



*Hypothesis*—as we turn ourselves unto a *remote* mode to screen the world around us, the media that we use—as a tool and support—are usually *flat*: it allows us to telescope distant, proximal and intimate aspects of events that we are affected by. But, as we proceed in this way, something is released, that can also be lost: *practice*. Screening breaks it into different components.

These two components are: memory and comprehension—when convertible and applicable, the relation between memory and comprehension is *vectorial*; a new practice is hatched. Without the intermedium of *screening*, it would never happen. Screening is the *modus operandi* of reflective practice, as screens/surfaces are its *opus operatum* (tooling *practice*, in a transitive way).

Which is why the *compound* of memory and comprehension is always *specific*, while memory and comprehension—*each apart*—can become every more *precise*. As precision increases, also they need *intra-operate*: thus developing new practice therefore is pretty much the same as being alive. Seeking precision for its own sake can lead to loss & fragmentation within the two.

This is because memory and comprehension are *never* full, and can but provide *partial* perspectives. Their fundamental mode of combining is thus *wit(h)nessing*. This odd pair of *thought* and *extension* (Spinoza) that combine in humans: if in one aspect *immersive* (memory or comprehension), in the other aspect it is a *companion* perspective (comprehension or memory).

That is, when invested in practice memory is the companion of comprehension (and *vice versa*): the extension of memory is scoped by comprehension in thought; the extension of comprehension is scoped by memory in thought. The output precision yields a two-way precisation of a specific vector (of memory and comprehension *conjoint* [intuition—within and beyond]).

So, when a movement hits the screen it is transformed into *motion*, plus a practice of *moving*: the movement is somehow *implied*, which means that we supply/make up the missing practice. Hence the priming of a *kinaesthetic imagination* that may prompt us to hatch innovative practices, or place an excessive toll on our system: a downward spiral of exhaustion and depression.

*Both* propensities were experienced by many people during the C19 pandemic. Those fared better than worse, developed new repertoires beyond the beaten track of *habit*. The question is what it creates as it is laid aside and the same people are reverting to *older* practices, or *attempting* to do so; because they think that it is available for *continuation* as things come back to “normal”.

The likelihood that things will *return* to what they were currently is bleak. And there is a corresponding question of what the subconscious *hit-back* will be when a new stock of experience is discarded; from failing to be remembered it is not likely forgotten. And if healing from the lockdown means making things whole, it is scarcely a good idea to discard *that* part of us (as wholes).

It eats on integrity and can only lead to fragmentation. A destructive downward spiral of a life *without* consequence. Not only in the sense of striving upwards and walking tall. But also in the sense that real/helixing work—in complex completion—also appears to us as having weight: there is a gravitational pull and a sideways negentropic drive which is integral to *wholeness* in work.