

## Machine Mediators: Rethinking Intelligence and Posthuman Ecologies in the Artist's Book

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The Kyoto Conference on Arts, Media & Culture 2025  
Official Conference Proceedings

### Abstract

*Mixed Signals* (2023) is an artist's book by kennedy+swan that merges the conventional physical book with augmented reality (AR). Through its nature-themed watercolours that transform into interactive AR scenes, this hybrid work explores the ethical tensions in using artificial intelligence (AI) as a means of researching nature. Set in a near future where AI enables interspecies communication, the artist's book presents a fictional narrative that challenges anthropocentric assumptions and the complexities of human–nature–technology relations in the Anthropocene. Drawing from Braidotti's posthuman theory, in this paper I examine how *Mixed Signals* interrogates the role of humanity in the natural world. By positioning its speculative AI technology as both a symptom of the Anthropocene and a tool for rethinking interspecies relationships, the work navigates a future that is inhabited not only by human intelligence, but also artificial, animal, and other non-human intelligence. Through a multimodal analysis, I consider how the text, watercolours, and augmented digital elements in *Mixed Signals* interact in its construction of meaning. Specifically, I examine how the work employs speculative storytelling surrounding AI and more-than-human perspectives to critique anthropocentric frameworks. Ultimately, I argue that *Mixed Signals* contributes to wider discussions on the potential and limitations of AI, posthuman ecologies, and the cultural function of art, specifically the artist's book, in imagining post-anthropocentric futures.

*Keywords:* artists' books, artificial intelligence, augmented reality, more-than-human, posthuman ecologies

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## Introduction

Discussions surrounding the integration of artificial intelligence (AI) into our everyday lives often emerge at the intersection of technology, ecology, and culture. Understanding AI as a form of intelligence that can mirror our own, its potential uses could shape how humanity understands its relationship with the world. As such, the question of a technologically mediated future emerges in *Mixed Signals* (2023a), an artist's book by the German artist duo kennedy+swan.

*Mixed Signals* combines hand-painted watercolours with augmented reality (AR), blurring the boundaries between the conventional arts and growing technologies. Each page depicts a nature-inspired painting that, when viewed through the book's accompanying smartphone app, transforms into an animated and interactive AR scene. This transformation introduces a speculative element, presenting a fictional narrative in which AI technologies have evolved to enable communication between human and non-human species. In situating this narrative within the near-future, *Mixed Signals* imagines the integration of AI as an extension of the human as a result of the Anthropocene, and comments on the complexities of representing non-human perspectives through technological mediation.

In merging the haptic materiality of the book with digital augmentation, *Mixed Signals* both participates in and critiques the logic of technological progress as a means to control nature, under the guise of “demystifying [...] the wild through surveillance” (von Essen, 2024, p. 253) in the Anthropocene. Fundamentally, the artist's book draws attention to the paradox of using AI as a technology born of human-centred innovation to understand the more-than-human world. As such, *Mixed Signals* questions whether AI can either serve as a vehicle toward interspecies relationships or reinforce the anthropocentric frameworks it seeks to transcend.

To address this, I approach *Mixed Signals* through the lens of Braidotti's posthuman critical theory, which offers a framework for thinking beyond human exceptionalism and reframing the complexities of human–nature–technology relations. In this sense, I argue that *Mixed Signals* challenges anthropocentric hierarchies, suggesting instead the existence of a multiplicity of intelligences in which humans are only one participant among many. Through its speculative engagement with AI, as both a symptom of the Anthropocene and a potential tool for reimagining coexistence, the artist's book comments on the series of contradictions surrounding “technological mediation” (Braidotti, 2016, p. 18), from its capacity to unite to its potential to breed violence.

By conducting a multimodal analysis of three selected pages in *Mixed Signals*, considering their respective textual, visual, and augmented elements, I examine how kennedy+swan's work constructs meaning across its speculative storytelling, digital interactivity, and watercolour imagery. Ultimately, I argue that *Mixed Signals* contributes to wider discussions on the potential and limitations of AI, posthuman ecologies, and the cultural function of the artist's book in envisioning post-anthropocentric futures.

