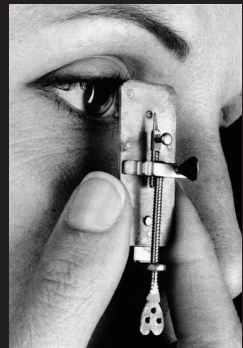


A Unified Experience of Simulaneity

Jacqui Knight



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A Unified Experience of Simultaneity

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Introduction

This paper assembles six fragments: a collection of texts, images, and artworks, that attempt to chart the elusive character of a generative, fleeting experience – what I'd like to call here the 'frisson event'. As an artist my research is practice based and emerges as an expression of 'the frisson' as a generative moment that prompts artworks into being through its encounter. The frisson, in this way, intimates the trajectory of the artistic process as a way into making work. The orthodox use of the term 'frisson'; a sudden strong feeling of excitement or fear; a thrill, (Oxford dictionaries, 2013) neglects what I want to call the 'simultaneous other' dimensions of encounter, that lie beyond bodily experience. I'd like to define, rather, a 'frisson event', as a unified experience of simultaneity, by which I mean a generative oscillation or interplay between what Heraclitus saw as the one and the many, an interplay between the multiple dimensions, or encounters, of and with a distributed human experience.

Slovoj Žižek (2009) describes the notion of the parallax gap, as an irreducible gap between the phenomenal experience of reality and its scientific account/explanation, a gap that is not one subject or the other, and not some 'third thing' that encompasses both points of view. The parallax gap is the space between two perspectives that cannot be reduced to either one of them; to the body or the object, to the artwork or to the world. This gap is a productive site; it is not a question of overcoming the gap, but of conceiving it as 'becoming'. The parallax gap is a space that lacks any positive identity but is the site in which I want to locate the 'frisson event'. My aim, however, is not to identify this

space in itself, but to describe the symptoms of the 'tensions' within this space as they manifest themselves as 'phenomena'. This phenomena will take the form of artworks, accounts, artefacts, and literature. The 'phenomena' is understood, in this sense, as what Heraclitus describes as the 'one and the many'.

Fragment 1: The frisson and the simultaneous other

The momentary experience of what is termed the 'frisson'; a fleeting physical, sensory moment or experiential event that occurs when the impression of the absorbed world ruptures and our attention is forced upon this or that phenomena, has been described as a generative or productive experience of an external real world event. Some of the initiators of this experience can be identified as a breakdown, glitch, making strange, the sublime, or textually as antinomies, aporias (puzzlement, doubt, perplexity) paradoxes or conundrums. There is a consensus of thinking that describes the frisson as an aesthetic (Huron, 2013, pp. 155-156), physical, physiological or emotional response to an external stimulus (Grewe and Katzur *et al.* 2010, p. 220) such as music. Musically induced 'shivers', or a frisson, is described as a distinctly pleasurable, emotional experience, a response consisting of a relatively short event comprising "a synchronised reaction of physiological arousal, subjective feeling and motor response" (Grewe and Katzur *et al.* 2013, p. 220).

This specific use of the term frisson neglects what I want to describe as the 'simultaneous other': the dimensions that lie beyond bodily experience. My understanding of the frisson,

in this sense, is that it is not simply confined to bodily experience alone, it is the physical phenomenon that occurs from an interplay between us (the assumed subject), and a partially known and unknowable object, artefact or phenomena. I'd like to define this *frisson* as a unified experience of simultaneity, by which I want to describe as a generative oscillation between the plural dimensions of reality where the parts and the whole are constantly held in tension; what the pre-Socratic philosopher Heraclitus (544-484 B.C.) saw as 'the one and the many'. This definition, I will suggest, recognises the further dimension of the 'other' as a reciprocal movement, the forward and the retreat, the emergent space in between.

