

The Slip

Blaze>Blaze Rod>Blaze Powder. Enderman>Ender Pearl + Blaze Powder>Eye of Ender

Released on October 30, 2010, the Halloween Update to Minecraft included a new mirror world, the Nether. Entered through a wall of purple flames framed by an obsidian portal, the Nether is a perpetually dark underground world with steep cliffs and rivers and lakes of lava. In the Nether, there are resources and treasures such as Glowstone not found in common caves, but the Nether is also home to a host of new mobs or monsters like Zombie Pigmen, Ghasts, Blazes, and Magma Cubes. There's a reason why, when a player presses F3 in the Nether to identify the biome, the command returns the word, "hell." Minecraft's creator, Notch (Markus Persson), originally referred to this new dimension as The Slip.

Any addition causes a reorientation of the whole. Things slip, are moved by, redefined by, a new object, image, zone, landmass, piece of information. What the pieces say to each other and say in and of themselves changes. The pieces themselves may be redefined. The introduction of the Nether redefined the rest of the World in Minecraft. Players began to refer to everything in Minecraft that was not the Nether as "the Overworld," including all of the non-Nether mines and caves.

There was another reorientation of the game in October, 2011. The Adventure Update update introduced the Ender Dragon, a boss mob. The open-ended Minecraft, in which winning had many measures—from simply staying alive to accumulation of precious goods or fantastical building projects—was transformed into one with a specific goal, an End. Killing the Ender Dragon was the new "winning." Now for those who wished to play to the End, a visit to the Nether became essential. The periphery became the center. Only there could one kill a Blaze to get a Blaze Rod and craft the Rod into Blaze Powder. Only there—after killing an Enderman to take his Ender Pearl in order to be able to craft it and the Blaze Powder to make an Eye of Ender—could one throw the Eye of Ender so that it could point to the Stronghold. In the Stronghold one finds the Portal to the End. Through the Portal, the player finds the Dragon. Kill. Win. End.

“that which is attached as if by being hung on”

The appendix is refusal. Of slick integration, assimilation. The oil that forms onionskin yellow pools on the watery surface of the thing itself.

It is generous. Superfluous. It is, perhaps, dangling. Of but not essential to. With a precarious relationship to the main.

It is also the reveal, a glimpse into the hours and pages of research subsumed into the text as well as the ghost of all of the research that wasn't. It's the love note to she who reads the footnotes, copies out the bibliography. To the one who wants more.

The question of the appendix centers on what is essential, and what can be considered supplemental to the main thrust of whatever it is we are talking about: alimentary canal, ranch home, essay, book.

If Jean-Jacques Rousseau uses the word supplement to refer to an inessential extra added to something to complete it, Jacques Derrida argues that if a thing needs completing, if it lacks something, then the supplement isn't really very inessential, or even supplemental, is it.

One imagines that one can always supplement, dig deeper, expand. There are so many questions to be answered. The upper limit would be the Library of Babel—in the imagination of Jorge Louis Borges, the library containing every combination of every letter in every language on page after page in book after book on twenty shelves on each of six sides of hexagonal galleries in a library seemingly without end. Complete. Perfect. So complete, in fact, as to be useless. (Unless this complete thing had a complete and comprehensive Index, but that is another essay.) This is where the edit comes in. The edit's sweet spot is just before the supplemental becomes the superfluous. And so, perhaps elements are relegated to the appendix or struck from the exhibition.

Never mind the Bollocks

A no holds barred powerhouse, thick production and relentless power in your fucking face piece of plastic! All four songs shred equally here! The band's ability of "sounding fast" reminds me of GAUZE's "Fuckheads" 12".

Earlier this year, the Finnish punk band Appendix regrouped after a multi-decade hiatus to release an album, *Extraneous*. Appendix was formed in 1981 by Vesku Koivusalo, Olli Lindholm, and Juha Rauängin, and by 1984, had disbanded. Its logotype borrows the ransom note typography of the Sex Pistols. Band members wear t-shirts with Sex Pistols and Clash graphics on their website and Facebook page.

