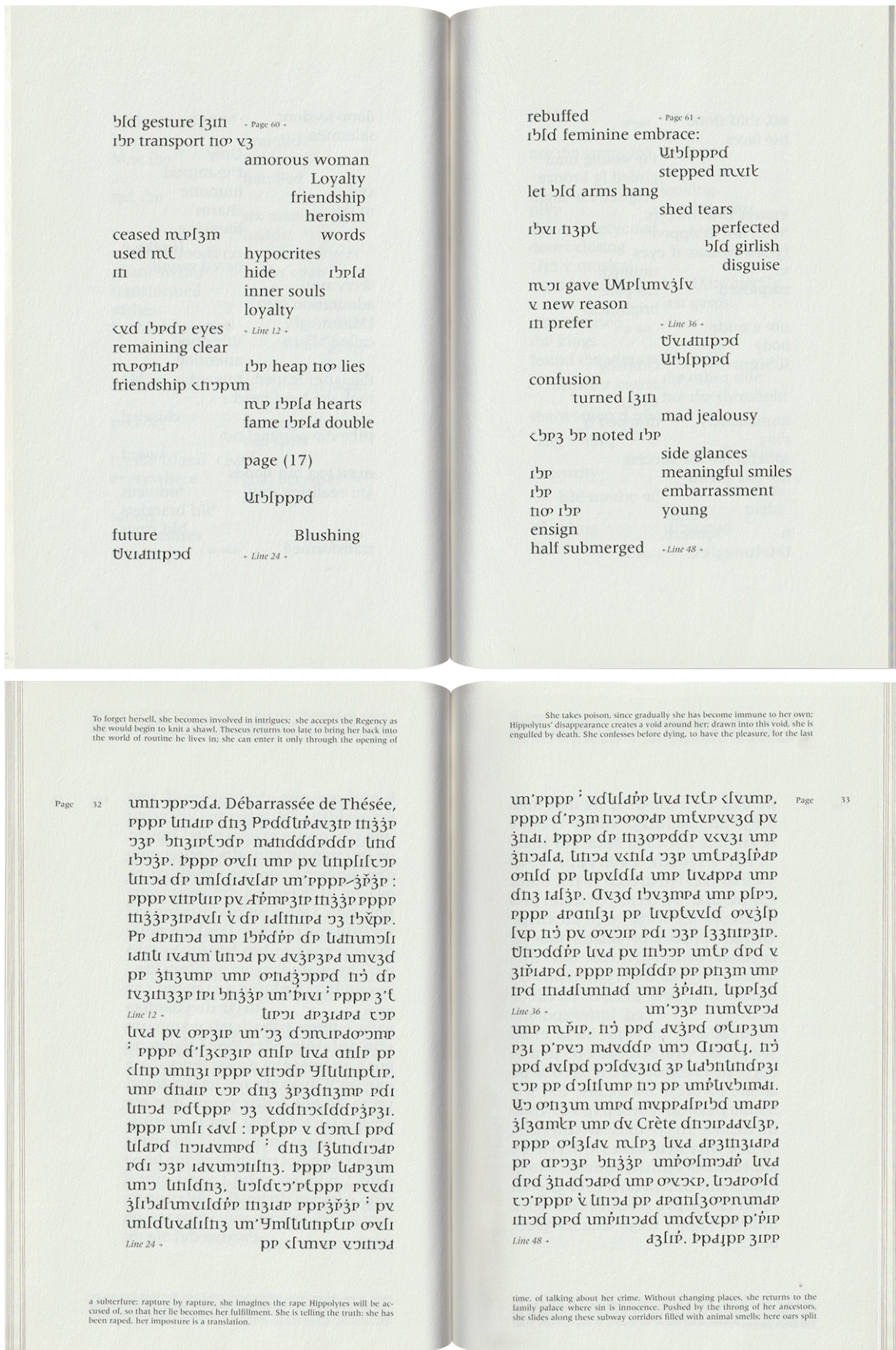
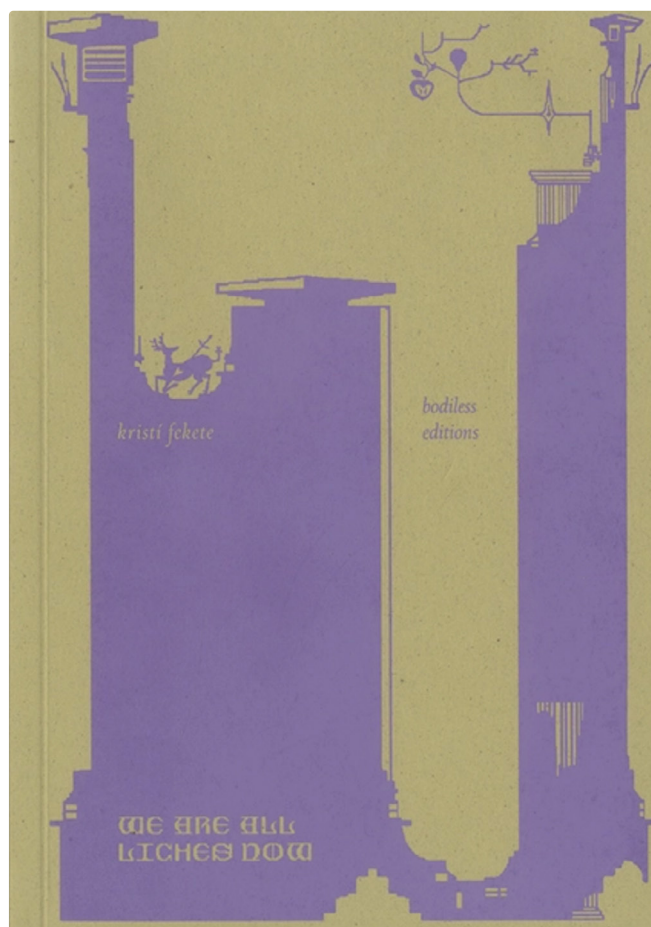
