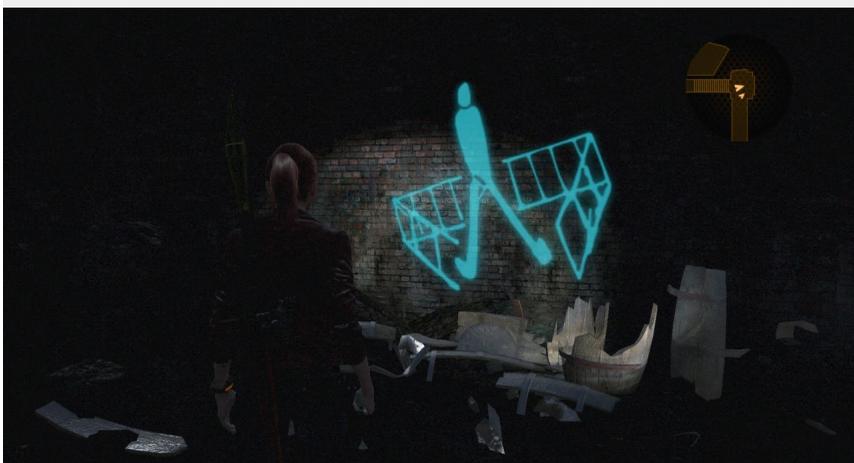


What can come out of exercises transposing Baruch Spinoza's Euclidian geometric edifice for **Ethica**, to Franz Kafka's **Castle** and Walter Benjamin's **Paris**? Would it bring us into a **projective space** with **different**—but somehow equivalent—ways of arguing with **demonstrable** aspects of a similar **thinking thing**?

If what they have in common is their **grazing** at the **edgeland** between **theology** and **politics**, would a similar convergence come about in a **3-way conversation** between a **composer**, a **philosopher** and an **anthropologist**, with each their take on Spinoza's **Ethica**. This is what we are here to **find out**. Among **other things**...

If there was a '**mirror of metaphysics**' allowing to transpose Spinoza's ideas across space and time, it would be an **untimely**, **asynchronous** and **anachronistic** mirror. Through the transformations of this mirror, it is **not essential** **when** it occurs, but **that** it occurs. It can occur today, yesteryear or in the future.



In the light of current developments in technology and use, Spinoza's notion of a 'thinking thing' is bound to capture our interest. Of course, Spinoza was not writing about AI, but was developing a philosophical demonstration at the rim of the theological discourse at his time. So, how does it **transpose** today?

We can ask: what happens at the outer rim of what we can hold as knowledge, where causality and language touch? In **Naming and Necessity**, Saul Kripke (1980) states that a **name** refers to the **named object in every possible world** in which the **object exists**: unlike **descriptions** that are **local/finite**.

When Spinoza elaborates the determination of **substance**—in the initial moments of *Ethica*—it is, in Kripke's sense, more like a **name** (which is non-descriptive) than as a descriptive **notion**. It has do do with the dimension of language **calling** on something, rather than **merely** referring to it.

Obviously, we can **call on** reality and **refer to** it, at the **same time**: but then, in aspects that are ethically **infinite** (name) and conceptually **finite** (reference). It clearly evokes **Walter Benjamin's** practice of **superposition**—or, double-exposure—in the **Arcades Project**, featuring what he calls **3D-writing**.

A very **concrete** procedure of **superposing card-indexes**: **1) on the one hand**, the **researcher's** card-index that **samples** from—**intercepts**—or **calls on a material** under query, **2) on the other hand**, the **scholarly** card index that **involves learned references in conversation over the same materials**.

The **Arcades Project**—emulating the city of **Paris**—features this practice of **3D writing**, where the **two indexes are combined**, and the outcome is **categorised and filed into lettered envelopes** from **A to Z** (in minuscules and **VERSALS**). It seems to me that Spinoza did something **similar** in the area of **geometry**.

The sense of **volume**—developed through his naming of **substance** as a thinking thing—does **not** emerge from a **generic** sense of space, but one that **individuates** the further it **en-/unfolds**. One that is **specific** and based on knowledge, while acquiring a **personal** dimension as it gains in **depth**.

Here I am thinking of the geometric **exposition**—with Euclide-style axioms, proofs, corollaries, propositions and notes—as the **container** of *Ethica*, where book-idea and its **extension**, articulate a **substance** that makes it a **specific** discoverable **volume**, becoming ascriptively **personal** as it becomes **precise**.

After all, one does speak of **mathematical styles** (the style-episteme is shared with literature and aesthetics): suggesting that Spinoza's **metaphysical** errand with **substance**—as the **first cause**—is **not** something generic, but something that can be **mediately** known, and more **forceful** as it becomes more **precise**.

This is where I get to **your music**—Dániel Péter Biró—because you do take an interest in the **edgeland** of **sound** as **language** as music, in the piece , which is part of the project **Sounding Philosophy** dedicated to Spinoza's *Ethica*. The sound of the piece comes to my ears as **inhabitable** volume...