Are you asking the same questions I am? About the periphery? About what it means to make the thing in the provinces that looks like/sounds like the thing in the center? About the leveling or folding of space-time that visual signifiers like ransom note typography, fluorescent tubes, concrete floors, and white walls attempt to perform? Do you imagine that you can generally describe Appendix's music without hearing it? Do you remember before things were so codified, ossified? Do members of the Avengers and X-Ray Spex look pretty New Wave to you? Do you imagine that the codification of punk that came with hardcore would have been accelerated by the internet? If it all looks the same on Contemporary Art Daily, **does it matter if it's in Portland, Pori, or Paris?**

It is arguable that an exhibition falling in a forest is heard when its supplement, the document, becomes consumable at the center, either through publication of a review and small reproduction or installation shot in an arts journal, or more commonly posted on the internet.

I wonder if we will forget what it is to have the primary experience of the thing or why it matters. What if the new norm was that the documentation WAS the thing? Or, wait, maybe it always has been...in the long run. A hundred years from now, when the opportunity to hear about the thing first hand from someone who was there, the only experience of the thing available to us will be the document: the photo, the curatorial statement, the exhibition ephemera, the critical review, the academic assessment, all of which are abstractions of and appendices to the exhibition itself. Apollinaire's words ARE my primary experience of the work he reviewed. But with the world awash in documentation we approach a Library of Babel surplus perhaps sending the value of the document tending toward zero with the corollary that the auratic object (and the viewer's primary experience of it) is perhaps more important than ever?

Vermiform Appendix

It's wormlike. Appears to be a dead end. And for years the human appendix was not only thought to be superfluous or to speak technically, of a vestigial nature, but was routinely removed as a preventative measure. As recently as 1986 in their book *The Vertebrate Body*, Alfred Romer and Thomas S. Parsons wrote, "Its major importance would appear to be financial support of the surgical profession." More recent research suggests the appendix has an immune function. According to Loren G. Martin, professor of physiology at Oklahoma

State University, endocrine cells in the fetal appendix produce compounds that assist with various biological control mechanisms. In the young, the appendix functions as a lymphoid organ, assisting with the maturation of certain white blood cells and antibodies. And in adults, the **“the function of the appendix appears to be to expose white blood cells to the wide variety of antigens, or foreign substances,** present in the gastrointestinal tract. Thus, the appendix probably helps to suppress potentially destructive humoral (blood- and lymph-borne) antibody responses while promoting local immunity.”

Cascading

/* Invisibly
cascadingly

in accordance with hierarchy
with deference to family
and accepted convention

(define magic as “the power of apparently influencing the course of events by using mysterious or supernatural forces”)

symbols and short invocations
transforming
elements
tucked between
lesser-than’s and greater-than’s
the opens and closes
or carets */

p { font: ITC Century Book, Baskerville, Palatino, serif; font-size: 10pt;
color: black;}

a {font-decoration: underline;}

a:hover {font-decoration: none; color: yellow;}

/* Hovering.

Analogue.

What will happen? */

a:visited {font-decoration: underline; color: #CCCCCC;}

/*Tracing trails,

hyper.*/

h1 {font-weight: bold;}

```
.blockquote {padding: 13pt 13pt 13pt 0; font-style: italic;}
.page-left {padding: 13pt 36pt 30pt 54pt; width: 396pt; height: 589pt;
float: left;}
.container {width: 828pt; height: 1260pt; background-color: white;}
.page-right {padding: 13pt 54pt 30pt 36pt; width: 396pt; height: 589pt;
float: right;}
.pullquote {font-weight: ultra;}
/* Responsible for a certain beauty, elegance, as that which is
appended to the thing (recall: <link type="text/css" rel="stylesheet"
href="stylesheet.css">) it is unnecessary, at best, an enhancement.
And yet.*/*
```

Accident (abridged)

accident, n.

