Selection of works

1: *Phail*, artist book with a custom experimental typeface. Text partially glimpsed over.

rebuffed bld gesture 13111 - Page 60 ıbld feminine embrace: 1bp transport from v3 bagglety amorous woman stepped mytk Loyalty let bld arms hang friendship shed tears heroism perfected ibvi napt ceased mpl3m words bld girlish used mt hypocrites disguise m ıbpla woi gave Umplumvjlv inner souls v new reason loyalty ın prefer cvd ibpdp eyes bequitivut remaining clear Drqqldty mpondp 1bp heap fro lies confusion friendship chopum turned 13111 mp ibpla hearts mad jealousy fame ibpla double cbp3 bp noted ibp side glances page (17) meaningful smiles qdı ıpb embarrassment brqqldty मक कि young ensign future Blushing half submerged -Line 48 bequitivu

To lorget herself, she becomes involved in intrigues; she accepts the Regency a she would begin to knit a shawl. Theseus returns too late to bring her back into the world of routine he lives in; she can enter it only through the opening of

untroppoda. Débarrassée de Thésée,

pppp titidip dtig Ppddtipavgtp ttiggp or strainfield approprietly are actilatit ya ami ilyo adda akeci titiza de unldiavlar un'eppe-zěze: pppp vttplip pv Armp3tptti33ppppp ttiżżesteatli i de ialitiiea 23 tope. ilemittat ab appaet am pettiap ad beym baeaesh ya benti mubyi intbi ap çıt padeçpito amı amısış ad tv3if133p tpi bf133p um'bivi; pppp 3't पएन क्षेत्राह्यक रच्या aucoparties Ec, un aixao ad part pppp d'laspair atile tiva atile pr erfattitile apetty adda istum duly ump ditatip cop dita jeaditamp pdi igagablichby ge addipa rent bad lmcp a adda: laps ilm adda apcipinigi Eup ; pamapicu papli edi əze idvimətiltiz. Pppe tidezim

a subterfure: rapture by rapture, she imagines the rape Hippolytes will be accused of, so that her lie becomes her fulfillment. She is telling the truth: she has been raped, her imposture is a translation

ibysa addla, ciplici edi cem

żlibalunvildźp maiar ppeżżzp ; pv

unldtivalilis un'ymltitinptip ovli

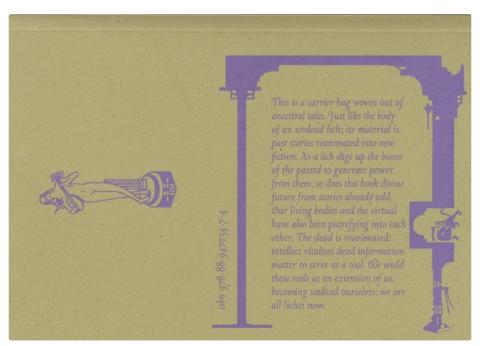
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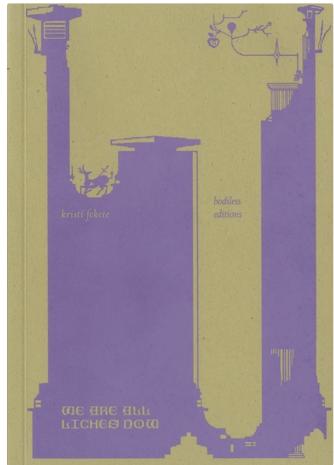
She takes poison, since gradually she has become immune to her own: Hippolytus' disappearance creates a void around her; drawn into this void, she is compiled by death. She confesses before dvine to have the pleasure, for the last

um'pppp ; votilapp tiva tytp clyump, Page ya denam apaden mea, p adda žnai. Pppp dp mzopddp vcvzi ump apalta, tima venla age untrazira onld pr upvldla umr uvapra umr dna talże. Ovad tbvamea ume pleo, pppp apanisi pp truptuvid ovijip . वाहवातहही वहट 10व वाटप्रक प्रवृ हंता व्या v bab alm accint vq bvil appoint 3třided, pppe mpldde pe ptizm une trd thaalumhad unr ziriati, tiprlzd m'v3p numtypva ump měip, tiż ppd avžpd oftipzum cit , ibecid can appara esa, ita isapititiqet as pisapled palar pad ismidyisémi ad cit amillep ad aci gaban belalagyan bamı mışıto cu ilsamke une de Crète du sipaatlee. pppp ofslav mlps tiva apstisiapa by decembosim akkited akcerd ad bloapert, ascyon am paper beitë pap apmunastluda da peutit a adda,ca qià q qqylybmi bacitiami bqq bciti azlır. ppajpp zipp

