

[the getAway] experiment02: a Glossary¹ by Nicole Ridgway

Getaway [To experiment with what it means to leave behind, to depart from, to bypass the academic disposition to explain, qualify and conclude. To find an ironic mode of thought that acknowledges incompleteness and supplementarity thought and sensation, imagination and intuition. A writing that plays with and multiplies the retinal traces of light that are not what we see, per se.]

Afterimage [A noun:

An image that persists on the retina of the eye after the stimulation producing it has ceased.² The term is also used for the persistence of sensations other than vision.

Category Tree:

psychological_feature
+ cognition; knowledge; noesis
+ content; cognitive_content; mental_object
+ representation; mental_representation; internal_representation
+ image; mental_image
+ memory_image
+ **afterimage**, aftersensation
+ Aftertaste]

Resonance [A "moreness" felt proprioceptively.]

Affect [Something felt; a sensation from the outside experienced as sensation; work that acts upon, haunts, and moves us. What is important here is the process not the product. What is accomplished is not an effect but a form of incipient action. Neustetter and Stern shift us from mastery in geometrical space and representationalism, to affectivity]

Origin ["The term origin does not mean the process of becoming of that which has emerged, but much more, that which emerges out of the process of becoming and disappearing" Walter Benjamin. Not the site as it is/was but in fossilized form only traces survive of the white cube of the gallery survive, not to draw attention to the commodification of art or art historical discourse or the frame, but the gallery itself as object.]

Site-specific [...]

Evidence [These are not images but image-transformers that disrupt the relationship between image and context. They emphasize the dynamics of viewing and draw attention to the shadowlands of resemblance. Here the visual field is also a perceptual field and an affective archive of a process that is its own performance, but one that invites us into our own. The works witness the iteration and destabilization of reference, of digitality, of technology.]

Transduction [A relation in which neither term exists independently of the other. The concept, taken from philosopher Gilbert Simondon (another of those forgotten and outmoded thinkers remembered by Gilles Deleuze), refers to a complex series of exchanges and conversions between domains. The sensation, Brian Massumi tells us, of the thinking-feeling body *transduces* the virtual.]

Digital [Is this just machinic sequencing; the systematization of the possible?]

Sensation [Here sensation is the transformative feeling of the outside; the impression of thought; and the intuition of matter in the analogue mode.]

Sensitivity [The quality or condition of being capable of perceiving with a sense or senses; responsive to external conditions or stimulation; susceptible to the feelings of others; and, the degree to which something may be affected by something else. Here we getaway from that overused photographic analogy "to depart": the deepening of definition and contrast over time of an imprint already there.]

Preformism [The real is a copy of the possible; it is the possible with a dash of reality added in the future. In a Platonic sense, the real is the degraded expression of the already existing possible. There are several possibilities of which one or some may be realized. Implicit in this coupling of resemblance and limitation, Deleuze suggests, "is preformism: the real is the already preformed in the possible insofar as the real resembles the possible ... the real emerges as a given (rather than a produced), though this possible could just as readily be seen as the 'retrospective' projection of the real". Thus, "the sleight of hand is obvious ... it is not the real that resembles the possible, it is the possible that resembles the real, because it has been abstracted from the real once made." To retrospectively reduce the possible to the real that is now made, is to curtail other possibilities not present in the now-real.]

Archive [Not an archive in any institutional sense, because the work does not perform authenticity or historical retrieval; rather it accentuates the performative as an archive-effect, as fantasy, and as irony. [the getAway] experiment02 accomplishes the future directed correlate of retention: not the past as the past, but the past as it inheres in the present as an openness to the future.]

Time [It strikes me while reflecting on these works and that the distinctions between aspect and depth, and inside and outside, are an effect of the Historical conception of time. In their deployment of light and movement, these pieces fold inside and outside and, thus, enlarge the threshold of the now. This threshold space (and the making of the space as threshold-like) exposes us to memory that is not content; but that is rather, a mediation between seeing and content, feeling and meaning. As the archaic residues and petrified forms of the performance of light and movement, they remind us of our own experience of time and duration.]

Press [An apparatus or machine by which an impression of a body is taken; to imprint.]

Impression [A mark made on the surface of something by pressing an object onto it; an attempt at copying another person's manner and speech, etc. or an animal's behaviour, especially in order to make people laugh; the way that something

seems, looks or feels to a particular person; an idea or opinion of what something is like.]³

Compression [Intransitive.⁴ The act, process and result of compressing; like a fossilized plant⁵ The visible remains (deformed and performed) of an un-phenomenon; the traces left by spaces' after-history. "Petrified unrest" Charles Baudelaire.]

