



What is proposed in this flyer series is *not* a necessity argument—unlike Spinoza’s *Ethica*—but an exploration of its *applicability* (granted its necessity). The necessity laid out in the previous flyer (#03) therefore is taken on here as a *hypothesis*. To inquire into how it can help process the flyers.

As they originated *contingently*, the flyers have the repetitiousness and and variation of *snowflakes*. In this aspect, the collection has developed along a path that clearly is in dialogue with the contemporary renewed interest in *ornament*: as the between-space of artistic ideas with epistemic claims.

The *gaming protocol* of the GRA-tree is applied retrospectively, in regress and after the fact; as the hatching ground for a *container*—as that categorising agent—that originates from the *occasional*, playing within the lattice. A volume that is a volume both in the sense of a body *and* an agent.



The flyer series of 6 are information units with six numbered that are ordered and structured in the following modular progression: #01 [*attempt*]; #02 [*try again*]; #03 [*do something else*]; #04 [*return*]; #05 [*unlearn*]; #06 [*crossover*]. It is a sequence in which the the odd and even number elements interleaf.

While the odd numbered flyers are emergent and derived from realities that brought to existence in our *thought* (and in this sense emerge *from* the *covert*), the even numbered flyers take care of what already exists to further it (and in this sense *extend* from the *overt*)—and make it something *special*.

Which means that there are 2 groups of 3: a) #01, #03, #05 [thought from covert]; b) #02, #04, #06 [extension from overt]. And from this the relation between overt and covert will move, in the following way: the first term of both group is always *specific*, while the two following are *precisions*.

The way they progress from a *specification* of the flyer-topic unto the two subsequent *precisions* different, according to the attributes of *odd* and *even* sequences: which are a) thought and b) extension. These broad *attributes* are referred to the exposé of Spinoza in his magnum opus *Ethica*.

The specification and two *precisions* within the two separate attributes are to be understood as *modes* (Spinoza). These named modes—*specification* and *precision*—are referred to Arne Næss' late philosophy, articulating Spinoza in a tangential relation between *deep ecology* and *ecosophy*.

The former being *systematic*—like the present exposé—and the latter personal: this constitutive joint query between the systematic and the personal, stands on the shoulders of Aristotles' age-old distinction between *phronesis* (experience/reflective practice) and *episteme* (knowledge).

These conjoin in *ethics*. This intuition seems presently to be *ubiquitous* in artistic research. If the *specific* can be defined as a negotiated relation between experience and knowledge, the *two* subsequent *precisions* derive from i) knowing from *making*; ii) knowledge as *experience*.

In the single flyer-series, the relation overt/covert in a specific area (e.g. a place, Tvergastein) is set adrift through the development of the set, with the objective of *catching* the drift through *precision*: knowledge through making the flyers (or, building a cabin), experiencing knowledge (by living in it).

There is one repetitive element in the making of flyers and one variable. The *repetitive* element: writing in 4-line paragraphs, always 10 on verso as here. The *variable* element: the selecting and integrating images (remix). Here, the images are *powerful* in organising the written contents into a concept.

The second *precision* *reverses* the relation between the images and text: now the flyers are apprehended from the text as a container, and the images as content. Hence the two *precisions* are defined by the reversibility and the actual reversion of a conceptual relation between content and container.