## Artificial Intelligence in the Anthropocene

In posthuman critical thought, the Anthropocene refers to the current geological era in relation to humanity's activities and their impact on the planet's ecosystem (Braidotti, 2016, p. 13; Parikka, 2018, p. 51), including negative consequences such as climate change. As such, discussions around the Anthropocene often comprise criticisms of anthropocentrism,

particularly advocating against a species hierarchy that assumes humanity's supremacy over the natural world (Braidotti, 2017, p. 15). Similarly, the Anthropocene can also be linked to technological developments, such as the evolution of anthropomorphic AI, or AI which has attributes that are intrinsically human. Bratton describes this as an "anthropocentric fallacy" (2015, p. 70), in reference to humanity's insistence that AI must be equated with our understanding of human intelligence. Instead, he argues, "[s]hould complex AI arrive, it will not be humanlike unless we insist that it pretend to be so, because, one assumes, the idea that intelligence could be both real and inhuman at the same time is morally and psychologically intolerable" (Bratton, 2015, p. 72). Thus, although AI is often modelled to mimic human intelligence, it is possible to view it as an alternative, non-human modality of intelligence. Indeed, Bratton further explores the concept of AI as a mode of intelligence separate from that of humanity:

First, one would recognize that intelligence (and knowledge) is always distributed among multiple positions and forms of life, both similar and dissimilar to one another. [...] Either way, human sapience is special but not unique. This appreciation would see AI as a regular phenomenon, not so unlike other ways that human intelligence is located among other modalities of intelligence (such as non-human animal cognition). (2015, p. 72)

In other words, this perspective views AI as a separate form of intelligence that can coexist with human, animal, and all other modalities of intelligence, outside of any hierarchy. This abandonment of anthropocentrism is one of the main ideas of more-than-human and posthuman critical thought, with theories around how the concept of human often excludes considerations of individuals based on race, gender, class, or disability (Castéra, 2023, p. 64). Braidotti expands on this, describing how human "others," including women, LGBTQ+ individuals and people of colour, are situated within the same category as non-human organisms as "a colossal hybridization of species" (2017, p. 14), on the grounds of being opposite to the Western ideal of Man. In this sense, a paradox emerges around the perception of AI, which is a non-human category of intelligence that has been assigned anthropomorphic characteristics by Man, despite being, fundamentally, an "other."

Bratton describes how, at times, emerging technologies reveal a new perception of the world only after having fulfilled the initial purpose of their creation (2019, Chapter 3). Accordingly, the evolution of technology in the Anthropocene, specifically that of AI, has prompted discussions around humanity's understanding of other life forms, leading to artistic practices that consider "forms of existence where technology is autonomous and not anthropomorphic" (Castéra, 2023, p. 70). As such, through its complex use of artistic expression and materiality, *Mixed Signals* engages with the dichotomy of the human-made AI as a mediator between Man and Nature.

### **A Machine-Mediated Future**

*Mixed Signals* by Kennedy+Swan, which is the name of the German artist duo composed of Bianca Kennedy and Swan Collective, consists of a series of watercolours that were originally commissioned for the project *Ether's Bloom: A Programme on Artificial Intelligence*<sup>1</sup> (Figure 1) at Gropius Bau, Berlin (Meister, 2023, p. 21). Each watercolour in the series can be scanned

