

**Allen Fisher, Notes for the Glasfryn Seminar,
The Aesthetics of the Imperfect Fit, and a coda**
(Sustained Resilience: Joseph Beuys, *Vitrine 28*, 1962-1980)
delivered on 25th February 202 in Llangattock, Wales.¹

These pages are notes made in preparation for the Seminar and should not be thought of as a complete articulation of it.

preamble

today's seminar is in three sets, two before lunch, one after

the subject is aesthetics, the underlying themes are facture and aesthetic reception

eventually the subject will be how meaning might be achieved by slow accretions and lead to aspects of truth telling

the two sets before lunch blur some of their parameters, these are the ideas of the natural and cultural worlds, worlds that are clearly inseparable

slides 2 and 3: Allen Fisher, OBJECTS RACK, Blood Bone Brain, 1972-80, and Open in rainfall 2014.02.25, 2012, assembled with participants at the Glasfryn Seminar.

fluxus was manifest in UK art in the 1970s

OBJECTS RACK (assembled by Allen Fisher during *Fluxshoe England West* in the early 1970s)²

Open in rainfall is a late revival³

the objects that you may have brought to give to the seminar will be put in a container with a label

before you leave each of you who brought an object are invited to take away one of the containers⁴

Perception and Truth

the three sets use a series of images which provide an *aide mémoire*

this is partly from ideas of public speaking described by Cicero and my practice in *Fluxus* performances in the 1970s, and subsequently as an art historian in the period 1984-2009, but also importantly from twentieth-century writers on the art of memory

from Frances Yates, Mary Carruthers and Paolo Rossi⁵

¹ An introduction to the seminar was posted on the Glasfryn web page in the months before the seminar. This has been added to this document as Addenda 1.

² Allen Fisher, *Objects Rack*, photographed by Judith Walker has been included in Addenda 2.

³ Photograph in Addenda 2.

⁴ The note sent to participants before the event invited 'each participant to bring a small pocket size object, which they would be happy to give away. There's no obligation to say anything about the object. The object needs to be less than 5 cm x 4.5 cm x 4cm (2" x 1¾" x 1½")'.

slides 4 and 5

A simulation to show the relationship of the immune system to the Polyomavirus at 25Å resolution⁶; angelfish and reaction diffusion patterns⁷.

the aesthetics for this seminar can be crudely summarised

it is that all processes in human consciousness have an aesthetic component

and that art has many functions, but to call it art its aesthetic function must dominate

there is therefore a relationship between consciousness and art
between the aesthetic component and the recognition of an aesthetic function in what it encounters

in this seminar that recognition will be named 'a pattern of connectedness'

the thesis today will however extend this to say
that it is not the perfect fit or complete coherence that provides the most effective art or poetry, but rather the necessity that an imperfect fit is part of the effectiveness of the aesthetic reception

that the pattern of connectedness, in recognition, experiences an interruption,
a difference from exact expectation

this warmly couples to the idea that aesthetic production is made possible only through the combination of artistic facture and aesthetic reception

every encounter with an artefact combines these two broad processes: the facture of the artefact and the reception to the artefact

the thesis now addresses how these patterns of connectedness are made possible

this first set springs to and from our aesthetic relation to the natural world
or rather, how our patterns of connectedness seem to operate

there are patterns in the natural world, a world which we are organically part of

the formation of pattern is a combination from our inheritance and our experience

for example our immunological system has both innate and adaptive memory

⁵ For example, Frances A. Yates (1966) *The Art of Memory*; Mary Carruthers (1990) *The Book of Memory. A Study of Memory in Medieval Culture*; Paolo Rossi (1983, translated 2000) *Logic and the Art of Memory. The Quest for a Universal Language*.

⁶ James P. Griffith, Diana L. Griffith, Ivan Rayment, William T. Murakami & Donald L. D. Caspar (1992) 'Polyomavirus capsid and vision electron density maps computed by Fourier analysis', *Nature* **355**, 6361.

⁷ Shigeru Kondo and Rihito Asai (1995) 'A reaction-diffusion wave on the skin of the marine angelfish *Pomacanthus*', *Nature* **376**, 765.

the former is the result of millions of years of experience which evolved pattern-recognition receptors that can detect the signatures of common invaders
the adaptive immune system is set up to remember attackers we encounter during our lifetime⁸

slides 6, 7 and 8 Golden Mean

Golden Section diagram⁹; the Parthenon, Athens, 447-438 BCE (Doric Greek, aligned to Pleiades)¹⁰; Le Corbusier's modular grid¹¹.

aesthetic practice has used natural phenomena to inform its ordering since ancient times
this diagram, now known as the 'Golden Section', has been derived from Euclid's *Elements*, which dates from 323 BCE and before him the ideas of Pythagoras

the Parthenon used these orders a hundred years before Euclid and some ancient Egyptian architecture, many hundreds of years before that, did also

the Modernist architect, Le Corbusier, revived attention to this system in 1948
his gendered idea of the universal man refers directly to Egyptian orders and the work of Vitruvius

such systems also led to decisions in the mass manufacture of furniture
kitchen units has used a standard height for over a century

slides 9, 10 and 11 horizons

Thomas Girtin, *The White House at Chelsea* (topologically titled posthumously as 'Chelsea Reach looking towards Battersea')¹²; John Constable, *Golding Constable's Kitchen Garden*¹³; Franz Kline, *Accent Grave*¹⁴.

another feature of our presence in the natural world can be considered in terms of our perception and depiction of horizons

this has become formalised in the last five hundred years, and that formality has been emphasised by our use in the West of rectangular sheets for map making and landscapes

Girtin's work is often part of the Romantic low horizon view, giving some emphasis to the sky and cosmos

incidentally he is also using an approximation of Golden Mean in the division between left and right produced by the placing of the white house in Battersea seen from Chelsea across the reach of the Thames

the realism of Constable usually lifts that horizon to midway, which gives an emphasis to the land and its use by human beings

⁸ These broad claims and assertions are verified by Lauren Sompayrac (1999, revised January 2012) *How the Immune System Works*.

⁹ Derived from Euclid (323 BCE, English 1933 AD) *Elements*, Book VI, Proposition 30

¹⁰ Photograph from 2002 restoration (started in 1975).

¹¹ Le Corbusier (1948, English 1954), *The Modular, A Harmonious Measure to the Human Scale Universally applicable to Architecture and Mechanics*, London: Faber & Faber, fig.22.

¹² Thomas Girtin, pencil and watercolour, 1800, 29.8 x 51.4 cm (12 x 20"), Tate Collection.