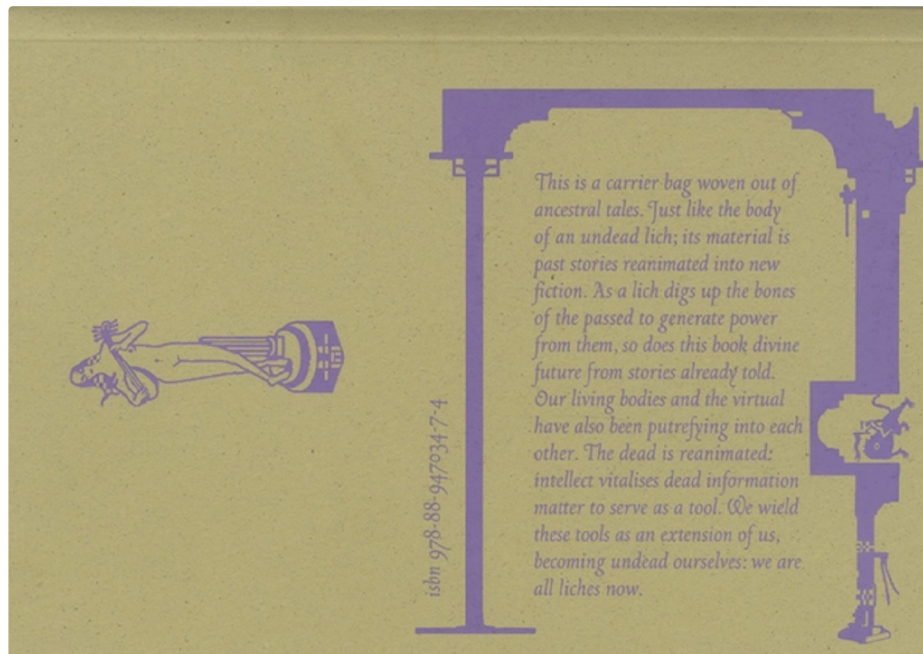


