



If the **specific** is the **finite** coordinate of **substance**—which is **infinite**—then the **relation** might be the infinite coordinate of the **situation**: i.e., that the relation and the situation are the **faces** of the haptic connect considered from the **finite** and **infinite** vantage points: there is the **situation**, the **relation** and the **haptic**.

So, the haptic is a **tipping-point** at which hyper-dimensional **rotations** become articulated. It is the **zero-point** where the co-ordinate **articulation** between the finite and infinite **shifts**. If we then follow up the idea that whatever take we develop on the in/infinite it will be **reductive** in both cases. Hence **information**.

Information emerges when the **individuation** of the situation, the relation and the haptic connect reaches a **critical threshold**. Which is why the idea of information—thus conceived (Simondon)—will evolve to become **paranoid** when **driven** into isolation. The **isolate**, as a scientific construct, is **dead**.



We may ask: why is Spinoza, to the actual extent in *Ethics*, concerned with G-d, if he was an atheist mainly concerned with the organisation of knowledge? Well, clearly the **3-step** procedure of **constituting** the whole under a dominion, **subdividing** it into given realms, and **connecting** them is the power-way.

The liberating impact of G-d is that it **frees** this logic from the powers that be—kings and governments—private property and economics (this is also the logic of the Hebrew exodus from Egypt). In other words, it is based on a liberating **idea**. So, what does it take for this idea to **deliver**? The connect.

It is tempting to approach what Spinoza calls ‘**substance**’ with what Henri Bergson understands by ‘**virtual images**’. That is, one track of a **dual image-reel**—working at all times, in the human psyche—with ‘**actual images**’ as the other track: the two are **superposed** but one to the **fore** the other to the **back**.

Under normal conditions the ‘actual image’ reel **foregrounds** the ‘virtual image’ reel: the actual images are “now—this and next step!”, while the virtual images are in the **past** tense, while **never complete** and thereby also **futuring**. The **virtual images** are, in this sense, **infinite**: while the **actual** are **finite**.

Sometimes the order of the **image-reels** is **reversed**—as a result from e.g. fatigue, according to Bergson: what is then perceived as it is **ongoing** is experienced in the past-future tense and thereby conjure a confusing sense of being **remembered**: this is **déjà vu**. Bergson’s topic is the **memory** of the **present**.

The present **always** features a mnemonic **layered** structure, because of the way the actual and virtual images are coordinated to one another. And **occasionally** the co-ordinate articulation between the two is **reversed**, as already described. It is in this relationship we are interested in the **haptic**.

The connect. A part of the **mnemonic** work of the “present” is whether and **how** (**well**) the two image-reels connect: this is haptic—it **feels** in/congruent, in/consistent, un/connective. The **ledger** of this **account** in us works **all the time**. And the exchange **between** the actual and virtual is **transpositional**.

When the actual/virtual image-reels are **overturned** to become virtual/actual—of which **déjà-vu** is but a **particular** case—we are considering an elementary **instance** of transposition. That is, the reversal is an **indicator** of that we are ‘shifting gears’ as one says. Or, **moving** at a level that is **not** body-movement.

Spinoza wrote: “By idea, I mean the mental conception which is formed by the mind as a thinking thing—I say conception rather than perception, because the work perception seems to imply that the mind is passive in respect to the object; whereas conception seems to express an activity of the mind.”

If understood as a **second** transposition—following the one suggested above—it is an instance of the infinite **expressing** the finite. It is what has been called **obviation**, a **second order** transposition, or **exposition**. It is the **in-one** expression of ‘essence and existence’ in the human **clone**. The connect.