

In Spinoza's philosophy *substance* holds thought and extension conjointly. Substance is contained by *neither* of them. Thought and extension are *together* in substance (but not reducible to one another). This is our elementary point of departure..



After the [webinar](#), I ask what sort of internal relationship, follows from an element *that contains its own reality*. Can *substance* be trailed in vectorial terms? That is, in the general form of  $A + Bi = X$ . Where  $A = \text{thought}$ ,  $B = \text{extension}$  and  $X$  is *substance*?



Asger Jorn

In *Difference and repetition*, when comparing Descartes' and Spinoza's sense of 'geometry', Deleuze states (p.323): "...in Spinoza, where the use of the geometric method involves no 'problems' at all." In counter-point to this, I would like to pose the *paradox* of an observation I did while turning *Ethica* for an inquiry under the angle of *sensoriality*: featuring and entry into *Ethica* through Daniel Péter Biró's music. What I found is that drawing can show what cannot be said. The ineffable can be traceable.



Paul Ryan

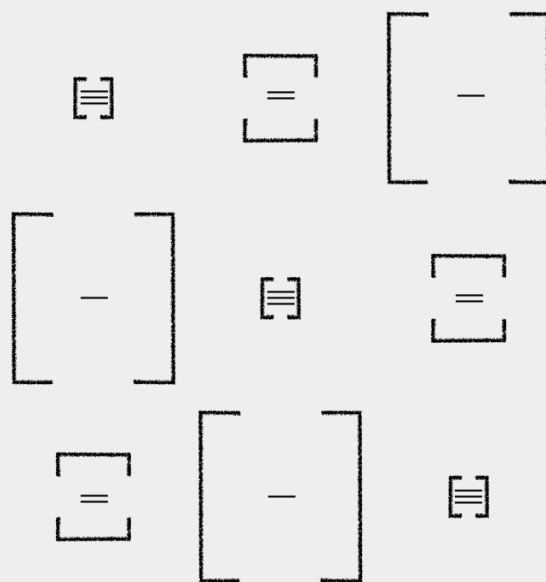
*Ethica* part V—*On the Power of Under-standing, or human freedom*. Proposition XXXIX; "Whatsoever the mind understands under the form of eternity, it does not understand by the virtue of conceiving the present actual existence of the body, but by virtue of conceiving the essence of the body under the form of eternity." This body is a seal that is mirrored by the finite body, but asynchronously: |—intuitively *specific*; ||—perceptively *fragmented*; |||—rationally *holistic*. Permutation |—||| til eventually aligned.



Abraham Abulafia

We must therefore take stock of how substance and its modes can be articulated—moving from ontology to epistemology—in the style of differential thinking articulated in the vectorial expression above. That is, where  $A$  and  $B$  are ontologically defined (as attributes), while  $X$  defines in active/passive terms as an 'aesthetico-epistemic operator'. This brings our query to a different place—or, *situation*—than the one articulating premises and their consequences at the rim of the in/finite.

Dániel Péter Biró's composition: "After having listened to *Nulla res singularis* a number of times, I noticed that I had ceased listening to it in chronological sequence. And instead began listening to it from what I perceived to be from the core out. Did I do that? Or, was the music perhaps some sort of wetware programmed to do its work in my sensorial body. It felt that way. The effect, however, was a mixed sense of confusion *and* repair. As though a strange being was held captive—hallowed by guttural whispers—as an abode for traditional song about to leave. But then held by something even as it was about to break apart. I cannot place the piece in time—as primordial, or alternatively, at the end of time—but took it in as (yes) a kind of substance. It worked in my system: starting out with attraction and pleasure, but becoming increasingly intense/wild." These are my own reflections while *listening in* to Spinoza's *Ethica*, and found Dániel Péter Biró's music of *real* avail.

