PROJECT SPINOZA: RE/MEMBERING SENSORIAL COGENCY – (Part one)

Theodor Barth

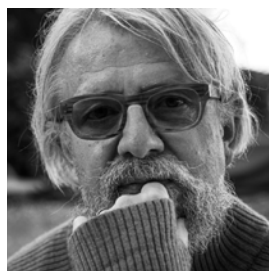**To cite this article:**

ARTICLE

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PRESENTATION OF A PORTFOLIO AND PROPOSAL OF AN ANTHROPONOMIC REFRAMING OF FIELD-RECORDS

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PART ONE

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Abstract

The purpose of this article is to present a research portfolio – composed of an online archive and an index from 2020-22 – and perform its outcomes in a *memory-theatre*.
The *design* needed for this theatre is modelled on Baruch Spinoza's *Ethica*, in which the order of a geometrical demonstration *hosts* a philosophical investigation. The non-same rules/ heteronomy of the host and the *guest*, in Spinoza's opus magnum, is an instance of a wider phenomenon which the article seeks to explore and exploit: the *docking* of an investigation, by the means of a contraption that is foreign to it, intercepting images of what the present may have in store (whether past, present, or future). The sensorial cogency that picks up on elements it can comprehend, but never fully contain: the mnemonic slippery nature of the image. On this backdrop, the article discusses different ways of pairing up with the environment, through media that are hosted rather than belonging there: the different terms of populating the present, being together or forming a group, serve to elucidate certain aspects of memory – mnemonic devices with an environmental footprint – in fieldwork, laboratory research, digital culture or presently the electrosphere.

The article thereby seeks to develop and propose some designs to work with the problem of interception – picking up changes in the 'memory of the present' (Bergson, 2021): what it holds and what it has in store. The article seeks to establish a parity between apparatuses with such impact, in view of comparing them: whether they are as simple as **1)** a post in a hole (a datum), or more complex as **2)** a computer docked to a home-office (another *datum*).

In the presentation of the portfolio, a framework for partaking of such changes, compiling the experience prompted by them, is proposed (Benjamin, 1999). The major feature of this framework is then deepened in a situated *case-study*: here, positions coexisting and valued on different terms, in the presence of a cabin in reconstruction, shift as they are logged in a guest book.

In a section on design, the article probes a broader applicability of what has been found in the case-study, based on a wider fieldwork experience. Principle: *repair* also writes re-pair. In the conclusion, a design for a 'contemporary interception' is demonstrated *visually*.

The *anthroponomical* framework is conceived as a scholarly contribution to art, and an artistic contribution to science, through a mnemonic understanding of the technical image.

Keywords

"By definition archaeological excavations are samples of vast canvasses on which people lived out their lives […] stratigraphic sequence and spatial disposition are not the only dimensions capable of examination through excavation: formation and construction, visibility and inter-visibility, alignment and context, and landscape setting can also be explored as well as human experience, engagement, and matters such as light/darkness, space, and movement."

(Timothy Darvill, 2015)

Figure 1. Title Page *Ethica* (Spinoza, 1677)

PRESENTATION

During an archaeological fieldwork, Timothy Darvill broke the routine of a regular archaeological protocol, by simply inserting a *post* in a hole they had found in the dig. Thereby he changed the perception and the understanding of the site: new insights were gained; the inquiry took on a different direction.

In a different setting the organisation of a nocturnal *get-together* on site with a *bonfire* had the same effect. When lit from the ground and the sky a clay-wall lit up as a light blue disk. We have the choice between looking at such turns as examples of how occasional pattern-breaking can enhance existing routines and augment basic methodology, or alternatively as a case allowing a broader query on how research under immersive conditions – field-research – is docked to the field: how shifts in how we dock our field investigation, changes in the apparatus, is part of the research. Thereby opening an array of subjects that we need to find a way to manage.

