

THE ARTS of *Spinoza* + *Pacific* SPINOZA



The 2017 Interstices Under Construction symposium, THE ARTS OF SPINOZA + PACIFIC SPINOZA, is jointly organised by the School of Art and Design at Auckland University of Technology, and the School of Architecture and Planning at the University of Auckland. Convened by Eu Jin Chua, with Farzaneh Haghighi, and the INTERSTICES Executive Team: Sue Hedges, Andrew Douglas, Tina Engels-Schwarzpaul, and Ross Jenner. Interns: Kaoru Kodama and Rhea Maheshwari.

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INTERSTICES

JOURNAL OF ARCHITECTURE AND RELATED ARTS



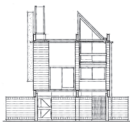
CREATIVE ARTS
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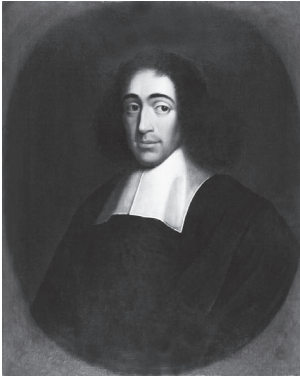
Philosophy of Education Society of Australasia



THE WARREN TRUST



THE ARTS of *Spinoza* + *Pacific* SPINOZA



This symposium intends to consolidate the recent intensifications of interest in the philosophy of Benedict de Spinoza (1632-1677), and to reaffirm his status as an enormously powerful thinker of contemporary relevance. The idea is to address general aspects of Spinoza's philosophy, but to also coalesce these around two specific themes: Firstly, Spinoza's importance for the domains of study parsed by *Interstices* journal, namely arts and architecture. Secondly, Spinoza's relevance within the particular locus of New Zealand, Australasia, the South Pacific, and the Pacific Rim.

<http://www.interstices.ac.nz/spinoza2017>

<http://aucklandspinoza2017.eventbrite.com>

Thursday 25 May

PRELIMINARIES

10.00 – 13.00

Masterclass / Seminar

with SUSAN RUDDICK, followed by lunch.

Ontology Lab (Building 302, 5th floor, Room 551),

University of Auckland Science Centre, 23 Symonds Street.

Hosted and generously supported by the School of Environment, University of Auckland.

Friday 26 May

PRELIMINARIES

11.00 – 12.30

Masterclass / Seminar

with MOIRA GATENS.

WF202, 2nd Floor, AUT Business Building, 95 Governor Fitzroy Place,

Auckland University of Technology.

13.00 – 14.30

'Women in Philosophy + Women in Architecture & Planning' Lunch

with MOIRA GATENS and SUSAN RUDDICK.

Ima Cuisine, 53 Fort Street, Auckland.

Hosted and generously supported by Architecture+Women-NZ.

CONFERENCE BEGINS

16.00 - 17.00

Registration

Neon Foyer, Conference Centre, 20-22 Symonds Street, University of Auckland

Please arrive promptly by 17.00 for the mihi whakatau (formal Māori welcome)

17.10 - 17.35

Mihi Whakatau & Opening Addresses

Engineering Lecture Theatre 439, Bldg 401, Conference Centre, 20-22 Symonds Street,
University of Auckland

Friday 26 May, cont'd

OPENING PLENARIES

17.35 - 18.30

Keynote address

Engineering Lecture Theatre 439, Bldg 401, Conference Centre, 22 Symonds Street, University of Auckland.

SUSAN RUDDICK, Professor of Geography and Planning, University of Toronto
Followed by discussion / Q&A. Chair: TBA.

18.30 - 19.20

Reception

Drinks and finger food

OPENING PLENARIES, CONT'D

19.20 - 19.50

Film screening: *Equal by Design*

A documentary film about equality, wellbeing and the UK housing crisis, by Peg Rawes and Beth Lord, dir. Adam Low.

Engineering Lecture Theatre 439, Bldg 401, Conference Centre, 22 Symonds Street, University of Auckland.

19.50 - 20.45

Keynote addresses + film discussion and Q&A (via video-conferencing)

PEG RAWES, Professor of Architecture and Philosophy, Bartlett School of Architecture, University College London

BETH LORD, Reader in Philosophy, University of Aberdeen

Chair: Dienneke Jansen (AUT) and TBA.

Saturday 27 May

9.15–9.30

Registration (self-service)

9.30–11.00

Parallel Sessions

Rooms WG607 and WG609, 6th floor, Sir Paul Reeves Building, Governor Fitzroy Place, Auckland University of Technology.

STRUCTURE, ARCHITECTURE, ETHICS (WG607)

All speakers this session via videoconferencing.

Chairs: Mark Jackson (AUT) and Michael LeBuffe (Otago).

SASHA LAWSON-FROST,
University College London.

GÖKHAN KODALAK,
Cornell University.

RAPHAEL KRUT-LANDAU,
Princeton University.

PACIFIC SPINOZA (WG609)

Chair: TBA

JOE GERLACH,
Oxford University.

ANNA BOSWELL,
University of Auckland.

11.00–11.30

Morning tea -- 6th floor, Sir Paul Reeves Building

11.30–13.00:

Parallel Sessions

Rooms WG607 and WG609, 6th floor, Sir Paul Reeves Building, Governor Fitzroy Place, Auckland University of Technology.

PAINTING, FILM, THE PLURIVERSITY (WG607)

Chair: Ingrid Boberg (AUT)

SEAN STURM & STEPHEN TURNER,
University of Auckland.

STEFANO PAPA,
University of Vienna (video recording).

EU JIN CHUA,
Auckland University of Technology.

LANDSCAPE, PLACEMAKING (WG609)

Chair: TBA

PETER CONNOLLY,
Victoria University Wellington.

MARGIT BRÜNNER,
University of Adelaide.

VERARISA UJUNG,
Victoria University Wellington.

13.00–14.00:

Lunch (not provided -- see map overleaf for suggestions for eateries)

Saturday 27 May cont'd

PACIFIC SPINOZA PLENARY

14.00–15.45

Pacific Spinoza / Pacific Spaces panel and roundtable

St Paul St Gallery Two, 40 St Paul Street, Auckland University of Technology

CARL MIKA, Tuhourangi, Ngati Whanaunga; Senior Lecturer, Education, University of Waikato.

ALBERT REFITI, Senior Lecturer, Spatial Design, Auckland University of Technology.

JACOB CULBERTSON (via videoconferencing), Visiting Assistant Professor, Haverford College.

Followed by discussion / roundtable. Chairs: TBA.

15.45–16.45

Afternoon tea / Exhibition finissage

St Paul Street Galleries One and Two, 40 St Paul Street, Auckland University of Technology.

CENTREPIECE PLENARIES

16.45–18.30:

Keynote addresses: The Arts of Spinoza

Engineering Lecture Theatre 439, Bldg 401, Conference Centre, 22 Symonds Street, University of Auckland.

MOIRA GATENS, Challis Professor of Philosophy, University of Sydney

ANTHONY UHLMANN, Professor, Writing and Society, University of Western Sydney

Followed by discussion / Q&A. Chairs: TBA.

18.30–18.45

Contingency

19.00

Conference dinner (registration only).

Mezze Bar tapas restaurant, 9 Durham Street East, Auckland..

Sunday 28 May

9.45 – 11.15

Parallel Sessions

Rooms WG607 and WG609, 6th floor, Sir Paul Reeves Building, Governor Fitzroy Place, Auckland University of Technology.

PERFORMANCE / BODIES / LABOUR (WG607)

Chair: Sue Gallagher (AUT)

M. MIRZA Y. HARAHAP,
Monash University.

ED FRITH & CAROLINE SALEM,
Arts University Bournemouth.

AMY PENNINGTON,
Independent / Kingston University.

SOURCES & INTERPRETATIONS (WG609)

Chair: TBA

JOE KEITH GREEN (video recording),
Eastern Tennessee State University.

CHRISTOPHER DAVIDSON,
Ball State University.

DIMITRIS VARDOULAKIS,
Western Sydney University

11.15 – 11.45

Morning tea -- 6th floor, Sir Paul Reeves Building

11.45 – 13.15

Parallel Sessions

Rooms WG607 and WG609, 6th floor, Sir Paul Reeves Building, Governor Fitzroy Place, Auckland University of Technology.

LITERATURE (WG607)

Chair: TBA

MICHAEL STRAWSER,
University of Central Florida.

HORST LANGE,
University of Central Arkansas.

CHRISTOPHER NORRIS (video recording),
Cardiff University.

ARCHITECTURE & ENVIRONMENTAL DESIGN

(WG609) *Chair: Farzaneh Haghighi*

ANDREA WHEELER,
Iowa State University.

GUIDO CIMADOMO,
Universidad de Málaga.

REMY LEBLANC,
Victoria University Wellington.

13.15 – 14.15

Lunch (may be provided -- otherwise, see map overleaf for suggestions for eateries)

Sunday 28 May cont'd

CLOSING PLENARY

14.15–15.15

Keynote address

Engineering Lecture Theatre 439, Bldg 401, Conference Centre, 20-22 Symonds Street,
University of Auckland.

MICHAEL LEBUFFE, Baier Chair in Early Modern Philosophy, University of Otago
Followed by discussion / Q&A. Chair: TBA.

15.15–15.45

Afternoon tea -- Neon Foyer, University of Auckland

ROUNDTABLE

15.45–17.15

Roundtable: Spinoza Here & Now

Engineering Lecture Theatre 439, Bldg 401, Conference Centre, 20-22 Symonds Street,
University of Auckland.

Chairs: Peter Connolly and Eu Jin Chua

END

**Moira Gatens, Michael LeBuffe,
Carl Mika, Albert Refiti, Susan Ruddick,
Anthony Uhlmann.**
Via videoconferencing:
Jacob Culbertson, Beth Lord, Peg Rawes.

CHRONOLOGICALLY BY EVENT

Opening plenaries: Urban Natures + Equal by Design

SUSAN RUDDICK

Professor of Geography & Planning,
University of Toronto.

Via videoconferencing:

BETH LORD

Reader, Philosophy, University of Aberdeen.

PEG RAWES

Professor, Bartlett School of Architecture,
University College London.

Pacific Spinoza / Pacific Spaces plenary

CARL MIKA

Tuhourangi, Ngati Whanaunga; Senior
Lecturer, Education, University of Waikato.