The simultaneous experience, between 'objects(s)' and 'subject(s)', that I have sought to reconcile in a series of photographs, use the natural habitat diorama as a departure point. This occurs through the dioramas inherent ability to encourage a flickering between the assumed subjective sensory world and that of the cognitive world. These images attempt to illuminate the phenomenological experience, where the viewer is perpetually suspended between two irreconcilable positions; stood firmly in the museum looking at the diorama as a display whilst simultaneously trying to collude with the illusion, transported into the witnessed scene. It is precisely the co-existence of these two irreconcilable positions; the real and artificial, the animate and inanimate, that causes the sensory phenomena of the *frisson*. Furthermore, it is within this oscillating moment that it is possible to become aware of the distributed generative processes that may underpin the act of perception itself, between the one and the many.

The Parallax Gap as simultaneous other

Slovoj Žižek's particular definition of the 'parallax gap'¹ introduces a reflexive twist to the conventional concept of parallax by attributing

an active subject position to the object. Differing from the standard definition of parallax as: the effect whereby the position or direction of an object appears to differ when viewed from different positions, e.g. through the viewfinder and the lens of a camera (Oxford dictionaries, 2013), Žižek (2009) states:

[...] the observed difference is not simply 'subjective' due to the fact that the same object which exists 'out there' is seen from two different stances, or points of view, it is that, as Hegel would have put it, subject and object are inherently 'mediated', so that an 'epistemological' shift in the subject's point of view always reflects an 'ontological' shift in the object itself. Or, to put it in a Lacanian sense, the subject's gaze is always already inscribed into the perceived object itself, in the guise of its 'blind spot', that which is 'in the object more than the object itself', the point from which the object itself returns the gaze (Žižek, 2009, p. 17).

Žižek describes a parallax gap, as an irreducible gap between the phenomenal experience of reality and its scientific account/explanation, a gap that is not one subject or the other, and not some 'third thing' that conflates or draws a synthesis between both points of view. The parallax gap is the interstice between two perspectives that cannot be reduced to either one of them: to the body or the object, to the artwork or to the world. Žižek's rationale is to protect the openness of access to the 'real', one that is exposed through difference (parallax). This gap, seen as a productive site has a character that allows the perpetual coming into being of beings, of an always, already in the process of 'becoming' (Ginomai),² that affords a 'presencing'.³

Heraclitus' Unity of Opposites

Heraclitus' fragments expose such multidimensional facets of world-experience unified in forever unfolding, dense utterances. Because

they exist as fragments, and his work is accessed only through interpretation of these fragments, they are hard to pin down and hence don't exhaust themselves. In this sense, they operate in much the same way as artworks and one of many reasons why it feels appropriate to use Heraclitus as part of this philosophical framework. At the root of my art practice is an urge to maintain a certain ambiguity where a perpetual motion or open-endedness can thrive to enable an artwork to continue resonating, in a constant state of becoming.

The slippery character of the perpetual state of becoming, exemplified within Heraclitus' fragments, embodies a 'unity of opposites' in which the whole cannot be reduced to the sum of the parts, rather, the becoming points to the tension between the parts and with that of an inquirer(s). This approach, a unity of opposites, describes my explication of the frisson. In order to avoid a deductive description that destroys the very generative nature of it, I will propose that the frisson cannot be reduced to the part played by the body, but must be seen in terms of a restless oscillation between the parts that constitute the many.

Heraclitus' fragments behold his general belief in the unity of opposites. What we see in Heraclitus is not a conflation of opposites into an identity, but a series of subtle statements revealing the interconnectedness of contrary states in life and in the world. From two points of view the same object has two different features but it doesn't have to be in terms of change or flux, there's a more intrinsic unity of opposites, as indicated in fragment 60. 'The road up and down are one and the same' (Heraclitus and Robinson, 1991). The elements change into one another in a cycle, for at the same time, this slanted road has the opposite qualities of ascent and descent in different directions. What Heraclitus is alluding to is that, in general, there is a principle that explains the existence and perseverance of eve-

rything, namely that things survive by being in tension in some way. Identity is secured by the unity and tension of opposites - as in fragment 125. *'the barley drink stands still when it moves'* that if you don't keep stirring, it will lose its identity because it separates. There are other fragments which talk about the tensions in everything, from particles to the widest possible view. Others read like puns or word play as in fragment 48. Hence, the word for 'life' is *bios* (pronounced *beos*) and the word for 'bow' is *bios* (pronounced *be-o-s*) with a stress on the second syllable. Thus read, *'The bow is called life, but its work is death'*. The tension is also present in the action of holding the bow and pulling in the opposite direction (Heidegger and Fink, 1993).