### *Selection of works*

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



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 body in machines that resolve into coding practices. That 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.

We 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. All 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. Monsters have always defined the limits of community in Western imaginations. Though both are bound in a spiral dance, I would rather be a cyborg than a goddess. But the wind was too strong and the unerring 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

W *ibid.*, p. 60  
E *ibid.*, p. 63  
M *ibid.*, p. 64  
T *ibid.*, p. 68

150

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.

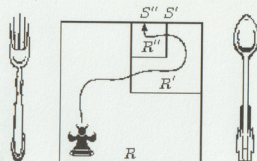
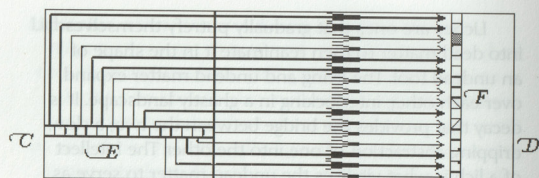


The prince throwing  
an unerring arrow

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

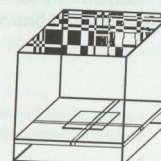
151



$$\mu(B') \leq \frac{11}{3} \cdot 165^{j-1}.$$

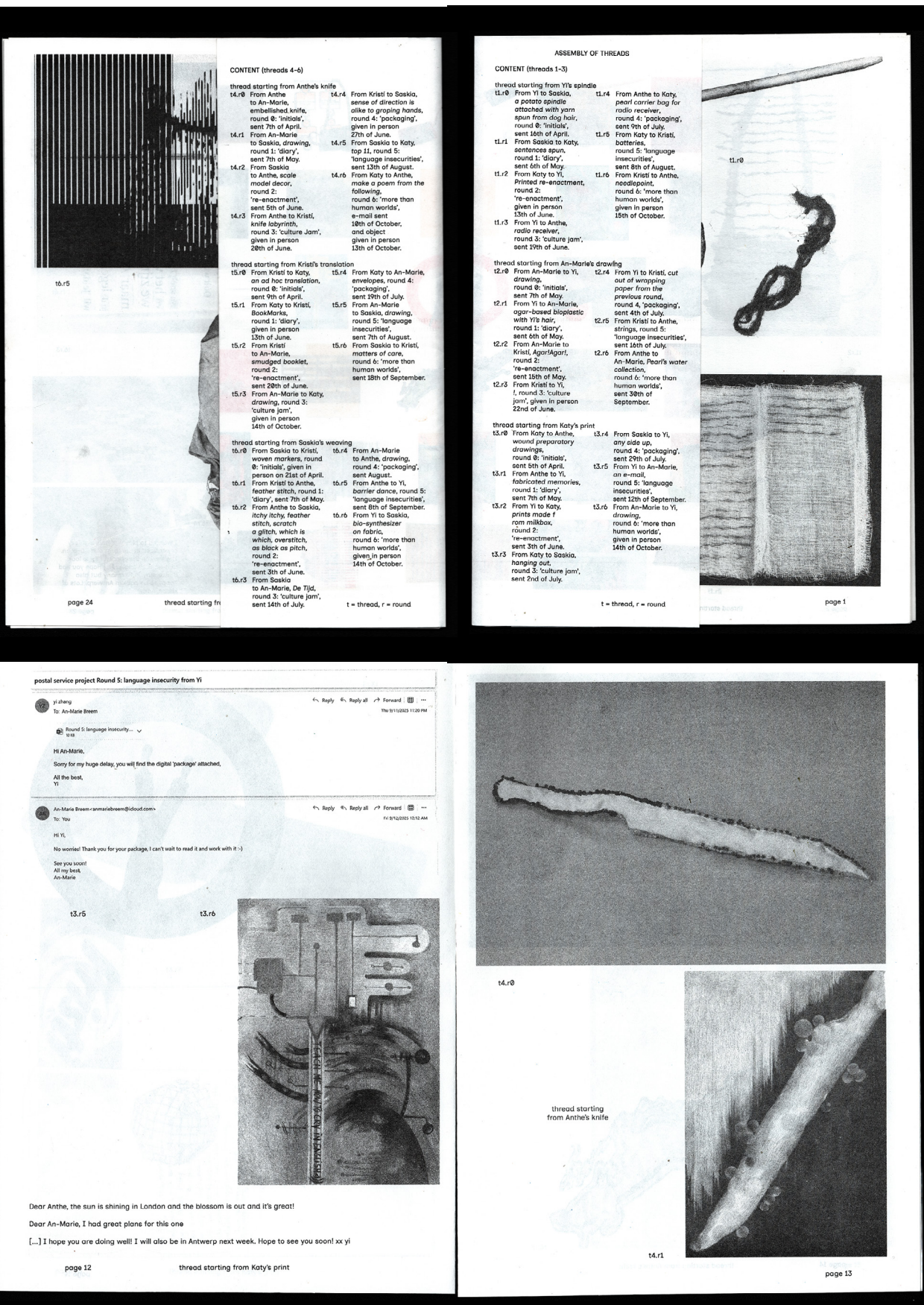
$$334 \cdot \frac{11}{3} \cdot 165^{j-1} > 7 \cdot 165^j,$$