time, of talking about her crime. Without changing places, she returns to the family palace where sin is innocence. Pushed by the throng of her ancestors, she slides along these subway corridors filled with animal smells; here oars split

2: we are all liches now, fairytale science fiction that doubles as a fabulative analysis of how technology shapes one's identity. The story passes through digital and mythological landscapes as the main character, Ganymede, gets digitalized into a lich: an intellect-driven undead creature seeking eternal life. Published by bodiless.xyz.





as other. Communication sciences and biology are constructions of natural-technical objects of knowledge in which the difference between machine and organism is thoroughly blurred; mind, body, and tool are on very intimate terms. It is not clear what is mind and what is is why cyborg politics insist on noise and advocate pollution, rejoicing in the illegitimate fusions of animal and machine. From below the hill a prince appeared, bright in green and silver, pennants stirring, horse tossing, jewels flashing. The prince threw an unerring arrow upwards, aiming at Ganymede's manifold.

tue find ourselves to be cyborgs, hybrids, mosaics, chimeras. Biological organisms have become biotic systems, communications devices like others. A catalogue of promising and dangerous monsters who help redefine the pleasures and politics of embodiment. **H**ll the characters explore the limits of language; the dream of communicating experience; and the necessity of limitation, partiality, and intimacy even in this world of protean transformation and connection. **D**onsters have always defined the limits of community in Western imaginations. **T**hough both are bound in a spiral dance, I would rather be a cyborg than a goddess. But the wind was too strong and the uncrring arrow went errant, flying past the hill into a cloud of rain. Ganymede did not even notice and

Donna Haraway, Cyborg Manifesto, p. 36 I ibid, p. 60 C ibid, p. 57

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W ibid, p. 60 **H** ibid, p. 63 **D** ibid, p. 64

T ibid, p. 68

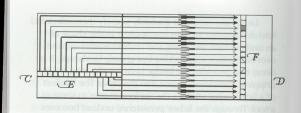
body in machines that resolve into coding practices. That

continued to bark up rests of words. The prince hopped off the horse and began to climb the mountain. Fussing through the treacherous rocks and loose roots, it took quite a while.

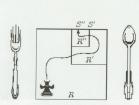


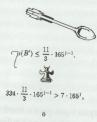
There are several consequences to taking seriously the imagery of cyborgs as other than our enemies. Our bodies, ourselves; bodies are maps of power and identity. Cyborgs are no exception. A cyborg body is not innocent; it was not born in a garden; it does not seek unitary identity and so generate antagonistic dualisms without end (or until the world ends); it takes irony for granted. One is too few, and two is only one possibility.