Heraclitus's fragments unfold two kinds of opposition, some things display opposite properties at one and the same time and other times he presents oppositions where things display opposed properties at different times. This is evident in fragment 41, 42 *'You cannot step twice into the same rivers; for fresh waters are ever flowing in upon you'*. These are supposed to give us the notion that these different perspectives are part and parcel of the nature of the world (Bragg, 2011). His fragments induce us to recognise that we can hold multiple perspectives from a singular position where the world will display conflicting properties according to any one of these perspectives, whether from a singular or alterior viewpoint. There is a wholeness about the way in which Heraclitus looks at the world, a wholeness in which there are always multiple perspectives through which an object is held in tension within a reality. These perspectives are irreconcilable from the object and the object from the perspectives; it is in this sense that it is within the tensions between the many viewpoints that the object is to be understood.

The generative moment of the frisson

The examples given so far seek to present the constitution of the world as a unity of opposites or contrasts but also declare it as an emergent process of a distributed human experience whose genesis cannot be reduced to one point – ie. the body, the object, or consciousness. It can be understood that objects are held in tension between many things, these tensions mould the object, giving it form, which in turn conditions our very access to the constitution of the world. It is within such a unity of opposites that I want to suggest a way the frisson can be understood as a generative moment of such an experience. An experience that emerges, and is held in abeyance, which extends beyond an isolated bodily sensation. In this way, an experience of the frisson, as a physiological arousal, is always synchronised as a reciprocal movement with that of the material world, the arousal held in tension between a dual awareness of the one and the many.

The following accounts by Giacometti and Van Gogh reveal how some artworks, can be seen to 'mediate' the frisson for the experience of a viewer or reader. These examples, however, don't look to recognise the interplay between the body and the world, an interplay that can be demonstrated through a closer examination of the tensions in which other visual and textual artefacts become.

Fragment 2: The ordinary renewed

In a letter to his mother, Giacometti refers to a movie that renewed his vision of the reality around him, which created an affective zone providing a trajectory for his practice. He describes this experience often to friends, family, and later he wrote about its effects:

The true revelation, the real impetus that made me want to represent what I see came to me in a movie theatre. I was watching a newsreel. Suddenly I no longer knew just what it was

that I saw on the screen. Instead of figures moving in three-dimensional space I saw only black and white specks shifting on a flat surface. They had lost all meaning. I looked at the person beside me, it was fantastic, and all at once by contrast he had assumed an enormous volume. All at once I became aware of the space in which we swim in which we never notice because we have grown used to it. I left. When I came out onto the Boulevard Montparnasse, it was as if I'd never seen it before, a complete transformation of reality, marvellous, totally strange, and the Boulevard had the beauty of the Arabian nights. Everything was different, space and objects and colours and there was an extraordinary almost anguished silence because the sense of space generates silence and bathes the objects in that silence. (Giacometti cited in Hohl, 1974, pp. 111–114).

Giacometti describes an affective zone created by a frisson event that presents the world anew, a strange transformation in which the world is bathed in an 'anguished silence'. The world of meaning and language falls away, the silence is a temporal meltdown, a collapse. This silence instilled an anguish in which Giacometti felt moved to later recall this response. Seeing something familiar renewed, as described in Giacometti's encounter, gave a precedence to some particular entity and does so precisely because it detaches itself from the background context, or from what Heidegger (2011) termed the 'absorbed world'.⁴

