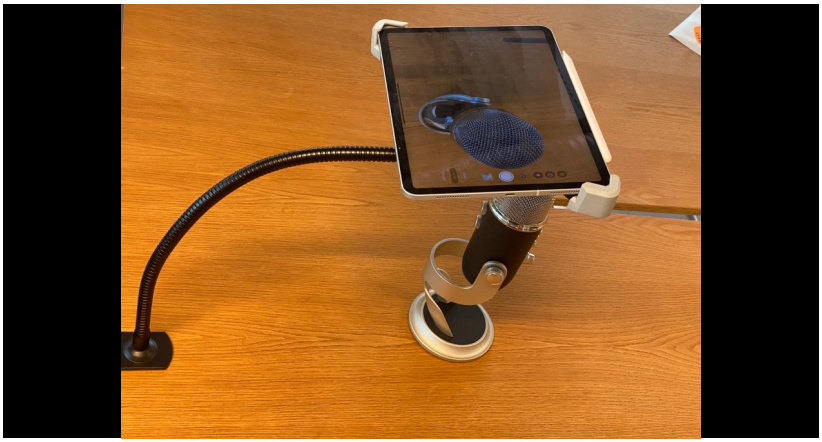
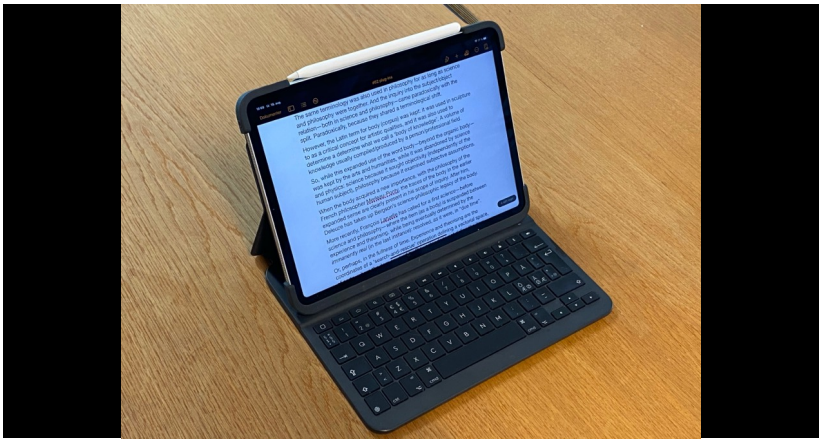


Usually, it takes *some* imagination to have a sense of an item's *back-side*. With an iPAD (or, mobile) it *doesn't* take imagination because *both* the front and back have cameras. So, a sense of the backside is acquired by flipping between the cameras on the front and the back of the item **(A)**.

Furthermore, the iPAD is *immersive* in two ways: **1)** in terms of the *content* it conveys; **2)** in terms of how it is *plugged* into the environment in which it is set to operate. Both forms of immersion **(B)** acquire an *orientation* by the front/back organisation of the item. So, it can be considered as a 'body'.

We have *no* way of knowing *exactly* what the *sum* of **A** and **B** is! But by considering it as an unknown **X**, yet by squaring it with **A** and **B**—/A + B**i** = X/—we have a chance of *homing in* on it in time: eventually, in due time, or in the fullness of time. Like a *crystallisation* within a maturing process.



What does the term ‘apperception’ do for us? It primes us on those aspects of objects that *don’t* come from our sensory experience of form, but is part of how we *construct* that item through use. An item that does not (demonstrably) have backside and 360° perimeter that makes it a *view-point*.

Apperception constitutes an object as a ‘body’ on these conditions. A body —this expanded sense—is an object that belongs to our (life-) world: it will invite *combinations* with other objects, which in time *affords* categorisation. None of this is something that we sense, but it *prompts* sense perception.

So, an *object*—in a sense that makes sense—is *embodied*. What was called a ‘body’, for instance in physics, was a an item with a *volume* with all properties taken into consideration: *known* and *unknown*. So, the object as a subject of *wonder*, in some sense taken *seriously*, was a named *body*.

The same terminology was also used in philosophy for *as long* as science and philosophy were *together*. And the inquiry into the *subject*/*object* relation—both in science and philosophy—came paradoxically with the split. Paradoxically, because they shared a terminological shift.

However, the Latin term for body (*corpus*) was kept: it was used in *sculpture* to as a critical concept for artistic qualities, and it was also used to determine a determine what we call a ‘body of knowledge’. A volume of knowledge usually compiled/produced by a person/professional field.

So, while this expanded use of the word body—beyond the organic body—was kept by the arts and humanities, while it was abandoned by science and physics: science because it sought objectivity (independently of the human subject), philosophy because it examined subjective assumptions.

When the body acquired a new importance, with the philosophy of the French philosopher Merleau-Ponty, the traces of the body in the earlier expanded sense are clearly present in his scope of inquiry. After him, Deleuze has taken up Bergson’s science-philosophic legacy of the body.

More recently, François Laruelle has called for a *first science*—before science and philosophy—where the *item* (as a body) is suspended *between* experience and theorising, while being eventually determined by the *immanently* by the real (last instance): resolved, as it were, in “due time”.

Or, perhaps, in the *fullness* of time. Experience and theorising are the coordinates of a ‘search-and-rescue’ operation defining a *vectorial* space, of sorts, where the item squared by the vector does not define the item exhaustively, but *clones* the real (which is transcendental by a factor X).

That is, it is defined *by proxy* till it is *revealed*. With an item like an iPAD this is really quite important since what it is defines through what it does; this is determined by where it is plugged in and will change over time. The challenge we stand is to use *vectorial constructs* to pace/lead *emergent form*.