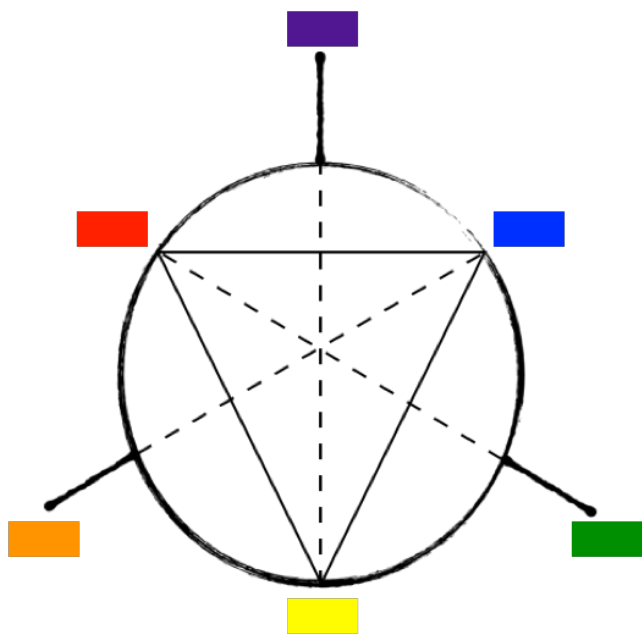


Spinoza insists that may know substance *only* through the attributes of thought and extension. There are ideas that are thinkable only on condition of extension: that is, *in* and *through* action. In such cases, there is a *vectorial* relation between thought and extension (in Spinoza's terms they are *active*). When the relation between thought and extension is *passive*—that is, they are separated and automated in their relationship—the relationship is *non-vectorial*. When they are *active* they constitute *epistemic vectors*. Where the point of linking *metaphysics* and *geometry* may have *one* and *sole* purpose: to connect Descartes *cogito ergo sum*—I think therefore I am—and the status of the *origo* in the cartesian *coordinate system*. The point being that if the *human subject* is not placed at the *origo*, but whose position and *situation* is determined by the *vectorial sum* ( $X$ ), then our *premises* shift from the finite 0 to the infinite 0. Which means that whichever *conclusions* we can draw, they are *derived* (and intercepted).



Baruch Spinoza

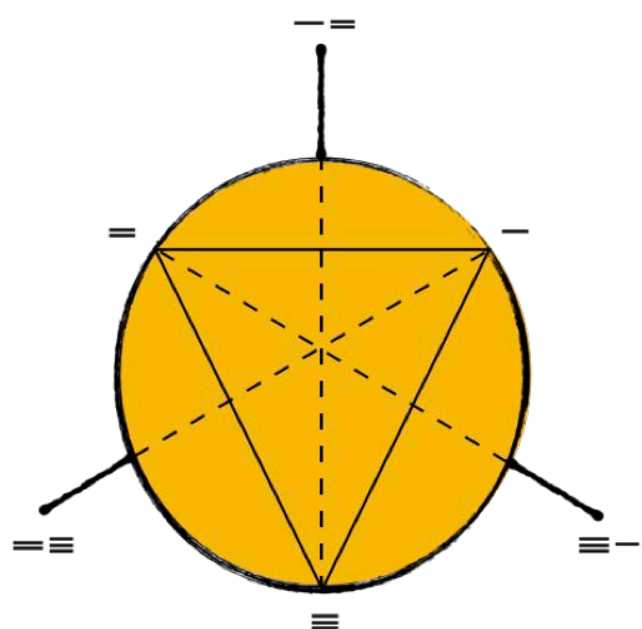




Abraham Abulafia discovered that the practice of [permutation](#) is a method of knowledge of *names*. A similar discovery was made by Arne Næss: his idea of *personal philosophy* T0, T1 and T2 (T = Tvergastein, top recto). It is also concordant with Saul Kripke's idea of the *name* as a *rigid denominator* of an object across **multiple worlds**. Also Spinoza's idea of the third kind of knowledge is *specific*—more *personal* as it becomes *precise*.

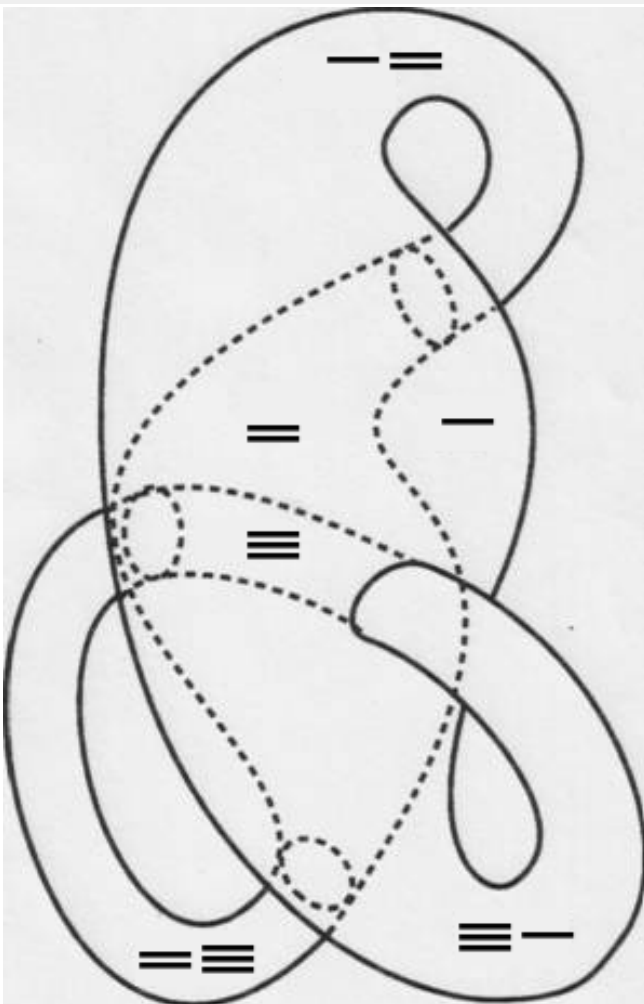


This painting by [Asger Jorn](#) I found approximating the *visual* aspect of the shift in my *listening* to *Nulla Res Singularis* [Dániel Péter Biró's work in [Sounding Philosophy](#)]: "...listening to it from what I perceived to be from the core out...hallowed by guttural whispers—as an abode for traditional song about to leave." What features here is the *triolectics* of *construction*.