Pronunciation: Brit. /'aksɪd(ə)nt/, U.S. /'æksədnt/

Etymology: The earliest instances of classical Latin *accidēns* in sense 'attribute' are in Quintilian, twice explicitly rendering ancient Greek *συμβεβηκός* as used (sometimes in contrast with *οὐσία* 'substance') in the rhetorical writings of Hermagoras and Theodorus of Gadara. The Greek word had been used in Aristotle (e.g. *Metaphysics* 1052a18, 1052a31) as a philosophical term denoting a contingent attribute, or an attribute necessarily resulting from the notion of something, but not entering into its definition; Christian Latin writers from Tertullian onwards use *accidens* in the former of these philosophical senses (more or less precisely, and with various refinements in scholastic writings), often in contrast with *substantia*.

Post-classical Latin *accidens* came to be used for 'adjective' because non-essential attributes are naturally indicated with adjectives.

Compare the following attestations in an English context of Latin *accidentia*, use as noun of the neuter nominative plural of *accidens*, denoting a type of adjective, and in sense 'grammatical properties' (compare sense 3):

OE Ælfric Gram. (St. John's Oxf.) 12 Sume [naman] synd accidentia, þæt synt gelimplice, þe gelimpað anum gehwylcum: niger coruus blac hrem, profundum mare deop sæ.

OE Ælfric Gram. (St. John's Oxf.) 92 Ðes dæl, þæt is pronomen, hæfð syx accidentia, þæt synd [syx] gelimp: him belimpþ species, þæt is, hiw; persona, þæt is, had; and genvs, þæt is, cynn; and figyra, þæt is, anfeald hiw oððe gefeged; and nvmervs, þæt is, getel; and casvs gebigednyss.

**I. Something that is present but not necessarily so,
and therefore non-essential.**

- 1.a. Philos. In Aristotelian thought: a property or quality not essential to a substance or object; something that does not constitute an essential component, an attribute. Cf. substance n. 4a.
- In Scholastic Theology: spec. those non-essential, material qualities which remain unchanged in the sacramental bread and wine after transubstantiation (cf. element n. 3) (now hist.).
- 1395 J. Purvey Remonstrance against Romish Corruptions (Titus) (1851) 43 (MED), Greete doctouris of scole affermen generali that mannis understandinge mai not comprehende an accident withouten suget.
- 1402 Reply Friar Daw Topias in T. Wright Polit. Poems & Songs (1861) II. 107 Thou berist us on honde that we seien ther is not Cristis bodye, but roundnesse and whitenesse and accident withouten suget.
- 1483 Caxton tr. J. de Voragine Golden Legende 439/3 Whan the breed is conuerted into the precious body of our lord the accidentes abyden..whytnesse, roundenesse and sauoure.
- a1500 (c1380) Wyclif Eng. Wks. (1880) 466 (MED), It were ydol-atrye to loute þus an accident, & no man durste seye til nou þat accident is goddis body.
- 1548 E. Gest Treat. againste Masse sig. Ciii, Christes body is adjudged of no man to be accidented notwythstanding it is presented in the accidentes of the bread.
- 1561 T. Norton tr. J. Calvin Inst. Christian Relig. i. xiii. f. 39v, He sticketh not to fayne newe accidentes in God.
- 1656 T. Hobbes Elements Philos. ii. viii. 76 Wherefore I define an accident to be the Manner of our conception of Body.
- 1664 H. More Modest Enq. Myst. Iniquity xiii. 45 But I demand, Whether is it less Idolatry to adore the Accidentes of the Bread..or the Bread it self?
- 1701 tr. F. Burgersdijck Introd. Art Logick xvi. 57 Artificiales are certain Accidentes Concrete with their Substances.
- 1765 A. Tucker Light of Nature I. 17 Disposition, configuration, and motion, are..accidents in ancient dialect, or modifications according to modern philosophers.
- 1846 J. S. Mill Syst. Logic i. vii. §8. 181 Inseparable accidentes are properties which are universal to the species but not necessary to it.
- 1863 E. V. Neale Anal. Thought & Nature 45 The accidentes of a

substance while they are effects of its substantiality, determine the character of the substance which causes them.