ALBERT REFITI

Senior Lecturer, Spatial Design,
Auckland University of Technology.

Via videoconferencing:

JACOB CULBERTSON

Visiting Assistant Professor,
Anthropology, Haverford College.

Centrepiece plenaries: The Arts of Spinoza

MOIRA GATENS

Challis Professor of Philosophy,
University of Sydney.

ANTHONY UHLMANN

Professor, Writing and Society,
Western Sydney University.

Closing plenary

MICHAEL LEBUFFE

Baier Chair in Early Modern
Philosophy, University of Otago.

SUSAN RUDDICK

Common Notions: Rethinking the Urban in the Epoch of the Sixth Extinction

In the epoch of the sixth extinction, issues of loss of biodiversity and accelerated extinction are on a collision course with processes of rapid and global urbanization. Urban populations are expected to reach seven billion by 2030 and most of these cities have not yet been built. Habitat fragmentation is a leading contribution cause to extinction of wildlife, calling into question the principles of urban design and

the predominating social imaginary that separates urban and wilderness. Drawing on Spinoza's concepts of the common notion and the composite body, and examples from our contemporary research on urban 'habitecture', I reexamine the city as a composition of forces whose rhythms and affordances could be reimaged to better accommodate our non-human cohabitants.



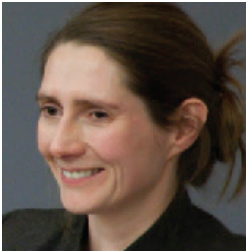
SUE RUDDICK is a Professor of Geography and Planning at the University of Toronto. She studied Architecture at the University of Waterloo (B.E.S.), Geography at McGill (M.A.) and Planning at UCLA (Ph.D). Her recent research focuses on the rethinking of the human nature divide in the context of emerging human-wildlife relations in the city. Her scholarly publications rethink the subject through the conceptualizations of power, affect and the human-nature divide in the writings of Spinoza, Deleuze, Agamben and Negri.

PEG RAWES & BETH LORD

Equal by Design

A 25-minute documentary film about equality, wellbeing and the UK housing crisis. The film shows how seventeenth-century Dutch philosopher Baruch Spinoza's theories of wellbeing and equality can be used to analyse housing and income inequalities, and how his ideas relate to post-war and current social housing design. It features contributors from the architectural profession, national charities, journalism and academia.

Following a screening of the film, there will be a discussion via webinar with Peg Rawes and Beth Lord, on the concept of 'ratio' and on alternative housing design practices that address equality/wellbeing.



PEG RAWES is Professor in Architecture and Philosophy, and Programme Director of the Masters in Architectural History at the Bartlett School of Architecture, UCL. Recent publications include: 'Housing Biopolitics and Care' in *Clinical and Critical Cartographies* (eds. A. Radman and H. Sohn, 2017); *Equal By Design* (co-authored with Beth Lord, in collaboration with Lone Star Productions, 2016); 'Humane and inhumane ratios' in *Asymmetric Labors* (eds. *The Architecture Lobby*, 2016); *Poetic Biopolitics: Practices of Relation in Architecture and the Arts* (co-ed., 2016); *Relational Architectural Ecologies* (ed., 2013).



BETH LORD is Reader in Philosophy at the University of Aberdeen, and Principal Investigator on the AHRC-funded *Equalities of Wellbeing* project (2013-16). She is the author of *Kant and Spinozism: Transcendental Idealism and Immanence from Jacobi to Deleuze* (2011), and *Spinoza's Ethics: an Edinburgh Philosophical Guide* (2010). She is currently editing *Spinoza's Philosophy of Ratio*, forthcoming from the *Equalities of Wellbeing* project, and working on a monograph on Spinoza and equality.

JACOB CULBERTSON

Capacitating Comparisons

This paper has two parts. First, in the interest of the panel's concern with situating Spinoza in the Pacific, I introduce an ethnographic concept of "seeing from the perspective of Maori meeting houses" and develop it in conversation with Spinoza. The concept is rooted in the notion that Maori meeting houses are the bodies of ancestors and it is decidedly speculative: the point is to experiment with ways of thinking through architecture, rather than to describe objectively what meeting houses are or what they do. In this vein, contra Alfred Gell's notion that meeting houses are extensions of human creativity, I suggest that the practices, thoughts, and motivations of people might also be thought as extensions of meeting houses, whose agency they perform. In other words, human bodies activate and extend architectural bodies. Indeed, this notion underlies the concept of the *whare wananga*, as an organizing (or even animating) force

in the lives of its inhabitants, which would include far more than human beings. I argue that these dynamics are most visible in the ceremonial encounters among different kin-groups, who extend the corporate bodies of ancestral meeting houses elsewhere. The symmetry is fortuitous: Maori concepts of aesthetics mirror the concepts of ritual encounters in front of meeting houses, thus offering a theory of how bodies encounter other bodies. But more than fortuitous, it is also invented-- comparing Spinoza to "indigenous thought" posits stable terms that may not exist as such outside of this particular comparison, and thus create the effect of seeing other Spinozas in other places. I thus conclude by reversing my initial formulation: I began by saying that Spinoza helps elucidate "indigenous thought," I will end by suggesting that such comparisons may also "indigenize" Spinoza-- not by placing him in the Pacific, but by deliberately opening a singular Spinoza to multiple, specific points of comparison.



JAKE CULBERTSON teaches at Haverford College. He studies the tensions between indigenous landscapes and the modern notions of environment that underwrite liberal multiculturalism, focusing on environmental design in New Zealand. His teaching and scholarship draw on extensive field research among architects, environmental planners, and indigenous artists, both contemporary and "traditional." He is currently completing a book manuscript entitled *Recombinant Indigenities: Maori Environmental Design and the Architecture of Biculturalism*. The book traces controversies around Maori landscapes in environmental planning, architecture, and urban public space.

CARL MIKA

Possible contributions from Spinoza: A Māori response

Māori philosophy is at an exciting point as it looks to other sources for inspiration.

In this paper, I refer to some key Māori concepts and terms with Spinoza in

mind. Some Māori terms such as ira (the manifestation and persistence of a thing), whakaaro (indebtedness to a

primordial substance) and Papatuanuku (primordial substance) are relevant

here. I do not seek to compare Spinoza and Māori thought as such but instead to work with Māori concepts and terms with Spinoza alerting me to the possibility of renewed interpretations.



CARL MIKA is a senior lecturer in Te Whiringa School of Educational Leadership and Policy in the Faculty of Education, University of Waikato, New Zealand. He is of the Tuhourangi and Ngati Whanaunga iwi. He has a background in law practice and legal theory, indigenous and Māori studies, and indigenous and Western philosophy. His current areas of research focus on indigenous and Western metaphysics, as well as philosophical research methods.

ALBERT REFITI

A Spatial Exposition of Spinoza's Extensions and Samoan Personhood

This presentation is a befuddled thinking of Spinoza through the Pacific and vice versa. I have taken something that Spinoza wrote in youth for me to determine a particular relation between his work and the Pacific. In the *Short Treatise*, Spinoza observes that (my summary):

Essences, without their existence, are implied in the designation of things. Therefore the idea of essence cannot be regarded as something separate, existence and essence must coincide for an object to be, and between the idea and object, there must be a union because the one cannot exist without the other. Ideas though arise from the existence of the things together with their essence in God but are not the same as ideas present to me because "the Ideas in God do not arise as they do in us by way of one or more of the senses, which are therefore almost always only imperfectly affected by them; but their existence and their essence, just as they are. My idea, however, is not yours, although one and the same thing produces them in us." (Complete Works, trans. Shirley, 91)

My paper deals with two types of existences that Deleuze would say are "durational existence and immanent existence" (Deleuze in a 1981 lecture: <https://www.webdeleuze.com/textes/34>): (1) the God principle in Spinoza's thinking; and (2) the virtual as a component in Samoan thinking about the ideal or the image-thought required to give potential to the collective. I present a number of diagrams of the Samoan personhood showing how a series of multiple parts are given shape by the white wall of the fono (council meeting of chiefs) in order to illustrate the connection between Spinoza's notion of extension and Pacific ontology. In the analysis, extensions become vā relations in Samoan thought: radiating tentacles of vibrating lines of affect forming settlements and neighbourhoods of relations.



ALBERT L. REFITI is a researcher and lecturer in art and design ethnography and material culture, with a particular focus on Pacific spaces, art and architecture. He is a senior lecturer in Art & Design at Auckland University of Technology, New Zealand. Albert has written for a number of journals and books on indigenous knowledge and identity formation in architecture and art of the Asia Pacific region. After completing a PhD on the anthropology of Samoan architecture and cosmogony, he is now researching the links between traditional Pacific thought and contemporary art and architecture in the Pacific diaspora.

MOIRA GATENS

Exemplarity in Spinoza and Shelley's Frankenstein

This paper is part of a broader joint project concerned to develop a Spinozistic approach to art understood in the broadest sense as the art of living. Part of the art of living – as Spinoza says in the *Ethics* – is to nourish oneself with good food, theatre, and music. He offers various exemplary figures that we may emulate or eschew (the free man, the fool, Jesus Christ) in our quest for freedom and a decent life. P. B and Mary Shelley were influenced by Spinoza's philosophy and were translating his *Tractatus Theologico-Politicus* around the same time as writing on the

theme of Prometheus. Prometheus too, may be understood as an exemplar – albeit an ambiguous one. I shall argue that Shelley's novel *Frankenstein, Or, The Modern Prometheus*, may be read as engaging Spinozistic themes of the bondage of the passions, the contagion of affect, and the problematic gap between human normative life and the rest of nature. Moreover, like Spinoza's exemplars, Shelley's Prometheus is meant to be salutary.



MOIRA GATENS is Challis Professor of Philosophy at the University of Sydney. After completing her PhD, she taught at Monash University (1987) and the Australian National University (1987-1992) before returning to Sydney in 1992. She is a fellow of the Academy of the Humanities and the Academy of the Social Sciences in Australia. In 2007-08 she was a Fellow at the Wissenschaftskolleg Berlin. In 2010 she held the Spinoza Chair at the University of Amsterdam. In 2011 she was President of the Australasian Association of Philosophy. In 2012 she was appointed the Challis Professor of Philosophy. She has research interests in the following broad areas: social and political philosophy, feminist philosophy, early modern philosophy, and philosophy and literature. Much of her most recent research focuses on Spinoza and George Eliot.