Frottage [Impressions usually made by rubbing highly textured subjects. "I made from the boards a series of drawings by placing on them, at random, sheets of paper which I began to rub with black lead. In gazing attentively at the drawings thus obtained ... I was surprised by the sudden intensification of my visionary powers and by the hallucinatory succession of contradictory images superimposed, one upon another, with the persistence and rapidity peculiar to amorous memories. My curiosity awakened, and astonished I ..." Max Ernst.]

Data [Sense-datum also called "impression", "phenomenon", "quale" or "image" in the history of Western philosophy.]

Percept [A piece of sensory data a mental impression of something perceived by the senses that is the basic component in the formation of concepts.]

Perception [Can this encompass the imperceptible as it moves through sensation? Can we share the openness, the errors, the chance encounters of the not already constituted? What is the weirdness of space that is both tactile and exceeds itself?]

Scanning [Painting and sculpting with light.]

Light [Luminous - of, but not of, this world - impossible object; lacking objectness - digital sublime!]

Nocturne [The tradition of the nocturne in painting proclaims the value of looking at greatly diminished light. I am seduced to explore the conditions near the edge of darkness that is coming.]

Ephemera [A class of objects which, when they were produced, are not intended to last a long time.]

Value [A strange use, in art discourse, of the word commonsensically understood to mean "worth".⁶ The term has historically been used to refer to luminance or luminosity the lightness or darkness of a colour especially where colour is largely absent.]

Haptic ["The hand doubles its prehensile function (of object) by a connective function (of space); but, from that moment, it is the whole eye which doubles its optical function by a specifically 'grabbing' [haptique] one, if we follow Riegl's formula for indicating a touching which is specific to the gaze" Gilles Deleuze. Riegl defines the haptic as the solicitation of perception via touch and insists on the role of shadows, the importance of the viewer's position and movement, and on the tangibility of the surface. The haptic stands alongside, in dialectical tension with, the optical.]

Virtual [A reserve of differentiation or qualitative transformation in every event or, in this case, every space too. It never appears as such - it is insensate - but its "appearance" can be discerned/felt in the potentials it drives and the possibilities that unfold from their driving. Potential feeds forward; it is the immanence that unfolds towards an event. While possibility, is retroactively formed from that unfolding. The virtual is actualized in the meeting of matter, body, affect and consciousness, but the actual is not a metonym or projection of the virtual. The virtual is real, but insofar as it is, it is a superabundant real. "The lines of actualization of virtuality are divergent ... The movement from virtual unity to actual multiplicity requires a leap of innovation or creativity, the surprise that the virtual leaves in the actual" (Brian Massumi). This opens up the virtual to what befalls it and it is, as such, interruptive and elaborative, not causative. The virtual may become actualised in the present, but this is as a modality of *performance*: a processual becoming; the interval of relation: unique, improvisational, reciprocal, participative, and affective.]

Performance [Performance as a figure of thought attempts to encompass a taking place, something in process and, by definition, unfinished. It inaugurates not enacts. It speaks to not only the ability to effect but the ability to be affected, the ability of the subject not-complete- within-in-itself to be opened up to an other that does not pre-exist the relation with the subject.]

Emergence [To reduce the possible via the present real is to curtail thinking about emergence other possibilities that are not present in the real. Emergence cannot be understood in terms of form, even if it unfolds in form, because it is a continuous, highly differentiated field; an unfolding of potential interactions. While by no means resolved in the history of philosophy, the concept of emergence, broadly speaking, refers to the process whereby emergent properties arise from more fundamental properties, yet are irreducible to them.]

Experiment [Play, participate, process, press, pass, practice, perform.]

1. A collection of brief explanatory notes usually inserted in the margin or between lines of a text; a purposefully misleading interpretation or explanation.

2. One of the most famous examples of this process was discovered by L. Hermann in 1870. The Herman-grid is a matrix of black squares on a white background. While scanning over the matrix we see something peculiar in the intersections of the white crosses formed by the black squares: dark blobs that move. The dark blobs can be explained by reference to receptive fields and lateral inhibition.

3. *Impression - Soleil Levant (Impression Sunrise)*, Claude Monet, dated 1872 but probably created in 1873, depicts the harbour of the *Je Haber* and was displayed in 1874 during an independent show called *Salon des Refusés (The Salon of the Reject)*. A hostile critic, Louis Leroy, inspired by the painting's name, entitled an article about the show, "The exhibition of the Impressionists."

4. Matsuo Basho following Zen philosophy attempted to compress the meaning of the world into the simple pattern of his Haiku poetry, disclosing hidden hopes and showing the interdependence of all objects.

5. FOSSIL is the standard for allowing serial communication for telecommunications programs under DOS. FOSSIL stands for *Fido Opus SEAdog Standard Interface Layer* and was made by a group of Fidonet sysops to make their software work on different machines.

6. "If one considers the concept of value, then the actual object is regarded only as a sign; it counts not as itself, but as what it is worth" Karl Marx.