



posteden

by noreference

## Summary

Posteden takes us on a journey of human desires across three distinct periods: hominization, humanism, and posthumanism. Desire is a flowing energy that drives us and is not only an individual phenomenon but a force that transforms social structures. These, in turn, shape the relationships that unfold within a territory among different organic, inorganic, and digital agents.

Living in a community of desires makes conflict inevitable. Relations of power emerge that subjectivate the individual. Desire mobilizes, while power traverses and regulates it. From this tension arise conflict, domination, and resistance, but also the possibility of organizing collective life in a more relational and sympoietic way for all agents inhabiting the same territory.

The project unfurls through a seven-phase methodology:

1. Research — Emergence of a hypothesis, concept, or provocation, informed by notes, diagrams, and situated inquiry.
2. Metaphoric & Metonymic Processes — Extraction of the key metaphors, metonymies, and icons shaping the conceptual scaffold of the research.
3. Conclusions — Development of textual outputs, including essays and literary forms (such as fiction novels, fables, short stories, and so on) that synthesize findings and symbolic displacements.
4. Preliminary Art Process — Early-stage artistic probing; where speculative forms and visual logics are trialed and tensions articulated.
5. Comparative Poetic Testing — A phase of perceptual analysis and cognitive reception: how does the work resonate, affect, or disorient?
6. Final Art Process — Culmination of prior stages into a fully realized artwork, where conceptual frameworks and visual strategies crystallize.
7. Contemporary Souvenirs — Translation of core metaphors and icons into artistic artefacts (interventions, paintings, videos, sounds, installations, etc.)—objects of interpretation and carriers of residual knowledge beyond the textual.

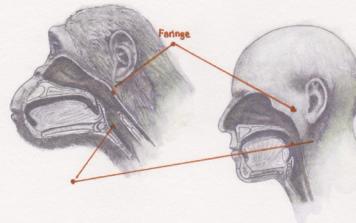


1. Research

CEREBRO / NECESSARIO

PODEMOS VERIFIQUE LA CEREBRAL COMO UNA RETICULAS DE FISILOGICAS DE SEGUIMIENTO POR EL CEREBRO, QUE SI LO SE DESPISE, EL RIESGO CRÍTICO PUEDE PELIGRAR LA VIDA DEL INDIVIDUO. PODEMOS DISTINGUIR VARIOS TIPOS DE CEREBROS COMO LOS DE RUMBO, MOVIMIENTO, SILENCIO, DISEÑO, ESTUDIO, RITMO, ENTRE OTROS... LA CEREBRAL ES UN COLECTIVO QUE ESTÁ INMUNAMENTE ACTIVADA JUNTO CON LOS NECESSARIOS, SE PUEDE DEFINIR COMO UNA RETICULAS SEGUIMIENTO POR EL CEREBRO Y CUANDO ESTA SE HACE MUY INTENSIVA, SE TRABAJARIA EL NECESSARIO. PODRIAMOS VERIFIQUE, BJO. NECESSARIO COMO UNA CEREBRAL SEGUIMIENTO POR EL CEREBRO. EXISTEN 2 TIPOS DE NECESSARIOS: LOS FISIOLÓGICOS Y LOS PSICOLÓGICOS. LOS FISIOLÓGICOS SE RELACIONAN CON NECESSARIOS DE MOVIMIENTO, SILENCIO, RUMBO, ALIMENTACIÓN, ENERGÍA, TEMPERATURA, REACCIÓN, DISEÑO Y SERVICIOS. ESTA ÚLTIMA NO PODES EJERCER SU VIDA SIN UN INDIVIDUO A NIVEL SOCIAL, SI DESPIDIERA LA SUPERVIVENCIA DE LA ESPECIE, LOS PSICOLÓGICOS SE RELACIONAN CON: NECESSARIO DE SEGUIMIENTO, PERSONALIDAD/ARMAS, ESTUDIO Y RUMBO DESENLUCIÓN. ESTA DIVISIÓN DE LOS NECESSARIOS FUE DESARROLLADA POR GABRIELA MOLINA (PARADIGMA DE MOLINA) EL DONDE BUSCARA EXPlicAR COMO CIERTOS NECESSARIOS IMPACTAN AL SER HUMANO. LOS NECESSARIOS BÁSICOS (LOS FISIOLÓGICOS) EXISTEN EN EL INFANTIL, NO PUEDEN SER CEREBROS NI ALIMENTOS, ESTAN DISEÑADOS CON LOS PRINCIPALES VÍTRES Y SON INDIVIDUALES. ESTAS SON INVENTADAS PARA LOS INDIVIDUOS DE VIDA MISMA ESPECIE, A INTERIOR DE LAS PSICOLÓGICAS QUE PUEDEN VARIAR DEPENDIENDO DE CADA SOCIEDAD.

CON LA CEREBRAL SE HACIA LA DISCUSSION DE LA SISTEMATICA DE LA NECESSARIO, QUE DEDICÓNOME LA TABLA DE CORRESPONDENCIA PARA EL MISMO. ESTA CEREBRAL/NECESSARIO NO ACABA FORMANDO GRUPOS DE INDIVIDUOS (DE LA MISMA ESPECIE) PARA SI, PODES SISTEMATIZAR CON MAYOR TECNICIDAD, TABULANDOLO ASÍ EN SEDES SOCIALES.



18

EL PODER (FOUCAULT)

→ EL SUJETO Y EL PODER

\* PARA FOUCAULT NO REALIZAR COMO TAL LOS TÉCNICOS DEL PODER → SU OBJETIVO FUE CREAR UNA HISTORIA DE LOS DIFERENTES MODOS DE SUBJETIVACIÓN DEL SER HUMANO EN NUESTRA CULTURA. \* TÉRMINO AQUE SE UTILIZA PARA DISTINGUIR AL PROCESO A TRAVÉS DEL CUAL LOS CONSTITUYENOS COMO SUJETO Y SUBJETIVANDO NUESTRA SUBJETIVIDAD.