- 1901 Post-graduate 16 111 The accidents of a substance are very largely the product of its environment.
- 1975 G. Leff William of Ockham iii. ix. 604 The substance of the bread and wine ceases to exist and only the accidents remain.
- 2000 A. Hastings in A. Hastings et al. Oxf. Compan. Christian Thought 714/2 Medieval theologians believed that they could express what happens in terms of Aristotle's distinction between substance and accidents.

1.b. Textual Criticism. = accidental n. 1b.

- 1942 W. W. Greg Editorial Probl. Shakespeare p. 1, What may conveniently be called the 'accidents' of presentation, namely the spelling, punctuation, and other scribal or typographical details.
- 1967 J. D. Jump in C. Marlowe Tamburlaine the Great (new ed.) p. xxvi, The readings of the octavos named are identical in substance, but not necessarily in the accidents of spelling, punctuation, etc.
- 2009 C. Ackerley in W. Van Mierlo Textual Scholarship & Material Bk. 109 She was obliged to observe..conventions of style and setting (textual accidents), yet time and again she had to make difficult decisions about disputed words and phrasing.
2. More generally: any accidental or non-essential accompaniment, quality, or property; an accessory, a non-essential.
- 1491 in J. Cooper Cartularium Eccl. St. Nicholai Aberdonensis (1888) I. 258 His full compt..bath of properteis and accidentis pertening to tham.
- a1555 H. Latimer 27 Serm. (1562) f. 119, Thys is the chiefest poynte in theyr callyng, and not haukyng and huntynge, whiche is but an accidente.
- 1585 R. Browne Answer to Cartwright 35 Why then will he haue the Lordes discipline..to be but an accident or hangby to the Church?
- 1621 R. Burton Anat. Melancholy i. i. iii. ii. 49 Old age, from which it [sc. melancholy] is almost an inseparable accident.
- a1637 B. Jonson Eng. Gram. i. i. 35 in Wks. (1640) III, Grammar is the art of true, and well speaking a Language: the writing is but an Accident.

- 1725 D. Defoe *New Voy. round World* i. 6 We had also a third Design in our voyage, tho' it may be esteem'd an Accident to the rest.
- 1815 J. Aster *Ode to Fancy* 22 Oft have I thought some bond of mighty strength Had linked me in a strange identity With outward accidents of Nature.
- 1843 C. Kingsley *Lett.* (1878) I. 104 Eternity is really his home, and Time but an accident to him.
- 1872 W. Minto *Man. Eng. Prose Lit. Introd.* 5 'Complexity' in the grammatical sense, must be regarded as an accident of the period and not part of its essence.
- 1923 J. S. Huxley *Ess. Biologist* iv. 139 These differences may be biologically speaking non-significant, mere accidents of the primary difference.
- 1959 N. O. Brown *Life against Death* iii. viii. 99 Death is no external accident; death is an intrinsic part of life.
- 1997 P. Virilio in A. Kroker & M. Kroker *Digital Delirium* 42

Cyberspace is an accident of the real.

3. Grammar. In pl. The grammatical properties of a word (such as number, case, mood, tense) which are marked by morphological change; (also) the morphological changes or inflections which express these properties. Now chiefly hist. (replaced by *accidence* n.2 1).
- a1504 J. Holt *Lac Puerorum* (1508) iii. sig. E.vi, Also pryce, tyme, Instrument, & other lyke Accidentes I calle case, gendre, nombre, persone, mode, and tense.
- 1530 J. Palsgrave *Lesclarcissement* Introd. sig. B3v, Nownes substantiues haue thre chefe accidentes, gender, nombre, and parson.
- 1589 G. Puttenham *Arte Eng. Poesie* iii. xv. 143 Not changing one word for another, by their accidents or cases.
- 1612 J. Brinsley *Posing of Parts* f. 1, The Accidents; that is, the things belonging to the parts of speech.
- 1774 Ld. Monboddo *Of Origin & Progress of Lang.* II. iii. xiii. 478 In like manner voices and numbers, and such like accidents of words, are formed.
- 1801 H. Lebedeff *Gram. Pure & Mixed E. Indian Dial.* 4 The Accidents of the noun are number, case, and gender.
- 1871 P. Bullions *Princ. Eng. Gram.* (new ed.) 8 Parsing is the art of resolving a sentence into its elements or parts of speech, stating the accidents or grammatical properties of each word, and pointing out its relation to other words with which it is connected.