A letter written by Van Gogh in 1888 to his brother Theo describes a break from this world absorption that leads to a 'beautiful' generative moment that was retrospectively seen as the prompt towards a subsequent painting. Much like Giacometti, Van Gogh describes his extraordinary experience that ruptured from an ordinary, familiar activity:

I took a walk along the seashore one night, on the deserted beach. It wasn't cheerful, but not sad either, it was — beautiful. The sky, a

deep blue, was flecked with clouds of a deeper blue than primary blue, an intense cobalt, and with others that were a lighter blue — like the blue whiteness of milky ways. Against the blue background stars twinkled, bright, greenish, white, light pink — brighter, more glittering, more like precious stones than at home — even in Paris. So it seems fair to talk about opals, emeralds, lapis, rubies, sapphires. The sea a very deep ultramarine — the beach a mauvish and pale reddish shade, it seemed to me (Gogh and Leeuw, 1997, p. 393).

These two accounts describe a moment for these artists when something extraordinary ruptures out of an everyday experience. A ‘frisson event’ that allowed them to see the world as the ordinary renewed. There is no reasoning why this happened, but what is concurrent is the way in which this experience opens up and provides a momentum, a movement, an expansion, towards a renewed communion with reality. Whilst absorbed in this moment they both begin to describe a kind of (temporal) delimitation, a state of becoming, where everything opens up through something very particular and becomes delimited in terms of thought, time and space. The ‘frisson event’ is the portal or location of the opening up yet not that which is opened up. What is made intelligible and visible in these moments can be thought out rather as the directedness of the artwork more so than the frisson itself.

Fragment 3: Both shooter and recipient, the hunter and hunted

My practice seeks not to directly mediate the experience of the frisson for a viewer. My intention is to understand the conditions and symptoms that constitute the experience of the ‘frisson event’ as a unified experience of simultaneity. The problem exists however, how does a maker directly mediate that experience without there being an inherent lag or losing the moment of the experience altogether. A series of photographs taken by Ria Van Dijk

(fig.1), seemingly overcome these conundrums and have a sympathy with the concerns in my own art practice in offering an experience of simultaneity or a multiplicity of positions or states in the one encounter.

In the period following World War I, the photographic shooting gallery appeared as an attraction at fairgrounds: If the punter’s bullet hit the center of the target, this triggered a camera. Instead of winning a balloon or toy, the participant would win a snapshot of him or herself in the act of shooting. One shooter in particular – Ria van Dijk, took an annual portrait of herself in this way for more than sixty years (The Photographers Gallery, 2012).

Firstly, the photograph can be seen as an example of a parallax. The simultaneity of two durations; the instant the photograph is taken and the ongoing instant in the photograph. These shooting gallery images, present as close as possible, the nearest collapse between the two points that hold the parallax gap. The images are the result of an authentic act of recording a moment, where one is both on the inside of the picture and on the outside, a simultaneity of both being the shooter and the recipient.

The shooting gallery images minimize a never breachable gap, recording yourself in a moment where one is absorbed in the act of doing something else. Even the spontaneous ‘snapshot’ presents a lag - you cannot simultaneously occupy the space where you are having the experience, absorbed and lost in the experience that takes you over, and then spontaneously de-world in order to record it, as if from elsewhere. There will always be a lag behind the experience that it tries to capture. And this gap, however short in time, is an untraversable, infinite abyss.



Fig. 1. Ria van Dijk, *Photo-shot, Oosterhout, Netherlands, 1978, Polaroid, 10.8 x 8.8cm*

Fragment 4: Simultaneously withdrawing and approaching

The artist Seker Ahmet Pasa (1841 to 1907) worked for a period in Paris where he was strongly influenced by Courbet and the Barbizon School, and returned to Turkey to become one of the two leading painters whose work introduced a European optic into Turkish art.

In *About Looking* (2009), John Berger describes how, as soon as he looked at this painting (fig. 2), it began to interest and haunt him and made many visits back to the museum in Besikas, Turkey to try to understand more fully why. He describes a very particular experience he had when looking at this little known painting, an experience that occurred through the presence of contradiction, inconsistencies and a double vision.