6





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.





## 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 six threads (t), in which one work leads to another across seven subject-related rounds (r).

tl.r4 From Anthe to Katy,  
pearl carrier bag for  
radio receiver,  
round 4: 'packaging',  
sent 9th of July.

tl.r5 From Katy to Kristi,  
batteries,  
round 5: 'language  
insecurities',  
sent 8th of August.

tl.r6 From Kristi to Anthe,  
needlepoint,  
round 6: 'more than  
human worlds',  
given in person  
15th of October.

thread starting from An-Marie's  
t2.r0 From An-Marie to Yi,  
drawing:  
round 0: 'initiale',  
sent 7th of May.  
t2.r1 From Yi to An-Marie,  
agar-based bioplastic  
with Yi's hair,  
round 1: 'diary',  
sent 6th of May.  
t2.r2 From An-Marie to  
Kristi, Agar/Agari,  
round 2:  
're-enactment',  
sent 15th of May.  
t2.r3 From Kristi to Yi,  
i, round 3: 'culture  
jam', given in person  
22nd of June.

his drawing

t2.r4 From Yi to Kristi, cut out of wrapping paper from the previous round, round 4, 'packaging', sent 4th of July.

t2.r5 From Kristi to Anthe, strings, round 5: 'language insecurities', sent 16th of July.

t2.r6 From Anthe to An-Marie, Pearl's water collection, round 6: 'more than human worlds', sent 30th of September.

t6.r4 From An-Marie to Anthe, drawing, round 4: 'packaging', sent August.

t6.r5 From Anthe to Yi, barrier dance, round 5: 'language insecurities', sent 8th of September.

t6.r6 From Yi to Saskia, bio-synthesizer on fabric, round 6: 'more than human worlds', given in person 14th of October.

thread starting from Katy's print  
t3.r0 From Katy to Anthe, wound preparatory drawings,  
round 0: 'initiate', sent 5th of April.  
t3.r1 From Anthe to YI, fabricated memories, round 1: 'diary', sent 7th of May.  
t3.r2 From YI to Katy, prints made from milkbox, round 2: 're-enactment', sent 3th of June.  
t3.r3 From Katy to Saskia, hanging out, round 3: 'culture jam', sent 2nd of July.

t3.r4 From Saskia to Yi,  
any side up,  
round 4: 'packaging',  
sent 29th of July.

t3.r5 From Yi to An-Marie,  
an e-mail,  
round 5: 'language  
insecurities',  
sent 12th of September.