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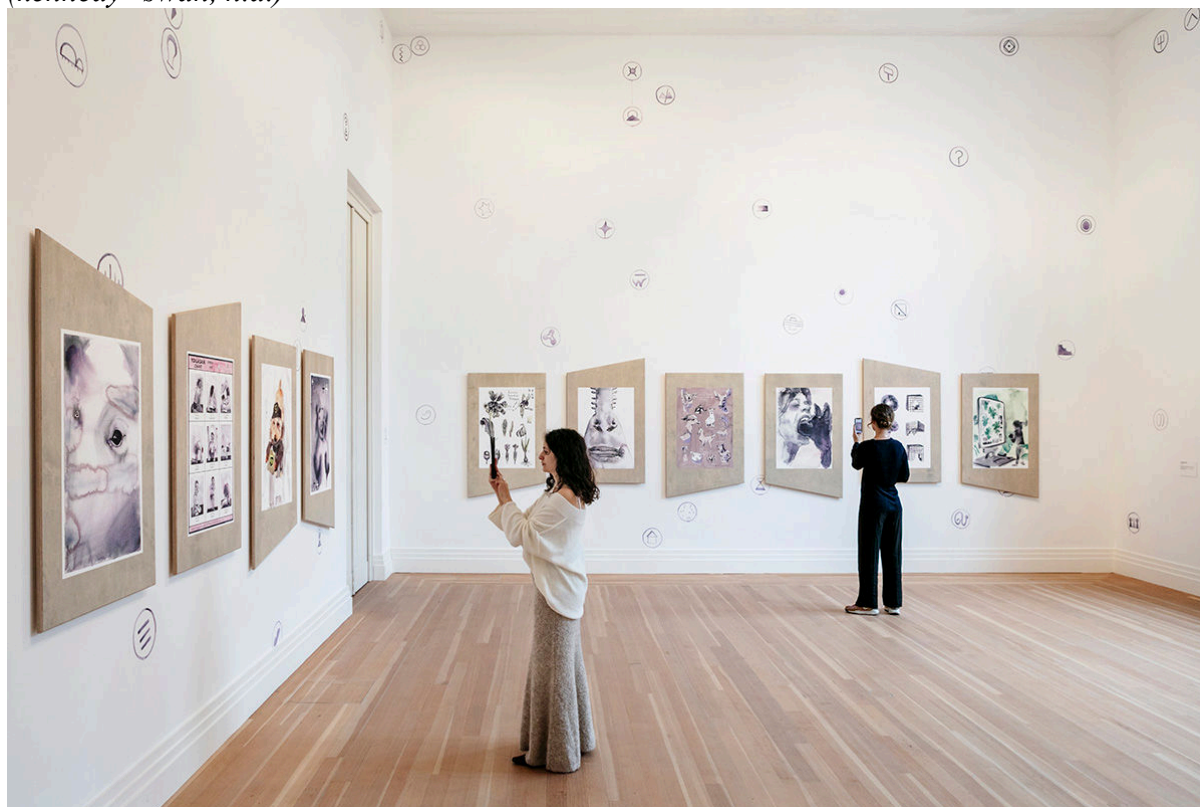
<sup>1</sup> *Ether's Bloom: A Programme on Artificial Intelligence* was project that took place from June 2023 through January 2024 at Gropius Bau, an artistic institution in Berlin. The project united writers, artists and scientists

with a mobile app, which reveals distinct interactive AR scenes that emerge from and expand on the paintings. All watercolours exhibited at *Ether's Bloom* were additionally compiled into an artist's book, which acts as an extension of the work beyond the walls of the exhibition space. I have previously expanded on the function of the *Mixed Signals* artist's book as an extension of the original installation, as opposed to a simple exhibition catalogue, due to its use of the same AR app to activate the augmented portion of the artwork (Weinholtz, 2025, p. 123). In this sense, *Mixed Signals* acts not as a collection of separate artworks, but as a *portable exhibition*, fulfilling the role of the artist's book according to Lucy Lippard:

The 'artist's book' is a product of the 1960s which is already getting its second, and potentially permanent, wind. Neither an art book (collected reproductions of separate art works) nor a book on art (critical exegeses and/or artists' writings), the artist's book is a work of art on its own, conceived specifically for the book form and often published by the artist him/herself. It can be visual, verbal, or visual/verbal. With few exceptions, it is all of a piece, consisting of one serial work or a series of closely related ideas and/or images — a portable exhibition. (1987, p. 45)

### Figure 1

*Installation View of kennedy+swan's Mixed Signals at Gropius Bau, Berlin, Germany (kennedy+swan, n.d.)*



Understanding the transformation of *Mixed Signals* into an artist's book requires further insight into this specific artform. The artist's book is an artform established in the twentieth century (Drucker, 2004, p. 1), the complex definition of which is often a topic of debate. In brief, these works can be described as an autonomous artform that uses the book as its medium, and “not reproductions of existing work that merely use a book format” (Drucker, 1997, p. 94).

who “focused on AI's utopian and poetic possibilities” (Gropius Bau, 2023), which included the exhibition by kennedy+swan titled *Mixed Signals* from which the artist's book of the same name was created.