- 1952 P. Boehner *Medieval Logic* ii. i. 21 Ockham..further adds the common accidents of verbs, such as mood, person, tense, and number.
- 2002 A. Luhtala in P. Swiggers & A. Wouters *Grammatical Theory & Philos. of Lang.* in *Antiq.* 264 (note) There is evidence that Aristarchus regarded the noun as a declinable part of speech, distinguishing case, number and gender as accidents of the noun.
4. Heraldry. An additional point or mark that may be retained or omitted in a coat of arms. Obs.
- [1580 E. Knight *Trial of Truth* f. 12, The millers hackney vnagreeable with the true rules and accident of armes.]
- 1610 J. Guillim *Display of Heraldrie* i. iii. 7, I call those notes or marques, Accidents of Armes, that..may bee annexed vnto them, or taken from them, their substance still remaining.
- 1716 S. Kent *Gram. Heraldry* p. xii, Those are called Accidents, which are not Necessary Parts, but such as being taken away or chang'd, the Substance of the Arms is still the same.
- 1724 A. Johnston *Notitia Anglicana* I. p. xli, By the Accidents of Arms, he means their Tincture and Differences; which latter are either certain Additaments..or else, certain Badges of Disgrace.
- 1854 W. S. Sloane-Evans *Gram. Brit. Heraldry* (ed. 2) 27 Accidents of Arms are those notes or marks which have no inherent quality or participation of the substance or essence of them; but may be annexed unto them, or taken from them, their substance still remaining.
- [1889 C. N. Elvin *Dict. Heraldry* 3/2 Accidents of Arms, a term sometimes met with which appears to mean nothing else in blazoning than the strictures and marks of difference.]

Garage

A model brigantine. A hat form. Paper. A tent and three tarps. Four squares of white fabric stretched on four, four-foot square frames. Two lawn mowers and an edger. Three shortboards and a long-board. Two bikes. A Danish Modern recliner. Four shovels and a trowel. Two tables. Five shelving units. WD-40. Three saws, a lopper, an axe, a hatchet, two sets of clippers. Four cassette tape recorders and three digital cameras. Two paintings. Four hairpin table legs. Various vegetable seeds.

Here in the 21st century, only 25% of American residential garages are used to park cars. The rest store stuff, things supplemental, one

might suppose, to the daily workings of the household. **It is a kind of purgatory** for things on their way out or on their way into the household.

What kind of household might have an empty garage with white walls? One that has recognized and rebelled against the tyranny of material possessions? Or one that doesn't have that luxury.

Originally residential garages, descended from carriage houses, were attached to the stable or were free-standing outbuildings. One can see the logic of storing various forms of contemporary and traditional transportation in proximity. In the second decade of the 20th century, the idea of having a garage attached to the home became acceptable. The argument was made that chauffeurs ranked "infinitely higher" than grooms in the "social classification of the household" and might expect quarters near the other servants, in the house that is, but still close to the machine they tended. Until the 1960s, most garages of ordinary American houses were still detached, perhaps in imitation of the carriage house. Sited behind the home and to the side, the garage was reached by a long drive.

In Portland, Oregon, one is unlikely to see a kind of ranch home common in California tract housing developments. Derisively called a "snout house," it leads with its garage and tucks the home behind with the front entrance to the house down to one side past the garage. Portland's city council outlawed them more than ten years ago, demanding that houses meet the trick-or-treat test, i.e. that the front door be reasonably easy to find. There are two snout houses in my neighborhood. One has to ask of the snout house: is it hiding behind its garage, or does it believe that by leading with its automobile (or its stuff) that it is putting its best foot forward? The garage is often open at the house across the street, serving as a kind of front porch for my neighbor, his scooter mechanic friends, and their small children.