¹³ John Constable, oil on canvas, 1815, 33 x 50.8 cm (13" x 20"), Ipswich Museum & Gallery

¹⁴ Franz Kline, oil on canvas, 1955, 191 x 132 cm (75 x 52"), Cleveland Museum of Art.

the formality of tying a picture to the edges (left to right) was developed by constructionists in the Modern period

this is a work by Kline from 1955

slides 12 and 13 Fibonacci series

Fibonacci fir-cones¹⁵ and notes for a Fibonacci diagram¹⁶.

in the 13th century, Leonardo of Pisa, known as Fibonacci, formalised understanding of proportions for mathematical and aesthetic purposes

this is Lendvai's use of the proportions in describing a fir-cone, which he demonstrates was used by Bèla Bartók in his music

David Mayor, the administrator and artist of *Fluxshoe England West*, drew books of diagrams like these and showed how the proportions can be used to construct a spiral

slides 14, 15, 16 and 17 spirals

Glacier at Maloja Pass, Upper Engadine, Switzerland¹⁷; Nautilus Pompilius¹⁸; plan and side elevation views of the Loretto Chapel staircase¹⁹.

the Earth's spin and orbit and the resulting Coriolistic forces encourage spiralic forms at many levels

this is the view of a slow moving glacier from above

this is the famous cephalopod

this chapel staircase in Santa Fe demonstrates the relationship between the spiral and serpentine form

slides 18, 19 and 20 Golden Section and Fibonacci proportions

Luca Pacioli and his student²⁰; diagram of the relationship of the Golden Section to Fibonacci's proportions²¹; C.A. Muses' idealised spatial representation for time and consciousness²².

Pacioli wrote *De divina proportione (Divine Proportions)* in Milan in 1496–98

it was published in 1509

it showed how the Golden Section and the Fibonacci proportions are part of the same natural and human cultural system

the book was illustrated by Leonardo da Vinci or his workshop, a group already using Vitruvius' Golden Mean

¹⁵ Ernő Lendvai (1971) *Bèla Bartók, An Analysis of his Music*, London: Kahn & Averill.

¹⁶ David Mayor, 'Fibonacci notebook', c.1970, AF collection.

¹⁷ Carolyn Blake, photograph, 1997, AF collection.

¹⁸ Heather Angel (1972) *Nature Photography: Its Art and Techniques*, Watford: Fountain Press.

¹⁹ Anonymous carpenter, Santa Fe, New Mexico, 1877.

²⁰ Attributed to Jacopo de' Barbari, tempera on wood, 1495, Museo & Gallerie di Capodimonte, Naples.

²¹ Derived from Euclid, *Elements* and Fibonacci (1202) *Liber abaci*.

²² C.A. Muses (1966) ARK 40, 'Divination, Higher Consciousness and Mathematics'.

C.A. Muses in 1965 perpetuates these idealised forms in his three-dimensional illustration representing consciousness and time

an interim summary indicates that humankind uses natural phenomena to inform its aesthetic activity and as part of its credential for speaking the truth

these suggestions can now be interrupted with a question that will, for the moment, be left unanswered

if humankind bases much of its evidence for aesthetic activity and truth-telling on natural phenomena, on, that is, empirical evidence, what are we to do about those aspects of reality that we cannot verify unless we use the interlocutor or black box of a machine?

slides 21, 22, 23, 24 and 25 cosmos, cells and atoms

Nebulae in the Pleiades²³; Freeze-fracture Canning electron micrograph of stereocilia projecting from the surface of hair cells in the inner ear²⁴; Helen Megaw, drawing of Afwillite, crystal structure of calcium hydroxide nesosilicate showing interatomic distances²⁵; Marianne Straub, 'Surrey' design for fabric²⁶; Fluorescent proteins used to visualise cancer in vivo²⁷.

the unaided eye can sometimes see ten stars in the Pleiades group, sometimes known as the Seven Sisters, a telescope will produce thirty or forty

Galileo saw forty through his first telescope.

625 stars were visible with a powered telescope in 1910

Pleiades is an open star cluster, one of the nearest star clusters to the Earth, in the constellation of Taurus, and contains over 1,000 statistically confirmed members we use black box, interlocutors to know this

we use an electron microscope to see hair cells

Helen Megaw viewing through a microscope in 1951, drew these crystal structures

the resulting drawing was used by Marianne Straub for her fabric designs

green fluorescent proteins (GFP), cloned from bioluminescent organisms, can be used to examine fresh tissue in situ and they provide a way of imaging metastases in animals from the outside of the body, they provide real-time studies of tumour progression, metastasis, and drug-response evaluations

²³ Robert S. Ball (1910) *The Story of the Heavens*, London, New York &c.: Cassell, plate E.

²⁴ Bruce Alberts, Dennis Bray, Julian Lewis, Martin Raff, Keith Roberts, James D. Watson (1983) *Molecular Biology of the Cell*, New York and London: Garland Publishing, figure 4-14, 152.

²⁵ Helen Megaw, 1951, Victoria & Albert Museum.

²⁶ Marianne Straub, 1951, Victoria & Albert Museum.

²⁷ Robert M. Hoffman, *Lancet Oncol* 2002; 3: 546-56.

the GFP gene has now also been introduced into a series of human and rodent cancer-cell lines in vitro, which stably express GFP after transplantation to rodents with metastatic cancer

all of this analytical visual information of course relies on using machine interlocutors

slide 26 sub-atomic

An Omega Minus (Ω^-) produced in the British National 1.5m liquid hydrogen bubble chamber.²⁸

returning to the aesthetic position, if I am relying on natural forms and patterns to inform my practice and therefore my truth-telling, what do I think and feel about those aspects of phenomena that I cannot see directly, but need to use interlocutors to clarify the values involved

quantum mechanics recognises a state between empirical verification and provable but not witnessed information as *decoherence*

for the artist the potential is to understand a state which is not reliably coherent, but is not incoherent, it is a state first touched upon by John Keats as Negative Capability and by Charles Olson partly via Werner Heisenberg as Uncertainty, this new position is a state I name as *confidence in lack*²⁹

slides 27, 28, 29, 30 and 31 ideas of order

Golden Section, second diagram³⁰; Canaletto, *View of the Ducal Palace in Venice*³¹; Whistler, *Portrait of the artist's mother*³²; Dutch windmills and their reflections in water³³; Mondrian, *Composition with Blue and Yellow*³⁴.

returning to the idea of order from observed phenomena in the natural world and thus idealised forms

Pythagorians and Euclid formalised particular ways of arriving at measurements and proportions which were derived from nature

in this diagram we can see the division of a space into Golden proportions
 φ : 1: 1.61803399

when Canaletto painted this he was assisted by a *camera ottica*
(similar to a *camera obscura*)
but he chose to use it mainly for the foreground

²⁸ C. Henderson (1970) *Cloud and Bubble Chambers*, London: Methuen & Co, plate 1 figure 1.