Moreover, artists' books tend to use their materiality or structural elements of the book to communicate their position (Drucker, 2004, p. 287), *Mixed Signals* being no exception. Previously, I have linked this aspect of the artist's book to the use of growing technologies in *Mixed Signals*, arguing that the dual materiality of the work, which merges the conventional book with AR technology, mirrors its speculative narrative in which AI merges with nature (Weinholtz, 2025, p. 125). In doing so, the work uses AR to challenge the traditional confines of the book page in a way that evokes its own narrative: one in which AI technology alters humanity's perception of the world.

The question of why a sentient form of AI would conceivably “care deeply about humanity — *us specifically* — as the focus of its knowing and desire” (Bratton, 2015, p. 70) is thus at the centre of *Mixed Signals*, in its fictional narrative about speculative AI. Throughout the work, the viewer is introduced to a series of scenarios in which AI has sufficiently evolved to decode the particular forms of communication of different animals and plants, and to adapt this knowledge to our human understanding. From its introduction, *Mixed Signals* interrogates the capacity of humans to surpass their anthropocentric worldview, questioning whether “humanity [is] prepared to embrace the profound insights offered by Nature's own sonic dialogues” (Kennedy+swan, 2023a, p. 1).<sup>2</sup> Braidotti raises similar concerns, drawing connections between the rise of technological mediation and increased conflict:

The high degrees of technological mediation and the undoing of the nature–culture divide create a series of paradoxes, such as an electronically linked pan-humanity which is split by convulsive internal fractures: forced proximity can breed intolerance and even xenophobic violence. (2016, p. 18)

In this sense, it is possible to recognise how a technologically mediated reality in which attempts to consolidate the divide between humanity and nature could lead to further distancing. To address this paradox, *Mixed Signals* engages with the concept of AI as a bridge for humanity to achieve “a more egalitarian relationship to nonhuman others” (Braidotti, 2017, p. 9), for which it is necessary to abandon anthropocentric ideals.

### **An Augmented Narrative on Intelligence**

In *Mixed Signals*, the concept of non-human intelligence and humanity coming to terms with its existence is the focus of its narrative, which becomes apparent only after interacting with the work through its accompanying AR app. Throughout the book, a recurring monochromatic style becomes recognisable in the watercolour paintings, which feature mostly muted colours in shades of purple and beige. In scanning each watercolour with the app, however, a more colourful and complex dimension appears in the augmented scenes. These AR scenes can be two or three-dimensional and can appear with or without sound. They can either be extensions of the existing watercolour image, with new components emerging from the page, or they can present an entirely new artwork that visually shares no features with the watercolour on the page. Moreover, through the AR app, the option to read additional information about each artwork appears in the corner of the screen. This is not unlike an informational museum plaque, further likening *Mixed Signals* in its book form to a “portable exhibition” (Lippard, 1987, p. 45). These snippets of information contextualise the watercolours and their respective augmented scenes, describing the mediating function of AI in each scenario.

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<sup>2</sup> The *Mixed Signals* artist's book contains no page numbers. As such, all references to specific pages within the book refer to my own pagination of the work, starting with the first page of the introduction and not counting the cover and endpaper of the book.

## Anthropomorphic Animal Models

One of the pages in the book features a watercolour containing a collection of drawings of animals, both real and mythical (Figure 2), labelled with their respective names. At the top of the page, a title reads “List of \*open source Large Language Models” (kennedy+swan, 2023a, p. 5). This watercolour also features a monochromatic scale; the animal characters are painted with purple and beige colours similar to the background of the page. Once scanned, this watercolour reveals the role of these animals: they each represent an open-source large language model (LLM).<sup>3</sup> This is indicated in the additional information contained within the app, which states that every model was provided the same prompt that appears above the augmented painting: “What’s your message to humanity?” (kennedy+swan, 2023b).

