

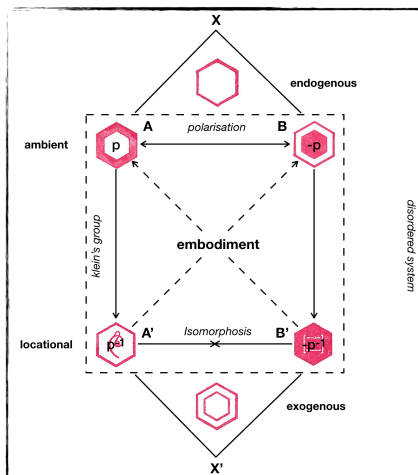
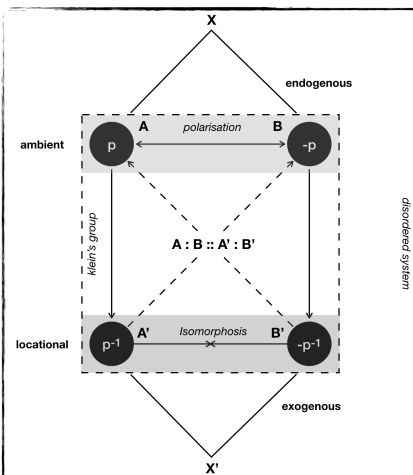


What an ambiguous picture: is the bubble coming out of the pin-hole, or is the bubble about to be pricked and burst? If the current developments are leading to a global monopoly for digital containers, it likely entails a phenomenological collapse in our life-worlds, and material erosion of our social life.

If we are witnessing the global resurrection of fascism, it is not in the garb of Hugo Boss-designed uniforms, with a "remember me?" to go, and a clearly identifiable salute. Totalitarian desire will emerge where it is possible—not well-guarded gates—and from where we (for now) don't see it coming.

My contention is that from the **privatisation of science** (STEM disciplines) will follow a **privatisation of nature**. This contention builds on the a world of science set adrift, when the idea of nature as a common has its counter-part in science as **res publica**: 'privatisation of science = privatisation of nature'.

If we manage to get STEAM afoot, it can technically to counter this trend.



What are the affordances of ‘embodiment’—the bestowal of a body on the things that make up the world (by the incarnate body)—that reside in the depth of language? If syllogism, as a linguistic procedure, is identical to the proceedings of geometry, how do we understand language numerically?

I hold these two questions to be the essence of the work on Spinoza’s philosophy that I have ventured this term. Processing by numerical code did not exist at Spinoza’s time. So, his lashing out against the kabbalistic tradition, likely linked to numerology, is a different matter today than then.

If syllogism as a geometric procedure, in Spinoza’s *Ethica*, extends to the numeric foundation of current computing. The connection between coding—or, scripting—today and math, is still not stable. Scripting appears to be un-categorisable as a STEM-practice or as a humanities practice.

It is more likely to be a STEAM-practice, with the A determining the 4As: Art, Anthropology, Architecture, Archaeology—and from this core, the entire expanse of disciplines conceived under the aegis of ‘natural history’: astronomy, geology, palaeontology, zoology, ethnology and the 4As.

These are the disciplines that have remained the study of **bodies**. The STEM disciplines used to be. The reason for the decline may be the procedures of appropriation—the claims of private property—that have grown in this area, that have been growing alongside the claims of private property on nature.

The claims of natural history—by contrast—conceives of nature as a ‘common’ (or, a common heritage). Which is why the **spatial workstation**, as a strategic vessel for the development of spatial competence in digital use, does not belong to the STEM package, but rather to its STEAM-critique.

In this view of things, the 4As cannot simply be conceived as simple add-on to the STEM-cluster. If successful, STEAM is a counter-current. A first step would be to see if the **spatial workstation**—as an expanded concept (not the software)—could work fruitfully if simply plugged into artistic research.

Simply because almost all artistic research features I) an embodied spatial narrative, turning it into II) a spatial embodied narrative: I conceive this transition as an aesthetico-epistemic operation, of wider definition than transposition (Schwab, 2018), which Michael Schwab later expounded.

His notion of ‘a bubble formed at the hither-side of a needle-hole—and an entire field of these’ is consistent with the notion of ‘embodiment’ that I have sought to outline in this HEX. And also enact: since the HEX, in its conception, amounts to the stepwise working out of a body/container.

The steps are the following: 1) engage an operation A [attempt]; 2) identify an obstacle B [try again]; 3) and a way A’ around B [do something else]; 4) record the response B’ from B [return]; 5) recapitulate X from steps 1-4 [unlearn]; 6) intercept outcome X’ [i.e. how the compound ‘behaves’].