ANTHONY UHLMANN

Spinoza and Percy Shelley: the ars imaginandi

In his article 'Why Spinoza Had No Aesthetics' James C. Morrison assumes that aesthetics requires an engagement with beauty. He notes that Spinoza barely mentions art or beauty and asserts that they are values completely alien to his philosophy. Yet Morrison's assertion that this means aesthetics is foreign to Spinoza's system sits uneasily with Spinoza's powerful influence on writers and poets, including Percy and Mary Shelley. This paper will begin by addressing some of Morrison's arguments and in so doing sketching elements of how an aesthetic understanding might be drawn from Spinoza's works. It will then turn to a

reading of Percy Shelley's provocative claim in 'A Defense of Poetry' that poets 'are the unacknowledged legislators of the world'. The creative function of the imagination that Shelley outlines will be considered in relation to Spinoza, bringing the two thinkers into dialogue in order to better understand how Spinoza's ideas might be meaningfully applied to an understanding of the capacities of art and literature. In developing these ideas I will draw on Moira Gatens' reading of the relation between the different exemplars of the 'prophet' and the 'free man' in Spinoza.



ANTHONY UHLMANN is the Director of the Writing and Society Research Centre at Western Sydney University. He is the author of three monographs that consider relations between literature and philosophy: *Beckett and Poststructuralism* (Cambridge, 1999), *Samuel Beckett and the Philosophical Image* (Cambridge, 2006) and *Thinking in Literature: Joyce, Woolf, Nabokov* (Bloomsbury Academic, 2011). He has recently completed a new book which is being assessed for publication, *J. M. Coetzee, Truth, Meaning, Ethics*. All four of these works draw upon readings of Spinoza. He is currently engaged in an ARC Discovery Project with Moira Gatens, '*Spinoza and Literature for Life: a Practical Theory of Art*'.

MICHAEL LEBUFFE

Reason in Spinoza's Citizen and State

The state ought to help citizens to attain the good, which, above all else, is knowledge. This is Spinoza's view. Spinoza also contends, however, that ordinary people are led to civil behavior by highly irrational religious ideas. Once the state helps its citizens to grow beyond the belief in miracles and a God who is a prince, how can Spinoza expect those citizens to live together peacefully and obey the law?



MICHAEL LEBUFFE holds the Baier Chair in Early Modern Philosophy at the University of Otago, where he is also the Head of Department. LeBuffe has recently supervised work on Spinoza, Bacon, Kant, Descartes, and theories of sympathy. His work is primarily on Spinoza and includes *From Bondage to Freedom: Spinoza on Human Excellence* (Oxford University Press, 2010) and *Spinoza on Reason* (Oxford University Press, forthcoming this December).

ABSTRACTS

ANNA BOSWELL

Acclimatising Spinoza

While Baruch Spinoza has long-been invoked as a founding figure for eighteenth century Enlightenment rationalism, his philosophy has more recently been claimed as a point of origin for ‘deep ecology’. Coined by Arne Næss in the early 1970s, deep ecology is predicated on the notion that the living environment should be respected and regarded as having inalienable rights to live and flourish, independent of utilitarian instrumental benefits for human use (Drengson & Inoue, 1995; Katz, Light & Rothenberg 2000; De Jong, 2004). Ecology and utilitarian impacts on the living environment are profoundly at stake in Pacific-world places like Aotearoa/New Zealand, where European settlers—acting on imported Enlightenment rationalisms and economic rationales—have sought to overwrite indigenous lifeworlds. Settler acclimatisation of foreign fauna has been instrumental in this process of environmental re-design, spawning industries, reconfiguring relationships, and creating conditions where the ability of locally-endemic creatures to continue to live and flourish is jeopardised. As this history of intervention has unfolded, deliberately-introduced species such as the brushtail possum and stoat have been pathologised by settler culture as pests (or ‘unwanted organisms’, as the *New Zealand Biosecurity Act 1993* classifies them).

Vectors associated with Spinoza’s thinking have created a complex and conflicted legacy in Aotearoa/New Zealand. This paper nevertheless turns to Spinoza for assistance in understanding how the principles of deep ecology might apply in settler environments which have been radically and irrevocably altered through acclimatisation. From the perspective of deep ecology, there is no such thing as a pest (a brushtail possum or a stoat is simply

enacting conatus, or striving in its innate inclination to continue to exist and enhance itself), and willed mass-extirpations of the kind proposed in the New Zealand government’s recently-unveiled ‘Predator Free 2050’ campaign are unethical by design. The paper is particularly interested in how Spinozan thinking might align with Māori environmental knowledges and practices, which—as the Waitangi Tribunal’s flora and fauna report (*Ko Aotearoa Tēnei*, 2011) has noted—are misaligned with and exceed the irrationalities of latter-day settler conservationism. Offering lessons in non-anthropocentric stewardship, or what might be termed ‘the art of kaitiakitanga’, Spinoza invites us to consider what the possum or stoat teaches about the material conditions of living together here.

MARGIT BRÜNNER

‘Joy’ she said. Contemplating a Spinozist Approach to Place-making

If we rehearse producing the affect ‘joy’ will we generate ‘paradise’? A question too absurd and lofty to be contemplated as an applicable strategy for place-making?

Affect as a constituent material agent has been studied extensively in philosophy and critical theory, and is one of the central concerns of New Materialism (Spinoza, 1992; Bergson 1998; Deleuze 1988, 1992; Massumi 2002; Brennan 2004; Hallward 2006; De Landa 2006; Thrift, 2007; Braidotti, 2013). While theories of affect have become an integral part of today’s discourse in art, (Bishop, 2012; Rancière, 2009), the ethical and spatial implications involved in the application of a post-human ontology through the production of affect have not been exploited sufficiently in practice.

As a strategy for making paradise, I am exploring Spinoza's parallelism and speculating on the consequence that follows from the correlation between the conceptual pairs that modify Spinoza's substance, the attribute of extension and the attribute of thought. The practice-based research into Atmospheres & the Aesthetics of Joy (Brünner), aspires to make sense of these concepts, in particular by empirically testing joy production as a generative spatial force. My encounters with places are dedicated to unlearning the limits of my immediate physical body and learning to be 'atmospheric': to materially become with a spatial reality of affective relations via the composition of joyful constellations. Atmospheres of defence — atmospheric bodies instantaneously marshalling into a sharp edged figure — get entangled in the speeds of amusement by leisurely passing atmospheric bodies, emanating from a smile, a pause or breeze.

We become and co-emerge in relation to others and the course of our becoming matters. I imagine an extended community of spatial practitioners engaging in Spinoza's transformative labours towards joyful affect and believe that it will empower us to better cultivate ethics and to utilize decided optimism, co-intelligence and co-creativity.

EU JIN CHUA

Spinoza in the History of Film Theory

It's a peculiar fact that Spinoza occasionally crops up in the body of texts known as "classical film theory", i.e. those early twentieth-century writings that were the first to try to make sense of the then newly minted artform of the cinema. For example, the filmmaker and critic Marcel L'Herbier makes reference to a certain "Baruch"

in his 1918 essay "Hermes and Silence". Jean Epstein, another major film thinker of the period, demonstrates a surprising Spinozism in his 1946 book *L'Intelligence d'une Machine* (he cites Spinoza frequently in the course of arguing, among other things, that film is the medium that truly depicts the monism of all existence).

This paper proposes a modest intellectual history: it will trace the instances in which Spinoza and Spinozism appear in the history of film theory. The reason for doing this is to analyse the degree to which Spinozist ideas constituted an undercurrent or alternative within a body of aesthetic discourse — film theory — that has actually been primarily Hegelian in character. (Film theory's Hegelianism is unsurprising, especially with regard to the "classical" period, given that Hegelian dialectical thought dominated much of early-twentieth-century European intellectual life. [1])

The key to thinking Spinozism in film theory is to realize that film theorists have long fumbled for a workable alternative to dominant nineteenth-century idealist notions of Art (many felt that idealist aesthetics was inadequate for properly conceptualizing the medium of film), and some took recourse to Spinozist or proto-Spinozist ideas in order to try to think about film as an ineluctably immanentist (rather than transcendentalist or sublimatory) artform. In most twentieth-century film theory, this recourse to Spinoza was generally very inchoate, since Spinozism was mostly unavailable as a conceptual resource due to being historically unfashionable. It was only in the 1980s that we essentially got a thoroughgoing Spinozist theory of film in Deleuze's *Cinema* books. (Example: the concept of the spiritual automaton in Deleuze's *Cinema 2* derives from Spinoza's idea of *concatenatio*.)

Tracing proto-Spinozist ideas in early film theory gives an intellectual lineage to Deleuze's film philosophy, and may be useful



MAIN CONFERENCE VENUES

University of Auckland Neon Foyer & Engineering Lecture Theatre, 22 Symonds Street -- **A**

Auckland University of Technology, Sir Paul Reeves Building (WG), Gov Fitzroy Place -- **B**

ST PAUL St Gallery, Auckland University of Technology, 40 St Paul Street -- **C**

FOOD & DRINK

The most convenient lunch spot will be Newsfeed Cafe on the 3rd floor of Sir Paul Reeves Building (B), where all morning paper presentations will be held. If this is closed, other suggestions for lunch are provided on the map.



VENUES FOR MASTERCLASSES

Auckland University of Technology Business Building (WF), Gov Fitzroy Place -- **D**

University of Auckland Science Centre, 23 Symonds St -- **E**

CONFERENCE DINNER

Mezze Bar tapas restaurant, not shown on map -- 9 Durham Street East, a ten-to-fifteen minute walk north of the conference venues..

to film scholars interested in how film-theoretical concepts arise out of larger and more longstanding philosophical tendencies.

For non-film-scholars, an account of Spinoza in film theory might serve as further evidence that Spinozism runs like a red thread through European intellectual history (*a la* Jonathan Israel's famous but controversial claim). Or it might indeed serve as a case-study-type opportunity for parsing the tension between Hegel and Spinoza (*a la* Macherey's *Hegel ou Spinoza*, but *vis-à-vis* a specific instance of twentieth-century aesthetic discourse).