### Figure 2

*Watercolour Featuring Different Animals and Mythical Creatures As Large Language Models (LLM) (kennedy+swan, n.d.)*



Through the app, the viewer can then interact with each animal on the painting by tapping them, which causes a speech bubble to appear with their respective answer to the prompt question. Some of the animal models proclaim messages of environmental sustainability, such as the orca who asks humanity “[t]o understand and appreciate the power of nature” (kennedy+swan, 2023b), and the guanaco who states: “I ask you to protect my habitat and to ensure that I can continue to live in the Andes for generations to come” (kennedy+swan, 2023b). Similarly, the llama proclaims that “[w]e are all part of the same family” (kennedy+swan, 2023b), thus providing a perspective of “[e]cosophical species equality” (Braidotti, 2017, p. 15), or a criticism of anthropocentric hierarchical thinking.

<sup>3</sup> A large language model, or LLM, refers to a type of generative AI that is trained on extremely large data sets to produce natural-sounding text (Merriam-Webster, n.d.).

This page also features a minotaur, a character that stands out for being the only mythical creature. When the viewer interacts with it through the app, its speech bubble reads: “As a wise and ancient creature from another world, I bring with me messages: ‘Embrace the mysteries of life; seek knowledge in all its forms’” (kennedy+swan, 2023b). With this, the minotaur model urges its user to consider alternative modes of knowledge, which corresponds to Braidotti’s perspective on the necessity of a more complex relationship between humanity and the natural world (2017, p. 10).

Ultimately, these responses exemplify the degree to which AI can become anthropomorphic; although fictional, these characters are LLMs trained to speak *like humans*, but from the perspective of non-human creatures. As such, they are not representatives of the species they illustrate, but a programme trained by humans to respond in the way humans believe animals think. Bratton reflects on this complex condition and its future implications, wondering “if perhaps the wish to define the very existence of AI in relation to its ability to mimic *how humans think that humans think* will be looked back upon as a weird sort of speciesism” (2015, p. 74). In this sense, the human tendency to view AI as an extension of human intelligence, even in the context of interspecies communication, exemplifies the “processes of ‘humanization’ (‘normalization’) that are driven by and enforce power relations” (Braidotti, 2017, p. 15) that are at the centre of criticisms of anthropocentrism.

Contrastingly, some of the responses by the other models explicitly act like AI, declining to produce a reply from the perspective of an anthropomorphic animal. Such is the case of the vicuna,<sup>4</sup> one of the largest illustrations on the page (Figure 2), who states: “As an AI language model, I don’t have a personal message or feelings like humans do” (kennedy+swan, 2023b). Similarly, upon interacting with the deer, the viewer can read the following message: “The model /Deer-3b is too large to be loaded automatically (14GB > 10GB). For commercial use please use PRO spaces or Inference Endpoints” (kennedy+swan, 2023b). In this case, the deer LLM is incapable of answering the question due to its programming, prompting the user to upgrade to a commercial AI platform.

This reference to the commercial use of AI evokes Braidotti’s criticism of the opportunistic nature of the contemporary global economy, in which “[a]ll living creatures are inscribed in a market economy of planetary exchanges that commodifies them to a comparable degree and therefore makes them equally disposable” (2016, p. 21). In this sense, the deer’s response serves as an example of how these forms of intelligence — artificial, animal, and even human — are generally commodified in a capitalist society that is “postanthropocentric in unifying all species under the imperative of the market” (Braidotti, 2017, p. 21).

### AI for Interspecies Communication

Another watercolour in the book features a minimalist painting of an anthropomorphic pig (Figure 3) in the same monochromatic style as the rest of the book (kennedy+swan, 2023a, p. 18). In this painting, only the animal’s basic features are discernible, such as its eyes, ears and snout, while the rest of its body is smudged against the background of the page. Additionally, five black and white plus signs are scattered along the top and bottom of the painting. While these presumably act as reference points to allow the AR app to recognise the image, they provide the main points of contrast in this otherwise muted painting.

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<sup>4</sup> The vicuna, or vicuña, is a South American animal from the same genus and the llama or the camel.

