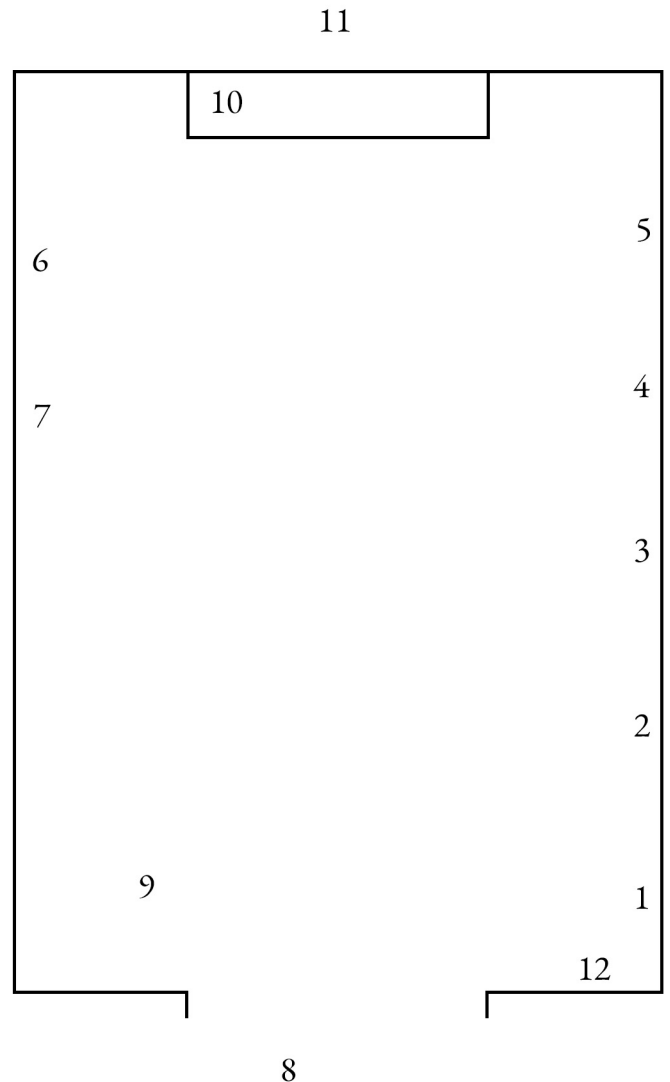


Tao Iver

Superposition

- 1: Nora Schultz, Fritz Wojtruba stamp - previous Professor of Sculpture at Akademie.
- 2: Ian Waelder, Photograph of monstera plant in his mother's house in Mallorca, planted when he was born, and photographed recurringly on return.
- 3: Anne Holm, Photograph of placenta buried in a garden.
- 4: Ramón Loesch, Videoloop of a subway surveillance camera.
- 5: Till Megerle, Ballpoint pen drawing, accidentally broken glass (not by him).
- 6: Frej Volander, Oleander leaf and checkered paper behind polarizer film.
- 7: Laura Meier Hagedsted, Pencil drawing of coat hook.
- 8: Shoes.
- 9: List of names.
10. Reading desk radiator cover, text.
11. Spatial element, photo-print, light.
- 12: Sink cover with hole, exhibition text, floorplan (currently in your hand).



The following writers are either quoted or appear interspersed in the body of the text.

1 Tatum Howey, Towards Beauty, Fieldnotes, Winter 2025 p. 42

2 Paul Buck, Indiscretions (& Nakedness), p. 72

3 Roland Barthes, The Pleasure of the Text, p. 9 (through Inga Charlotte Thiele's: *Waiting's not the answer because writing is a living thing*, Glancing To The Right of Antares In Medium Blue I Intuit Cosmic Allurement)

4 Julien Bismuth, p. 63-65 (through Bryony Dawson's performance: Reader)

Ed Atkins, Primer for Cadavers p. 205

Lisa Robertson, Nilling, from *Time in the Codex* p. 11-17

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She believed their connection was certified by a common framing: it was possible for her to see them together. It is often the case that what is perceived by one as a union is actually a unilateral gesture of the subject framing the other as object. To be framed is to be inculcated in something in which you would otherwise have played no part, and to be found guilty. She said her heart had been stolen. The frame provided no evidence to the contrary.

In writing lists of nearby objects, she sought to become a better frame for her reader. At the top of the next blank page, she wrote “Bloodied Tissue”. Suddenly she was back in the twilight zone of paratext, at the threshold of writing, where she had been trying to set up scaffolding. Orthography is a strong directive; to capitalise the W had been a mistake she could not rescind. On the next line, she attempted to clarify her intentions: “You became visible in the...” and thus, her frame was reverted to image once again.

“Does it not go without saying that Jacques Derrida’s essay on the *Parergon* cannot be read without recourse to the psychoanalytic notion of recognition?” She snorts at the question, negatives negated one after another, as if attempting to cancel out the text to which she is struggling to refer. This is the kind of deferral that art makes pleasurable – mise en abyme, or reading without reading – so, she copies out the following passage by hand:

The wholly other affects me with pure pleasure while depriving me of both concept and enjoyment. *Without this wholly other, no universality, no demand for universality, but for the same reason, no enjoyment (singular, empirical, existent, interested) of either the determinant concept or of knowledge. Of either the practical or the theoretical. Utterly irreducible heteroaffection inhabits – intrinsically – the most hermetic autoaffection.*¹

She does not understand what she has (not) written.

But this framed person, to whom she seeks (but does not find) relation (another word for “concept”), suddenly becomes recognisable to her as the object of an affection that cannot be understood on the basis of her own example. That is to say, she finds pleasure in that which she does not know. And better yet, enjoying the framed as the unknowable other – and not, say, as another feature of her own image – she understands her capacity for framing to be precisely perfect:

Bloodied Tissue

(she committed now to the titular)

You became visible in the moment
your hand left my pocket and I
in turn
cropped two digits from the scene
of your theft.

(to whom do the amputated fingers now belong?)

¹ Jacques Derrida & Craig Owens, “The Parergon” in: *October*, Vol. 9 (Summer, 1979), p. 13.