# SP**i** + No **=** Za

The present flyer-series aims at developing a framework for an **experimental reading** of Spinoza's *Ethics*. With 'experimental' I mean a generative **process** whereby the **performance** of the reading **adds to** the reading. And that a relation of **criticality** develops between the text and its performance in reading.

Reading is here understood as an **expanded field** of a performance—within and beyond the armchair—that can be defined as 'doing the text'. That is, **any** aesthetico-epistemic interaction that makes the text **operational**. Which means that we **expand** the text to a field **differing** from its **first** domain of application.

The only condition is that **cutting** into the text—in the **above** way—has to be **contingent** to it: that is, **alongside** and **touching** (rubbing shoulders with it). Any **adjacent** field has this potential: the potential of **providing** an experimental **vantage point** that is **adequate** for the development of an **experimental** reading.

It should be evident why Spinoza's *Ethics* is selected for **this** flyer series—or, alternatively, it **will be** (eventually)—since the understanding of the world in relations, **rather than** isolates, is at stake. It also is interesting on account of its understandings of what a **demonstration** is (Q.E.D.). We go **beyond** isolates.

Which should simultaneously indicate that an **exegetic** approach to Spinoza is **untenable**, since it would presuppose that we can relate to his **work** as an **isolate** (which would be a 'pragmatic contradiction'). We must establish **tactics** that allow us to **within** and **beyond** the **isolate**: breaking it **from** within.
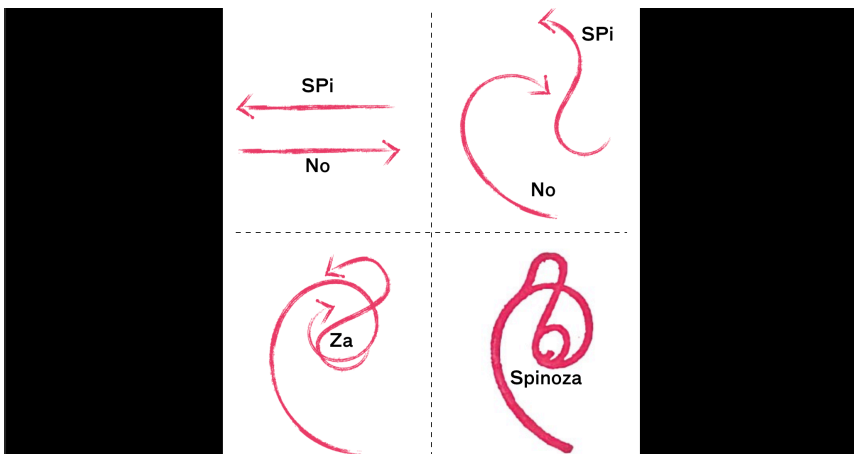
The analytical objective of this flyer-series is to develop a **generative** app-roach to the specific conditions where **idempotence** is an emergent **a)** pro-perty and **b)** attribute of **disordered systems**. The premise is that 'disordered systems' conjoin **properties** and **attributes** (internal/external ascriptions).

The overall framework for my reading of Spinoza is that we presently—in our contemporary settings—need to move our framework for understanding the world, for one where we also live in the world: that is, principally, to move **from** causality to **agency**. To analyse **ethics** aesthetico-epistemically.

It is assuming that **within** ethics there can be **operations**, that go beyond mere aesthetico-epistemic **interactions**: moreover, that these interactions **within** ethics are **operative** whenever they are **specific**. When specific these can be further developed to become as **precise** as we need/want through **work**.

Our **principal** effort must therefore be to **comprehend** how **aesthetico-epistemic** operations can become **specific** in the context/framework of **ethics**. This is the point where the perspectives developed in Spinoza's ethics are likely to prove useful. But our principal template is agency (not causation).

As Fredik Barth (1966:15) stated: «Human behaviour is 'explained' if we show (a) the utility of its consequences in terms of values held by the actor, and (b) the awareness on the part of the actor of the connection between an act and its specific results.» The point being that **both** (a) and (b) are **specific.**

I am interested in how the **transition** from (a) to (b) can be seen as a **trans-position**, and that—by becoming **looped** (whenever they are **specific**)—the **interaction** between (a) and (b) becomes **operationalised**: 1) that (a) is aesthetic and (b) is epistemic; 2) they pass **from** interaction **to** operation.

The operative **affordance** can emerge when they are **both** specific, and it becomes operational as **two elements** of the term become **looped**. With the mere existence of (a) and (b) there is a **cut** and **contingency**: (a) and (b) are **alongside** and **touching**. Through **crossovers** they can **leap** to become looped.

So, this accounts for transposition and exposition with our focus shifted **from** causality **to** agency. Exposition defines the operational leap within the specific (and is akin to Roy Wagner's concept of **obviation**). Which is why the **action-theoretic** approach to **transposition** and **exposition** is **useful** and **prolific**.

The 'operational leap' is a subcategory of **3rd party readability**: that is, the actor is privy to assume agency not only from (a) [**1st party**] to (b) [**2nd party**] but to a third vantage point **(c)** [3rd party] that can emerge **from** their interaction. But also in the sense of being **readable to someone else.**

That is, a certain type of signature in the relation between (a) **properties** and (b) **attributes**, that is generative of a structural output which is different from both (a) and (b). Which is why the **signatures** (c) are heterostructural elements. And the **compound** of (a), (b) **and** (c) is a 'disordered system'.