²⁹ Allen Fisher (2007) *Confidence in lack*, Sutton: Writers' Forum.

³⁰ Derived from Euclid, *Elements*.

³¹ Canaletto, oil on canvas, before 1755, 130 x 211 cm (51 x 83"), Uffizi Gallery, Florence.

³² James Abbott McNeill Whistler, oil on canvas, 1871, 144 x 162 cm (57 x 64"), Musée d'Orsay, Paris.

³³ Unknown photographer, c.1985

³⁴ Piet Mondrian, oil on canvas, 1932, 104 x 84 cm (41 x 33"), Philadelphia Museum of Art.

the main subject, the buildings in the middle ground, were shifted left and right to match the Golden Mean

Whistler used the idealised proportions for his *Portrait of the artist's mother*

Mondrian in Holland, influenced by the landscape and buildings and their reflections in water, used the proportions and patterns from his abstract compositions

human beings use patterns of connectedness for our experience of the world to facilitate the facture of artefacts

slides 32 and 33, parrhēsia

Turner's Oak tree (*Quercus x turneri*)³⁵ and Michael Craig Martin, *An Oak Tree*³⁶.

when I write the words oak tree, you probably have a sense of what this means
you and I are in agreement between what our memory informs us an oak tree is and what we have experienced in the world (the genus *Quercus* (oak) contains 600 species, the generic term 'oak tree' is, of course, an expedient short-hand)

the next set will address this differently using cultural precedents and ideas of proprioception

I close this set with *An Oak Tree* by Michael Craig Martin, which to most of us is a glass of water

a verbal exchange regarding this was recorded and published by William Furlong through Audio Arts, in which Michael Craig Martin clarifies why, conceptually speaking, this glass of water is what he decides it is

³⁵ Alan Mitchell (1996) Royal Botanic Gardens, Kew.

³⁶ Michael Craig Martin, 1973, glass shelf, glass tumbler, two chrome brackets, Tate Collection.

set two

Damage and Disruption

the second set springs to and from our aesthetic relation to the cultural world
or rather a second set of thoughts about how patterns of connectedness seem to operate

slides 2, 3 and 4, cultural inheritance and proprioceptive comprehension

William Blake, *Los with globe of fire enters Albion*³⁷; Willem de Kooning, *Untitled*, 1988³⁸; Harry Thubron, *Untitled construction*, 1983³⁹.

Los approaches the door, the entrance to Albion, to create a new Jerusalem, with a globe, part of a machine that produces electricity devised in the eighteenth century by Joseph Priestly and others⁴⁰, that is with the energy to fulfill his prophecy

artists in the nineteen-fifties started to demonstrate and articulate proprioceptive approaches to facture and reception

that is they made clear humankind's stance in the world, on the planet that should be thought of broadly as home and for which they were responsible

Charles Olson articulated and demonstrated this through his text *Proprioception*⁴¹, but more obviously through *The Maximus Poems* and a variety of supporting texts

Willem de Kooning demonstrated this through his easel canvases, from this period and into the 1990s

these thoughts are disrupted by some of the activities of artistic facture
one of these can be manifest in graphic facture on horizontal surfaces, sometimes used by Wassily Kandinsky and Alexander Rodchenko, and innovated in scale, and new approach to Western graphic application, by Jackson Pollock.

a disruptive agent can be collage, evident in the works of both de Kooning and Harry Thubron, both artists demonstrate how to facture through gravity and with a significant understanding of light from the sky, and are continually able to articulate disruptive connectedness inside of a frame of recognition

proprioception is a complex matter and in artistic facture is different from, if not larger than, what the medical term now implies

when Olson used the term he alluded to a range of matters

the premises for proprioception are obviously engaged with human relationships to the world

³⁷ William Blake, 1804, frontispiece to *Jerusalem*.

³⁸ Willem de Kooning, photograph of oil on canvas from Edvard Lieber (2000) *Reflections in the Studio*, New York: Harry N. Abrams, 110.

³⁹ Harry Thubron, *Recent Works*, Curwen Gallery, London, 1983.

⁴⁰ For example, Joseph Priestley (1768) *Familiar Introduction to the Study of Electricity* [illustration of 'electrical machine for amateur experimentalists'].

⁴¹ Charles Olson (1965) *Proprioception*, San Francisco: Four Seasons Foundation and Allen Fisher (1997) 'Notes for the Conference *Contemporary Poetry and Performance*', *fragmente 7*, edited by Anthony Mellors, Skegness, 1997.

but more immediately, in terms of facture, engaged with human experience and skills in the process of facture

standing at an easel or in front of a painting on a vertical wall, a recognition of gravity would perhaps appear to be an obvious matter, culturally however we have a number of experiences of the artefact that appear to be different as a consequence of our backgrounds

when we read English we usually read from left to right
experiments in reading perception, by for instance Jon Oberlander and colleagues in the School of Informatics at Edinburgh University, involved in 'the construction of formal models of the processes - perceptual, intellectual, and linguistic - by which knowledge and understanding are achieved and communicated'⁴², show the reading (viewing) of still images and also show the variation in the speed of reading across the width of a page and the return to the next line

English readers usually read still images from left to right
the consequence of this is that framed images are designed in particular ways

these different ways have already been touched upon regarding horizons and dividing the spacetime being considered, but culturally more complex recurrences can be demonstrated

slides 5, 6, 7, 8, 9, 10 and 11, diagonals

Coptic manuscript, *Michael Slays Dragon*⁴³; north European icon, *S. George and the dragon*⁴⁴; Caspar David Friedrich, *Eismeer, The Sea of Ice*, (also known as *The Wreck of the Hope*)⁴⁵; J.M.W. Turner, *Rain, Steam and Speed – The Great Western Railway*⁴⁶; Edvard Munch, *The Scream*⁴⁷; Franz Marc, *Animal Destinies*⁴⁸; Peter Lanyon, *Fly Away*⁴⁹.

in visual art, for instance, the diagonal is used effectively to energise the spacetime contemplated by leading from the bottom righthand corner and towards the top lefthand corner, left to right readers are dynamically encouraged back into the image by this trope

⁴² Using multimodal reasoning and communication, Jon Oberlander with Keith Stenning and colleagues have investigated the relationships between graphicality and expressiveness. Combining diverse research methods, they have shown how differing multimodal presentations of the same material affects the ways that people with differing cognitive styles learn new formal systems. The MAGIC project, in collaboration with Pat Healey in London, Simon Garrod in Glasgow, and John Lee in Edinburgh, explored how conventions in the use of graphical notations arise from sequences of individual interactions. With Mary Ellen Foster and others, the COMIC project (CONversational Multimodal Interaction with Computers) let researchers put intelligent labeling ideas from generation and synthesis together with those on multimodal interaction and problem solving. The JAST project (Joint Action Science and Technology), took a deeper look at psycholinguistic processes during multimodal dialogue, and let researchers develop a new multimodal human-robot dialogue engine. The current JAMES project is building on this, to study the acquisition of social rules for human-robot interaction.