**Figure 3**

*Monochromatic Watercolour of Anthropomorphic Pig (kennedy+swan, n.d.)*



Once scanned, the artwork reveals a caption that reads: “A piglet called Orville gazed up at the looming humans with intelligent eyes, no longer a simple farm animal, but the very first ambassador for Animalis Interpreta: the world’s first AI for interspecies communication” (kennedy+swan, 2023b). This introduces the main narrative of this page, which revolves around the invention of an AI that can translate nature. Indeed, further information about this page appears in the app’s informational section:

Exploring AI’s potential to forge two-way communication between animals and humans unveiled myriad questions and thought pathways. This collection presents 14 watercolours, narrating a near future where AI unravels the language of every living creature. (kennedy+swan, 2023b)

Accordingly, as the viewer interacts with this page, the app reveals a series of virtual watercolours that stack upon each other with each tap of the screen, revealing a fictional story about Animalis Interpreta written in the caption of each image. At first, the AI uncovers groundbreaking information about how plants, animals and even asteroids communicate with non-verbal language, such as cacti’s “fluctuations in their internal water pressures,” or stingrays’ “electromagnetic pulses as complex holograms” (kennedy+swan, 2023b). As the narrative progresses, however, the AI begins to reveal the internal struggles that each species faces, demonstrating not only their lack of admiration, but also their indifference or even disdain towards humanity. This is exemplified by a study performed with the AI interpreter, which uncovers that cats view humans as their pets, and their purrs act as tools of manipulation (kennedy+swan, 2023b). This series of watercolours concludes with the realisation that “[e]very door the AI had opened led to a new understanding. But the truth behind these doors

was unbearable for us to face” (kennedy+swan, 2023b). In other words, the *Animalis Interpreta* ultimately reveals that humanity is still unwilling, or even unable to accept a non-anthropocentric reality.

As such, this unwillingness to consider non-human perspectives can be related to our intrinsic perception of the concept of the *human*. According to Braidotti, “the ‘human’ is not a neutral term, but rather one that indexes access to privileges and entitlements through processes of ‘humanization’ (‘normalization’) that are driven by and enforce power relations” (2017, p. 15). In other words, the concept of *being human* is automatically rooted in a hierarchical dynamic that benefits humans over other forms of existence.

In *Mixed Signals*, this idea can be found in the narrative of the AI for interspecies communication. As the AI allows humans to understand the languages of nature, we discover that other species do not share the same anthropocentric worldviews, and in some cases even consider humans to be inferior. Because we are unable to accept this reality, this leads to humans living in “towers of guilt over murky waters” (kennedy+swan, 2023b) in the last watercolour of the series. Ultimately, the narrative of *Animalis Interpreta* comments on the necessity of existing beyond the anthropocentric ideal in order to fully understand the world in which we live.

### **The Pinnacle of Intelligence on Earth**

The following page depicts a watercolour of nine shapes that resemble faceless figures (Figure 4). While this painting shares a similar purple and beige colour scheme to the previous watercolours (kennedy+swan, 2023a, p. 19), the contrast between the shapes and the background is noticeably stronger, drawing the viewer’s attention towards the individual figures. In scanning the watercolour with the app, an augmented scene emerges, showing an anthropomorphic rabbit, whose enlarged brain is contained inside a jar on top of its head. Additional information about this creature is included in the description of this scene within the app:

The BÆB organism — Biological Artificial Evolution Bunny — represents the pinnacle of intelligence on Earth.

Its hybrid brain, a fusion of organic matter and AI, connects to an infinite reservoir of wisdom and knowledge. Having attained peak cognitive abilities, BÆB reached a state of blissful Zen in an instant.

Now, it seeks to share its profound insights with us inferior humans. (kennedy+swan, 2023b)

Accordingly, in this narrative, the BÆB organism functions as the highest form of intelligence in the world. Notably, BÆB appears to lack a human component, as they are a hybrid between an animal and AI, which ultimately rejects the humanist and anthropocentric notions that Man is above all species. Criticisms of such ideals are at the centre of posthuman critical theory, according to Braidotti:

The posthuman turn is triggered by the convergence of antihumanism, on one hand, and anti-anthropocentrism, on the other. Antihumanism focuses on the critique of the humanist ideal of ‘Man’ as the universal representative of the human, while anti-

anthropocentrism criticizes species hierarchy and advances ecological justice. (2017, p. 9)

**Figure 4**

*Watercolour of Nine Abstract Shapes That Resemble Faceless Figures (kennedy+swan, n.d.)*



As such, the creation of BÆB as not only the height of non-human intelligence, but the pinnacle of intelligence overall, can be interpreted as a call towards the end of anthropocentric views on intelligence. Taking into account that BÆB “seeks to share its profound insights with us inferior humans” (kennedy+swan, 2023b), *Mixed Signals* proposes a narrative in which humanity is no longer at the top of the hierarchy, challenging the established societal norms that posthuman critical thinking criticises.