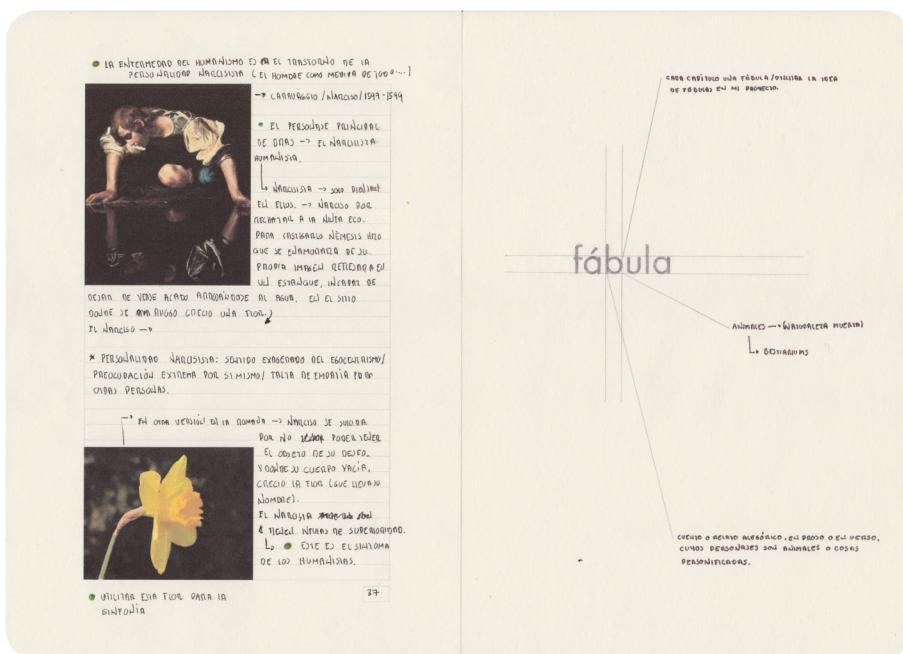
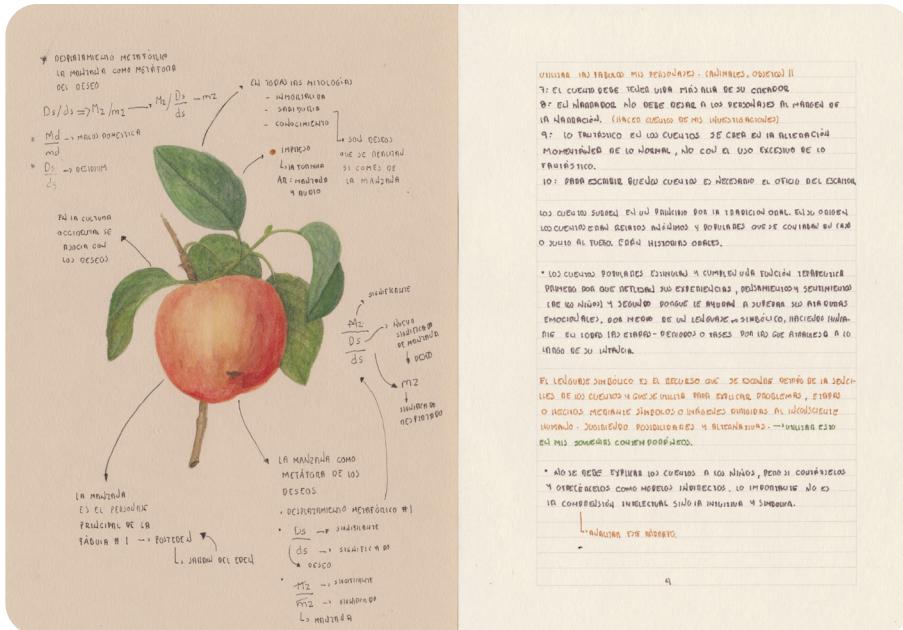
FOUCAULT MÁRQUA 3 FORMAS O MODOS DE SUBJETIVACIÓN QUE TRABAJARON A LOS SERES HUMANOS: EL SUJETO: UNA SUBJETIVACIÓN DEL SUJETO ARQUITECTÓNICA (LUDÓSTICA) O EL SUJETO PRODUCCIÓN Y DIAZO. PEL. EL SÚMIL REGO DE ESTAR VIVO. 2) OBSERVACIÓN DEL SUJETO → EN LOS PRÁCTICAS DIVISIONES. LLEGAR AL LUGAR, EL CUCARAO, EL DISTRITO, EL ZONAL, LOS CRIMINALES... 3) EL PODER DONDE EL SER HUMANO SE CONVIERTA ASÍ MISMO EN SUJETO, EXISTIR DENTRO DEL DOMINIO DE IR SEGUILLERO. → SE RECOLOCARÁ COMO SUJETOS DE SU SEGUILLERO. II. EL TIEMPO GENERAL DE MI INVESTIGACIÓN. NO ES EL PODER SINO EL SUJETO. II. ES VERDAD QUE ME INVOLUCRA DEDICARME EN LA QUESTION DEL PODER, MUY DIFERENTE PARECE QUE MIENTRAS QUE EL SUJETO HUMANO ESTÁ INMERSO EN FUNCIONES DE PRODUCCIÓN Y DE SIGNIFICACIÓN, TANBIÉN SE ENCUENTRA INGRESO EN REINICIAS DE PODER, MUY COMPLEJAS.

PARA FOUCAULT, EL PODER, NO ES SÓLO UNA QUESTION TEÓRICA SINO QUE FORMA PARTE DE ~~ESTRUCTURAS~~ NUESTRAS EXPERIENCIAS. (FOUCAULT, EXISTEN 2 FORMAS BIOLÓGICAS DEL PODER: EL TRASCURO Y EL ESTRUCTURADO (YO QUE SOY MI MÍ). FOUCAULT NO IBA VIO, YA QUE ESTABA SOMETIDO POR LOS OTROS PODERES DIFERENTES. (SUBJETIVOS).

221



## 2. Metaphoric and Metonymic Displacements





### 3. Conclusions

### Abstract (essay)

This research project examines the social construction of the self through desires and power relations. It begins with hominization, the biological and psychological transformation of early humans, highlighting the role of technology in separating us from nature. This anthropogenic shift marked the disarticulation of nature and culture.

The second chapter focuses on the humanism of Italian Renaissance and its anthropocentric worldview, where humans were seen as superior to nature. Humanism, grounded in Greco-Latin culture, promoted the white, European, Christian male as the ideal, justifying European colonial expansion and cultural domination.

The final chapter explores posthumanism, which challenges traditional humanism. It contrasts transhumanism—which aims to surpass human limits through technology—with critical posthuman theory, which values all forms of intelligence and promotes coexistence without hierarchy.



Posteden

Languages: English and Spanish

Format: Hardcover

Size: A5 (5.83 x 8.27 in / 148 x 210

Length: 300 pages

Posteden follows the life of three fictional characters, Akinyi, Bras and Nala. The stories take us on a journey through different ways of constructing the self within society (hominization, humanism and posthumanism). Through satirical narrative, the tales recount the twists and turns in the concepts of human identity and the transformation of the social construction of the self.

An apple tree, inspired by Albrecht Dürer's Adam and Eve, serves as the narrator across the three stories. Its fruit emerges as a symbolic thread that connects and intertwines their paths.