⁴³ Egyptian Christian Coptic manuscript, 11th Century, British Library.

⁴⁴ Abtei Frauenwörth, icon, 1600, National Gallery, Berlin.

⁴⁵ Caspar David Friedrich, oil on canvas, 1824, 97 x 127 cm (38 x 50"), Kunsthalle, Hamburg.

⁴⁶ J.M.W. Turner, oil on canvas, 1844, 91 x 122 (36 x 48"), National Gallery, London.

⁴⁷ Edvard Munch, 1893, Casein-waxed crayon and tempera on cardboard, 91 x 73.5 cm (36 x 29"), National Gallery, Oslo.

⁴⁸ Franz Marc, oil on canvas, 1913, 196 x 266 (77 x 105"), Kunstmuseum, Basel.

⁴⁹ Peter Lanyon, oil on canvas, 1961, 122 x 183 cm (48 x 72"), Sheila Lanyon collection.

in some examples the narrative sequence is dynamically emphasised *towards* the righthand corner, for instance in the form of a spear or a lance to kill a dragon, however the dynamic for the viewer's eyes is to be led back into the picture from this configuration

Friedrich uses the diagonal as part of a graphic convention that involves a pyramidal design structure, this can signal an ambiguity in the dynamic which combines in the triangular aspect of the shape an energising diagonal with a slowing mechanism, leaving the viewer in an ambivalence

the slowing mechanism is a characteristic of sombre paintings evident in reference to mourning or the onset of death

[this may be called the 'funeral direction', it can be seen in some works by Titian, Poussin, Goya and Picasso, and is complexed in Jacques-Louis David's *Oath of the Horatii* and academic works of the eighteenth-century, but eventually equally complexed in some Expressionist works by Marc (like *Animal Destinies*) and some by Kandinsky (such as *Small Worlds I*, 1922)]⁵⁰

the positive dynamic, albeit difficult to articulate in some of Turner's earlier work (such as *The Avalanche*) and in Munch's *The Scream*, is made strident in Turner's *Rain, Stream, Speed*, in some of Van Gogh's views of inhabited landscapes (such as *The Drawbridge*, 1888) and in Lanyon's *Fly Away*

slide 12, from margins to open field poetics

William Wordsworth, *The Tuft of Primroses*, manuscript page⁵¹.

conventions in writing are perhaps more clearly evident in terms of spacetime, when Wordsworth writes the manuscript for 'The Recluse' he keeps to the lefthand margin for the beginning of his lines

this may seem now to be self-evident, but these are nuances worth attending to

further more, informed typesetters will tell you that justifying lines left and right slows the reading down, we read uneven lines with a better attention

part of that has to do with the slower reading of the second part of the line recorded by Oberlander

field composition began to free that up

slide 13

Charles Olson, *A Plan for the Curriculum of the Soul*⁵².

from Mallarmé's publication of 'A Throw of Dice' in 1897 to Charles Olson's composition by field in the 1950s and '60s (it was addressed by Olson in his essay 'Projective Verse') and Open Field poetics

⁵⁰ An added note following a query from one of the participants.

⁵¹ William Wordsworth, 1808, reproduced in 1986 Cornell University edition.

⁵² Charles Olson, 1968, Buffalo, New York: The Institute of Further Studies.

but this isn't the seminar to analyse the joint developments of constructivism (including Cubism) and collage

what is pertinent here is the manner in which the rules of recognition, to facilitate a pattern of connectedness and thus to discern an imperfect fit, have been shifting, making difficulty a demanding but necessary tool in artistic and poetic practice

slides 14 and 15

Susan Howe, eighth unnumbered page from *A Bibliography of The King's Book*⁵³ and Fiona Rae, *Untitled (purple and brown)*⁵⁴.

to give a late example, the Open Field mappings become deliberately radicalised by Susan Howe in 1991 and Fiona Rae in the same year

it is here through apparent damage or disruption that the aesthetic function becomes more apparent, more demanding

slides 16 and 17 damage and disruption

Georges Braque, *Still-life with Metronome*⁵⁵ and Allen Fisher, *Image breaking through water*⁵⁶.

when we view Braque's painting, of a still-life of musical instruments and a metronome, we recognise our struggle to give it substance and meaning each time we view it, even when the image is photographed for us, in a sense fixed for us, as it is here

we correctly attribute this to shifts in spacetime or differences of attention in the process of facture

we can also metaphorically think of the work as presenting a complexity of perception in the same years that Einstein and others were reframing our understanding of where and when we were in spacetime and the linguistics of relative languages on the Swiss-German border and in conceptual thought about light and electromagnetism but deeper pertinences are underway

slides 18, 19, 20, 21, 22 and 23

Hannah Höch, *Collage, 1920*⁵⁷; Kurt Schwitters, *Opened by Customs*⁵⁸; Loran McIver, *Egg - The Beginning*⁵⁹; Robert Rauschenberg, *Drawing II* from *XXXIV Drawings for Dante's Inferno*⁶⁰; Larry Rivers, *Washington crossing the Delaware*⁶¹; William S. Burroughs, page 6 from the *AP0-33 Bulletin*⁶².

⁵³ Susan Howe (1989) *A Bibliography of The King's Book or Eikon Basilike*, Providence: Paradigm Press.

⁵⁴ Fiona Rae, 1991, oil and charcoal on canvas, 198 x 213.4 cm (74 x 84"), Saatchi, London.

⁵⁵ Georges Braque, oil on canvas, 1909-10, 81 x 53 cm (32 x 21"), Private collection.

⁵⁶ Allen Fisher, photograph, c.1985.

⁵⁷ Hannah Höch, photocollage, 1920, dimensions unknown, Mr. & Mrs. Morton G. Neuman, Chicago.