The colours, the paint texture, the technology of the painting, are very reminiscent of Rousseau, a Courbet, a Diaz. With half a glance you read it like a pre-Impressionist European landscape, another look at a forest. Yet there is a gravity in which it checks you. And then, this gravity turns out to be a peculiarity. There is something deeply but subtly strange about the perspective, about the relationship between the woodcutter and his mule and the far edge of the forest in the top right hand corner. You see that it is the far edge, and, at the same time, that third distant tree (a beech?) appears nearer than anything else in the painting. It simultaneously withdraws and approaches. There are reasons for this [...] There is the size of the beech trunk [...] relative to the size of the man. The beech leaves are as large as the leaves on the nearest tree. The light falling on the beech trunk brings it forward, whereas the two other dark trunks are both leaning away from you. Most important of all there



Fig. 2. *Woodcutter in the Forest*. Seker Ahmet Pasa (1841 to 1907)

is the strange diagonal line of the edge of the receding brushwood which begins on this side of the bridge and extends up to the edge of the forest. This line, this edge, “concur” with the third dimensional space, and yet stays on the surface of the painting. It creates a spatial ambiguity. Block it out for a moment, and you will see the beech move back somewhat into the distance (Berger, 2009, p. 87).

Each of these features, critically speaking, are mistakes. More than that, they contradict for any viewer the logic of the language with which everything else is painted. There is also something interesting about the way Ahmet might have come to paint this painting in the way he did. This may have resulted from a disjuncture between the two painting traditions he had been exposed to. This disjuncture is where the forest painting has its intelligibility.

Berger was faced with two questions. Why was the painting so convincing and how did Seker Ahmet come to paint it in the way he did?

If the far beech tree between the edge of the forest and the far side of the clearing is nearer than anything else in the painting, then you are looking into the forest from its far edge, and from this point of view the woodcutter and his mule are what is farthest away. Yet we also see him in the forest, dwarfed by the huge trees, about to cart across the clearing his load of wood. Why does such a double vision have so precise an authority about it?

Its precision is existential. It accords with the experience of forest. The attraction and the terror of the forest, is that you see yourself in it [...] Although it has limits, it is closed around you. Now this experience, which is



Fig. 3. *Congo*, 2003. *C-Type Photograph*. 1100mm x 830mm

that of anybody familiar with a forest, depends upon your seeing yourself in double vision. You make your way through the forest and, simultaneously, you see yourself, as from the outside, swallowed by the forest. What gives this painting its peculiar authority is its faithfulness to the experience of the figure of the woodcutter (Berger, 2009, p. 88).

There is a connection between the simultaneous withdrawing and approaching movement that Berger describes in Ahmet's painting and the Heideggerian notion of 'coming-into-the-nearness-of-distance'. In the 'coming-into-nearness-of-distance' there is a reciprocal movement. Thought approaches the distant; but the distant also approaches thought. For Heidegger the present, the now, is not a measurable unit of time, but the result of presence, of the existent actively presenting itself. In his attempt to blend language to describe this, he turns the word presence into an infinitive

form; 'presencing'. The woodcutter and his mule are stepping forward. Yet the painting renders them almost static. They are scarcely moving. What is moving - and this is so surprising that one senses it without at first being able to realise it - is the forest. As observed by Berger, the forest, with its presence, is moving in the opposite direction to the woodcutter i.e., forward towards us and leftwards.

Fragment 5: Congo not Congo

It is precisely this simultaneous experience I have sought to reconcile in a series of photographs which use the natural habitat diorama as a departure point (fig. 3 and fig. 4). This work attempts to illuminate a phenomenological experience in which the viewer is caught suspended between two irreconcilable positions; stood firmly in the museum looking at the diorama as a display whilst simul-



Fig. 4. *Savanna, Tanzania diptych*, 2003. C-Type Photograph. 2200mm x 830mm

taneously trying to collude with the illusion, transported into the witnessed scene. Yet we are aware of the mechanics of the illusion. The polished wooden moldings of the proscenium arch and the broad expanse of glass (in which the reflections of ourselves and others hover over the scene) are ever-apparent, overtly or subliminally. The very same double vision of simultaneous multiple viewpoints, a worlding and de-worlding experience, both in and out of the forest, as Berger describes. At this moment it is possible to momentarily take on the position(s) of the many.