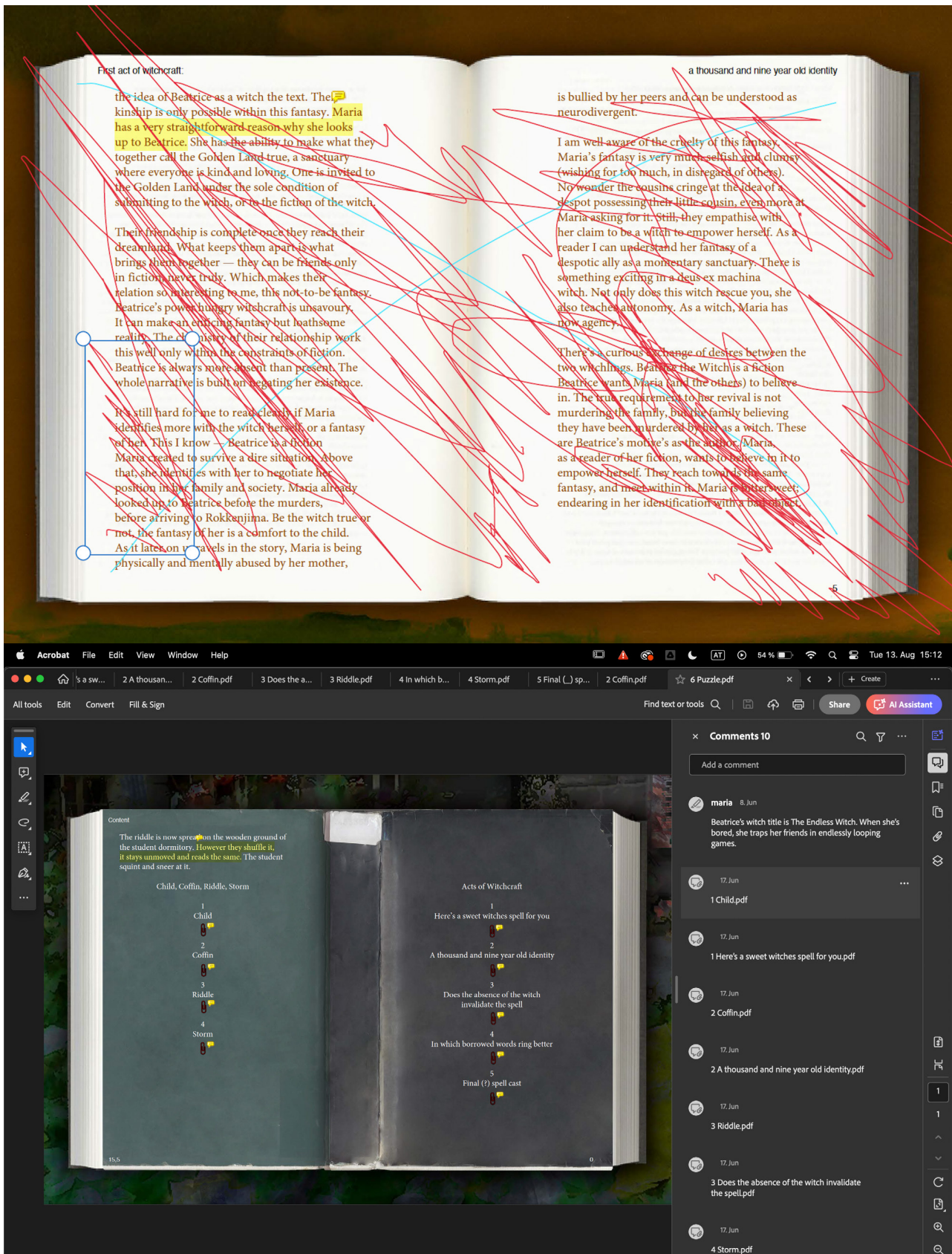
t3.r6 From An-Marie to Yi,  
drawing,  
round 6: 'more than  
human worlds',  
given in person  
14th of October.