⁵⁸ Kurt Schwitters, collage, c.1937-39, Tate Collection.

⁵⁹ Loran McIver, collage with egg carton, c.1954, whereabouts unknown, 61 x 53 cm (24 x 21").

⁶⁰ Robert Rauschenberg, solvent transfer, collage, watercolour, wash and pencil on paper, 1958, 37 x 30 cm (14.5 x 11.5"), Museum of Modern Art, New York.

collages of spacetimes, of more than one spacetime at once on an image plane, become challenged again, because of literalness, by Dada collage and its derivations

the development of statements about displaced order, ephemerality, patterns of connectedness through image to image overlaying a conventional narrative (Dante in Rauschenberg and Leutze in Rivers) and overlaying, as part of the process of overlaying, in cut-ups and column-ing in Burroughs' work, encouraging the peripheral reading in the process of more than one margin

there is also a further disruption to our patterns of connectedness which again prevents the perfect fit or conservative coherence

slides 24, 25, 26, 27 and 28 rhetoric and effectivity

Ken Kiff, *Triptych: Shadows*, middle section⁶³; William Blake, *Pestilence: Death of the First Born*⁶⁴; *Prayer of Isaiah with figure of Night*⁶⁵; Matthias Grünewald, *The Disputation of S. Erasmus and S. Maurice*⁶⁶; Charles Olson, *I, Maximus of Gloucester, to You*⁶⁷.

when the human encounters another animal or non-human or invention in Ken Kiff's unscripted narratives in reconstructing the self, or in Blake's Biblical and Miltonic extensions of the other as in the figure of *Pestilence* or *The Ghost of a Flea*, the discussion shifts, from metaphor and mediæval allegory through Renaissance articulations that link known texts or new histories as they do in Grünewald (in which Albrecht von Brandenburg, the new bishop in Halle, is represented as S. Erasmus meeting the patron saint of the city, and subsequent Baroque developments [such as Mignard's Moliere as Julius Caesar, Reynolds' *Mrs. Siddons as The Tragic Muse* or the portrait making in Oliver Goldsmiths' *The Vicar of Wakefield*])⁶⁸ towards what Benjamin began to articulate as modern⁶⁹

the facture of and reception to metonymy and the projected constructions of the self in Olson becomes an articulation of a self in construction that meets Foucault's parrhêsia⁷⁰

⁶¹ Larry Rivers, 1953, oil on canvas, 213 x 274 (84 x 108"), Museum of Modern Art, New York

⁶² William S. Burroughs, 1964 (1968), San Francisco: Beach Books Texts & Documents.

⁶³ Ken Kiff, oil and acrylic on board, 1983-85, 119.5 x 99 (47 x 39"), Marlborough Gallery.

⁶⁴ William Blake, ink and watercolour over pencil, 30.4 x 34.2 cm, c.1805, Museum of Fine Arts, Boston.

⁶⁵ Paris Psalter, 10th century manuscript, Bibliothèque Nationale.

⁶⁶ Matthias Grünewald, oil on wood, c.1523, 226 x 176 cm (89 x 69"), Pinakothek, Munich.

⁶⁷ Charles Olson (1953) *The Maximus Poems / 1-10*, Jonathan Williams, Stuttgart.

⁶⁸ Edgar Wind 'In Defence of Composite Portraits', *Journal of the Warburg Institute*, Vol. 1, No. 2 (October 1937).

⁶⁹ Walter Benjamin (1963, 1998) *The Origin of German Tragic Drama*, translated by John Osborne, London and New York: Verso.

⁷⁰ The discussion of the projected self in Joseph Beuys and Charles Olson by Allen Fisher is under way, but not yet developed for publication.

set three

Transformation and Vulnerability

slides 2, 3, 4 and 5

W. Barnes-Graham, *Passing Over*⁷¹ and Peter Lanyon, studies and final painting, *Porthleven*⁷².

most artists worth their salt plan ahead
most of these same artists also facture occasional work
and the difference is often not interesting
and, of course, planned work includes unexpected input

in our company today there are a variety of artists and poets, very many of whom use planned sequence or series

Lyndon Davies' *Shield*
John Goodby's *Uncaged Sea*
Paul A. Green's *Quantum Brothers*
Penny Hallas' *The Orpheus Project*
Graham Hartill's *Jesse*
Steven Hitchins' *Pallisade Winters*
Phil Maillard's *Portraits*
Anthony Mellors' *The Gordon Brown Sonnets*
Wendy Mulford's *I China Am* or *One-way conversations*

Barns-Graham, like many of her Cornish contemporaries factured in series
Passing Over is from the *Tribute* series

the method permits attention to an individual poem or painting, but is enriched through a pattern of connectedness to other work deliberately connected to that through the idea of sequence

on a practical level it also facilitates the writing of more than one set in the same period

the most strident examples might include Ezra Pound, *The Cantos* and Charles Olson, *The Maximus Poems*

we might recall Robert Duncan's overlap through some of his books with *Structure of Rime* and *Passages* or Muriel Rukeyser, *One Life* and *Breaking Open* or Theodore Enslin, three series: *Forms*, *Synthesis* and *Ranger*

the other obvious attention and impetus in facture is planning

Lanyon is informed through his studies for the final work
in *Porthleven* he factured through many studies including photographs, drawings and paintings, but also, as became his prevalent practice, through three-dimensional structures

⁷¹ W. Barnes-Graham, oil on canvas, 1982-86, 92 x 122 cm (36 x 48"), from *Tribute* series, William Jackson Gallery, London.

⁷² Peter Lanyon, studies in gouache over pencil on paper and pencil on paper for *Porthleven*, Tate Collection (photographs by Allen Fisher) and *Porthleven*, oil on board, 245 x 122 cm (122 x 48"), Tate Collection.

which provided him with his notes and studies of a scene from a multiplicity of angles and views

slides 6, 7 and 8 invented orders

Philip Sydney, 'Sonnet 2'⁷³; J.S. Bach, first page from *Contrapuntus II, Die Kunst der Fugue* (1740s); Jackson Mac Low, 21st Light Poem: for John Martin - 30 June 1968⁷⁴.

this brings the seminar back to ideas of order and disruption
how one feeds the other

the sonnet form, here by Sydney, has been prevalent in European poetry since at least the thirteenth century

from Giacomo da Lentini, Petrarch and Dante through, in sixteenth-century England, to Wyatt, the Earl of Surrey, Spenser, Sydney, Shakespeare, Donne and Wroth, and into the present day

this use of order can provide a spring board for invention and has been evident throughout the arts