In the museum, it is often the institutional tensions played out between the curators, the educationalists over indulgence of explicit learning and interpretation and the concession to entertainment that results in the most bizarre presentation of 'objective facts' The irony being that the museums are taking away some of the older *wunderkammer* type displays because of their ambiguity and irrationality (sitting between the known and the unknowable). The moment of the frisson, as I have attempted to describe through the works above, belongs to this world of irrationality and ambiguity, and it appears to be this very thing that creates a sense of wonder and subsequently promotes a closer examination of the display.

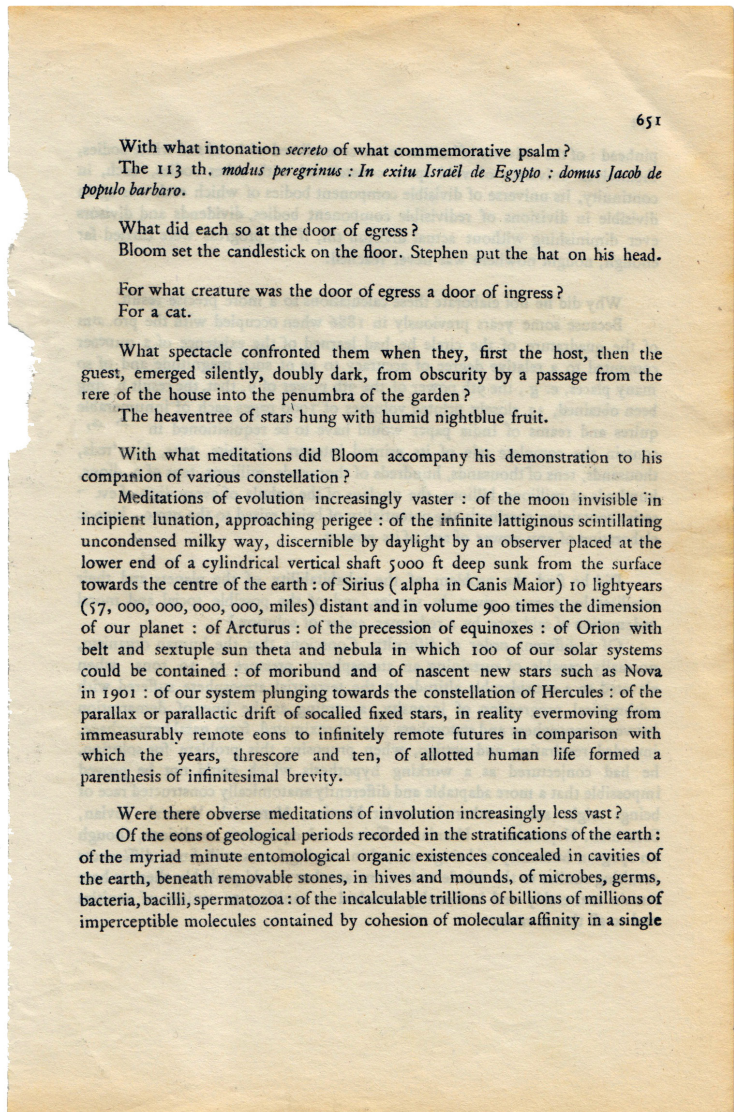
The viewer becomes an active participant in the creation of meaning through the very absence

of presentation of concrete objective facts, as is the display itself.