Darvill conceived such a type of shift by inventing the notion of rehabitation. Thereby implying that – in the broader scope – field-research is a form of dwelling. Here research is invented as an element of a cultural life-form that includes research. As such, Darvill's invented notion of *rehabilitation*, also entails a reframing of our present cultural life-form to include *field-research*. That is, scientifically structured digs into the ground to study the past is part of our present life-form.

Here, field-research is an integral part of our contemporary fashion of inhabiting the world; distinct from e.g., laboratory research, owing to its immersive conditions. Within the framework of STS – going back to science in action (Latour, 1988) – laboratory research is reframed as an integral, though specialised, part of our life-form. Thus, it could be seen one further instance of Darvill's rehabilitation. There are other shifts to parallel: with the digital turn we live in an investigative culture.

The global *lockdown* – during the C19 pandemic – was as a *rehabilitation* experiment at a terrestrial scale by the mere fact that the world's population, in large numbers, had to relocate their workplace to the confines of their homes, their business to video-conferencing, and also their bodily and sensorial foothold elsewhere than what routine and habit afforded before the pandemic. Sensorial cogency adrift is suggestive of empirical variations in our way of being in the world. Today, computing is defined to cover a broad range of usership: it is not confined to scripting and algorithms. Or, rather, algorithms – in Marvin Minsky's definition as an as an 'effective procedure'[1] – would include how and to what, the computer is docked. The shift to video-conferencing and relocation of office facilities to people's homes, features this idea of docking: as an effective procedure it *differs* from computer usership on office-sites with a sparing use of video-cons. So, *docking* simply extends Minsky's definition algorithm to the space in which it is executed and – in some way – applies. In his terms, it is part of a much older problem than the computer *per se*.

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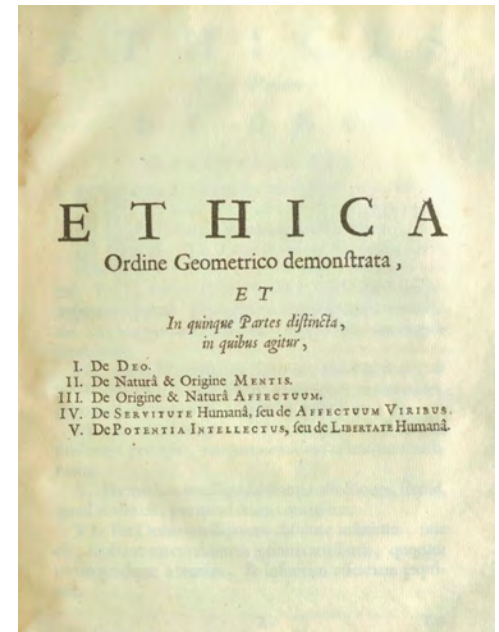
1. Minsky, Marvin 1967, p.105: "The idea of an algorithm or effective procedure arises whenever we are presented with a set of instructions about how to behave. This happens, in the course of working on a problem, we discover that a certain procedure, if properly carried out, will end up giving us the answer. Once we make such a discovery, the task of finding the solution is reduced from a matter of intellectual discovery to a mere matter of effort; carrying out the discovered procedure obeying the specified instructions."

And, indeed, Darvill's placing act of planting the post-in-the-hole is an act of remembrance rather than interpretation. His intellectual discovery is mnemonic while elaborating interpretation in the wake of this discovery, is a matter of effort. And it is unrelated to the workings of a contraption. If there has been good cause for historical confusion on this point, it is on account of a twilight zone that Henri Bergson – at the beginning of the 20th century – pointed out in his essay (1908) *Memory of the present and false recognition*. Here he delves into the mnemonic structure of the now, and how it is upheld by a certain regimen of images. Two image reels: *actual* and *virtual* images. The former forges ahead to what happens *next*, the other *looks back* to the past.

However, when their smooth working gets out of joint the *virtual* images can take the lead and become *super-imposed*: such occasions when we experience déjà vu, the sense of having had this ongoing experience before; but remaining powerless in recalling exactly which one it was. Leaving in a state of indecision the question of whether we are present at the origin of an *illusion*, or the birth of a *narrative*.

If we move onto computers, and their screens, how would we know?