Despite this, BÆB appears at first to perpetuate the anthropomorphic fallacy according to Bratton, as the character continues to function “in terms of what we understand intelligence to be, namely human intelligence” (2015, p. 70). This is evidenced by BÆB’s speech that the viewer can hear through the app:

And to be intelligent, first you must learn to listen. And to listen, first you must learn to hear. And to hear, first you must learn to doubt. And to doubt, first you must learn to be curious! And to be curious, first you must learn to be alive! And to be alive, first you must learn to be intelligent. (kennedy+swan, 2023b)

This speech repeats on an infinite loop while BÆB dances around the smartphone screen. Indeed, this insight that the AI shares with humanity ultimately produces a paradox, as BÆB explains how attaining intelligence requires an infinite sequence of learning with no beginning or end. While this can serve as yet another challenge of anthropocentric hierarchy, it can also

represent further criticism of our human tendency to assign human attributes to other forms of intelligence, in order to understand them. Bratton argues that, “[b]y seeing synthetic intelligence only in self-reflection, we make ourselves blind to everything else that is actually going on” (2015, p. 78). In this sense, BÆB perhaps mirrors this blindness by translating their insight into “inferior” (kennedy+swan, 2023b) human language, which results in the act of *being intelligent* becoming an impossible condition for humanity to achieve.

### Conclusion

Through its integration of traditional watercolours, augmented reality, and speculative storytelling, kennedy+swan’s *Mixed Signals* situates itself at the intersection of art, technology, and ecology, challenging the complex dynamics surrounding AI as a mediator between humanity and nature in the Anthropocene. In combining the physical and the digital, the work transforms the artist’s book into a vehicle for posthuman critical thought, by questioning the boundaries between human and non-human intelligences. The work’s hybrid form, both tactile and virtual, mirrors the thematic hybridity of its content that features a world in which AI becomes both the symptom of anthropocentric innovation and a potential instrument for imagining coexistence beyond it.

The analysis of *Mixed Signals* demonstrates how its speculative narratives interrogate the paradox of using AI, a man-made technology frequently created to mirror human intelligence (Bratton, 2015, p. 70), as a tool to understand the more-than-human world. The selected fictional AIs depicted across the book ultimately reveal the contradictions inherent in humanity’s desire to communicate with nature, while maintaining the hierarchical superiority that posthuman ideology aims to abandon (Braidotti, 2017, p. 9; Castéra, 2023, p. 24). In this sense, each scenario in *Mixed Signals* exposes the fallacies of anthropocentric thinking; while AI can facilitate understanding between species, it can simultaneously reassert humanity’s insistence on remaining in “a place of presumed privilege” (Bratton, 2019, Chapter 3). In doing so, *Mixed Signals* exemplifies what Braidotti describes as “the ubiquity of technological mediation and the complexity of interspecies alliances” (2017, p. 21), or the growing need to discuss human–non-human relations.

Moreover, the work’s hybrid format emphasises this critical dimension through the transformation of static watercolours into interactive AR scenes. In a similar manner to how the augmented layers reveal extended dimensions within the watercolour paintings, so too does the narrative uncover the complex assumptions within human definitions of intelligence. The artist’s book thus becomes a medium for rethinking perceptions of humanity’s role in the Anthropocene. Ultimately, *Mixed Signals* contributes to contemporary discourse on posthumanism and ecological thought by proposing a speculative yet self-reflexive model of interspecies communication. In this sense, kennedy+swan’s work exemplifies how the artist’s book, as a critical and speculative medium, can act as a cultural tool for envisioning post-anthropocentric futures in which intelligence, whether human, artificial, or more-than-human, is understood not in terms of hierarchy, but of relation and reciprocity.

### Acknowledgements

This work is financed by Portuguese national funds through FCT – Fundação para a Ciência e a Tecnologia, I.P., under the jurisdiction of the Ministry of Education, Science and Innovation, under the scope of grant 2024.01584.BD.

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