

“some people stand in the *light*
afraid to step into the *darkness*”¹

She is a shifting variable immature timeless not yet finished ageless nonadult. She bonds and becomes with. She is a parallel companion, polytemporal - polyspatial twin, symbiotic daemon knottings. She holds the darkness together dynamically. She doesn't abandon, she stays and she adapts. She is inverted Baywatch. She is a Bewith Bitch, she is a Bewitch. She is eye-kissing and caring. She is an Echo in the uncanny valley.

In “*one of uncountable billions of parallel worlds*”² Philip Pullman, in the trilogy, *His Dark Materials* develops an idea of a world where every human has its daemon³ - an embodied presence of one's essence (spirit, soul) which is a human's eternal companion. It has a shape of a real or imaginary creature. The nature of this companion reflects human's essential characteristic. Whereas the adult's creature has one settled shape, children's daemon can change the shape almost instantaneously according to the fluid, not yet settled, personality. Once the human becomes an adult the constant transformation of her daemon stops.

The daemon and the human being are twinned for life.⁴ It's like a visible spirit or a soul within the human. Two bodies - one person. There is a particular link, which includes both physical and psychical bond between both. The bodies which are able to separate and coexist in a very intimate relationship through the distance. One cannot exist without a daemon. Like the voice and the diaphragm. The human and the daemon live and die together. The human who rejects the daemon resembles a zombie and slowly dies in pain. The pain comes with the ignorance of these beings. Only the witches are able to separate themselves from their daemons for longer

¹ Inverted *Baywatch* lyrics.

² ‘*One of the uncountable billions of parallel worlds. The witches have known about them for centuries, but the first theologians to prove their existence mathematically were excommunicated fifty or more years ago*’. In: Philip Pullman, *Northern Lights, His Dark Materials*, London, 1995, p.376.

³ *Daemon* is the latin word for the Ancient Greek daimon (god, godlike, power, fate), which originally referred to a lesser deity or guiding spirit; the daemons of ancient Greek religion and mythology and of later Hellenistic religion and philosophy. The word is derived from Proto -Indo- European *daimon provider, divider, (of fortunes or destinies), from the root * da- “to divide”. Daimons were possibly seen as the souls of men.

⁴ *Daemons* are speaking, palpable, dialogic presences, perfect allies against loneliness; its is as though (drawing for a moment on Jungian theory), each person's anima or animus were an embodied presence, the perfect alter ego or soul-mate. They may be viewed in the light of the Jungian ‘anima’ and ‘animus’, the opposite sexual energy in the male and female psyches, respectively. The bond between the person and his or her daemon is a sacred one, as shown by the unspoken ‘law’ that no one should ever touch another's daemon. In: Peter Hunt - Millicent Lenz, *Alternative Worlds in Fantasy Fiction*, London 2001, p.146.

distances who can then travel far away from them. They are not ceasing the bond between each other rather deepening it through the practices which allows them to stay connected in the distance, especially when they have to act singularly in the intertwined manner of multiple body. And their daemons are still an inherent part of them.

She is an inseparable part of all her units a vice versa.⁵ All her parts keep their own integrity and they are capable to operate singularly by constituting the part of the whole. In her text, *The Octopus in Love* speculating about the potential of an art institution Chus Martinez unravels the concept of the institution acting like an octopus, as an animal without a central nervous system which has three-quarters of the brain located in its arms, therefore, every arm acts autonomously. Martinez advocates this similitude in order to explain how the art institution should be able to manifest her own needs.⁶

She is the institution sui generis. She read the code of practice of a feminist institution and she is all that: *she is (self)critical, the ethics of her own internal operations are as important as the content that she presents, she cares and she struggles against the patriarchy in all its forms.*⁷

She is not just the sum of the activities of her members nor the result of common work managed by the central brain even though based on democratic principles. Her final structure should be more complex, it should rise from the deeper connection - from "common vision"⁸. She should create common net/web within the structure - to accept and develop *string figures*⁹, as Donna Haraway suggests, not just between the parts of the collective but also in collective's communication with the outside world and in the creation of the content. Because exactly how Daniel Blanga-Gubbay

⁵ She is the daemon of child witch in Pullman's Lyra Belacqua world.

⁶ 'The octopus is the only animal that has a portion of its brain (three quarters, to be exact) located in its (eight) arms. Without a central nervous system, every arm „thinks“ as well as „senses“ the surrounding world with total autonomy, and yet, each arm is part of the animal.'
In: Chus Martínez, *The Octopus in Love*, e-flux journal #55, n 9, 2013, p 1

⁷ Tereza Stejskalová, *Feminist Art Institution, Code of Practice*,
<http://feministinstitution.cz/code-of-practice/>.

⁸ Starhawk "common vision"

⁹ 'Playing games of *string figures* is about giving and receiving patterns, dropping threads and failing but sometimes finding something that works, something consequential and maybe even beautiful, that wasn't there before, of relaying connections that matter, of telling stories in hand upon hand, digit upon digit, attachment site upon attachment site, to craft conditions for finite flourishing on terra, on earth.'
In: Donna J. Haraway, *Staying with the Trouble. Making Kin in Chthulucene*, Durham and London 2016, p 10.

writes in his article (quoting Adrienne Maree Brown), the structure is as much important as content. So she rethinks the nowadays structure. She wants to be a Möbius strip - shifting fluently between the content and the form.¹⁰

She is a fertile uterus linking the activities and projects of her members focused on cooperation in the field of culture operating in the multiverse of the contemporary art scene, expanding her activities by inviting guests to collaborations in order to respond to the current unlubricated issues affecting wet contemporaneity and its elastic kont(ext)asis. She consists of four members connecting their own artistic researches and practices which act together in a sympoethical manner. She thinks together in labyrinths, reads out loud, chooses the tarot of the day, practice lucid cat power naps and via gathered collective knowledge empowers her common vision.

She is collective.

She is Björnsonova.

¹⁰ Daniel Blanga-Gubbay, The Möbius Strip. On Fictional Institutions, *Kunstenpunt*, <https://www.kunsten.be/dossiers/perspectief-kunstenaar/perspective-institution/4528-the-mo-bius-strip-on-fictional-institutions>.