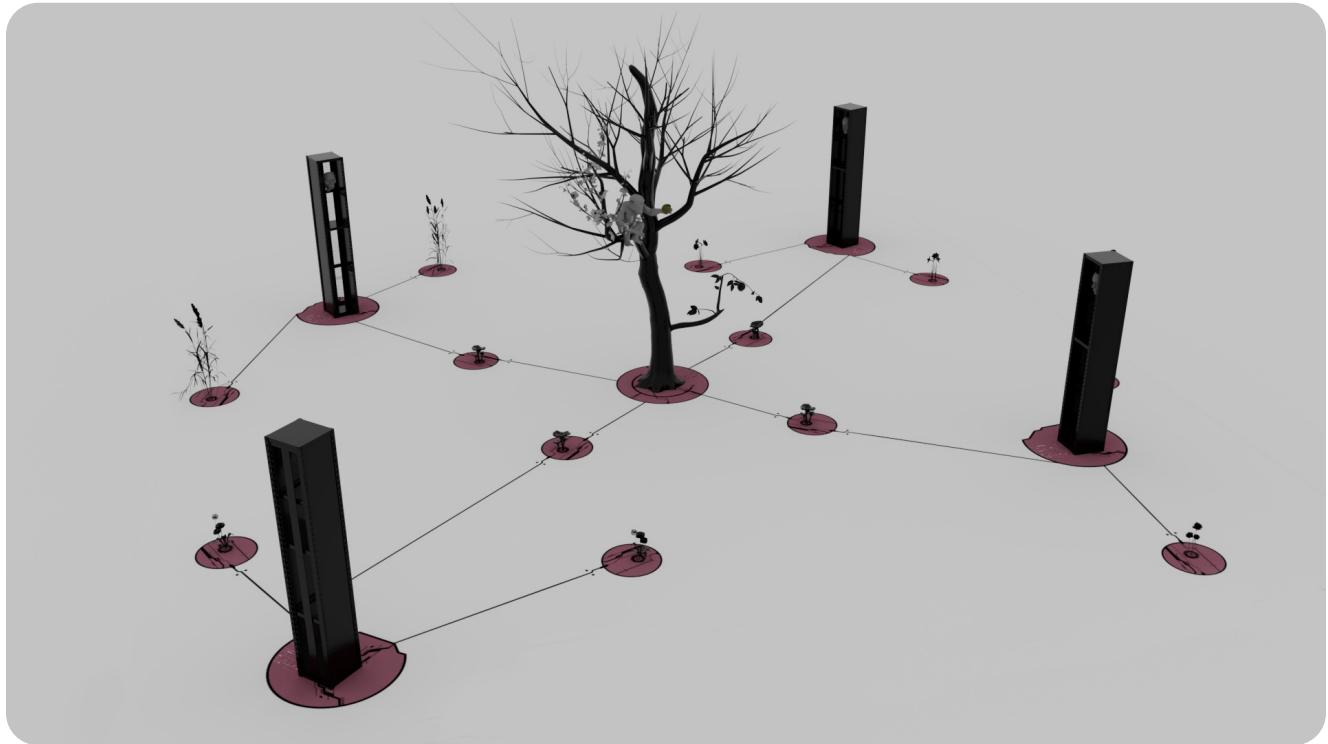


## Summary

Posteden is a speculative operetta with AR (augmented reality) divided into four acts, which follows the story of three fictional characters, Akinyi, Bras and Nala. The stories take us on a journey through different ways of constructing the self within society —hominization, humanism and posthumanism. Each act reflects on the relationships formed with the different agents that share the same territory, transforming the speculative operetta into a symbiotic system of affective and destructive interactions. As the acts unfold, the public is gradually absorbed by the processes of the system, eventually becoming part of it.

The 3D prints function as markers that trigger augmented reality experiences. Using an app on their smartphones or tablets, visitors can interact with the installation to activate AR content, such as audio and animations—engaging directly with the digital layer and seamlessly becoming active participants in the system.