J.S. Bach's *The Art of the Fugue* uses variation on the Golden Mean proportions

John Cage and Jackson Mac Low, acting deliberately with strict methods of selection formalised the aleatoric

slide 9, 10 and 11 rules

3-D Magnet Field computer simulation of reversing Geodynamo⁷⁵; Allen Fisher, Fibonacci cylinder 1 and 2, c.2004.

what becomes evident here is how our sense of order is in fact an idealisation of disorder we are subject to Coriolis, geomagnetic disruption

artists can plan for this

I took the Fibonacci series and damaged it with a view to facturing a new order and new set of proportions and sequence

slides 12 and 13 sequences

Bill Griffiths, X-RAY OF SHOES', part 8 of *Durham*⁷⁶ and Marjorie Welish, a page from *Casting Sequences*⁷⁷.

the use of sequence also carries a license for disruption as a positive and necessary activity

Bill Griffiths takes on Marvel comic characters and animals as part of his sequence *Durham*, as metaphors of anarchistic activity and as metonyms of the human condition

⁷³ Philip Sydney, *Astrophel and Stella*, 1591, Menston: Scolar Press 1970.

⁷⁴ Jackson Mac Low (1968) *22 Light Poems*, Los Angeles: Black Sparrow Press.

⁷⁵ G.A. Glatzmaier and P.H. Roberts (1995) 'A three-dimensional self-consistent computer simulation of a geomagnetic field reversal', *Nature* 377, 203-209.

⁷⁶ Bill Griffiths (2002) *Durham and other sequences*, Sheffield: West House Books.

⁷⁷ Marjorie Welish (1993) *Casting Sequences*, Athens and London: The University of Georgia Press.

Marjorie Welish uses her sense of sequence, like Mac Low and Jasper Johns as a method of recurrence with difference

slides 14, 15, 16, 17 and 18 vulnerabilities

Grace Hartigan, *The Changing Dialectics of Our World*⁷⁸; Philip Guston, *Transition*⁷⁹; Guston & Clark Coolidge, page 35 from *Baffling Means*⁸⁰; Larry Rivers, *Identification Manual*⁸¹; Jasper Johns, *Field Painting*⁸².

another method in this activity is to take another's sequence as a basis to facture a new one

the patterns connect and then do not, the imperfection of fit in Grace Hartigan's *Oranges* sequence of paintings which use words and overlaps and damages Frank O'Hara's sequence of poems

Philip Guston opened his vulnerability in two ways
his use of sequence with full exposure of figurative source opened his proprioceptive demands to the elements
the painting *Transition* is indeed exactly what it was

in a second vulnerability he worked directly in his studio with the poet Clark Coolidge facturing *Baffling Means* in the late 1980s

Rivers' attention and vulnerability, like Frank O'Hara's and many of their colleagues open the artefacts to a new heroism in public, a vulnerability not just of gender and sexual preference, but of embrace of a new national stride

in the New York, San Francisco and London of the 1960s this was a multi-genre assemblage from lettering and words that included street objects and other found materials into new identifications of significance from the commonly available

all of this became codified in the best sense through ideas of sequence and recurrence, ideas that permitted patterns of connectedness that both fitted and radically did not

Rivers and Johns
O'Hara and Welish
and many many others
led the way to new developments in art and poetry

slides 19, 20 and 21 transformations

R.B. Kitaj, *If not, not*⁸³; Joan Mitchell, *Land*⁸⁴; Fiona Rae, *Untitled (one on brown)*⁸⁵.

⁷⁸ Grace Hartigan, #4 from the series *Oranges*, after Frank O'Hara, 1952-53.

⁷⁹ Philip Guston, oil on canvas, 1975, 168 x 205 cm (66 x 81"), Smithsonian American Art Museum, Washington DC.

⁸⁰ Philip Guston and Clark Coolidge (1991) *Baffling Means*, Stockbridge, Mass.: o-blek editions.

⁸¹ Larry Rivers, mixed media and collage on fiberboard, 1964, 187 x 214 x 48 cm (74 x 84 x 19"), Smithsonian American Art Museum, Washington DC.

⁸² Jasper Johns, oil with objects on canvas (two panels), 1963-64, 183 x 93 cm (72 x 37"), artist's collection, in Smithsonian American Art Museum, Washington DC.

⁸³ R.B. Kitaj, 1975-76, oil and black chalk on canvas, 152 x 152 cm, National Gallery of Modern Art, Edinburgh.

⁸⁴ Joan Mitchell, oil on canvas, 1989, 280 x 400 (110 x 157"), National Gallery of Art, Washington DC.

transformations encouraged vulnerabilities
but they also helped the facture of new developments

Kitaj's blaze of colour and fragmentation in *If Not, Not*, developed from his and others earlier collage work left the patterns connectedness in place and disrupted them with imperfect fits that help sustain the work's efficacy

Joan Mitchell's work became exemplary of a new permission to proprioceptively respond to the facture which both permitted loss of definition with evidence of humanity

it would take an artist like Fiona Rae to pull back the questioning of facture and sign

slides 23, 24 and 25 conclusion

Ad Reinhardt, *Collage*, 1940⁸⁶; Frank Stella, *The Pacific*⁸⁷; Fiona Rae, *Untitled (one on brown)*.

from the blaze of early Modernist constructed collages like Reinhardt's in the 1940s and others before him
set the scene for the accomplishments of Rauschenberg and Frank Stella
which in Britain led to Rae's solutions

the imperfect fit, both vulnerable and fragile, becomes a new strength

⁸⁵ Fiona Rae, 1989, oil on canvas, 84 x 78", 213.4 x 198 cm, Saatchi, London.

⁸⁶ Ad Reinhardt, collage, 1940, 25 x 44 cm (10 x 17.5"), Museum of Modern Art, New York.

⁸⁷ Frank Stella, silkscreen, lithography and linoleum block with hand-colouring, marbling and collage. Frank Stella (1989) *The Waves, 1985-1989*, London: Waddington Graphics.

slides 26 and 27 coda

Joseph Beuys, *Vitrine 28*⁸⁸ and Allen Fisher, *Open in rainfall 2014.02.25*, assembled with participants at the Glasfryn Seminar.

I want to close with two features of imperfect fit that I see as seminal to some of the thought and feeling and aesthetic attachment to meaning in what has been said.

First Feature:

What follows is a coda to the Glasfryn Seminar, in which was read a brief description and a set of receptions to a work by Joseph Beuys made in the week before the seminar.