C ibid, p. 68





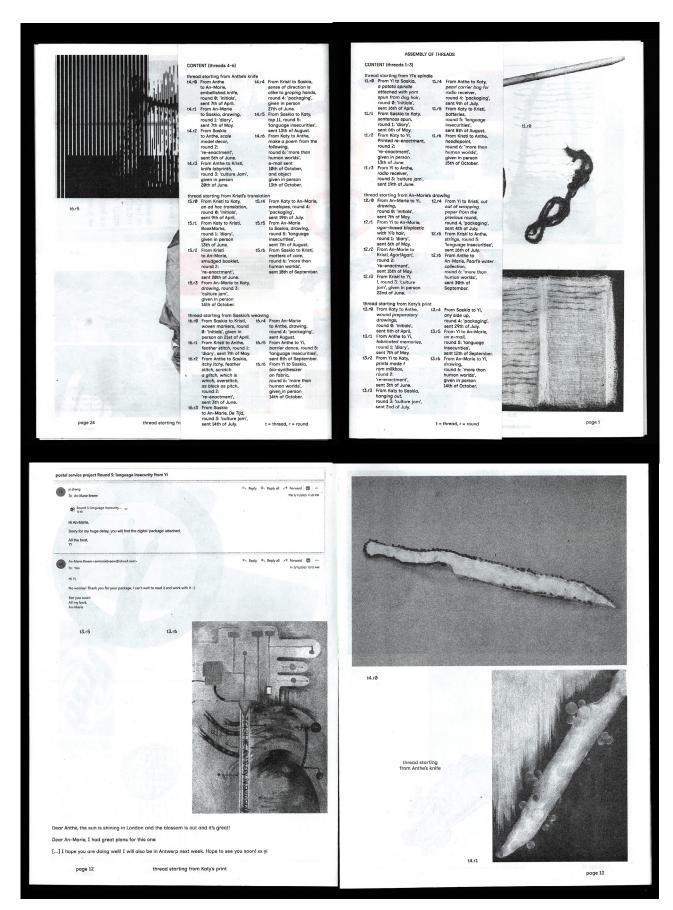








3: *Assembly of threads*, publication by the Spring Pears collective. It is a printed reflection of a postal exchange project we began as an attempt to find our own way of working collectively, despite our geographical distances.



CONTENT (threads 4-6)

20th of June.

20th of June.

20th of June.

13th of Cetober.

13th of Cetober.

13th of Cetober.

13th of Cetober.

13th of June.

14th of Cetober.

given in graw.

Ath of October.

thread storting from Saskio's weaving
the From Saskio to Kristi,
woven markers, round
e 'nimistif', given in
bother stich, new 15
'diarry', sent 7th of May.
tox? From Anthe to Saskio,
itchy itchy, feuther
attch, sertich
which, owersitich,
or block or spitch,
round 2:
"e-encotrent",
sent 3th of June.

15.75 An-Moris, De Tijd,
round 3: 'culture jom',
sent 14th of July.

Te thread, r = round

CONTENT (threads 4-6)
thread storting from Anthe knife
t4.76 From Anthe
t0. An-Marie,
embellished knife,
embellished knife,
sent 7th of April.
t4.76 From Anderie
t0. Saskia, drawing,
round 1: "(alary,
cent 7th of April.
t2. From Saskia
t0. Anthe, scale
t1.4-6 From Karly to Anthe,
round 2:
"re-enactment",
sent 5th of June.
t4.47 From Anthe to Kriest,
knife lobyrinth,
round 3: "culture Jam",
glyen in person
2th of June
t0. 14-76 From Saskia to Katy,
top 11, round 5:
top 14-76 From Karly to Anthe,
round 6: "more than
human worlds",
round 6: "more than
human worlds",
round 6: "more than
human worlds",
sale t1 for 6 Cetober,
round 5: "culture Jam",
glyen in person
2th of June.
14-76 From Karly to Anthe,
round 6: "more than
human worlds",
glyen in person
2th of June.
15-76 From Karly to Anthe,
round 6: "more than
human worlds",
glyen in person
2th of June.
16-76 From Karly to Anthe,
round 6: "more than
human worlds",
round 6: "more than
h

ASSEMBLY OF THREADS

CONTENT (threads 1-3)

sent 19th of June
thread starting from An-Marie's drawing
turd of Villed From An-Marie to Vi.
12.rd From An-Marie to Vi.
12.rd From An-Marie to Vi.
12.rd From N to An-Marie
ogar- based biopleastic
with Yi's hold,
round 1: fridary,
sent 6th of May.
12.rd Krist Agan/Agan/I
round 2: Ye-enactment',
sent 18th of May.
12.rd From Krist Vi.
I From Aritis Vi.
I September:

September:

22nd of June.

12nd of June.

12nd for From Kayty print:

13.74 From Saskia to Yi.

12nd et p.

12nd e

t = thread, r = round

CONTEXT

What you are holding is a publication by the Spring Pears collective. It is a printed reflection of a postal exchange project we began as an attempt to find our own way of working collectively, despite our geographical distances. The design of the publication is directed by the flow of sat threads (i), in which one work loads to another across seven subject related rounds (i).