## 3D sketches for the installation



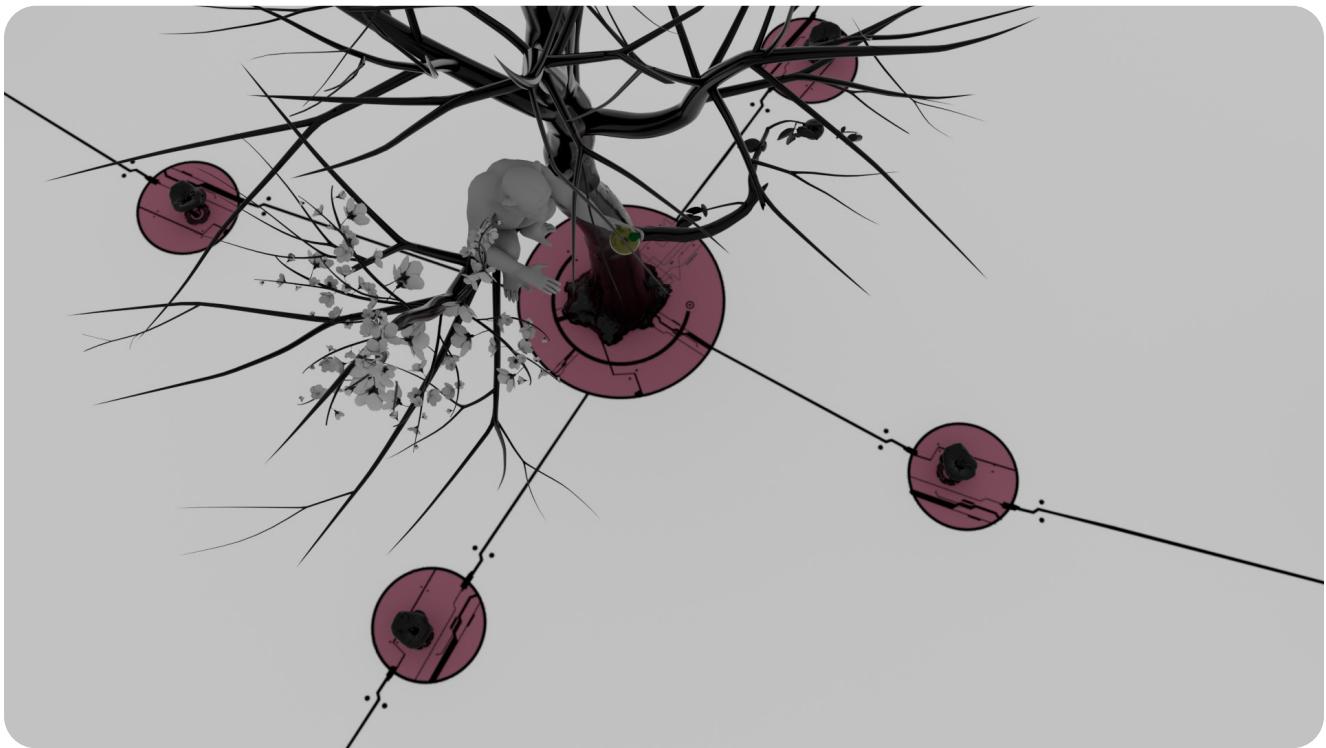


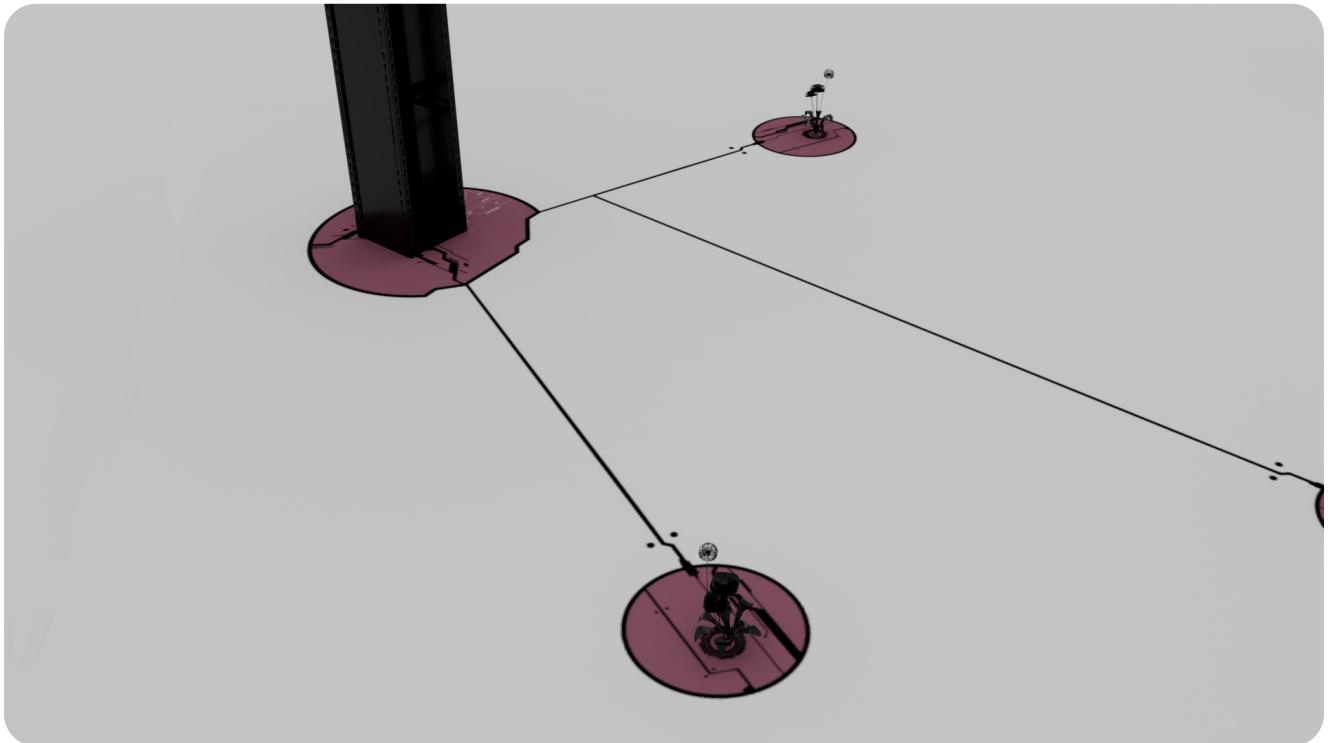




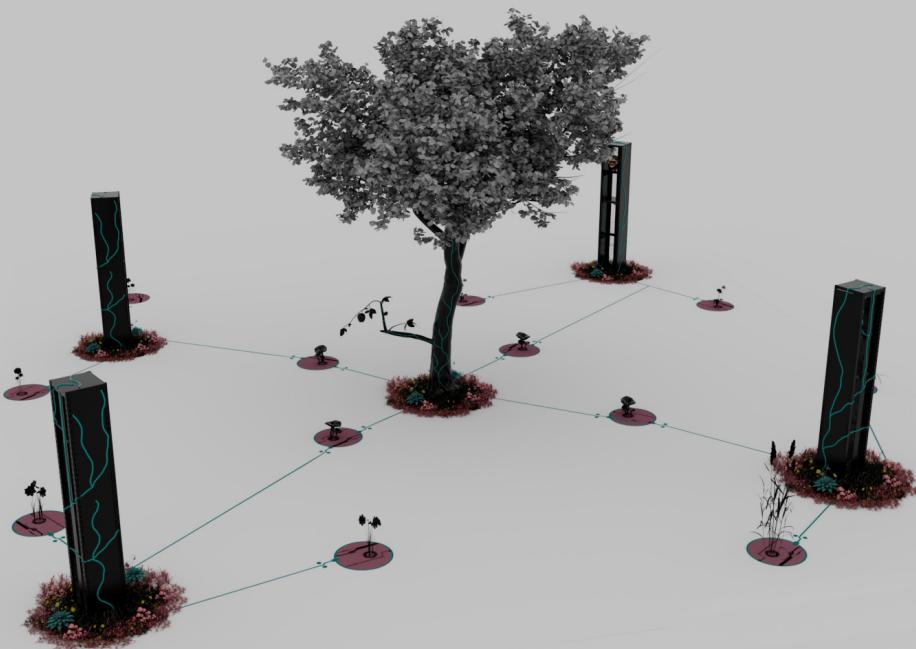


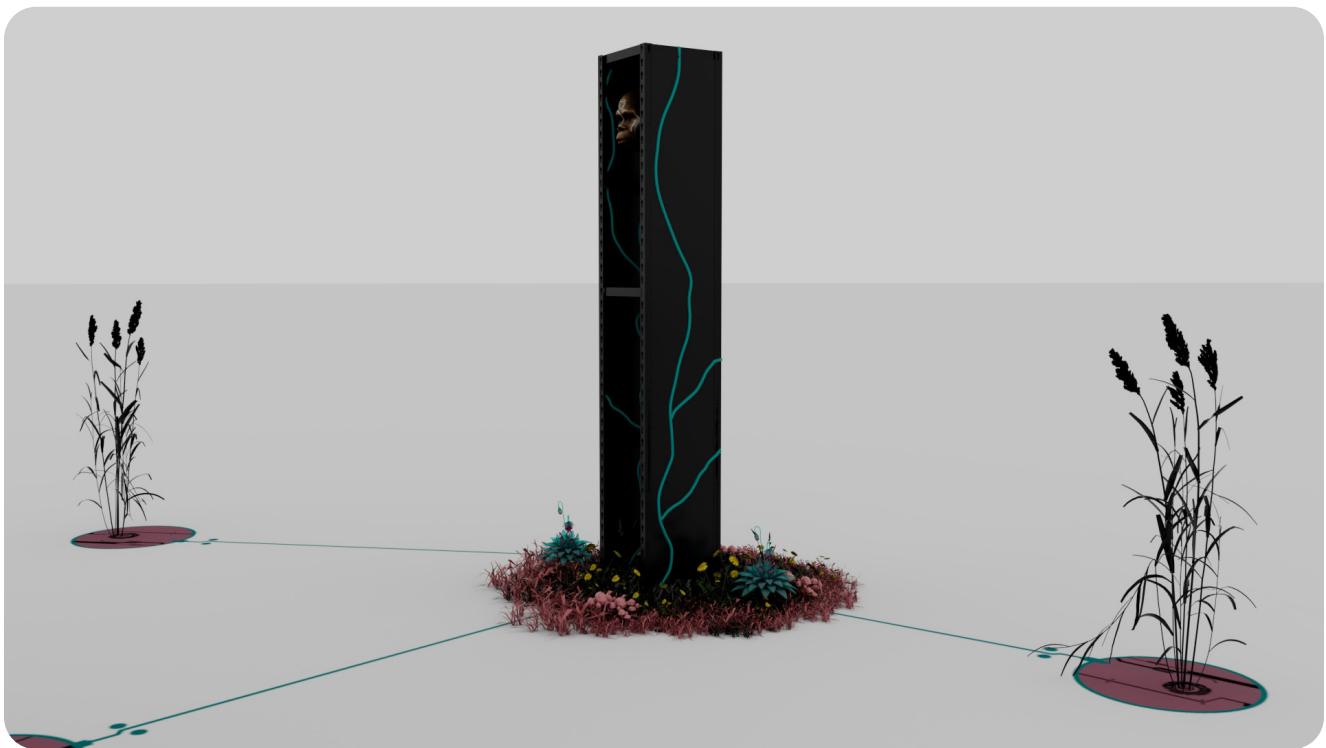




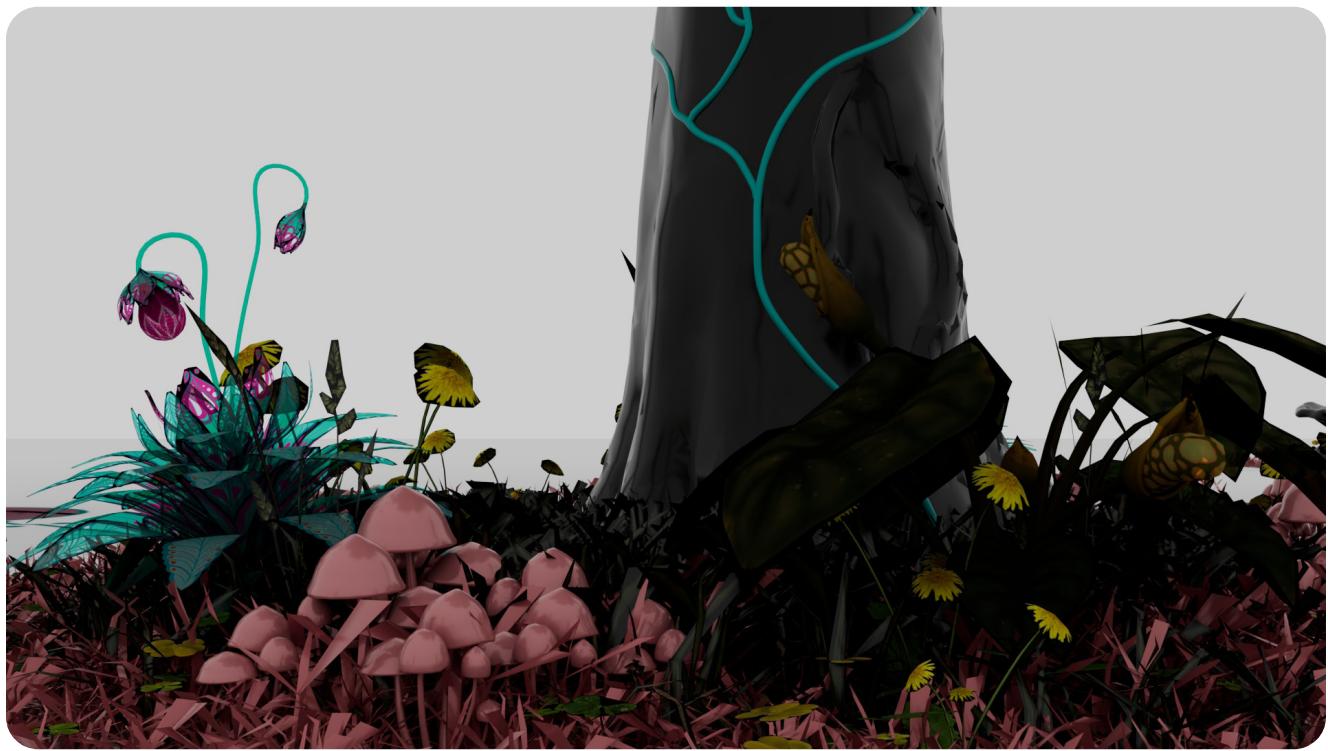


## 3D sketches for the Augmented Reality



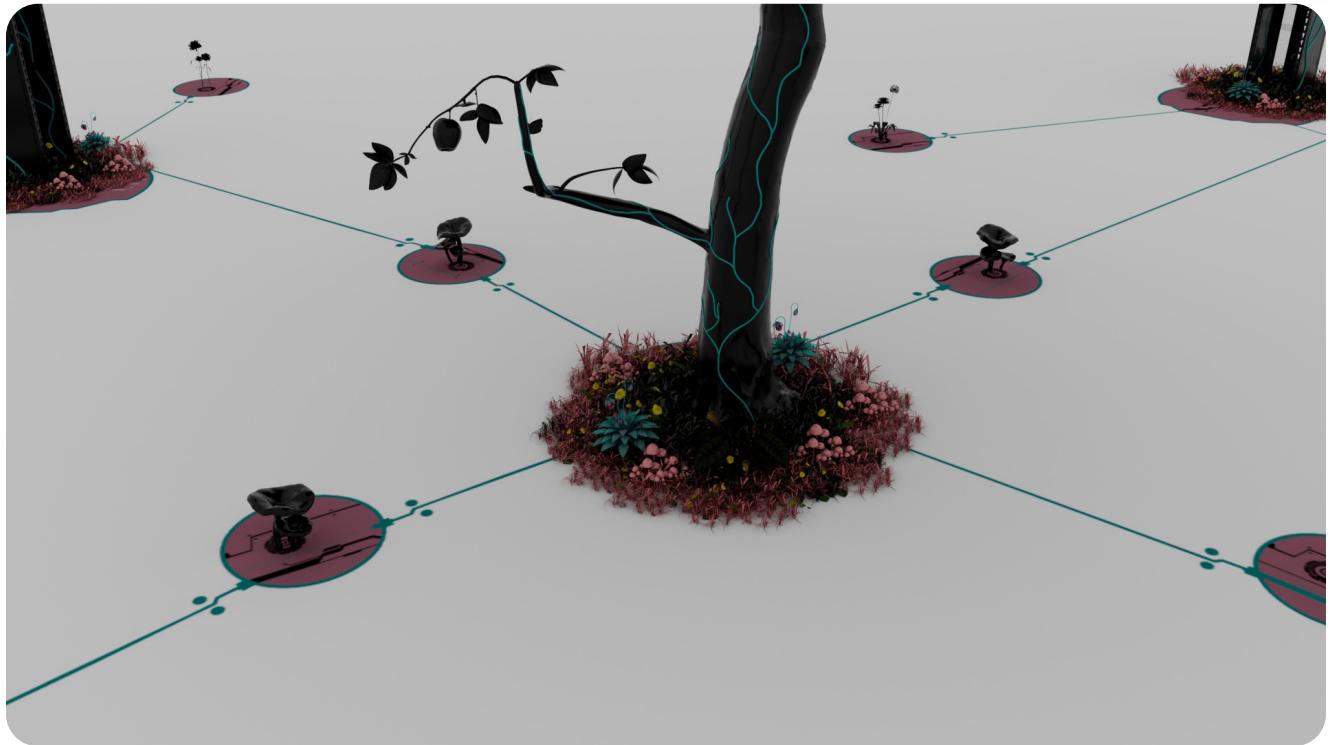












## 5. Comparative Poetic Testing



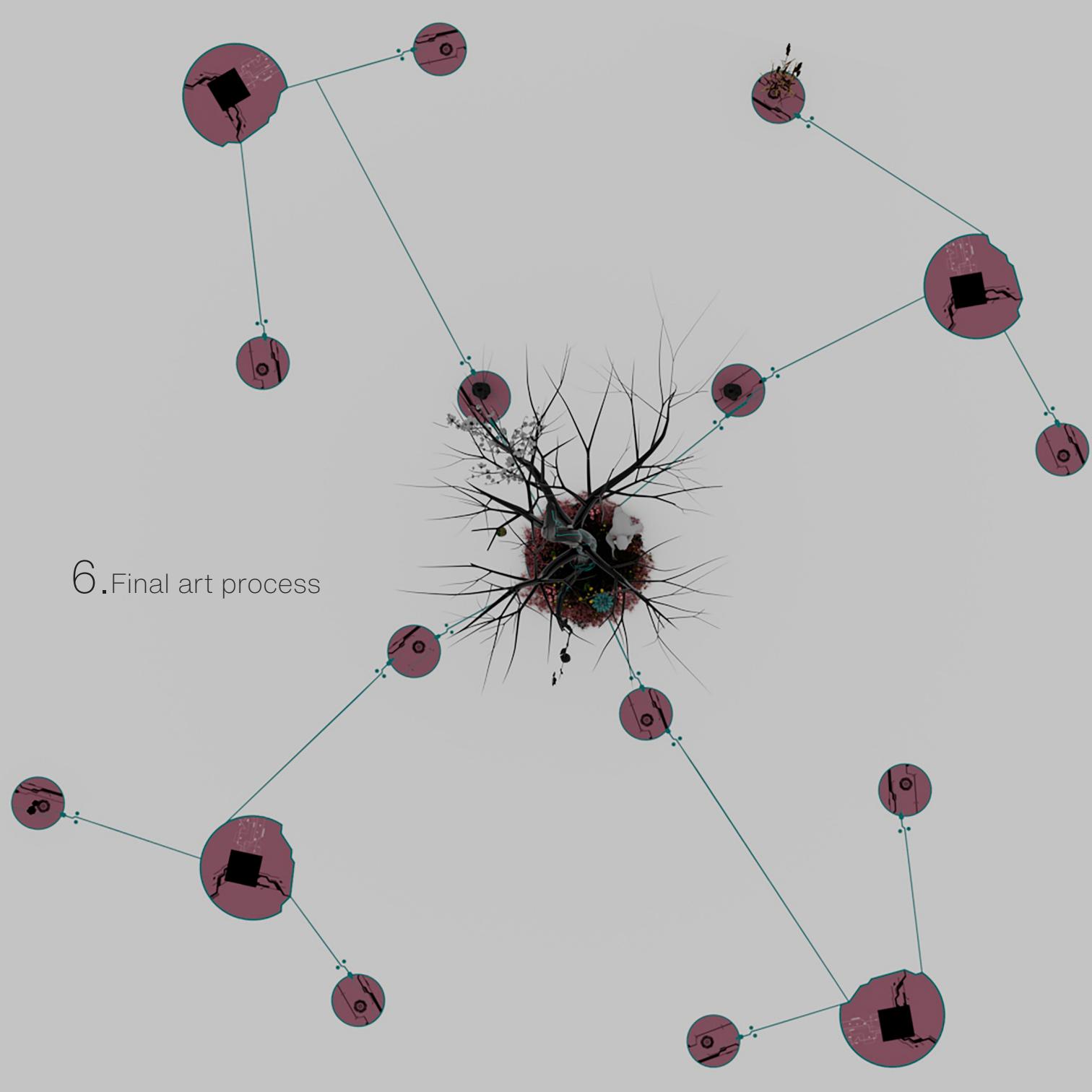








## 6. Final art process



## DETAILED DESCRIPTION

Using ANT (Actor-network theory) as a starting point, through the term actant, the project examines the concept of agency and questions the historical construction of the anthropocentric subject, which attributes agency as exclusive to humans, unlike ANT where the social and natural environment are networks of relationships that are constantly shifting, stressing the agency and capacity of the different organic and inorganic agents who share the same territory. The main objective of the project is to transform the speculative operetta into a system in which all participants, human and non-human, including the audience, become actants. ANT proposes that every object or living being has an agency, thus it has the capacity to act and affect other elements and agents of a system.

Posteden is the first fable of the long-term research project Once Upon a Time and takes the form of a speculative operetta with AR; the main objective is to tell stories of how human and non-human beings become subjects within a symbiotic system. An apple tree inspired by Albrecht Dürer's portrayal in Adam and Eve, serves as the narrator across the four acts, and its fruit emerges as a symbolic element that intertwines them. The apple tree