The open garage is an interzone between the public and the private, the street and the home. The word *liminal*, describing the transitional or intermediate state, comes from the Greek word *limen* or threshold.

Talk

On the upper left edge of every page on Wikipedia there is a tab labeled "Talk." This is where the real business of knowledge vetting and fact checking goes on in a way that is deeply, deeply transparent. Laid bare in the most human of ways (WP:CIVILITY!).

There, one might find a comment such as this:

Sorry but frankly Wikipedia isn't about what you think or what you're fairly certain about...This article takes far too much for granted...It needs to be cleaned up (heavy use of "allegedly", etc) to fairly and accurately explain this developing situation.

–[brendan](#) 03:24, 7 June 2013 (UTC)

In fact there is a lengthy “Talk” page for Wikipedia’s “Policies and Guidelines” page. http://en.wikipedia.org/wiki/Wikipedia_talk:Policies_and_guidelines. The conversation covers how many guidelines are necessary, how they are communicated (down to how they are formatted on the page), and devolves into this:

Ooo, the “ascribing motives” game; I’m good at this! Guy wants Andy to not change talkpage threads that don’t conform to the platonic ideal. Andy wants Guy and Walter to stop reverting this tiny fix. (May 21 and surrounding edits. The word “symptomatic” springs to mind.)

Everyone else wants to ignore the bickering, but we can’t. The rest of this (discussion across numerous talkpages) is just kicking dust, and would make for a depressingly insightful article in some newspaper/journal, as to the psychological makeup of some editors...[relevant].

Can we stop wasting time and get back to editing articles, now? Please? The quantity of time that’s gone into this topic is just wearying.

–[Quiddity](#) (talk) 05:29, 30 May 2013 (UTC)

Not required reading for the average user. Most don’t know it exists.

But like esoteric tags Wikipedia employs to style the pages, the “Talk” section shapes that which is visible to the average reader. It is important, and will continue to be important for what it says about the way the information on Wikipedia is vetted by contributors, offering a transparency *Encyclopedia Britannica* could never offer. Most users will never venture to this Nether of Wikipedia where the real business of authentication happens as well as the endearing nitpicking akin to that of the proofreader or accountant, meticulously and annoyingly approaching something like accuracy. But it also demonstrates that a text, like truth, is

not fixed in time or in a digital medium, when it can always and easily be amended, altered, updated.

What are the conversations that happen in the empty garage before the roll-up door rolls up? How is it decided what is in and what is out? And when the door rolls back down again, what has been documented and how? What makes it into the pages of this book? Did you only see Christian's floral helix via a photo on Adam's iPhone? What would it look like to lay bare the workings of the institution, to open its curatorial conversations and email chains to the viewer? W.W.M.A.D?

Post Scriptum

The earliest record in the Oxford English Dictionary of the use of the word postscript, "A paragraph or passage written at the end of a letter, after the signature, containing an afterthought or additional matter," is in 1547. It notes that Sir Francis Bacon, one hundred seventy-eight years later wrote, "I knew one, that when he wrote a Letter, he would put that which was most Materiall, in the Post-script, as if it had been a By-matter." The OED then notes two citations referring to a lady putting the most important part of her letter in the post-script. When written communication was inked in pen, a postscript avoided a messy edit. It may have been that the true point of the letter could be slipped in after the two-letter acronym, but the primary function of the p.s. was to permit the inclusion of additional or corrective information. Second thoughts, spontaneous suggestions, backpedaling. Post scriptum, after writing. With the mutability of the email enabling endless and effortless edits, the postscript is now employed by the lazy writer who can't be bothered to edit, or it is deployed self-consciously as a retro form. There is no place for the post scriptum in an SMS world. In our ongoing if episodic digital conversations, there is no post anything because there is no closure, no signing off. And so nothing is supplemental. Everything is one thing, fluid, mutable, ever-expandable. And if the postscript is on its way to being a quaint historical footnote, can the appendix be far behind?