Fragment 6: Joyce – commentary on the parallax gap

The play of tensions between the viewer and the display that results in the meaning of an artwork, described above, explicates more fully the simultaneity of the many that I found within Žižek's account of the parallax gap. James Joyce is well known for using the notion of parallax in his writing, which provides an example of the simultaneous withdrawing and approaching between description and meaning. *Ulysses* is written with continually changing multiplicity of points of views, always unstable and interchangeable, switching in and out of internal monologue and external dialogue and observations.

This excerpt (fig. 5) from *Ulysses* invokes in the reader a sublime movement of extreme finitude and shrinkage at the same time. As the description of the cosmos opens out, ever in flux, moving further than we can have knowledge of it, in imagining that expansion it has the simultaneous effect of causing the reader to feel a shrinkage. This is made more explicit in the end of the first paragraph where Joyce writes "in the ever-expanding vastness and infinitude of the cosmos, human life formed a parenthesis of infinitesimal brevity" (p. 651).



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With what intonation *secreto* of what commemorative psalm?

The 113 th. *modus peregrinus* : *In exitu Israël de Egypto* : *domus Jacob de populo barbaro*.

What did each so at the door of egress?

Bloom set the candlestick on the floor. Stephen put the hat on his head.

For what creature was the door of egress a door of ingress?

For a cat.

What spectacle confronted them when they, first the host, then the guest, emerged silently, doubly dark, from obscurity by a passage from the rere of the house into the penumbra of the garden?

The heaventree of stars hung with humid nightblue fruit.

With what meditations did Bloom accompany his demonstration to his companion of various constellation?

Meditations of evolution increasingly vaster : of the moon invisible in incipient lunation, approaching perigee : of the infinite lattiginous scintillating uncondensed milky way, discernible by daylight by an observer placed at the lower end of a cylindrical vertical shaft 5000 ft deep sunk from the surface towards the centre of the earth : of Sirius (alpha in Canis Maior) 10 lightyears (57, 000, 000, 000, 000, miles) distant and in volume 900 times the dimension of our planet : of Arcturus : of the precession of equinoxes : of Orion with belt and sextuple sun theta and nebula in which 100 of our solar systems could be contained : of moribund and of nascent new stars such as Nova in 1901 : of our system plunging towards the constellation of Hercules : of the parallax or parallactic drift of so-called fixed stars, in reality evermoving from immeasurably remote eons to infinitely remote futures in comparison with which the years, threscore and ten, of allotted human life formed a parenthesis of infinitesimal brevity.

Were there obverse meditations of involution increasingly less vast?

Of the eons of geological periods recorded in the stratifications of the earth : of the myriad minute entomological organic existences concealed in cavities of the earth, beneath removable stones, in hives and mounds, of microbes, germs, bacteria, bacilli, spermatozoa : of the incalculable trillions of billions of millions of imperceptible molecules contained by cohesion of molecular affinity in a single

fig. 5. pages from *Ulysses* in Joyce, J (1969). *Ulysses*. London: Penguin

pinhead : of the universe of human serum constellated with red and white bodies, themselves universes of void space constellated with other bodies, each, in continuity, its universe of divisible component bodies of which each was again divisible in divisions of redivable component bodies, dividends and divisors ever diminishing without actual division till, if the progress were carried far enough, nought nowhere was never reached.

Why did he not elaborate these calculations to a more precise result?

Because some years previously in 1886 when occupied with the problem of the quadrature of the circle he had learned of the existence of a number computed to a relative degree of accuracy to be of such magnitude and of so many places, e. g., the 9th power of the 9th power of 9, that, the result having been obtained, 33 closely printed volumes of 1000 pages each of innumerable quires and reams of India paper would have to be requisitioned in order to contain the complete tale of its printed integers of units, tens, hundreds, thousands, tens of thousands, hundreds of thousands, millions, tens of millions, hundreds of millions, billions, the nucleus of the nebula of every digit of every series containing succinctly the potentiality of being raised to the utmost kinetic elaboration of any power of any of its powers.

Did he find the problem of the inhabitability of the planets and their satellites by a race, given in species, and of the possible social and moral redemption of said race by a redeemer, easier of solution?