has developed a diversity of symbioses with various species. In our species its fruit, besides being food, has been grafted into social imaginaries in symbolic ways—its meaning is different from place to place. In Nordic mythology it represents immortality. For the Celts, eating it gives wisdom and strength. In the tales of The Arabian Nights there is an apple which can cure illnesses. In the Catholic religion, is the forbidden fruit of knowledge of good and evil. In China is a symbol for peace, and the wild apple blossom denotes female beauty. In ancient Greece, it had more to do with eroticism and sexuality.

Although in each territory the apple has different symbolisms, in all the stories in which it appears, satisfies the desires of those who eat it.

Through satirical narrative, the stories tell the twists and turns in the concepts of human identity and the transformation of the social construction of the self. The first act begins with the hominization, which describes the different stages that constitute the biological and psychological transformations of our ancestors, which brought several changes in the genus Homo and the detachment from its animality. The anthropogenic development, is the starting point in the hominization journey, is a process essentially linked to technology and in which nature and culture began to disarticulate and arises the technical separation of human from his environment.

The second act delves into the Italian Renaissance and its anthropocentric perspective; where the human is the center and the measure of everything so he is above nature and can therefore possess it. The bourgeoisie, which was developing within the Renaissance in Europe, initiated a global enterprise, the conquest and colonization of the world. It was sustained by ideologies which had the conviction that certain territories needed to be tame. The genesis of the modern world is based on humanism, which designed a bourgeois cultural program, whose physical, moral, and spiritual forms and contents were based on the archetype of the white, European, and Christian man. This model was used to justify their supremacy over the other, and it was through humanism, by taking up the Greco-Latin culture. Which served to incorporate certain discourses, contents, and practices, which gave legitimacy to their colonizing project.

The third act analyses two different positions within posthumanism, the term refers to a new way of thinking that criticized the ideology of traditional humanism. There are different approaches, among them, transhumanism and critical posthuman theory. Transhumanism proposes that the natural limits of human beings, both intellectual and physical, will be overcome through technological control of their own biological evolution. While posthuman critical theory recognizes the diversity of intelligences and the creativity of all organisms, it pursues the possibility of living with the other

without hierarchies and in complete equality.

The last act (epilogue) is the restarting of the cycle, the human, at the end of the story, returns to his animality. At the end we return to being what we were at the beginning, it is transformed into an eternal return, but things when repeated are never the same.

This last act is an epilogue that seems like a prologue, but this is only a matter of semantics.