1. This point about how classical film theory was permeated by Hegelian aesthetic ideas is made by D.N. Rodowick in *Elegy for Theory*. For more general accounts of Hegelianism in early twentieth century European culture, see, for example, Baugh, Hardt, and Ruddick.

GUIDO CIMADOMO

Mathematics in the Work of Spinoza and Guarini

During the seventeenth century, mathematics and the exact sciences brought about a scientific revolution, and seemed to be involved in all the novel social developments of the time. To give just a few examples, Newton (1643-1727) used mathematical principles to explain the philosophy of nature in his *Principia*, and, prior to that, Descartes (1569-1650) used mathematics as a model for his metaphysics, his main concern for many years. His greatest legacy, for the purposes and framing of this paper, has to do with moving classical geometry within the reach of algebra, putting into connection Euclid's and Vitruvius's theories. This has great relevance within the field of architecture.

Baroque architecture indeed shares

with mathematics a spatial structure which combines the arts and the sciences. Space is controlled by the possible variations of mathematical laws — which is the cause of the way in which architects struggle to work within pre-established rules.

The work of the philosopher Baruch Spinoza (1632-1677) and the work of the architect, mathematician and philosopher Guarino Guarini (1624-1683) have several common characteristics, most notably their rational recourse to Euclideanism as means to resolve, respectively, metaphysics and architectural thought. Mathematics had a great importance in Spinoza's works; the point is often made about his mathematical way of reasoning, as especially applied in his *Ethics*. In the case of Guarini, mathematics together with philosophy and medicine were the constitutive elements of art. The understanding of geometry is fundamental in the development of his works, especially the telescopic domes, like the Chapel of the Holy Shroud in Turin, a significant contribution to architecture.

The aim of this paper, intended as research from a history of architectural points of view, is to find relations between the idea of mathematics used by Spinoza (*Ethics*) and Guarini (*Placita philosophica; Architettura civile*) in their metaphysics, and the outcomes they had in architecture. In addition, if it is difficult to establish whether Spinoza had any influence on Guarini — their most relevant texts were published posthumously — the role of mathematics in the work of these two figures, whose similarities and differences are worth enumerating, is particularly interesting when related to the architectural period of Baroque, a period when the use of mathematics in architecture might be said to have reached a peak.

PETER CONNOLLY

The Implications of Spinoza's Immanence for Landscape Urbanism

Brott (2011) demonstrated that the dominant American architectural discourse of the previous 20 or so years was driven by a certain understanding of Deleuze and Guattarian philosophy, which might be summarised as a technoscience extrapolation of their thinking. Separately, Connolly (2004) argued that there was (and still is) a 'default' mode of landscape urbanism that was strongly influenced by the dominant architectural discourse of the time, of which Brott's conception seems a good account. Central to their arguments Brott (2011) and Connolly (2004, 2013) were critical of the lack of embrace of Deleuze and Guattari's conception of immanence, which can be understood as a reworking of Spinoza's conception of immanence, in the respective and related discourses that they were examining. According to Deleuze, '*Spinoza's ontology*', and conception of immanence, '*is dominated by the notions of a cause of itself, in itself and through itself.*' This paper will argue that the default technoscience-oriented mode of landscape urbanism (and by extension, ecological urbanism), to the degree that it has involved something of an embrace of immanence, has predominantly restricted itself to a limited sense of cause of itself (i.e. think of terms such as self-organisation and emergence). If this is the case then this tendency or mode has only very tentatively embraced the Nature, landscape, ecology, world that it desires. The paper will then tease out key implications for a landscape or ecological urbanism if Deleuzian and Spinozist immanence was fully embraced.

CHRISTOPHER DAVIDSON

Music, Melancholia, and the Artistic Production of Disobedience: A Spinozist Aesthetics

Spinoza rarely wrote about art, but his discussions of health in the *Ethics* and ceremonies in the *Theological-Political Treatise* provide resources for a Spinozist aesthetics.

Multiple times, Spinoza claims that art maintains "health." In Spinoza's definition, health is caused by external objects that nourish our ability to act and think in as many ways as possible. Humans need such objects because our complex bodies constantly lose or consume many parts necessary to our ability to do many things. Indeed, human complexity distinguishes us from other objects (2P13Sch), so health is essential to human flourishing.

Specifically, this notion of health explains Spinoza's otherwise opaque comments that music rids us of *melancholia*: a total inability to act which has "equally affected" every part (3P11Sch). More than a source of frivolous pleasures, music's power is the sole thing Spinoza names that can reverse the total passivity, akin to death, of *melancholia*.

Additionally, artists have a social role. Artists use vivid affective techniques (Gatens), as do political sovereigns and religious prophets. However, sovereigns and prophets use affects solely to produce a common "morality": obedient behavior in the generic multitude. An artist, however, typically affects only a specific niche or "sub-genre" within the multitude, and does so with uncommon affects which can produce other, non-obedient, behavior.

Further, Spinoza says that theological-political ceremonies forge a national "second nature" (TTP chapters 3, 5, 17). I claim that, through repeated exposure to unique "ceremonies" (e.g., live music performances), smaller niches of people can acquire a "third nature." Just as the

Ancient Hebrews developed “singular” capacities through ceremonies (Balibar, Althusser), artistic ceremonies eventually create new capacities, further distinguishing the sub-genre of people from the masses.

Art thus has two distinct functions: it is very useful in maintaining individual complexity/health, and it can produce unique powers for small groups.

ED FRITH & CAROLINE SALEM

Choreography and Architecture, combining practices: “Whirlwind or broom ride – Energy and Spinoza”



1. Drawing of space for/of an imagined maker-performer

Who is the witch, the choreographer or the architect?

Riding back through thirty years of combined creative practice we identify the whirlwinds we embraced, conjured and enabled others to ride and reshape.

We reflect on process that from the outset was tuned into the kinetic and the dynamic; that accepted that all is in motion at varying speeds.

Dancing and drawing from the embedded inseparability of mind / body gave us the grounding to seek to understand

the deep connections from within the body (the internal) with space beyond the skin to floor, walls, door, window, the home, light wind, and to the stars. Anything that seems to be still, at rest, once it is understood more deeply reveals the nature of its motion. There is ‘energy’ in everything. The capacity to affect and be affected by the specifics of this energy; its geometry, its leading leaning line, its miniscule point of emergence or it’s extensive plane has become the ‘play’ of our process.

As Deleuze suggests, we were “in the middle of Spinoza” without knowing [1].

The paper will interrogate our coming to know this middle, with reference to passed work. We will also reveal aspects of our current inter-connective dynamic process in the creation of a new urban micro space for an imagined maker-performer. The body moves across and within the space and plane of the line. Drawn, marked and invisible the geometry of motion connects all that is slow, fast and at rest. The architectural, a dynamic envelope to the body’s thought and line, frames its eternal motion.

1. Deleuze, G. (1992) ‘Ethology: Spinoza and Us’ In: Cray, J. and Kwinter, S. ed. (1992) *Zone 6: Incorporations*. Cambridge, MA: MIT, p625

JOE GERLACH

Spinoza and the Rights of Nature in Ecuador

Contrary to the near universality of human rights, formal recognition of rights for nature and the nonhuman is anything but axiomatic. Certain states across the Pacific Rim, however, have achieved acclaim for the way in which their respective political systems are making space for nonhumans. Ecuador, specifically, is noted for establishing constitutional rights for nature.

Nonetheless, Ecuador has also been subject to an intellectual tribunal castigating the state for promulgating rights for nature whilst simultaneously accelerating the growth of its extractive industries. Shifting from such increasingly well-rehearsed critiques, this paper instead focuses on the question of rights, and the extent to which a rights based approach is appropriate in attending to the nonhuman and its participation in politics. It does so by both revisiting Spinoza's naturalism and by drawing upon fieldwork vignettes from Ecuador.

In equating right with power, Spinoza's philosophy encourages a re-assessment of the nature of rights; namely, to emphasise the importance of bodily capacity over legal instrumentation. To that end, the paper argues that rather than abandon Ecuador's political experiment, attention should be diverted away from the representational spectacle of rights, and focussed instead toward a 'micropolitical' register of rights; one that harnesses a Spinozist take on the affects. The paper undertakes a 'minor' reading of Spinoza's adaptation of rights in order to critique the basis for recognising the legislative rights of nature in Ecuador. In brief, it is perhaps in the natural rights of nature, not the legal rights of nature in which exists the potential for a vibrant, experimental nonhuman politics.

JOE KEITH GREEN

The Imagination in Art and Prophecy: What about 'outsiders'?

I will examine the critical link in Spinoza's thought between imagination as the source of prophetic inspiration and the 'authority' or motive power of prophetic speech/communication, and Spinoza's conception of the prophetic 'mission', especially as

it is realized in the figure of Moses. My examination will countenance 'arts', following Moira Gatens, as *ars* or 'craft' or 'constructive power'. On this construal, 'the prophet' is figured, within Spinoza's deployment of Hebraicism, as the 'architect' of 'statecraft'—the 'artist' or 'creator' in the *ars politica*. In both contemporary arts and in contemporary biblical scholarship, however, the distinction between 'the insider' and 'the outsider' has emerged as critical. I will aim specifically to address this question: Can Spinoza's conception of prophecy encompass 'outsider' prophecy? And what are the broader implications for dissent and broad critique as the production of imaginative power in both the arts and in 'statecraft'?

