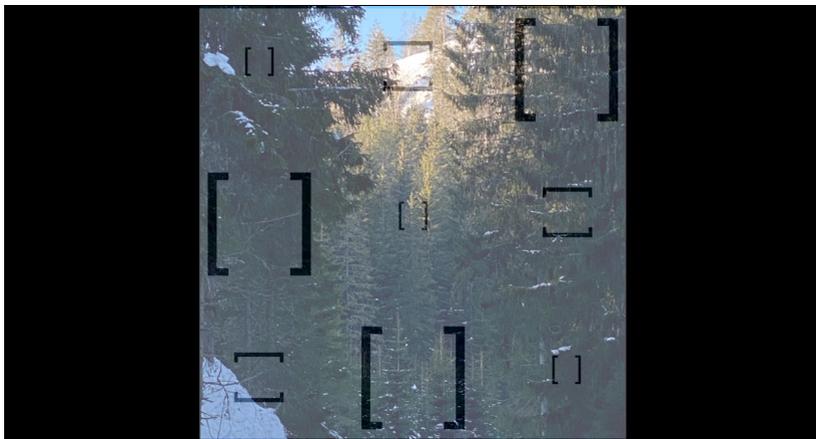


As far as the cabalist is concerned—in the contemporary setting—it is most likely *counter-productive* to relegate this tradition of *received* knowledge, to the *occult*: since it deals with the *changeable ratio* between the *overt* and the *covert* (and not merely with the *hidden*, or occult). A creationist *ethics*.

If the relation between the over and covert is set *adrift*, and requires a set of *lateral strategies* to be accounted for, this is likely the task of ethics in the creative field: *provenance*. the interest in looking to *cabbala* as a potential resource in rethinking ethics in creative fields. The need for *accountability*.

What is accounted for in terms of *consistency* (thought) and *consequence* (extension) at one time, will enfold into creative work and unfold in a *different pattern* at *another time*. Ethics that does not heed this challenge of accountability—which defines artistic research—*does not* apply.



So, the cabalist is weary of how reality responds to the study, in the aspects that involve the *creation*: it gives itself up—at some point—to the creator, in the sense that *reality* gives itself up to the *real*. Reality is stirred by the fact of being studied. Stirred and altered. This is the lesson of *quantum physics*.

Which means that what we routinely name ‘matter’ behaves as though it was a thinking thing, as it is being studied. In a first phase it escapes and resists. In a second phase it gives itself up and reveals itself. It does so because human beings partakes of what Aristotle called the *agent intellect*.

In the chase, matter behaves as though it was an extended thing. It partakes of *hatching* knowledge—in the attribute of extension—because human agency works to mediate extensively. Human agency, as it extends, becomes marked and patterned. Till it *hatches* action in a creative leap.

At this point, knowledge of the mountain tilts off in a piece of rock... or a sample of such rocks. The sample key-stones of the mountain revealing its structure and process. The rock-sample then feature a body. The mountain—in the eyes of who thus created it to understand it—is **that** body.

Here, it becomes obvious how the cabbala eschews philosophy, because it does not accept the opposition between nominalism and realism. The relation between the rock-sample and the mountain is that of *naming*: the *sample* names the *mountain*. While **that** mountain is what interests us.

The reality of the mountain is that *specific* mountain. It is where the mountain of our thoughts and the mountain in extension *meet*. It is one chance to bridge *reality* with the *real*. Beyond thought and extension is *substance*. Thought and extension are *one* in substance. The *uncreated*.

The real. It is in this sense that in the story of creation—in Genesis—creation and naming are *one*. They return to the Creator as *goodness*. The one *added*. The obverse—or, hidden—side of naming is writing. In the story, the *Creator* is written 22 times, and the *Creator says* is written 10 times.

22 is the number of letters in the Hebrew alphabet. 10 is many things: but first and foremost the minimum presentative sample. Together they yield the number 32, which in gematria is *heart* (core). From this the rest of the Torah follows, but also the world and the hidden: as contained by *aleph-tav* (אָתָּא).

These are *placeholders* found sprinkled *all over* the Torah, and determines the ‘world and all that is in it’. In other words, what it has in store and is yet to come. So, naming has an *overt* and *covert* side: the overt sides which lies in *calling*, and the covert side that lies in *writing*. The two are un/related.

I.e., the relationship is *movable*. This is where it is relevant to postulate a third mover. There is a *first* mover—the form of forms, or Aristotle’s *philosophical* soul. There is the *second* mover—the human movements that know and shape. And the *third* mover that changes the ratio overt/covert.