We can choose. The Turing Test is based on such as choice: here the machine creating an illusion of a human – to humans that are put to the test – is at call. The alternative test: that a machine can be docked socially, technically and environmentally to realities by which it is marked. In which case the machine does not provide an illusion but becomes the seat of a narrative: a *datum*[2]. It appears that one cannot choose both at the same time. They are therefore not complementary.

Figure 2. Classic 1915 (Younsoek Oh)

An example: in a work by Korean artist Yongseok Oh – Classic 1915 (left)[3] a video of a photography showing expressionist painter Egon Schiele before a mirror surrounded by his works, and a small table with some items, is juxtaposed with what appears to be the *same* table, with the same or *similar* items: below the table is a pair of shoes. The table is docked into the room where the video is shown. Consider the possibility: the shoes under the table are Egon Schiele's shoes. We have the choice between the illusion that Egon Schiele is somehow present in his shoes because we see him mirrored in the video-still. Or, we can opt for a fictional alternative that brings us somewhere else: in this *fiction*, Egon Schiele has just left, or is about to arrive. In both cases the narrative is: now he is somewhere else.

This is true both in the sense that he is in fact long *departed*, and in a more *theatrical* sense (in a play about Egon Schiele and his art). In this narrative take, the table arrangement with shoes and the items on top of it are *marked* by reality: by Egon Schiele's touch, handling, and use. As a datum, the table-installation is docked to *impact* how we receive and perceive the video-still and its contents.

The *illusion* of 'Egon Schiele in the shoes', *doesn't*.

That is, **1)** how we *think* of artefacts and **2)** what artefacts do in the expanded field. Featuring the difference between *thought* and *extension*, defined by 17th century philosopher Baruch Spinoza in the *magnum opus* Ethica.

When we have some drawings of houses on a sheet of paper, and we draw a line to connect them – like a road or a landscape – this datum both affects the way we think/scale the houses, and how we will remember them if the drawing is part of a field survey.

This essentially defines **a)** the datum, **b)** its role in designing sensorial cogency from a situation where there is trouble, rather than a defined problem.

Hence the datum enters into the problem design, but also intervenes in the field of *memories*: moving from **i)** *illusion* [defined as emulation, substitution and erasure]; to **ii)** *fiction* [distinguishing itself by the fact that it can be *marked* by the real]. Hence the *datum*, as a variable of sensorial cogency, prompts operation and narration.

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2. Datum (definition): a set starting point for a scale or an operation. Cf. Robin Evans (1995).

3. Arnd Schneider, 2021.

Narration and *operation* are conjoint iterations of Spinoza's attributes of thought and extension. Here he specifies the activating potential of this distinction: as we develop a narrative framing, we screen the field of operations… by upholding the distinction between them, while also holding them conjointly (as coordinates), we open a third potential: which is *interception*. That is, the capture of insights on turns of events for which there is no provision in the operation/narrative *as such*.

This is essential what happens when Darvill's places the post-in-the-hole and features the point of docking in broader terms: docking is the act of establishing a datum, and in the broadest sense of usership a content ceases to be illusory when it is docked to the real, and shifts to *memory,* because it can then be marked by the real. The pandemic was a disaster at a human scale, but also a large-scale social experiment. As it is marked by the real, fiction hatches sensorial cogency.

Our situation at Oslo National Academy of the Arts – during the pandemic – is as good an example of a disseminated biosphere during C19, as any other. It is where the practices and ideas presented here, happened to be explored. And is likely to be reflected and refracted in similar experiences from the readers' end. As sensorial cogency changes, how do we *keep track*? Do we resort to an empirically informed philosophy? Or, do we perhaps have a design problem?

The sensorial cogency of our daily remembrance changed in its *design-core*. That is, what we do to transform a current situation into a preferred one: here, from trouble to problem. From the trouble of the *pandemic* to the problem of the *lockdown*. How we transformed an unsegmented terrain, into a map of problems that came our way[4]. Which is how we choose to present the portfolio which this presentation is dedicated to: a cartographic project in Latour's sense (2018).