**Sustained Resilience: Joseph Beuys, *Vitrine 28*, 1962-1980:
a translation of a description and thoughts about the vitrine's meaning.⁸⁹**

In 1993 Gerhard Theewen described 53 vitrines, assembled by Joseph Beuys in the last 25 years of his life, between 1960 and 1985 (Beuys died in January 1986).⁹⁰ Some of the vitrines were assembled over one or two years, some of them over two decades. Some of them refer directly to Beuys' *Aktions* or events, many, like his sculpture, provide the potential for a slower, accrued meaning and contribute to Beuys' larger aesthetic proposals.

1: The catalogue description, developed from a crude translation.⁹¹

Vitrine 28 contains three groups of objects. On the left and in the middle are two metal containers, on the right a drinking glass. On the left a zinc metal box stands on its shorter side. Its internal base is open to view and on the bottom can be seen a glued, almost square, grey painted, thin sheet of paper, which could just as plausibly be a square of lead foil. In front of this upright box, a small cylindrical rod located on the floor of the display case. The cut side of this rod, which faces the viewer, has been smeared with white paint. In the center of the vitrine display case is a folded sheet-iron box, with obviously age-related signs of use. This box is filled to the brim with fat, the surface shows no traces of a process, but there is an allusion to a work made previously inscribed and titled 'Plateau Central' (which has these two words inscribed into the fat).⁹² Between the vitrine back wall and the right display wall, in the middle of the floor, somewhat closer to the front than the boxes, is a water glass. Inside this there are emphatic traces of white paint, chemicals and what could be soot. On the outer side of the glass and facing the viewer, Beuys' emblem stamp has been applied, but because of the difficulty of applying this (in view of the curve of the surface) this emblem has been traced in black ink. Inside the glass, towards its front edge, leaning and slightly superior to the top of

⁸⁸ Joseph Beuys, 1962-1980, San Francisco Museum of Modern Art. *Vitrine 28* has been retitled, *Untitled (Vitrine with Four Objects/Plateau Central)*, 1962-1983.

⁸⁹ A drawing of this vitrine by Allen Fisher has been included as an addenda.

⁹⁰ Theewen, Gerhard (1993) *Joesph Beuys Die Vitrinen, ein verzeichnis*, Cologne: Verlag der Buchhandlung Walther König.

⁹¹ This description derived from Theewen, has used *Google translate* and Heinz Messinger, Gisela Türck and Helmut Willman (1993) *Standard German Dictionary*, Langenscheidt, in sight of a photograph of the vitrine being described.

⁹² The San Francisco Museum of Modern Art, who now houses this vitrine by Joseph Beuys, describes the work as: *Untitled (Vitrine with Four Objects/Plateau Central)*, 1962-1983; mixed media in painted wood, steel, and glass vitrine; 81 1/8 in. x 19 11/16 in. x 86 5/8 in. The University of Sunderland library describes one of its slides as: 'Plateau central; 1962; Joseph Beuys, Statement of Responsibility: Sheet iron box galvanised with zinc, glass top containing small sheet of lead foil over iron mesh and iron frame.'

the glass, rests an untreated cylindrical rod. The diameter is smaller than that which lies before the zinc box.

In this vitrine there are thus three different 'sensitive material containers', different sizes and different meanings put together. The left shows the container with the utmost frankness, an almost untreated state. The middle box in the centre has a lid, which is open, and the fat fills this box to its brim. The glass on the right seems, at least initially, only superficially linked with the boxes to its left. Theewen's description then notes that this is a mystery and ends, 'Alles fließt ...' (Everything flows ...) (1993: 80)

2: Some thoughts about the meaning.

All viable artefacts that lead to efficacious and significant aesthetic reception rely on the combination of patterns of connectedness and imperfect fit.

Three 'object groups' have been brought together by Joseph Beuys into one vitrine, one spacetime for speculation regarding their connectedness. The object groups are spaced out so that they give the impression that the proportions of their spacing can be read as based on the Golden Section, with the smaller section occupied by the larger box and its space and the larger part occupied by the horizontal box, the glass and their spaces; but this is speculative approximation and no exact measurement is evident. What is clear is that redundant symmetry has been avoided.

The cylindrical rod lying horizontally in front of the zinc box on the left is visually related to the almost vertical rod in the cylindrical drinking glass on the right. This relationship connects the two processes of the containers, relates the zinc box, which contains a grey painted square of paper or a square of lead foil, to the drinking glass, which contains, 'white paint, chemicals or soot'. The visual and thus speculative connection, is through the small chest of fat in the centre of the vitrine floor. The meanings might be initiated through understanding the substances and their relation to energy, but some of the chemistry has not been named. So the viewer must approach this as a difficulty and with difficulty.

The smear of white paint on the cut cylinder on the left relates to the cylinder in the glass, which includes traces of white paint. The soot in the glass and the 'chemicals' might allude to spent energies and burning. Indeed the three object groups appear, overall, to allude to an electromagnetic activity, even an early type of battery, a device that can assist the conversion of stored chemical energy into electrical energy. Zinc-carbon dry cells or batteries are packaged in zinc-cans that serve as both containers and negative terminals. These dry cells were developed from the wet cell patented by Georges Leclanché in 1866. The positive terminal, represented standing in the glass and its contents, is a carbon rod surrounded by a mixture of manganese dioxide and carbon powder. The electrolyte used in Leclanché's batteries was a paste of zinc chloride and ammonium chloride dissolved in water. The Leclanché cell was used for telegraphy and signaling and is the forerunner of the modern dry battery.

Part of the title of Beuys' work is now notated 'Plateau Central', described in 2011 by the San Francisco MoMA, who have recently acquired the vitrine via a donation. The notation 'Plateau Central' is the label given to an object, a photographic slide of which is in the library at

University of Sunderland, which shows a box of fat.⁹³ The Tate Gallery, in discussion of a different work, refers to 'Plateau Central' as follows:

'... an old-fashioned biscuit box, has a sliding lid, which is half open. The inside is filled with tallow from mutton. It was called 'Depression' by Beuys, who called it 'a kind of landscape in a box'. It relates, in particular, to *Plateau Central* 1962 (reproduced Tisdall 1979: 206)⁹⁴. 'The flat level of the tallow is to emphasize the depression.'⁹⁵

The use of fat provides one of the groups of significant signals and patterns in Beuys's work and connects readily to his theory of sculpture. Beuys explaining this choice of material, notes:

'my initial intention in using fat was to stimulate discussion. The flexibility of the material appealed to me particularly in its reactions to temperature changes. This flexibility is psychologically effective - people instinctively feel it relates to inner processes and feelings. The discussion I wanted was what language is about, what human production and creativity are about. So I took an extreme position in sculpture, and a material that was very basic to life and not associated with art.' (Tisdall 1979: 72).