t = thread, r = round

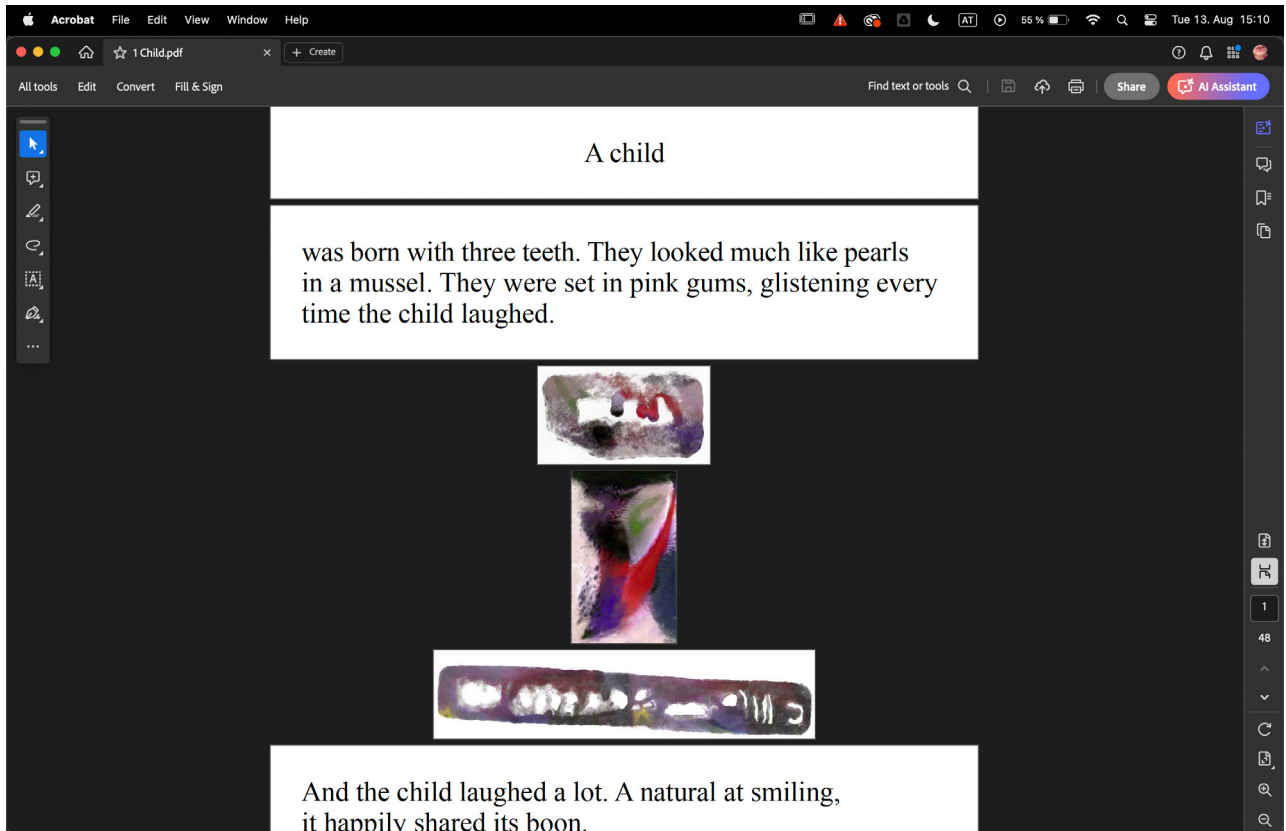




4: *sweet witches spell*, transmedia short story that binds together theoretical writing with a folk tale. Published as a set of interlinked pdfs. Presented in a form of a public reading.









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