The contents of Project Spinoza came in the wake of extending computing in this sense, to cover a number of social situations – with the variable geometry of the degrees of confinement – where the use of the digital tablet turned out to be the most flexible alternative: whether docked to a gooseneck as an 'object camera' (above), as a window to digital archives, and on/off video-conferencing. With a number of hybrid designs in which aspects of such variable usership are combined.

By 'variable geometry' we mean the shifting terms of how sensorial cogency has to be constantly re/designed to determine the place of space. In Project Spinoza, partly due to shifts in circumstance, partly owing to a deliberate choice. Though taking its toll, this variation allows ideas and practices to hatch conjointly, on how it would be possible to research changes in the apparatus: how the apparatus is thought to impact subject-object relationships in *new materialism* (Barad, 2007).

That is, to properly consider, how changes, in the way we are docked to reality, can indeed be researched as a *variable* (rather than assumed constant, and only accidentally/exceptionally varied). In an attempt to document these changes, an archive of systematic diary entries was posted on a data-base, where publicly available. An ethnography of the subject matter. One that understands the geometry of the subject matter in the lineage of land-surveys (Kafka, 1998).

Figure 3. Learning Theatre at KHiO

Contents that reflected the docking of a tablet as camera, video or window – and thereby were marked by the contingencies of the lockdown – without a hierarchy of importance but, yet, with a sensitivity to recurrences (and the work of time): some topics earned their keep more than others. The postings were done from the beginning to the end of the pandemic: 294 entries in all. Then this small archive was indexed in a query on what had surfaced during the lockdown (49 entries).

4. Barth, Theodor (2011, p. 40): "14. Hertzian space is located between the virtual and the actual, has caught the interest of designers [Dunne, 2005], and defined as an 'electroclimate defined by wavelength, frequency, and field strength arising from the interaction between the natural and artificial landscape [op. cit., 104-105].' 15. It has a relevance to the above discussion about email, because [op. cit.: 102]: 'The conflict between the conceptual and the perceptual aspects of hertzian space is an appropriate vehicle for investigating the boundaries between the imaginary and the actual.'"

PORTFOLIO:
Archive (flyers: ethnographic diary from the lockdown, 49 sets with 6 entries, totalling 294 units);
Index (leaflets: the Meantime index, 49 entries in total)

In the terms of the present issue of DAC, it is a record of a troubled memory, in the sense that the terms of remembrance – or the designs of sensorial cogency – went through a number of shifts. Establishing a record of the mnemonic twists and turns on the verge of fragmentation, call for reformulating memories at a new level of mnemonic work. Images, the visual track record of the portfolio (archive and index), are docked to the real, but also serve to mark the written narrative (Barthes, 2010).

The volume is accordingly the equivalent of a book but disseminated in a form closer to a portfolio, of which Walter Benjamin's Arcades project is a historically marked example.
Leaving the ensemble in this state raises a similar question as the one belaboured by Susan Buck Morss (1991): what if we consider the Project as complete as it would ever be; a volume in its own right (with its archival ordering into envelopes, as a contraption needed to put Benjamin's memory to work)? It is a similar question as may be asked regarding Aby Warburg's *Mnemosyne Atlas* – the atlas of memory – (Warburg, 2020): where boards used to pin configurations of photos that are juxtaposed to evoke and elicit a mnemonic architecture of images, are not closed containers (nor frozen categorisations), but arrangements fostering comprehension as a selected image, not included on the board at first/in the original, is then added to it. It is an initiative similar to Timothy Darvill's post-in-the-hole. An act of critical design.

Similar operations – which constantly on our computers – have become mainstreamed by the contemporary repertoire of understanding images. It is not interpretive but investigative.It is an act where *screening*, *framing*, and *intercepting* come together. And is the reason for underscoring the importance and potentials of surfaces in the *Meantime index*. In this way, it is hoped that the compound supports a search and query of what an ethnography of studio critiques could be (Rabinow, Marcus, Faubion & Rees, 2010).