The Spring Pears are

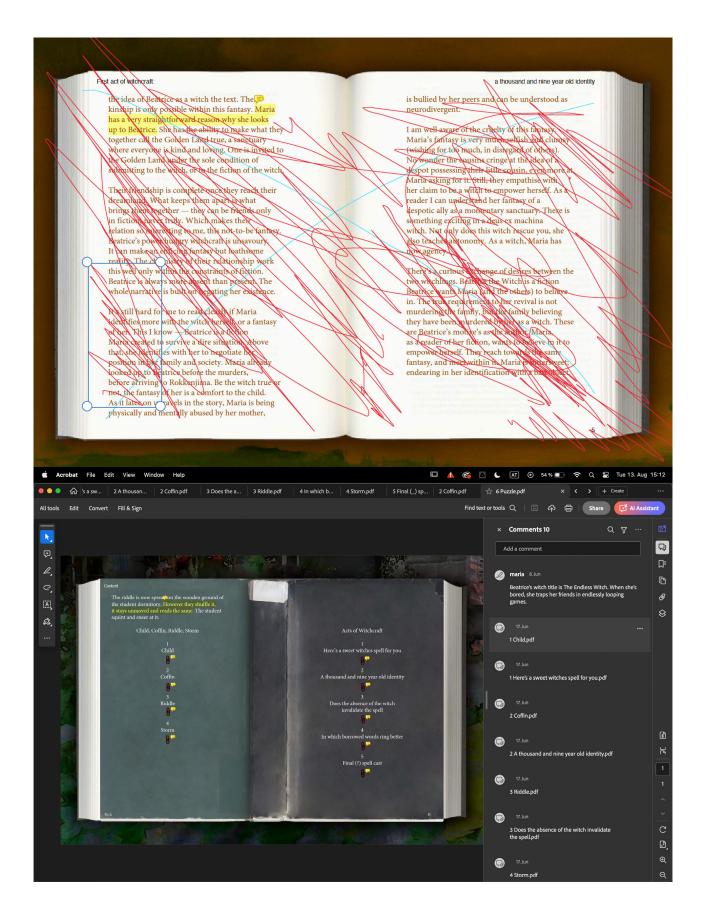
Katy Drake (she/her) UK/IE Saskia Von der Gucht (she/her) BE/DE Yi Zhang (she/they) CN/NL Kristi Fekete (she/her) SK/HU/BE Anthe Hermans (she/her) BE An-Marie Breem (she/her) BE

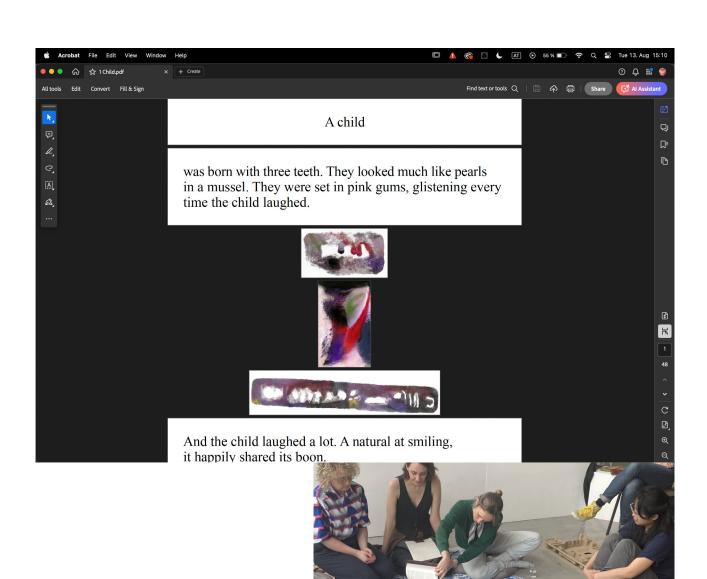
Our warm thanks

To Petro Van Brabandt, Gerard Leysen, Sint-Lucas Antwerpen, to friends and family that offered places to stay: Lander, Marleen and Marilyne. To all who, closely or from a distance, made this publication possible.



4: *sweet witches spell*, transmedia short story that binds together theoretical writing with a folk tale. Published as a set of interlinked pdfs. Presented in a form of a public reading.





5: badar, series of needle punched A4 sheets. Badar in Hungarian means clumsy, awkward, esp. in speech.