M. MIRZA Y. HARAHAHAP

Territorial Interiority: Temporary Street Performers' Affective Relations

Territory with its socio-material characteristic is an important topic to study, including within interior architecture field in which the relationship between human and space is extensively discussed. Exploring the idea of territory in accordance to Spinoza's work, the *Ethics*, this paper proposes a study about territory production performed by street performers. Focusing on the idea of affect, this paper tries to understand the spatiality of territory production as trans-individual relations of actants which are involved within the territory production process. The study is conducted by observing and analysing the territorialisation of street performers who perform around Melbourne's Central Business District (CBD) area and is divided into two parts: 1) Examining the role of actants which are involved during each performance by mapping their relations to

one another. Focusing on the tactical and strategic form of territory production, the broad examination which mapped the roles of actants along the performances will result in the importance of seeing the performance not only as the affective relations between the individuals (the actants), but also as the very individual in itself. 2) Analysing the process of spatial negotiation revolves during each performance. Discussing the issue by focusing on the shifting usage pattern of the actants (especially objects and actors) involved within the territory production process throughout the performance, the analysis will result in an understanding of how one tolerates other's attempt on creating his/her territory within any particular spaces as a form of territorial negotiation. Reflecting on Spinoza's way on seeing things, the two parts of the study thus compromise a new understanding of territory of which territorialisation process as the affective relations of actants is not only seen as the process to produce territory itself but also as a very process which build interiority, in this case, the interiority of temporary street performers. Moreover, the examination of territorial negotiation particularly discloses the idea of interiority which is dynamic and changes over times. The findings from this study would then arguably potential to develop on further interior architectural-related research, extensively broaden the possibility of understanding other kind of territorial interiority, such as territorial interiority within domestic space or even in urban context, concerning the concept of urban interior.

GÖKHAN KODALAK

Spinoza as a Nascent Architectural Theorist: Ethica as a Latent Architectural Treatise

Spinoza's philosophy brings forth peculiar conceptual lenses, reconfiguring how we conceive social, natural, and built environments, harbouring untapped potentials and far-reaching consequences for the field of architecture. The relationship between Spinoza and architecture, however, has been nothing but a huge missed encounter, producing not even a single book or dissertation for almost three and a half centuries. Unfolding the potentials and ramifications of this missed encounter constitutes the subject matter of this paper.

The hypothesis of this paper is that there is a latent architectural treatise underlying Spinoza's *Ethica*, expanding towards his entire oeuvre including his private letters. But much like his unfulfilled promise of a treatise on physics (*Ep. 83* to Tschirnhaus, 1676), or his unfinished political treatise (*TP*), Spinoza's treatise on architecture is not to be found as a ready-made manuscript. Rather, its unravelling requires discovering discontinuous spatial hints and weaving together subtle architectural connotations buried deep between the lines in his philosophical archive. This means embarking on an adventurous journey into Spinoza's philosophical cosmos, with the prospect of redefining all the familiar terms we take for granted at the intersection of philosophy and architecture.

The paper is structured as a topological voyage connecting five conceptual fields of Spinoza's philosophy, namely immanence, heterarchy, mind-body confluence, nature-culture continuum, and pan-affectivity, and explicating their significance for architectural discourse. The questions that will arise throughout this voyage are as follows: How can we re-conceive the

role of architects from the viewpoint of immanence, if we abandon perceiving them as transcendent actors with exceptional Cogito at the top of an organizational hierarchy imposing form on so-called inert matter from beyond? What does it mean to acknowledge architectural modalities, not as cultural artefacts clearly distinguished from the natural realm, but as modifications of a singular nature-culture continuum? And what are the consequences of conceiving architectural modalities as agentive and affective actors, as having active vitalities and capacities of their own, rather than as neutral containers or passive backgrounds?

RAPHAEL KRUT-LANDAU

Spinoza as Lift Operator: Anagogical Allegory in the Ethics

Near the end of the *Ethics*, Spinoza composes a “fiction” which depicts the already-eternal mind as if it were, over time, *becoming* eternal (5p31s, 5p33s). The genre of this fiction can be precisely identified; it is an anagogical allegory. As medieval educators from Dionysus to Nachmanides to Dante explain, anagogical allegories render eternal things more comprehensible by representing them as if they were temporal. Spinoza’s riddlesome story about “the eyes of the mind” by which “we sense...our eternity” (5p23s) is another anagogical allegory; it describes an atemporal cognition as though it were a sensory process occurring in time.

These allegories permit us to juxtapose the *Ethics* with another anagogical structure: the Basilica of St. Denis, north of Paris. Upon entering this church, one abbot felt “transported from this inferior world to that superior one, anagogically.” The *Ethics*, too, is not only a feat of that-supports-this engineering; its vaulting inferences and chiaroscuro atmosphere

also provide an experience of the sacred in *pianissimo*. Spinoza’s geometry “generates an architecture which enables movement and circulation through the text” (Peg Rawes); at last, he shows the everyday melancholy world to be merely a sort of basement we can exit via mechanical lift.

What hidden pulleys work the lift? To find out, I pair the *Ethics* with Escher’s *High and Low* (1947). At the centre of this lithograph we find a ceiling that, on inspection, can also be seen as a floor. Suddenly we are seeing the same space from a higher vantage point. Spinoza’s multivalent terms—*acquiescentia*, *gloria*, *lex*, and *quaestio*—work the same way. We first give them eristic (temporal) meanings, but soon notice we can give them irenic (eternal) meanings. Such moments of semantic updrift set in motion a shift in our mode of imagining (*consuetudo*), the first phase of our moral education.

HORST LANGE

Goethe’s Werther and Spinoza’s Enlightenment

Goethe’s *The Sorrows of Young Werther* has been a core text of German literature right from its publication. It made Goethe instantly famous (due in part to the hero’s spectacular suicide out of unfulfilled love), was read all over Europe (three times by Napoleon alone!), and caused a famous scandal when a number of young men began to commit copy-cat suicides. Agreeing with the interpretation of these unfortunate men, scholars have argued, exclusively so for over two hundred years, that the novel (a) asks the reader to identify with the hero and (b) defends his deed as well as the ideology underlying it. In the last decades, however, dissenting voices have found undeniable traces of the ironization of the hero, opening up the possibility

that the novel is not a defense, but a sly, indirect attack on this suicidal ideology.

We know that Spinoza has been one of the most formative intellectual influences on Goethe. He dedicated significant parts of his autobiography to discussing his philosophy and personality, peppered his works with allusions to, and quotes from, Spinoza, and for several decades even carried a copy of the *Ethics* with him wherever he went. Unfortunately, as I have argued extensively¹, scholarship has not understood his relationship with the Dutch philosopher properly. It assumed that Spinoza, and in particular the first two books of the *Ethics*, was the basis of Goethe's view of nature and of his science, whereas I hold that this claim is only defensible if we assume that Goethe did not understand Spinoza at all. However, I argue, if we assume that the last two books of the *Ethics* actually contained what Goethe found alluring, we can make new sense of many features of Goethe's literary, not theoretical, texts.

My presentation attempts to apply this insight to Goethe's novel. By tracing the subtext of a Spinozan *conatus* throughout the novel and work out all its implications, we can unravel the subtle Goethean deconstruction of Werther's "Romantic," sentimentalist ideology and recover it for the cause of an Enlightenment inspired by Spinoza.

¹ "Goethe and Spinoza: A Reconsideration," in: Smith, John, Millán-Zaibert, Elizabeth (eds.), *Goethe and Idealism*, special section in: *Goethe Yearbook 18* (2011), 11-34.

SASHA LAWSON-FROST

Normativity in Spinoza's Ethical Theory

This talk will focus on the question of whether Spinoza's account of "blessedness" points towards a normatively significant account of an 'ethical life'. In particular, I will look at how Spinoza's broader metaphysical theory supports his account of freedom and blessedness as "true good", through his principle of *conatus*. I begin by examining Spinoza's aims and motivations for providing this account, and especially his theoretical, speculative approach to the subject. I then provide an explanation of his principle of *conatus* as something which derives from the principle of sufficient reason, and suggest that this provides some normative foundation for his conception of freedom. I then briefly outline the notions of freedom and blessedness which lead on from this, emphasising a conditional, rather than a psychological, definition. This interpretation suggests that Spinoza is not, as some philosophers suggest, a kind of emotivist or amoralist, but rather provides a substantial account of what a good life entails, amounting to what I describe as a kind of non-psychological egoism.

Spinoza's approach to ethics is starkly different to other philosophical accounts of flourishing, like virtue ethics or utilitarianism, which begin with the ends and values of humanity and look to how we can best achieve these. Rather, Spinoza wants to radically redefine what we value and strive for in the first place, seeking an account of "perfect joy" which is distinct from the "hollowness and futility of everything that is ordinarily encountered in daily life", like the pursuit of "riches, honour and sensual pleasure". Spinoza doesn't want to offer an arbitrary account of what it means to be happy or free according to our current interests, and instead needs to work from base premises, to show why this account of

the good life is the only “true” one. He therefore looks to the metaphysical structure of the mind, reason, and its affects to demonstrate why we are better off pursuing this account of freedom and happiness, as opposed to other ends like honour, riches or pleasure.

REMY LEBLANC

What is Architecture? Creating Concepts with Spinoza and Deleuze

This research aims to use a system of concepts created by Deleuze, based on Spinoza’s philosophy, to reflect on what is inferred when the term Architecture is invoked. The aim is to contribute to the ongoing debate on theoretically framing how Architecture can be understood as produced by socio-cultural forces, while also contributing to the production of these forces.

The research first defines how Deleuze understands Spinoza’s ontology. It introduces the concepts of Substance/attribute/mode, Body/Mind, power, affect and sense. An important emphasis is made on the relational nature of Spinoza’s philosophy. The research then shows how Deleuze, with Guattari, transforms and operationalises these concepts in *Anti Oedipus* and *a Thousand Plateaus*. The concepts they elaborate are: the actual and the virtual; machines and diagram; assemblages; and desire. This leads the research to look at how we can conceptualise Architecture and social, political, and cultural formations within this ontology. A distinction is made between what is actual -- Architecture as a concrete form, any social formations and whatever is associated in a quasi-casual relationship to these formations -- and what is virtual -- that is, three series of forces in relationship: one that gives sense

to them, a second that produces them, and a third that conditions these productions.

The conclusion reflects on the proposed concept of *form-of-Architecture-as-part-of-life*. The Spinozo-Deleuzian philosophical system proposed here reveals the political, cultural and environmental forces that are constraining, but also providing, the opportunities that create every singular instance of actual Architecture. Architecture therefore cannot be understood outside of life. This theoretical framework also contributes towards Spinoza’s aims: to create tools to acquire knowledge that produces adequate ideas.

CHRISTOPHER NORRIS

A Spinoza Villanelle

A video greeting from Christopher Norris, with a reading of a Spinoza poem of his own composition, and reflections on poetry as a mode of philosophical thought.