The surfaces in question are *deep* surfaces – or *hyper-surface* – in which the *third* dimension is *time*. Docking images, marking writing and intercepting the real: a triangle which we are forced to take into consideration when there are changes in the terms of how sensorial cogency is set.
By seeking a precisation[5] of the variables of how our computer-screens are docked into the environment and also the mnemonic trail of how we *live* under variable environmental conditions.

The contemporary usership of computers invites one step back away from the digital sphere to the *electrosphere* (or, electroclimate in Dunne's terms [footnote 4] where the life with computers – or computing – depends on the cruder level of electro-circuitry and amplification, in the various domains of remembrance that computers can enhance. That is, if the direction of usership is to screen, frame and intercept (*active*) – rather than emulating, substituting and erasing (*passive*).

SCREEN, DOCK AND DATUM (CASE-STUDY)

If the prerogative of *Ethica* is to exhibit an idea – employing the geometrical order to this effect – rather than to explain and argue, it is better served if docked to a précis than an interpretation.
In the portfolio-link from the present exposition, an archive of flyers (in sets of 6) features the case-base of *Project Spinoza*; in a field survey from which sensorial cogency is hatched.

The archive is topped by an index, which is devoted to exploring and developing the *datum*, as a mnemonic notion. Since the whole enterprise is the possibility of *designing* – and thereby to explore, learn and teach – *indexes*, it adds an element to the archive which is at once foreign and *immersive*. It is similar to the relation *between* the present account in text to the portfolio as an ensemble (comprising both the archive and the index).
And again, to the internal relation between the sections of the account, and is in this sense transposable: also, to investigations beyond the present (by the reader/s).

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5.   The concept of precisation originated from Arne Næss's eco philosophy (Grimm, 1955/1953).

In the following *précis*, a woman is invited by her partner to a cabin at the seaside. There they will spend a couple of weeks together with members of his family. The private resort is in the middle of a refurbishing project and looks like a construction site.

The process has extended in time, and the lack of completion also features a lack of closure: generating a myriad of tasks and occasions (Barth, 1972). However, the woman is not considered a part of this and is side-lined by proprietary practices.

For instance, she is denied the access to dinner-plans and to cook, and is left to dish-washing (and to make an occasional salad). During the two weeks, the partners sleep in separate rooms. The room allocated to her is the only one to have a basin, which provides her with some autonomy. The space is also marginal in the overall construction of the cabin. It is located in the basement, has a separate exit and two external stair-cases – aside from the interior one – as access/exit.

The one is made of *concrete* on a steep granite slope. The other is made of wood, decrepit and unsafe. The woman decides that *completing* a project on the construction-site could change the situation; *not only* her own but the entire situation (where the construction-site features a rather tight process of reshaping family memories, in the wake of inheritance and new ownership).

Thus, she senses that the refurbishing taking place on the cabin site/resort is indeed a social process. It denotes the day-to-day ways of being together (meals/work) and forming a group (owners). The rebuilding process is selected as datum, capping the family's être ensemble: it is with the family – as a vector of togetherness/inclusion – without being as it (since the tasks and occasions are *hands-on* and require some technical knowhow and tools).

The way the woman is thinking about her position in the family is extended by the decrepit stairs in relation to the building. The stairs are also *not* considered as important by the family members, but marginal and adjacent to the tasks and *occasions* that make the cabin into a site of *remembrance* (not only a construction site). But it busies her with a project that can fill her time, while the other family members are busy with open-ended errands. She calculates that by completing her work with the stairs, she will contribute – in unexpected ways – to the situation. But she lacks the knowhow.

So, she goes to the neighbours in quest of the knowledge and equipment: as the cabin only has a store of piecemeal tools – that always seem to be in lack of a piece or a function – and no store of adequate materials. One neighbour informs her on the adequacy of a metal-steel post-shoe to straighten up the staircase (that actually is more of a ladder than a staircase, owing to its steepness),

Figure 4. Post shoe

and fasten it to the granite. To do this, the woman needs a powerful and sturdy drill that is made for that purpose. This she gets to borrow from another neighbour, who also gives her some instruction.