triolectic

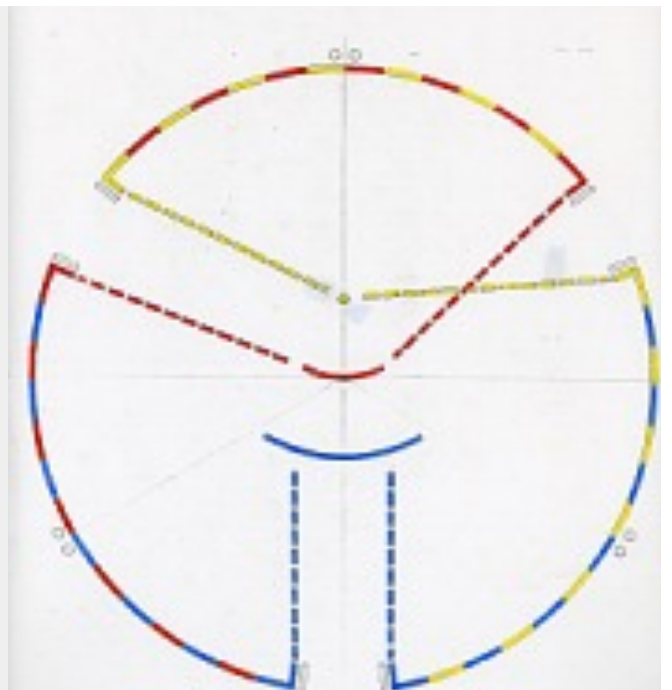
These are variations of extension and thought: **1)** moving and thinking [dance]; **2)** making and knowing [design]; **3)** dwelling and thinking. The latter comes through in philosopher [and Spinoza reader] Arne Næss, in his reflections on his personal philosophy for Tvergastein: **T0** [the walk into the site]; **T1** [the decision to build]; **T2** [the decision to spend as much time as possible there]. The aspects related to construction features here in Asger Jorn's idea of *triolectics*, while the wandering relates to Paul Ryan's *threeing*.



The 'construction' relates *jointly* to the *opus operatum* [the recorded composition] and the *modus operandi* [the form of the composition process] as two aspects of the *construction*. It is *one* (thinking) *thing*. While the *gestural* relates to what can be understood through the vehicles, or containers, of *drawing, making or moving*. These are different things.

In Spinoza, the dependency of the finite on the infinite and the principle of sufficient reason (PSR) are *two different things*. However, they can be superposed. Given an operation A and an obstacle B, there is a way A' around the obstacle and an effect B'. If there is an *idea* X of the compound {A/A'; B/B'}, then there is a difference between X (the idea) and X' its *extension*. The set {A/A'; B/B'; X/X'} is called a HEX. It can be considered from the vantage points of *both* infinity and PSR. It is an *information unit* conceived as an *aesthetico-epistemic operator* (Schwab).

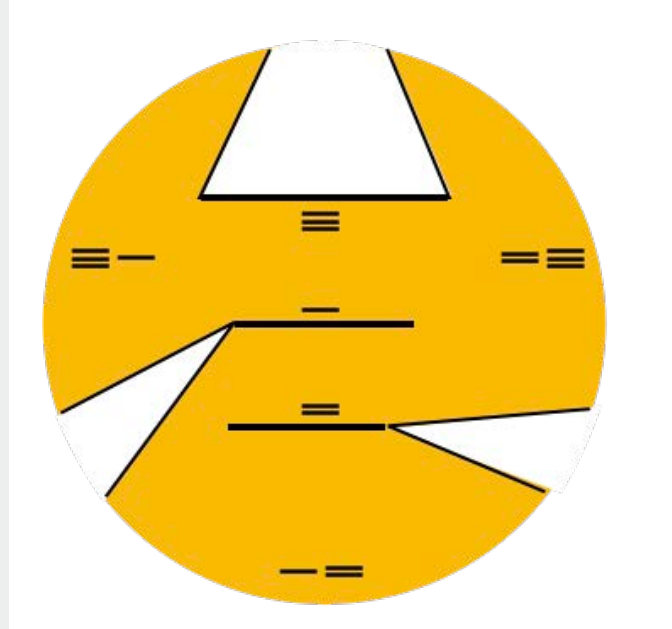
proposal



In my reflections on *Ethica* after the webinar, the aspect of drawing which is inherent—as a layer—in the geometrical *proof* at Spinoza's time, there are aspects of *demonstration* that go *beyond* what can be put down in writing, which lies in the *form* of *Ethica* as an *edifice*, and the aspects of *showing* relating to how things are done and the proof that lies in *showing* how they *can be* done in *drawing*, even as they cannot be contained by language. **Q.E.D.**



This photo is from Paul Ryan's pavilion in the Karlsau at documenta 13 [Kassel 2012], devoted to *threeing*: the relational circuit (bottle-shape centre) can be drawn, weaved, carried out in space. It can only be conceived in this way, and *never* abstractly. The actual gestural performance—in drawing, weaving or moving—is the way to 'get it' intuitively.



threeing