## TECHNICAL DESCRIPTION

The project integrates both physical (3D prints) and virtual elements (AR), creating an immersive experience where viewers can interact with and walk among the components of the installation. This installation is designed to blend seamlessly with AR content, accessible via a free app that will be available on Google Play or the App Store. This app will enable viewers to display virtual elements through their mobile devices (cameras and speakers) enhancing the physical experience with digital augmentation.

## Physical Installation

The physical installation consists of various 3D prints that are strategically placed within the exhibition space. These elements are not merely static displays but are interactive components that engage the viewer in multiple ways. Visitors can move freely among these elements, and examining them closely, which adds a dimensional experience. Some of these physical elements serve a dual purpose: they act as targets for the AR content. These targets are embedded with specific markers or codes that can be detected and recognized by mobile devices.

## Augmented Reality Integration

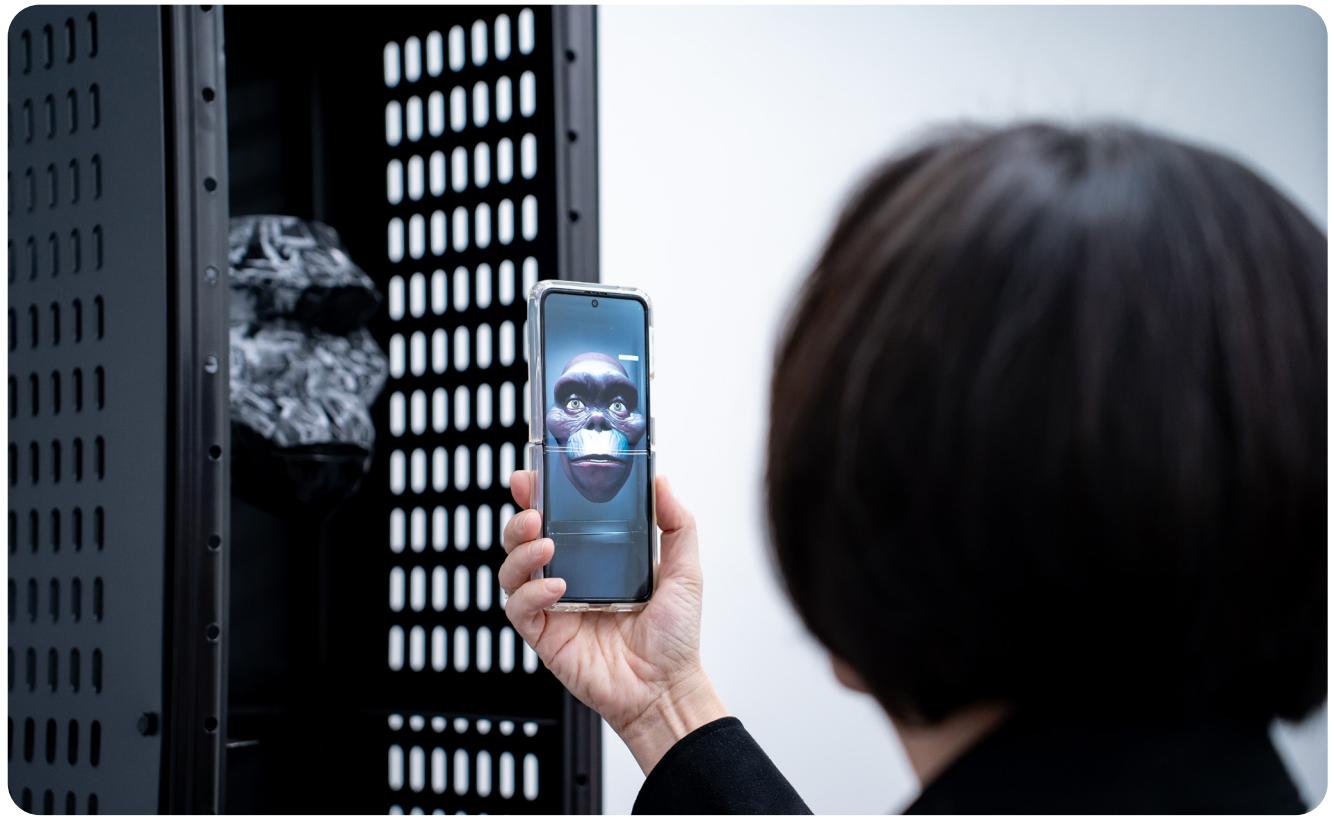
To access the AR content, viewers need to download a dedicated app from Google Play or the App Store. This app is designed to recognize the targets within the physical installation using the camera of the mobile device. When the camera captures these targets, it triggers the AR content, which is then displayed on the screen and heard on the speakers. The virtual elements augment the physical installation by overlaying additional visual and sound information. The AR content can include animations, informational overlays, or interactive digital objects that appear to coexist with the physical components.