STEFANO PAPA

Barnett Newman’s Critique of Pictorial Ontology and Spinoza’s Monism

1. Onement and Oneness.

The theme of a Spinoza reception in Barnett Newman’s work has repeatedly been touched upon (Lyotard, Buci-Glucksmann, Danto); these studies could be said to focus on the use of Spinoza’s philosophy to explicate their own reading of Newman’s work.

The present contribution aims at an interpretation of Spinoza’s monism as immanent in the work of Newman; the

latter can be considered as an implicit but coherent explication of central aspects of Spinoza's philosophy.

Referring to his painting now known as *Onement I* (his breakthrough), Newman states: "Suddenly I realized that I had been emptying space instead of filling it, and that now my line made the whole area come to life". In the first phase of his development, Newman focuses on transcending what he considers to be an ontologically deficient moment of creation, the "making of pictures". In his own interpretation, Newman understands this critical moment as informed by a metaphysical stance. Newman in *The Sublime is Now*: "The zip does not cut the format in half or in whatever parts, but it does the exact opposite: it unites the thing. It creates a totality".)

2. *Deconstructing the Ontology of Monism*

Spinoza's argument for monism poses well-known problems: both subjectivist and objectivist reconstructions of Spinoza's theory of Attributes foster a rendering of E1P14 as an ontological proof. In this paper I propose to look at Newman's work in its development as a poetic model for "deconstructing" the ontological readings of E1d5 for E1p14.

One way of reading Spinoza's monism ontologically implies an interpretation of Space as the One Substance. By claiming this, the reconstruction gives E1p15s more importance than to the demonstration in E1p14 (following J. Bennett), thereby simply disconnecting the entailments stated in E114d. But this move, despite its declared intention, results in a conflation of cognition (the mind) as an affection or mode of the space—field-substance, making any relation to essences a matter of imagination. How would the act of creating a totality look like, alternatively, in a space-field defined as the one substance on the one side, and in a world of essences where something infinite-in-its-kind, like the mind, s. E5p23, is being

constituted in its essence by an attribute being necessarily the attribute of the one substance (God), though that same thing (the mind) is not in itself defined by membership in the set of attributes (there are distinct attributes)? Newman's work (from the early phase on to his late work: the sculptures *Stations of the Cross*, *Zim Zum I* and *Zim Zum II*, the painting cycle *Anna's Light*, the project of a Synagogue 1963), points to the second option.

AMY PENNINGTON

The Spinozist at Work

What is the validity of the distinction between praxis and poesis in Spinoza's conception of activity in the *Ethics*? If the Spinozist individual can be said to 'work', what practicable import might this have to the political economy of artistic labour?

For Spinoza, when we think, we immediately produce the practical side of the idea. There is a difference between acting and the endeavouring or striving of which the conatus is the source. If the only thing we do is to endeavour, to persist, to persevere, can it ever be work? Spinoza is resistant to the possible separation between theory and practice. The implications of this may be that the power of acting is too incompatible to be forced into a theory of labour.

Can the re-emergence of interest in the distinction between economies of work, art and political activity, particularly in the work of Hannah Arendt, also be found in Spinoza's political philosophy? Spinoza does not fit the tripartite Aristotelian partition of *theoria/poiesis/praxis*. This makes it difficult to reconcile Spinoza's way of categorising activity and passivity with the kind of typology that a thinker like Arendt relies on. However, Spinoza, even if he has a different ontology in which he grounds praxis and poesis, uses

categories of action which are more faithful to the Greek distinctions than those of the proto-utilitarians typically considered the progenitors of political economy, John Locke and Adam Smith notable among them.

Outside of some passages on 'reward', and a discussion of money as an object of greed, Spinoza does not directly address economic issues. He does discuss utility, in the respect that goodness is defined in terms of its utility to an individual. If 'work' is a dimension of this effort, or conatus, through which we increase our capacity to resist forces of destruction, how might we consider a constitutive worklessness with import to artistic labour? Spinoza utilises the Ladino verb *pasearse* ('to walk-oneself') in which the agent and patient are the same person. Who is walking who? The verb expresses the tangle of a constitutive work and worklessness/ actuality and potentiality/motion and rest, that may be indistinct from one another. Agamben phrases this as the interstice at which "potentiality coincides with actuality and inoperativeness with work." [1]

This paper will consider the movement from affective activity to the notion of 'work' in Spinoza and whether imposing a category of work mutilates a more general notion of Spinozist activity, which is not necessarily ideal or political.

[1] Agamben, 'Absolute Immanence', *Potentialities: Collected Essays in Philosophy*, p.235.

MICHAEL STRAWSER

The True Spinoza on Market Street

Spinoza is commonly viewed as a rationalist philosopher who emphasizes the significance of abstract metaphysical truth at the expense of concrete human emotions and relations. This view permeates Isaac Bashevis Singer's masterful story "The Spinoza of Market

Street," which ridicules the intellectualism of Dr. Nahum Fischelson, who had studied Spinoza's *Ethics* "for the last thirty years" and taken it to express the rationalist view that "emotion was never good." The story even goes so far as provocatively concluding with Dr. Fischelson asking for Spinoza's forgiveness for becoming a fool, since he had consummating his marriage and thus embraced a life of human love. But is love a thing for fools? Is it accurate to view Spinoza's philosophy in this way? In other words, does Spinoza truly suggest that a life devoted to the perfection of reason should replace a life of emotional commitment, especially one involving love and companionship? In this paper I argue that Singer's view of Spinoza is an inaccurate caricature that fails to appreciate the emphasis Spinoza places on ethical and emotional well-being over and beyond metaphysical and epistemological concerns. In his *Ethics*, particularly in Parts 3 & 4, Spinoza develops a substantial philosophy of love that calls for us to join with others and work towards the good. Spinoza clearly recognizes love's emotional binding force, and his perfectionist ethic not only makes room for a life of love and emotional commitment, such as in marriage, but it even goes further in showing that only love has the power to make us truly free. Ultimately, I intend to show that the true Spinoza of Market Street is not Dr. Fischelson, as Singer would have it, but rather Black Dobbe, and that this reading rightly expresses the progressive nature of Spinoza's ethics of love and view of freedom.

SEAN STURM & STEPHEN TURNER

An Optics of Shadows: The Ethics of the Pluriversity

We have knowledge of bodies only through the shadows they cast upon us, and it is through our own shadow that we know ourselves, ourselves and our bodies. (Deleuze, 1997, p. 141)

In “The Tyranny of Transparency” (2000, p. 309), Marilyn Strathern argues that, in the neoliberal university, “visibility as a conduit for knowledge is elided with visibility as an instrument for control.” It is, but we would go further. The apparatus of the university is an “optical machine”: it is “made of lines of light ... distributing the visible and the invisible” (Deleuze, 1992, p. 160), visibility being the majoritarian discourse and invisibility, the minoritarian (Deleuze & Guattari, 1986). The drive to transparency, or *panoptics*, dominates the university today – from audit to architecture – and serves “transcendental capitalism” (de Cauter, 2002, p. 273). But it obscures a shadow discourse, or *scotoptics*, which hides invisible “lines of flight” (Deleuze, 1992, p. 161) that are transversal to transparency and transcendental capitalism.



Figure 1. An invisible shadow
(Leonardo, 1883, p. 73)

Here we undertake a shadow reading of the “academosphere” of the University of Auckland in the spirit of Gilles Deleuze’s “Spinoza and the Three ‘Ethics’” (1997). There Deleuze explores Spinoza’s language of signs as effects (scalar signs like indices, icons, symbols and idols) and affects (vectorial signs of intensity). Effects are “shadows that play on the surface of bodies”; affects are

“degrees of chiaroscuro” (Deleuze, 1997, p. 141). Among other things, what this shadow discourse discloses about our university is that it is a transcendental-colonial-Māori place, a place that is palimpsestic and contested, a *whenua tautohetohe* (Mead, 1997, p. 235). We need to know that our university is more than it seems to be able to conceive of it as a “pluriversity” (De Sousa Santos, 2006, p. 74), a place of possibilities.

VERARISA UJUNG

Weaving Interiority: The Embodied and Embedded Settling of Landscape Environment

Situated on a single farm area along the Ohau River of the Horowhenua District, this research paper responds to the predicted climate change and sea-level rise in the focal area of Kāpiti and Horowhenua. As the rivers, streams and dunes that impact the productive agricultural land characterize the identity of the area; this research examines the story of the Ohau River’s state of changes. The tracing of a series of past river patterns expresses the dynamic nature and capability of the waterlands along with flax (*harakeke*) cultivation that play a pivotal role in the development of New Zealand’s human landscape. The interiority of waterlands is encompassed by the places known through the intimacy of bodily sensation within the *harakeke* weaving practice, gesture and performance. In this way, since both notions (waterlands and interiority) are culturally inflected, inhabiting and settling waterlands environment refer to the understanding of landscape as the background and foreground in which humans are embodied (given body in, given life in) and embedded (given shape and space).

Drawing on Spinoza’s thinking, this

research argues that approaching the site with consideration of ‘relationship between substances, nature and human modes of endeavor’ will enhance and strengthen the local people’s identification of the area as a prevailing factor in design. How Spinoza’s concern of diverse subjectivities and materiality engage with the concept of ‘embeddedness’ as the dominant feeling within the context of landscape and interior narrative experiences is enhanced through iterative making and tracing. How landscape and interior narrative aligned with Spinoza’s hypothesis offers the potential for not only a uniquely processual method but also unique narrative forms. It could be spatial stories, continuous narratives, or the anchoring of memories and history of context that mediate the crossing of temporal and spatial experience. How landscape and interior narrative aligned with Spinoza’s hypothesis is countered to reveal the capacity for embodying temporal and sense-based modes of expression within the context (water-interiority-land) on which this paper aims to elaborate.

DIMITRIS VARDOULAKIS

The Origins of Voluntary Servitude: Spinoza’s Epicureanism

In *Epistle 56* Spinoza writes that he much prefers Democritus, Epicurus, or Lucretius over their most famous counterparts from the ancient philosophical world, Plato, Aristotle, and Socrates. Even though a lot of work has been done on explaining Spinoza’s materialist metaphysics or showing the Stoic influences on his thought, comparatively very little has been written on the Epicurean origins of his thinking stated in his letter to Hugo Boxel. This paper will offer an overview of this historical and conceptual background to Spinoza’s work.

