approach through considerations of interactions. Approaching poems (especially poems in formal forms and formats) with LFP (forking them) causes startling reconfigurations and unleashes myriad possibilities.

LFP will attempt to assert itself wherever LFP landscapes come into existence. An LFP landscape can come into existence in any location on any scale (expertise of makers/remakers is an iteration of scale. awareness is another iteration) at any time (in any direction). LFP can live anywhere, and tends to thrive in technology-enriched landscapes that (can) take advantage of active simultaneity (including simultaneous interactions from multiple makers/remakers on some scale[s]).

Because of the beautiful raggedness that can refer to assessments of the structure of activity and the structure of the also-changing (on some scale) boundary of LFP events and LFP boundaries (human skin, boundary of the body, is an example of a changing or active LFP boundary or host), purposes of making LFP Poams and poams does not have to be the same as purposes for making poems. More intense activity tends to fill the comparatively more stable hosts (boundaries) of LFP events. The reverse situation is not yet as well investigated, and investigation of the more well-known configuration of boundary-fill in LFP landscapes and LFP boundary is only an opening salvo of an investigative attempt. Understanding LFP hosts and LFP boundary-fill is compromised by the lack of existence of depth within LFP landscapes; each act of assessing, noticing, interacting with occupant(s) of the LFP landscape occurs on the surface of the connection itself; exposed surfaces of activity interact. If any part of the LFP environment is cut into, what is exposed is more surface. The dive is into the surfaces with which the dive interacts as it progresses. Some of what is necessary in LFP is not yet possible elsewhere. Skewing and warping in LFP environments are fascinating behaviors that are not going to be pursued in this location at this time. Nor is: the hierarchy of infinities.

Any component of an LFP landscape, including LFP itself, may be
nudged. (depends)
The skill of that which, the success of that which, the motivation of that which nudges, that which becomes a profound or otherwise impressive acrobat varies widely. (depends)

With small enough increment, the increment that would like to miss nothing, THE MEASUREMENT OF THE PERIMETER [coastline] OF ONE OF THE WINGS OF THE ACROBAT BECOMES INFINITE, impossible to complete, so the one

trying to miss nothing, misses even more profoundly, failing so beautifully it is almost divine failure (which would need to be infinite)

by Thylias Moss, beside Thylias Moss, between Thylias Moss, over Thylias Moss,

under Thylias Moss, behind Thylias Moss, besides Thylias Moss, instead of Thylias Moss,

through Thylias Moss there is access to Limited Fork Poetics by Thylias Moss
Situations of Surface

A Cotton Tree Forking

along a road connecting nations. I think of the Kapok that grows around ceiba seeds; I think of my son’s North American Bear Co stuffed hippo made in China. Merce is softer than these thoughts.

Driver To Maxima's Right caught Not Thinking of the Kapok
or Ceiba Tree: tallest tree of the Amazon. I’ve heard it can produce
tenacious thorns; suggestion of magnified thorn frames (extends front bumper) of a car on a highway with me, same direction to
different outcomes, feedback in his lane different from my lane.
Miller Road wood pile during warmest winter

on record as perfect partner with Sara’s LFP project of spiraling parallel galactic language systems
to form a new form of jellyfish (swag style)

available only here

(form of bagpipe evolution)
50x Whelk nonstop Intelligence Service
  ( the train that thoughts ride
  into and out of the mannequin’s head )
the mannequin’s armored brain as think tank

the aura of artificial hair’s artificial intelligence
  ( Situation of Surface: the aptitude for unification )
  ( the lattice lab extends an invitation )
OFFAL: Opportunities For Fellowship Among Lattices
two-way, four-way, through-way traffic supported
except for that which seeks the path that collides
with roadblocks that double
as the framework supporting exchange

Lattice Laboratory Gateways
also: the private aspirations of harps
(public variations)
(a related case can be made for baskets)
WING & PRAYER
forge a diamond between them

[ clear aura of sedan de ville stigmata ]
( seeing the mirage & seeing through it at the same time )

( glass-trapped alien angel )

the apotheosis of a vandalized Cadillac circa the Disco Era
—see the centered bowed helmeted glass head with pointed chin
—see the drape of the crystal robe, the (partially) untucked crystal wings in the elegant break-path ( transparent )
—see the glinting barrettes on the sides of the headdress
Long shot of Snow Devil (ram-suited)
( his long horns recede into the limits of distance
of this page of landscape)