Of a different order of difficulty. Conscious that the human organism, normally capable of sustaining an atmospheric pressure of 19 tons, when elevated to a considerable altitude in the terrestrial atmosphere suffered with arithmetical progression of intensity, according as the line of demarcation between troposphere and statosphere was approximated, from nasal hemorrhage, impeded respiration and vertigo, when proposing this problem for solution, he had conjectured as a working hypothesis which could not be proved impossible that a more adaptable and differently anatomically constructed race of beings might subsist otherwise under Martian, Mercurial, Veneral, Jovian, Saturnian, Neptunian or Uranian sufficient and equivalent conditions, though an apogean humanity of beings created in varying forms with finite differences resulting similar to the whole and to one another would probably there as here remain inalterably and inalienably attached to vanities, to vanities of vanities and to all that is vanity.

From the departure of this brevity Joyce then looks at the equally vast space towards the infinity of the minute, where the inverse parallax is experienced in the reader. As the description of a microscopic world moves through geological time further into the past it simultaneously unfolds the timeless micro universes of molecules and microbes each one divisible into another universe until “nought nowhere was never reached” (p. 652).

Whilst Joyce’s excerpt provides a literary example of a simultaneous withdrawing and approaching it also brings the notion of a unified experience of simultaneity to the fore, with a subject- the universe, that unfolds at once between, and of, the one and the many, in perfect sympathy with Heraclitus’ aphorisms.

Conclusion – a unity of many fragments.

This paper sets out to understand some of the distributed conditions and symptoms from which the experience of the frisson can be understood as generated. The orthodox definition of frisson; a sudden strong feeling of excitement or fear, a thrill, delimits this experience to one of the body. In redefining the frisson as a unified experience of simultaneity this paper asserts that the frisson is not only an experience of the body, it is a shifting play of tension between the subject position of the body and the many possible subject positions beyond the body, whether it be the material world or another body.

In understanding the parallax gap as the site in which the frisson takes place it has been possible to give a form, through artworks and literature, to the tensions between two perspectives that cannot be reduced to either one of them. My artwork attempts to reveal the constant presence of these multiple perspectives at the moment they are most unified, during the moment of the frisson.

If everything were held in the same tension, if the opposites were completely balanced, the tensions would neutralise themselves and the result would be *stasis* (a standing still). When things that are in tension act differently (in response to a frisson) the play of tensions of the whole changes and consequently we experience a change in reality. As seen in the accounts of Van Gogh and Giacommetti, the frisson event is a generative moment in the becoming of another reality through experiencing the world anew.

The experience of a frisson event is always generative as it moves one closer to a transparent zone of perspectival multiplicity, which might have otherwise remained concealed against the background of the everyday world. Ultimately, this experience uncovers something new, something seen afresh that gives the possibility of re-questioning, pursuing a alternative understanding from what was previously a position unknown, yet partially intuited. The frisson event opens up a space of restless oscillation that affords becoming, a necessary tension that mediates a relational whole between the one and the many or the many and the one.

Notes

¹ Although Zizek has a very specific, politically motivated agenda for using the idea of the parallax, for this discussion I'm interested in the ontological aspect he introduces in the first chapter *The Tickling Object in Parallax View*, (2009).

² *Ginomai* means "to become", and signifies a change of condition, state or place. *Ginomai* means "to come into being/manifestation implying motion, movement, or growth" Thus it is used for God's actions as emerging from eternity and becoming (showing themselves) in time (physical space). Creation is thus presented as a becoming (*ginomai*) in contrast with being (<http://bibleapps.com/greek/1096.htm>, no date).

³ Presocratic thinkers experience the being of beings as the presencing (*Anwesen*) of what is present (*Anwesen*). Being as presencing means enduring in unconcealment (*alêtheia*) or disclosing (*Iep.utm.edu*, 2009).

⁴ Absorption in the world is understood by Heidegger to provide the starting point for the analyses of everydayness (Emad and Schalow, 2011)

⁵ Presence means: the constant abiding that approaches man, reaches him, is extended to him.

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