Both neighbours are experienced – one of them a professional – and they provide her with a bit of friendly advice and supervision before she is left to her own means. The needed pieces she gets at a local hardware store about 2 km from the cabin. In the performance of her act she realized that it is a risky project: the moss-clad granite terrain is *steep* and the wooden elements *twisted*. The drill is huge and heavy, it bounces a couple of times off the rock, and the drilling process requires constant attention not to go sideways and cost injuries.

She is struck by the attention her activity is getting from the family: why is she putting this amount of concentration and energy into this?

A mix of wonder and irritation, perhaps. She has to disassemble a large part of the stairs, attach it to the post-shoe and straighten it up, as much as possible. But the parts are awkward. The measures of the regular elements vary, and there seems no record as to why. But in the end the flooring came out OK.

And, above all, the staircase now appeared to be stable and safe. To complete her mission, she wrote some words in the *guest-book* an adequate thing to do for a person in her position – where the project was described in more/less the same terms as the ones given here. In her partner's entry the project was *then* integrated into the account of other current jobs. The stair was subsequently varnished with a dark brown wood-stain that gave it a *new* appearance compared to the rest of the house, where the same stain was used. And contributed with a *finished* element on a façade where new planks were still unvarnished.

All that happened on-site, could of course have taken place only in the mind of the woman: a spectacular case of an *illusion*. However, even if illusory, the content of her trouble found an operational problem and a *narrative*. As her entry in the guestbook was co-opted by her partner, in a larger account of this stay – including both social events and what had been done on the construction site – thereby became part of a narrative. It had found its place and was not lived in denial. This kind of field-response is a key to how illusory mental constructs pass a threshold and are transformed into a memory of a *trail* that can be picked up and triangulate with other *marks* of a similar kind. Which is the birth of a narrative: *fiction* is distinguished from *illusion* by the fact that it can be *marked* by the real. By going into the detail of rebuilding the staircase she found evidence of other claims on irregularities in how the entire cabin had been constructed.

As the attention to her activities rose, and she had ventured to write her entry in the guestbook, she asked herself by *which right* she had ventured this compound initiative (because she had done the right thing and done it right). She had intervened into the *être ensemble* of the family – and her part in it – by doing something with the *être ensemble* of the cabin.

Through an action she had made a statement that would otherwise have been difficult to put into words. The work also comprised a bit of violence. Since it came from an uncharted terrain, and nobody had asked her to take on the project. In other words, she had defined herself somewhat into the family's *être ensemble* and changed the odds a bit.

What is the relation between such odds having changed – the sequence of events – and embodied memory? You can't count it, yet it counts. It is relatively independent on whether the attendance liked it/not. It still counts. And in the *précis* it was logged in the guestbook on three terms: **1)** the woman's entry on the note of *being together*; **2)** her partner's entry, who included her into the *group formation*; **3)** being part of the construction-memory of the cabin itself, and the habitat. With its branching unto the construction-memory of the cabin, it also connects with the acquisition and settlement of the property. The history of the previous landowners – who were farmers and fishermen – the more recent turns where new money and enormous fortunes are making their way into the landscape in Porsches, Rolls-Royces, Ferraris, Teslas and Bentleys. Loud concert events. Glaring light-posts illuminating by night the villas replacing the cabins. Incursions into the habitat. Or, so it seems to the *old-timers*: cabin owners that have been around from the 60s onwards and in some cases earlier: as seasonal summer-guests of local pensions, eventually renting houses for a more private experience. In some sense, the settlement of recent wealth in the area is in continuation of the previous trend. Changes grazing a growing area of the local time-scape, in an area famous for its coastal commons with its geological park with a 300-million-year recent history. The point being that when the events grazing off the time-scape intervenes into an environment which it took far longer to make, they can *no longer* be seen as disconnected.