(also: the temporary atlas of prior & real states)

in the front & on each side of center:
the snow devil’s heavy eyes
at the edge of foreground: snow devil claws
hang onto inclusion

(also: the available coastline of the veil)
The Brink of Unintended Magnificence
as unintended consequence of the surface's aptitude
for unification, discovered in the shared sky of Michigan & Canada
&after dissipation of a storm left clouds in need of alternative
ambition ( also: the available coastline of the veil )

The Coronation of Humpty Dumpty
( pure effects of being neighbors [ side-kicked ];
no manipulation besides moving in, being next to )
LFP [and the lattice laboratory] honors:
The Curved Branch of Miller Road
during the crowning moment in a strange Michigan winter: 50 degrees Fahrenheit, 10 degrees Celsius,
283.15 degrees Kelvin, **509.67** degrees Rankine,

and **509.67** (mirror-mirror) degrees Fahrenheit above Kelvin’s 0: the zero that is absolute:
the lowest temperature theoretically possible.
LFP [and the lattice laboratory] celebrates:
The Surface’s Aptitude for Unification
(some of what hatches in) Situations of Surface
Sidewalk Bird’s Nest (with robin’s egg tribute)
paired with insect’s wing’s 50x clear homage to the
honeycomb and the structure of a slice of magnified bread

[ from the lattice laboratory visual insight series ]

(wing contains highlights of the spirit of the beehive:
& wing contains evidence of my longing for the film the spirit of the
beehive [el espíritu de la colmena] by Victor Erice to come out on
DVD; in post civil war Spain, a leaded arched window on girls who
see James Whale’s 1931 Frankenstein, & a tramp of their own
Curb & Toilet Paper Cohabitate: the glossy surface of their affair

Situation of Surface: an aptitude for unification
(also: the exposing of metaphor's penchant for instantaneous gratification via instantaneous transformation as a means, also, of instantaneous matter transfer)
The Rockfish of Whole Foods Market on Washtenaw

in association with the 50x scan of a botanical remnant salvaged at the mouth of devotion
Indigenous Population of a Situation of Surface
(eyes & nose from unintended consequences of Whole Foods fresh fish display's juxtaposition of two rockfish coupled with 50x scan of old wallet-size photo of Deirdre: the dead star of Tokyo Butter)

(Tokyo Butter is a 2006 collection of P(p)oams © Thylias Moss)
The Joy of Substance
—strands of cotton candy background radiation
—the liberation of fiber
New Breed Architecture
already inhabited by attitude
[ roof-top scallop shell hair at 50x magnification
adorns sunset enhanced otherwise unmagnified
vacant building scheduled for demolition ]

[ from the lattice laboratory's visual insight series ]
My Twin Reads / Writes Herself on a Situation of Surface that is twice my height

( my twin can navigate situations of surface without corrective lenses; she is also obviously black on the concrete situation of surface

Volvo as Beneficiary in a Situation of Surface involving the shadow of a fence as time-sensitive content of a capsule of light opened on an irregular afternoon of Michigan winter with temperatures appropriate for ( a cool ) February somewhere in the southern hemisphere
In their entirety in the situation of surface of projected scissors:
approach poetics Pro Europe poetry the poetic
and So a B , , ; d S (The counterpart of scissors
    cutting out an illuminated path
( blazing a trail ) in a situation of surface
    in which clouds are booked; read them
The Pride of the Woodpile Tribute

of clean & used cigarette butts & filters

elevating lampposts

that are also a fleet

of mechanical insect replacement wings

[ except that this really is a woodpile ]
Rapture in a Situation of Surface

normal scale of spires & steeples nurtures the 50x magnification of pencil shavings in the development of the Limited fork Palace
Roots of these bifurcating interacting deciduous language systems also branch underground in a subterranean situation of surface magnified in this piece of a flower from Deirdre's casket shown at 50x for access to many possibilities

of disperal; the infinite reduction of each piece of Deirdre's disintegration in unending situations of surface collapse into me as I collapse into everything LFP (starting now, every moment that becomes now) [What to love but ruin? --J. Derrida]