In particular, two points will be especially emphasized. First, I will show that Spinoza takes very seriously Epicurus’s reformulation of *phronesis* (usually translated as prudence). Aristotle famously defines *phronesis* in the *Nicomachean Ethics* (Book 6) as practical knowledge by distinguishing from theoretical knowledge that strives for truth and poetic knowledge that creates things. Conversely, Epicurus rejects such an epistemic compartmentalization insisting that practical knowledge has a profound influence on, and is inextricable from, any form of knowledge. I will argue that this insight is crucial for Spinoza’s conception of the imagination.

Second, I will demonstrate that this Epicurean conception of *phronesis* as it was received in the modern philosophical tradition had a profound influence on anti-authoritarian thinking. The most trenchant instance of this is La Boétie’s *Discourse on Voluntary Servitude* that Spinoza alludes to in the Preface to the *Theological Political Treatise*. My contention is that this tradition is crucial for understanding the use of the term “auctoritas” in the *Theological Political Treatise*.

ANDREA WHEELER

The Art and Design of Living Well as Men and Women: Spinoza and Sexual Difference

If Benedict De Spinoza’s philosophy is gaining new interest among those seeking to re-evaluate contemporary thinking about our environmental condition, and to revive some of the contemporary origins of our thoughts about nature, what is it about contemporary theory, in philosophy and architecture, that needs again to revive such thinking? In this paper, I examine Spinoza’s philosophy to question its significance within the current climate for theorists

working in the US and affected by the loss of ethical dialogue and a public agenda of environmental concern. While I suggest his work is important to our thinking now, I also propose that it also needs to be critically examined in terms of sexual difference. To do this I look to the influence of Spinoza on the work of the contemporary philosopher, Luce Irigaray, especially in terms of the *sensible transcendental*. I suggest our impulse to return to Spinoza should be re-evaluated through the perspective of sexual difference, and that his ethics and aesthetics should be compared with notions of building together of Irigaray's. In this paper, I examine Spinoza's philosophy but in comparison with some of the most contemporary thinking in feminist philosophy. I propose that the art of living well must include concern for both man and woman in the building together of a new human being. This is a new feminist politics, but not post-human, not post-woman, nor post feeling and it has critical significance to the current discourse of environmental design.

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THE ARTS *of Spinoza* + *Pacific* SPINOZA

BIOGRAPHIES

Anna Boswell is a lecturer in English, Drama and Writing Studies at the University of Auckland. She talks and writes about environmental issues in terms of pedagogy, communication and performativity, and has been awarded a Marsden Fund Fast-Start grant (2016-19) by the Royal Society of New Zealand for a project investigating the history of zoos and wildlife sanctuaries in the settler south.

Margit Br nner is an Austrian-Australian artist. Her cross-disciplinary art practice explores the spatial relations between humans and the environment and in recent years focuses on performative drawing as an expanded method of embodied inquiry. She has studied with Hans Hollein at the University of Applied Arts in Vienna, holds a Masters degree in Architecture. This background informs her experimental research into atmospheres, which she started in 1999 and is pursuing since then. In 20012 she completed a PhD in Visual Arts at the University of South Australia. She was awarded with the MF & MH Joyner Fine Arts scholarship and has received several grants from the Austrian Federal Chancellery.

Eu Jin Chua currently teaches at the Auckland University of Technology, and is a doctoral candidate at Birkbeck, University of London. He has a background in film studies, art, and architecture, and has published in journals such as *Screening the Past* and *Postmodern Culture*, and in various book volumes and exhibition catalogues. He is an associate founding editor of the *Moving Image Review* and *Art Journal*. He began reading Spinoza ten years ago at the School of Criticism and Theory at Cornell University. More info at bbk.academia.edu/eujinchua

Guido Cimadomo is lecturer in Architectural History and Composition and Coordinator for International Mobility at the Higher Technical School of Architecture, University of Malaga (Spain) since 2010. Guido is Expert member of the ICOMOS' scientific committee CIPA for the Documentation of Architectonic Heritage and of UNESCO's Forum «University and Heritage». Coordinator of the online course "Writing architecture: Pathlines and criteria" since 2010, has recently published the book *Cesare Brandi. The classical language of architecture* with Asimetrica Editorial. He has been appointed ATCH 2017 Fellow at the University of Queensland, where he will be working on his project *Heritage as an asset. New tools for the participation of communities in the protection of cultural heritage* from March to June.

Peter Connolly is an Associate Professor of Landscape Architecture at Victoria University in Wellington, New Zealand. He coordinates the Ecologies Design Lab, a multidisciplinary research group. He recently completed a doctorate titled *An Affirmative Open Systems Landscape Design Assemblage*. He is continually developing landscape architectural forms of urbanism and styles of landscape architectural design research, and gives particular and critical attention to recent landscape architectural and urbanist discourses. peter.connolly@vuw.ac.nz

Christopher Davidson (PhD, Assistant Professor, Ball State University) has published on Spinoza (*Journal of Early Modern Studies*, 4:2) and Foucault (“Foucault on Askesis in Epictetus: Freedom Through Determination”) and has taught courses on aesthetics. His earlier presentations include two very different attempts to develop a Spinozist aesthetics: a Deleuzian reading of Spinoza on the architect’s imaginary, yet nonetheless true, idea of the unbuilt building (*Emendation*, sections 69-72), and another detailing how, despite his dismissal of beauty, Spinoza has an aesthetics of *affect*. He co-edited *New Philosophies of Sex and Love*. His dissertation (from Villanova University) analyzes Foucault’s later works and uses Spinoza to correct their limitations.

Ed Frith & Caroline Salem have worked together for over thirty years and have presented joint papers at a variety of conferences and events such as the Alvar Aalto Symposium in Finland, the Architecture Association and the Royal Academy, London. **Caroline Salem**, a choreographer, with her creative studio Space@Clarence Mews an MA in Dance from University of Surrey, has worked with dance and theatre in London, New York, and Spain. **Ed Frith**, architect, playing across words, bodies and buildings in Hackney and the world beyond, with practice, Moving Architecture. M.Arch. Course Leader and Principal Lecturer at Arts University Bournemouth. Educated at Cambridge, Princeton and Columbia Universities.

Joe Gerlach is a British Academy Postdoctoral Fellow at the School of Geography and the Environment, University of Oxford, UK. He is also a Research Fellow and Tutor at Keble College. His research interests lie in cultural, political and social geography. Previous research includes work on critical cartography and non-representational theory. His current research focuses on non-human politics in Ecuador, drawing conceptually on minor theory, Felix Guattari and Spinoza.

Joe Keith Green focuses on the history of early modern European philosophy and religious thought, specifically upon Spinoza. Specific issues and areas of inquiry that have been the focus of my work include the moral psychology of hatred, and the challenge of naturalism to religious thought and responses to it in early modern Europe.

M. Mirza Y. Harahap is a Master of Design in Interior Architecture student in Monash University, Australia. After completing his bachelor degree in interior architecture from Universitas Indonesia, Indonesia in 2013, he worked as an architecture and interior design consultant based in Jakarta as a Junior Interior Architect, until he decided to work in Universitas Indonesia as a teaching and research assistant. Mirza is interested in human embodiment in space, seeing humans as both object and subject. He recently is focusing his interest on the concept of territory, particularly on its production process involving the relations of *actants*.

Gökhan Kodalak is a PhD candidate in History of Architecture at Cornell University, writing a dissertation on the missed encounter between Spinoza’s philosophy and architectural discourse. With a background in architectural design and theory, he is a founding partner of ABOUTBLANK, an inter-disciplinary architecture office based in Istanbul, and has designed a number of award-winning architectural and urban design projects, and exhibitions. His recent publications include a book chapter titled “Spinoza, Heterarchical Ontology and

Affective Architecture,” forthcoming in *Spinoza’s Philosophy of Ratio* edited by Beth Lord from Edinburgh University Press, and a peer-reviewed article titled “Affective Aesthetics beneath Art and Architecture,” forthcoming in *Deleuze Studies* journal.

Raphael Krut-Landau specializes in early modern philosophy and is presently completing a Ph.D. at Princeton under the direction of Daniel Garber. What most holds his attention at the moment is Spinoza’s peculiar approach to communicating his ethical vision. In his dissertation, *Spinoza on Becoming Eternal*, Raphael solves three outstanding puzzles in the literature by showing that Spinoza’s writing shifts among several perspectives. While completing his Ph.D. Raphael has lectured for two years at the University of Pennsylvania. Apart from philosophy, he enjoys creating computer games, and lately, protesting angrily on the streets of Philadelphia where he lives.

Horst Lange earned his M.A. in philosophy from the University of Tübingen and his Ph.D. in German Literature (with a dissertation on Goethe’s concept of the modern “Hobbesian” state) from the University of Virginia. He taught at the University of Virginia, Davidson College, the University of Nevada, Reno (where he last occupied the Sanford Chair for the Humanities) and is currently teaching at the University of Central Arkansas. In philosophy, his publications focused on Kant, Wittgenstein, Frege, and Spinoza, in literature on authors of the German enlightenment (Lessing, Herder, and particularly Goethe) as well as literary theory and film. He is currently working on a monograph on Goethe’s religious thought as well as developing a textbook for first- and second-year German.

Sasha Lawson-Frost’s work focuses primarily on the foundations of ethics, and particularly on the normative structure of ethical language. Her interest in Spinoza therefore comes from looking at how his rationalist approach to philosophy and psychology might underpin an account of an ethical life/language. She is studying Philosophy at University College London.

Remy Leblanc is an architect; he graduated in France in 2002. He completed a PhD in Architecture in 2016 at the Victoria University of Wellington, New Zealand. Remy has an extensive experience in urban design and architecture working in France, Vietnam, Canada, Saudi Arabia, New Zealand. He has been teaching at the Victoria University for 4 years. He currently works with an ethical developer.

Stefano Papa is a PhD student at the University of Vienna, as well as a lecturer for German Studies. In his research he focuses on German Idealism (Hegel’s Logic; Schelling and Kant on Evil; Hegel’s and Schelling’s Spinoza reception; Spinoza’s Monism) as well as Philosophical Logic (Modal Logic, Theory of Action, Topology).