The metal box of fat illustrated in Tisdall and the image on the slide at the University of Sunderland and elsewhere, has a profile-plan of a square and is without a lid. Across the surface Beuys has inscribed 'Plateau Central'. This could be thought of as alluding to the land in Tibet linking east to west, between China and western Asia, but the allusion can just as easily be proprioceptive and engaged in an ecological ethics.

Vitrine 28, now titled *Untitled (Vitrine with Four Objects/Plateau Central)*, becomes a metonym for a kind of sustained energy resulting from the activities of the simulated battery's electrolysis, but this as readily becomes electrical brain activity, through and across the surface of the plateau between neurons or even the cerebrum, and in both potentials as a result of each side and initiating a chemical reaction.

In neuron activity there is a gap 'where each axon meets a dendrite. This gap is called a synapse. In order for the current to cross the synapse each axon secretes chemicals, called neuro-transmitters, that are released into the space when the cell is suitably fired up. These chemicals trigger the neighbouring cell to fire, too, and the resultant chain effect produces simultaneous activity in millions of connected cells'⁹⁶ (1998: 14); 'a pattern of connectedness'. As Carter later notes, 'At the very back of the main mass of brain, tucked under its tail and partly fused to it, lies the cerebellum – the 'little brain'. Aeons ago, this was our mammalian ancestors' main brain but now it has been superseded by the larger area, the cerebrum.' (1998: 15)

In Beuys' work the meaning could extend to include social ideas and the psyche; imagine the self, not in a sentimental and conventional state of clarity, but in a perpetual state of construction from an aesthetic and thus ethical dilemma, communicating patterns of connectedness between action and stasis, between construction of the self and the local community, and then between the self and the State and in support of sustained resilience

⁹³ See previous footnotes.

⁹⁴ Tisdall, Caroline (1979) *Joseph Beuys*, London: Thames & Hudson.

⁹⁵ Tate Collection description.

⁹⁶ Carter, Rita (1998) *Mapping the Mind*, London: Weidenfeld & Nicolson.

against the State's monstrous machine. This is of course the aesthetics of an imperfect fit and would thus encourage visiting the artefact again.

Second Feature:

Open in rainfall 2014.02.25, consisting of eighteen boxes each containing an object and a label. The details on the different labels drew from a table giving the range of issues and planetary limits involved in 'Sustained Planetary Resilience, using the most recent publication of calculations (made in 2009)⁹⁷. The boxes were distributed equally to all of the participants to take away with them.

ADDENDA 1

This introduction to the seminar was posted on the Glasfryn web page in the months before the seminar.

Allen Fisher, Three sets with an integrated preamble.

1: Perception and Truth.

Ideal forms, derived from approximations or summaries of experience of the natural world, provide patterns of connectedness. examples lead into such inventions as the Golden Mean and Fibonacci series. this becomes a discussion about the relationship between perception and truth, ideas of order and parrhēsia.

2: Damage and Disruption.

Cultural inheritance and proprioceptive comprehensions provide a second range of patterns of connectedness. examples from the use of diagonals and margins, set against open field poetics, lead into discussions about damage and disruption, ideas of rhetoric and effectivity.

3: Transformation and Vulnerability.

Projecting and planning for future work, with invented orders, rules and sequences, provide the structures and encourage the vulnerabilities, through which facture can be performed and work transformed.

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Allen Fisher: Preamble for the Glasfryn seminars

⁹⁷ Johan Rockström and colleagues, 'A safe operating space for humanity', *Nature* **461**, 7263, 24 September 2009. 472-475.

My work has been factured as a response to the living conditions – as memory and research as well as the immediate experience of the situation. I use a structural basis with a planned criteria for selection of materials and plan for when and where materials are applied. The work is both rhetorical and parrhēical; in the first place because it uses language, in the second place because the multiplicity of truth is part of my poetic insistence. All of this leads to a set of questions and positions, which, out of necessity, do not cohere.

At the completion of a project, it has been my practice to evaluate what has been done, with a view to not dare do it again – as far as it is possible to not repeat myself. In 1981 I had finished a ten year project named *PLACE*, a project named *Blood Bone Brain* and a number of poetry projects different from these extensive works. In 1982 I set out through test and experiment, through evaluation of what had been achieved and the facture of new shorter work, to plan and prepare for the next projects. One of those became a twenty-four year process under the title *Gravity as a consequence of shape*, which I completed in 2005. I am still in the throes of writing and planning a new project. The method used for part of this new evaluation has been to give a set of three talks – using the oratorial tradition of Cicero and the subsequent ideas of the theatre of memory that I had developed as an art historian, through the use of carefully prepared slide shows.

I gave those talks at SUNY Buffalo, in 2006; subsequently in Cheshire, London and Manchester, and more recently in Cambridge, England and at Miami, Ohio. The talks were preceded in 1999 by a brief note for the journal *Boundary 2*, titled, 'The Poetics of the Complexity Manifold',¹ the new talks were titled *The Complexity Manifold 2* and examples of these talks are now online.²

The three talks covered a range of subjects which I won't rehearse here, but the talks were followed in May 2011 by a gathering of participants from the talks around a table–assembled to discuss some of the questions the talks had raised. A synopsis of this public conversation (there were 16 interlocutors, all poets and artists) allowed for a focus on clusters of important issues that can be summarised and I have grouped the issues into clusters and have denoted these with key words. These formed the basis of a rudimentary talk given at the University of Chicago and at the University of Notre Dame in October 2011. Three of these clusters are informing the Glasfryn seminars, they are *perception and truth; damage and disruption; transformation and vulnerability*.

¹ Published by Duke University Press.

² Examples of the Complexity Manifold 2 talks are now available as video online at University of London Birkbeck http://resources.voiceworks.org.uk/voiceworks_textworks/keyworks_poets/allen_fisher_1.html and the notes and extensions for the talks are on the events section of my web page at <http://www.allenfisher.co.uk/allen-fisher-events-calendar/>

ADDENDA 2: pdfs

1.

Allen Fisher, *OBJECTS RACK, Blood Bone Brain, 1972-80*, photographed by Judith Walker.

2.

Allen Fisher, *Open in rainfall 2014.02.25*, assembled with participants at the Glasfryn Seminar.

3.

Allen Fisher, 2012, Drawing of Joseph Beuys' *Vitrine 28*.