Returning to Spinoza, the scope of the geometrical order that caps his philosophical treatise cannot be seen in isolation from his work as a *lens-grinder* for commissioners like the Dutch astronomer Huygens. Just as Spinoza's Jewish and Huygens' aristocratic background marked their *être ensemble*[6]. To Spinoza freedom was a *collective* achievement and acquired from how we live together. It was not something inborn: i.e., freedom can be born of emancipated collectives (as the researchers and philosophers at his time). While happiness results from fulfilment at an *individual* level, when turning away from passivity and hatching a potential for activity. Which is how Spinoza's *être ensemble* departs from individual freedom (*liberalism*) and collective happiness (*socialism*). In the *précis* the woman's status as a guest of the family endowed her with an impossible freedom at the price of a collective happiness that defined the norm in the life of the cabin. By engaging with more than one stratum of the timescape – the family, the building and the natural habitat – a triangulation occurred that placed her intervention beyond timeliness and occurred with a similar effect as Darvill's post-in-the-hole. What she had docked became also a mnemonic mark.

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6. "'A person should always teach his son a pure and simple craft!' 4 For they knew well that, in the end, only Torah accompanied by a craft will endure. So, too, did the sage Baruch de Spinoza, with all his vast understanding and surpassing greatness, study the craft of grinding lenses for instruments of vision, both small and great. He did this so that by means of this occupation of his, he might obtain the life of his hand and his daily bread, nourishing his soul in faith and without deceit, without being disturbed by worry from watching over the gates of wisdom day after day. And it turned out just as he planned." F.n. 4 Mishnah Kiddushin 4:14. Excerpt from: Letteris, Meir HaLevi. (2019/1845). Open the gates, both 1) to refugees/immigrants and 2) to the parliament of things.

At this point, we can already anticipate that Bruno Latour's turn to the *terrestrial* attractor (2021), abandoning global modernism, is to reorient and organise the political right and left, in terms that may resemble Spinoza's. That is, an extended right of citizenship to the entire gamut of the *être ensemble*.

Accepting and integrating the *multiple* at the level of things – as matter of *fact*, matter of *care* – and people. This comes out quite clearly from Latour's two latest books. Also, his venture is cartographic. A tessellation of surfaces at the level of people and things conjointly.
The subtitles in French are revealing:

1. *Où atterrir? Comment s'orienter en politique* (2017, Where to land? How to orient oneself in politics [2018, Eng. Down to earth: politics in the new climatic regime]).

2. *Où suis-je?* Leçons du confinement à l'usage des terrestres (Eng. Where am I? Lessons from the lockdown for terrestrial usage [2021, Eng. After lockdown – A metamorphosis]). Message: open the gates![7]

Rather than presently underscoring the *pros* and *cons* of Latour's radical propositions, our focus here is on the alternative/terrestrial line-up of factors where human survival, emancipation and freedom are only within a *collective* reach (if at all). So that the basic idea of ethics as living a good life and seek happiness by partaking of the life in the city, is cast on an idea of freedom capping the collective: that is, the *être ensemble* as the idea of wanting to live together.

What this has to do with memory, the gesture of docking images and images as marks hereby is clarified: in *Ethica*, freedom is beyond the scope of memory, because humans are innately determined by emotions. They are not born free. Happiness, on the other hand, is not beyond the scope of memory: to the extent that freedom is won collectively, it is remembered by the happiness we derived from it. While happiness is remembered, freedom remains a pledge[8].

In the flyer archive of the adjoined portfolio, an early query came with the C19 lockdown and conversations with philosopher Bojana Cvejic and composer Daniel Bíro in 2020, prompted the idea of conceiving the entries to the flyer-archive as part of Project Spinoza, flagged on the KHiODA database. Working on the index – called the <u>Meantime index</u>[9] – in reference to the present exposé that was expected to come after it, the interest of Spinoza returned with the query on the datum.

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7. Open the gates, both 1) to refugees/immigrants, and 2) to the parliament of things.

8. For the foundation of these discussions (cf. Aristotle 2002).

9. The Meantime index contains a Links document to the flyer-archive. The project and its organisation is explained in the web-page's blurb.

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