## Operetta and Audio Experience

The operetta is one of the main cores of the project, with its audio components being accessible through the speakers from the mobile devices. As viewers move through the installation, their interactions trigger specific sounds that alter the music and lyrics of the operetta. This dynamic audio experience is achieved through the app, which uses the device's sensors to detect movement and interaction. The app then modifies the operetta's audio output in real-time, creating a unique soundscape for each viewer based on their individual journey through the installation.

\*The installation can be displayed for both outdoors and indoors and is also modular so it can be adapted to different spaces.

\*Each act has a duration of 10 minutes.



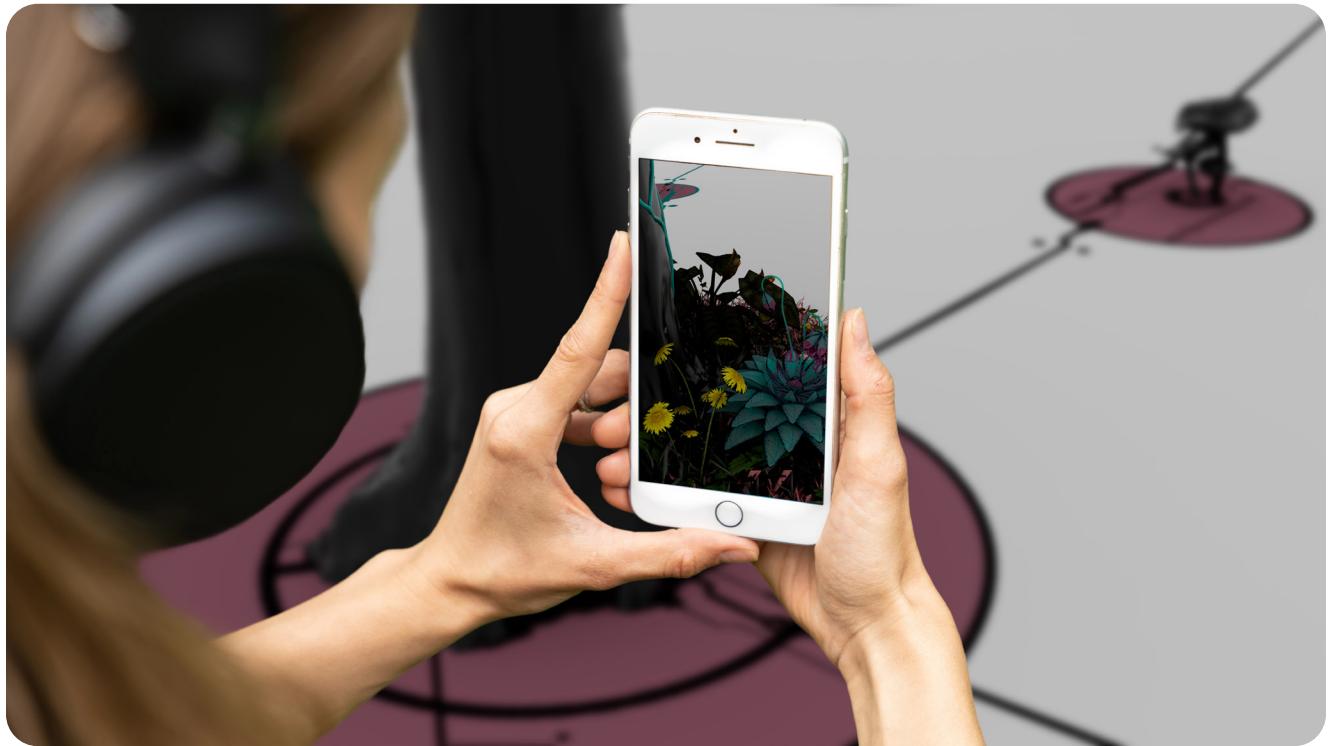
Title: Posteden

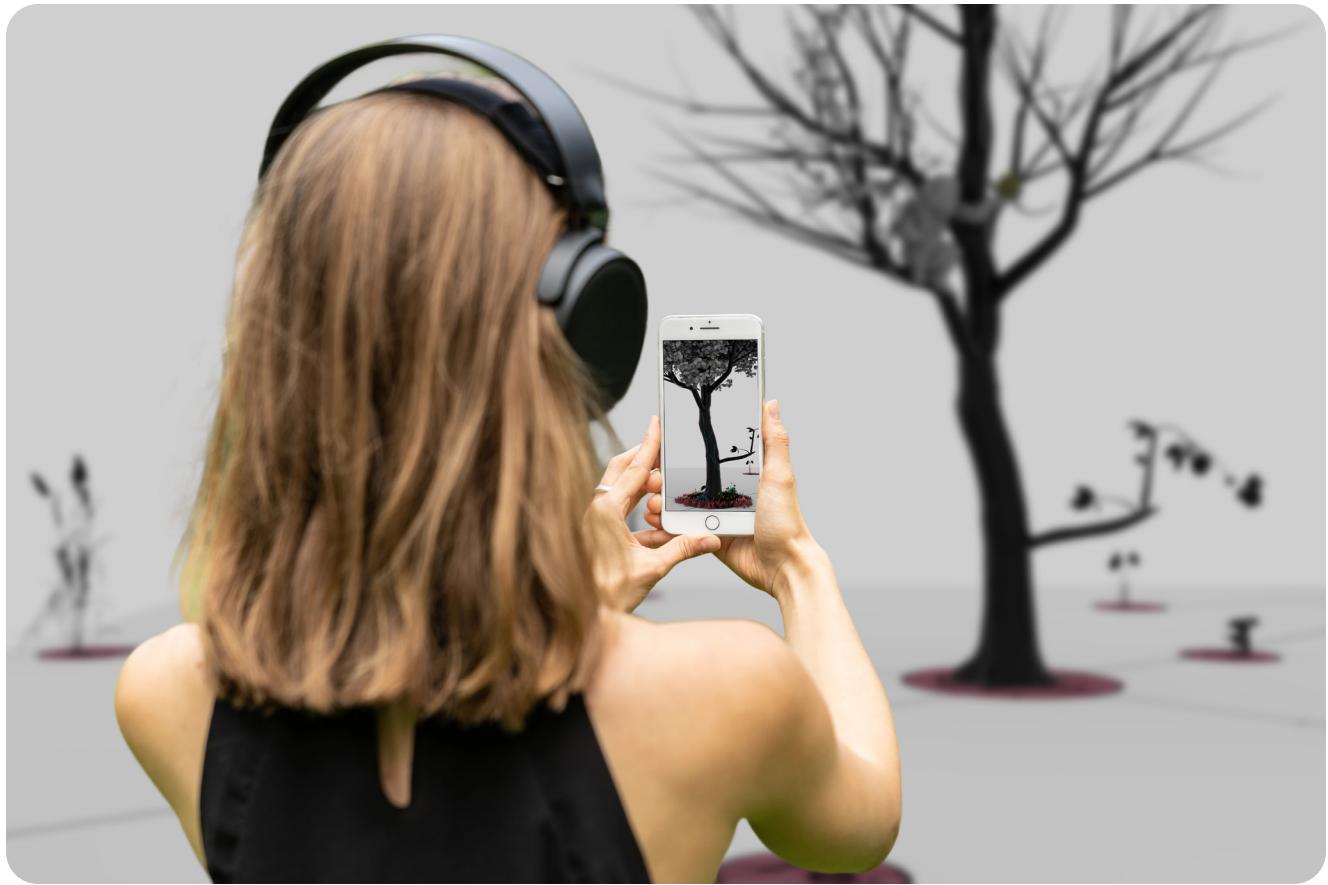
Producer: no reference

Material: Server shelves, various 3D-printed objects and digital prints.

Duration: 40 minutes

Variable size











*gestern – heute* is an AR 3D object target installation, that reflects upon the use of different technologies in different periods of history. Since our ancestors began to develop tools, these technologies have never been neutral. They depend very much on who controls them. They can be used for the common good or for the interests of a few. The Project raises questions related to the ethical issues of these objects in terms to their conception, development and application.

The 3D-printed bone function as a marker that activates the augmented reality experience. Using an app on their smartphones or tablets, visitors can interact with the installation to explore the AR content.



Title: gestern – heute (yesterday-today)

Producer: no reference

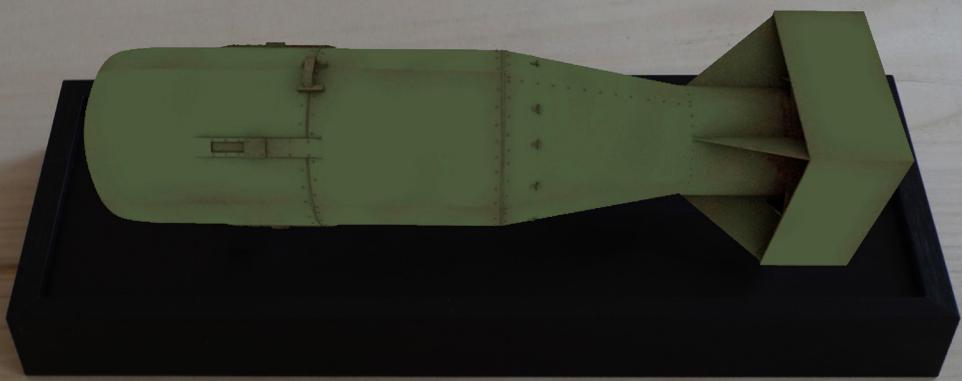
Material: 3D print and text painted on wall.

Variable size

glestueten







## God Classics



*God Classics* is an art project composed of drawings on cotton paper that transform pages from Charles Darwin's *Origin of Species*. These works closely mimic the original text, but key concepts are modified and combined with playful elements of posthuman theory. By blending scientific structure with imaginative interventions, the project invites viewers to reconsider ideas of evolution, anthropocentrism, and the future of life. *God Classics* transforms Darwin's work into a creative platform that challenges fixed interpretations, suggesting new, speculative ways of understanding species, identity, and transformation in a posthuman context.

God Classics, 2017 / Ink on cotton paper / 23 x 14 cm each

THE HARVARD CLASSICS  
EDITED BY CHARLES W ELIOT LL D

THE ORIGIN OF SPICES  
BY  
CHARLES DARWIN

WITH INTRODUCTIONS, NOTES  
AND ILLUSTRATIONS

BY  
GOD



"DR ELIOT'S FIVE-FOOT SHELF OF BOOKS"

P F COLLIER & SON & GOD  
NEW YORK



## CONTENTS

	PAGE
GOD'S INTRODUCTION . . . . .	5
AN HISTORICAL SKETCH	
OF THE PROGRESS OF OPINION ON THE ORIGIN OF THE HOMINIZATION TO POSTHUMANISM . . . . .	9
INTRODUCTION . . . . .	21
CHAPTER I	
VARIATION UNDER AUTODEMESTICATION . . . . .	25
CHAPTER II	
VARIATION UNDER THE CHTHULUCENE, ANTHROPOCENE, CAPITOLOCENE, NOVACENE AND SO ON . . . . .	58
CHAPTER III	
STRUGGLE FOR EXISTENCE OR HOW DARE YOU . . . . .	76
CHAPTER IV	
CULTURAL SELECTION; OR THE SURVIVAL WITH THE TROUBLE	93
CHAPTER V	
LAWS OF OCCIDENT . . . . .	145
CHAPTER VI	
DIFFICULTIES OF THE THEORY . . . . .	178

## CONTENTS

	CHAPTER	PAGE
MISCELLANEOUS OBJECTS AND THE THEORY OF OOO SELECTION . . . . .	CHAPTER VII	219
INSTINCT AND VOLITION . . . . .	CHAPTER VIII	262
HYBRID BEINGS . . . . .	CHAPTER IX	298
ON THE IMPERFECTION OF RAY-ELON AND BRUNO-DONNA .	CHAPTER X	333
ON THE TERRESTRIAL SUCCESSION OF SYMBIOTIC BEINGS .	CHAPTER XI	364
CRITICAL ZONES DISTRIBUTION . . . . .	CHAPTER XII	395
CRITICAL ZONES DISTRIBUTION — <i>continued</i> . . . . .	CHAPTER XIII	427
MUTUAL AFFINITIES OF TRANS H <sup>+</sup> BEINGS: MORPHOLOGY: EMBRYOLOGY: RUDIMENTARY ORGANS . . . . .	CHAPTER XIV	450
RECAPITULATION AND CONCLUSION . . . . .	CHAPTER XV	499
GLOSSARY . . . . .		531
INDEX . . . . .		541

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QH 365 .02 1909  
SMC  
Darwin, Charles,  
1809-1882.  
The origin of species /

AHM-6521 (sk)



*Facsimiles of pages from  
Darwin's book  
of 1837*

## The Anthropometry of the *Homo domesticus*



*The Anthropometry of the *Homo domesticus** is an Augmented Reality animation with a custom-made brick (3 x 9.5 x 4.5 cm), measuring the endocranial volume that the human species has already lost.

The namesake of *Homo sapiens* is the ability to think, the process of self-domestication might include the retrogression of this ability. Thinking might not be the task of humans, as soon as it teaches its machines to learn.

The brick function as a marker that activates the augmented reality experience. Using an app on their smartphones or tablets, visitors can interact with the artwork to explore the AR content.