Caroline Salem -- see under **Ed Frith & Caroline Salem**

Michael Strawser is Department Chair and Associate Professor of Philosophy at the University of Central Florida. His research areas include the philosophy of love, ethics, and the history of modern and contemporary philosophy with emphasis on Spinoza, Kierkegaard, and the Continental tradition. His book publications include *Kierkegaard and the Philosophy of Love* (Lexington Books, 2015), *Asking Good Questions: Case Studies in Ethics and Critical Thinking* (with Nancy Stanlick, Hackett, 2015), *Both/And: Reading Kierkegaard from Irony to Edification* (Fordham UP, 1997), and *Kierkegaard’s God and the Good Life* (co-edited, Indiana UP, forthcoming). He is Senior Editor of *Florida Philosophical Review*.

Sean Sturm is Deputy Director of the Centre for Learning and Research in Higher Education (CLear), University of Auckland. As well as coordinating the University of Auckland's tertiary teaching programmes, Sean researches the university as a place of teaching and learning. Often in collaboration with Stephen Turner (University of Auckland), he has written about the 'entrepreneurial' university, learning spaces, critical-creative pedagogy, and digital and academic writing.

Stephen Turner is a Senior Lecturer in Communication Studies at the University of Auckland. His research interests include settler colonial, Indigenous and environment studies, pedagogy, literacy and cultural transmission. He is currently working on a book about post-settlement in Aotearoa New Zealand and, with Sean Sturm, a book about the place-based university and social futures.

Verarisa Anastasia Ujung is currently studying master of interior architecture program at Victoria University of Wellington, New Zealand. She was a research and teaching assistant at the Department of Architecture, Faculty of Engineering, Universitas Indonesia. Her research interest is on a micro-level approach of interior architecture as a way to reveal the relationship between space, inhabitation and wellbeing. Recent publications include *Outside Interior: Traversed boundaries in a Jakarta urban neighbourhood* (2015) and *The Act of Journeying and Settling: Migrancy and Inhabitation Script on the Stacked Housing in Jakarta, Indonesia* (2014).

Dimitris Vardoulakis is deputy chair of Philosophy at Western Sydney University. His more recent books are *Freedom from the Free Will: On Kafka's Laughter* (SUNY 2016), and *Stasis Before the State: Nine Thesis on Agonistic Democracy* (Fordham UP 2017). He has also edited or co-edited numerous books, including *Spinoza Now* (Minnesota UP 2011) and *Spinoza's Authority* (2 volumes, Bloomsbury 2017). He is the director of "Thinking Out Loud: The Sydney Lectures in Philosophy and Society" and the co-editor of the Incitements book series for Edinburgh University Press.

Andrea Wheeler is an Assistant Professor in the Department of Architecture at Iowa State University where she teaches a class on Green and Sustainable Architecture and is a studio instructor. Since completing her doctorate in 2005 on the work of Luce Irigaray she has been working on issues of gender, sustainability in the built environment. Most recently she has presented papers at conferences organized and hosted by Irigaray including "Thinking Love" at the University of Bristol in June of 2016 and "To Be Born: Genesis of a New Human Being" at the University of Sussex in February 2017.

EXPLICATIO.

Dico absolute infinitum, non autem in suo genere; quicquid enim in suo genere tantum infinitum est, infinita de eo attributa negare possumus; quod autem absolute infinitum est, ad eius essentialiam pertinet, quicquid essentialiter exprimitur, & negationem nullam involvit.

VII. Ears libera dicitur, quæ ex sola sua nature necessitate existit, & a se sola ad agendum determinatur: Necessaria autem, vel potius coacta, quæ ab alio determinatur ad existendum, & operandum certa, ac determinata ratione.

VIII. Per æternitatem intelligo ipsam existentiam, quatenus ex sola rei æternæ definitione necessario sequi concipitur.

EXPLICATIO.

Talis enim existentia, ut æterna veritas, sicut rei existentia, concipitur, propterea quæ per durationem, aut tempus explicari non potest, tametsi duratio principio, & sine careere concipitur.

AXIOMATA.

I. Omnia, quæ sunt, vel in se, vel in alio sunt.

II. Id, quod per aliud non potest concipi, per se concipi debet.

III. Ex datâ causâ determinatâ necessario sequitur effectus, & contra, si nulla detur determinata causâ, impossibile est, ut effectus sequatur.

IV. Effectus cognitio à cognitione causâ dependet, & eandem involvit.

V. Quæ nihil commune cum se invicem habent, etiam per se invicem intelligi non possunt, siue conceptus unius alterius conceptum non involvit.

VI. Ita

VI. Idea vera debet cum suo idæto convenire.

VII. Quicquid, ut non existens, potest concipi, eius essentia non involvit existentiam.

PROPOSITIO I.

Substantia prior essentia suis affectionibus.

DEMONSTRATIO.

Patet ex Definitione 3^o & 5^o.

PROPOSITIO II.

Duæ substantiæ, diversâ attributa habentes, nihil inter se commune habent.

DEMONSTRATIO.

Patet etiam ex Defn. 3. Unaqueque enim in se debet esse, & per se debet concipi, siue conceptus unius conceptum alterius non involvit.

PROPOSITIO III.

Quæ res nihil commune inter se habent, eam non una alterius causa esse non potest.

DEMONSTRATIO.

Si nihil commune cum se invicem habent, ergo (per Axion. 5.) nec per se invicem possunt intelligi, adeoque (per Axion. 4.) una alterius causa esse non potest. Q. E. D.

PROPOSITIO IV.

Duæ, aut plures res distinctæ, vel inter se distinguuntur, ex diversitate attributionum substantiarum, vel ex diversitate eamdem affectionum.

DEMONSTRATIO.

Omnia, quæ sunt, vel in se, vel in alio sunt, (per Axion. 1.) hoc est (per Defn. 3 & 5.) extra intellectum nihil datur præter substantias, etiamque affectiones. Nihil ergo extra intellectum datur, per quod plures res distinguuntur inter se possunt præter substantias, siue quod idem

A 2

*Ex ista prop. 3
sequitur, quod si
duæ res nihil commune
inter se habent, non
possunt per se invicem
intelligi, nec per
se invicem concipi.*

THE ARTS of Spinoza + Pacific SPINOZA



A conference at the University of Auckland and AUT, 26-28 May 2017, on the philosophy of Benedict de Spinoza (1632-1677).

Keynotes: MOIRA GATENS, University of Sydney; MICHAEL LEBUFFE, University of Otago; SUSAN RUDDICK, University of Toronto; and ANTHONY UHLMANN, University of Western Sydney. Plenary panel on Spinoza and indigenous ontologies featuring JACOB CULBERTSON, Haverford College; CARL MIKA, University of Waikato; and ALBERT REFITI, Auckland University of Technology. With an architecture-, planning- and urbanism-themed opening night featuring BETH LORD, University of Aberdeen, and PEG RAWES, University College London, via webinar.

For more information: www.interstices.ac.nz/spinoza2017

To register: aucklandspinoza2017.eventbrite.com

URBANNatures + EQUAL *by* DESIGN



An evening of talks and a film screening on the philosophy of cities, urban natures, ecologies, spatial justice, and the housing crisis. This is the architecture-, planning-, and urbanism-themed opening night of THE ARTS OF SPINOZA, the annual Interstices conference.

Featuring a keynote lecture from SUSAN RUDDICK, Professor of Geography & Planning, University of Toronto. Followed by a screening of EQUAL BY DESIGN, a 25-minute documentary film about equality, wellbeing and the UK housing crisis. Then a videoconference discussion with the filmmakers PEG RAWES, Professor, Bartlett School of Architecture, University College London; and BETH LORD, Reader, University of Aberdeen.

Friday 26 May 2017, from 5 pm, University of Auckland Neon Foyer and Engineering Lecture Theatre, 22 Symonds Street. Free to attend, all welcome. Attendees at this event may also be interested in the Pacific Spaces event on Saturday 27 May.

For more information: www.interstices.ac.nz/spinoza2017

To register: aucklandspinoza2017.eventbrite.com

Pacific SPINOZA / *PACIFIC spaces*



A panel and roundtable discussion on indigenous thought and the philosophy of Spinoza, featuring JACOB CULBERTSON, Haverford College; CARL MIKA, University of Waikato; and ALBERT REFITI, Auckland University of Technology.

Saturday 27 May 2017, from 2 pm, ST PAUL St Gallery Two, 40 St Paul Street. Includes NGAHUIA HARRISON and BEATRIZ SANTIAGO MUÑOZ exhibition finissage.

In association with ST PAUL St and the PACIFIC SPACES research cluster at the Auckland University of Technology. Part of THE ARTS OF SPINOZA + PACIFIC SPINOZA conference at the University of Auckland and Auckland University of Technology.

For more information: www.interstices.ac.nz/spinoza2017

To register: aucklandspinoza2017.eventbrite.com

Image: Ngahuia Harrison, *Kahu who is named by his Grandfather*, 2017. Inkjet photograph, 141 x 110 cm. Courtesy of the artist.

THE ARTS of Spinoza

centrepiece PLENARIES



Keynote lectures by MOIRA GATENS, Challis Professor of Philosophy, University of Sydney, and ANTHONY UHLMANN, Professor of Writing and Society, University of Western Sydney — on Benedict de Spinoza's philosophy and its connections to literature, the arts, and the 'arts' of living (ars vivendi).

Saturday 27 May 2017, from 4.45 pm, University of Auckland Engineering Lecture Theatre, 22 Symonds Street.

Part of THE ARTS OF SPINOZA + PACIFIC SPINOZA conference at the University of Auckland and Auckland University of Technology.

For more information: www.interstices.ac.nz/spinoza2017

To register: aucklandspinoza2017.eventbrite.com

spinoza: CITIZEN & STATE *+ Roundtable*



Keynote lecture by MICHAEL LEBUFFE, Baier Chair in Early Modern Philosophy, University of Otago, on citizen and state in the philosophy of Benedict de Spinoza. Followed by a roundtable discussion on SPINOZA HERE & NOW.

Sunday 28 May 2017, from 2.15 pm, University of Auckland Neon Foyer & Engineering Lecture Theatre, 22 Symonds Street.

This is the closing plenary of THE ARTS OF SPINOZA + PACIFIC SPINOZA conference at the University of Auckland and Auckland University of Technology.

For more information: www.interstices.ac.nz/spinoza2017

To register: aucklandspinoza2017.eventbrite.com