

ZINE

with contributions by
Ren Loren Britton
Petz Haselmayer
Lieks Hettinga
Alâ Taleb

DEIXIS & NEEDS

Bringing people together – particularly within trans* and disabled communities – is a central aspect of Ren Loren Britton’s artistic practice. Friends, collaborators, and community members are often invited into their artistic and research processes, creating spaces for collective reflection, knowledge-sharing, and connection.

In the lead-up to *Deixis & Needs*, a series of so-called “Exhibition Doula Meetings” brought together friends and colleagues from across art, culture, and academia. These facilitated conversations accompanied the development of the artworks and exhibition, offering space for experiences, references, questions, and associations to reverberate through the process. Participants were invited into different roles beforehand, providing points of departure for the conversations, though these roles remained fluid and were not adhered to strictly. In this way, the exhibition became a shared endeavor long before its opening, shaped through dialogue and collective engagement.

As it was not possible for everyone to gather at the same time, two meetings were held with different groups. Those who joined the conversations, alongside Ren Loren Britton and curator Sylvia Sadzinski, were Alâ Taleb, Elif Saydam, Kate Brehme, Lieks Hettinga, Pernilla Philip, Petz Haselmayer, and Simon(e) van Saarloos.

Following the meetings, several participants shared texts, reflections, references, and other traces of these exchanges for this zine. Together, they extend the exhibition’s themes, opening further connections, resonances, and pathways through the questions it raises.

Dear Critical Friend,

I hope this email greets you fully feeling wherever you are at, the world is continually horrifying and being in it with you allows me to imagine otherwise, to remind of my connections and feel grounded in community. Thank you for being in my life.

I am writing because I have an exhibition coming up at Künstlerhaus Bethanien, opening June 11th 2026 - in their 'Becoming B' series - curated by my dear colleague and friend, Sylvia Sadzinski.

German: <https://bethanien.de/becoming-b/>

English: <https://bethanien.de/en/becoming-b/>

As part of the conceptualizing for this exhibition I have been thinking about how to create a framework for exhibition making that feels aligned with my values - I want to make things that are meaningful for our community and also I want to bring you into my process. Awhile back I was watching a lecture from the designer, Max Liboiron who spoke about their experience of writing a book. They shared that they had a 'book doula' meeting where members of their community came together when their book was in process, each read a chapter and had a discussion kind of role-playing the chapters, figuring out what each chapter was doing for the book as a whole - and how they worked together - also importantly what was missing in each section.

I want to try a similar format with you, except for this exhibition. In two 'exhibition doula' meetings, I would like to record these meetings for my research if it is okay for you.

- meeting one → 20 March, 17:00 - 19:00 CET
- meeting two → 24 March, 16:00 - 18:00 CET

Plan for the Meeting

Heloooo - 15 min

Presentation from Ren & Sylvia - 30 mins

Break - 10 min

Discussion & going through the roles and getting the roles to speak to each other - 60 min

Wrap up - 5 min

The roles are

Finance Boss

This role asks you to consider the work in progress's relationship to the art market. Where could it be sold? What kind of relationship to the financialisation of the art world does the work have and how does it participate in that - or importantly - not?

Art History Nerd

This role asks you to consider the work in progress's relationship to art history. How does it speak to contemporary and former queer, trans*, Disabled & crip aesthetics? What kinds of claims or proposals or refusals does it engage with? What kinds of art historical dialogue does it enter into?

Discourse Me/Us/We

This role asks you to think about the ideas in the work next to current trans* crip academic production. What kinds of theories does it engage with? What kinds of things does it do that are departures? What lineages is it participating in?

Discourse Art World

This role asks you to look at the discourse program planned for this exhibition and consider it next to what is happening in queer / trans* / crip discourse in other major European cities and their cultural venues. How do our plans for the exhibition follow or not what is happening in let's say five big cultural cities: Berlin, New York, Seoul, Mexico City, London, Paris.

Curatorial Manifest

This role asks you to consider how does the content relate to the form? Is the **How** the same as the **What**? How does this, and could this manifest itself in how it is shown, produced and framed?

Curatorial Networking

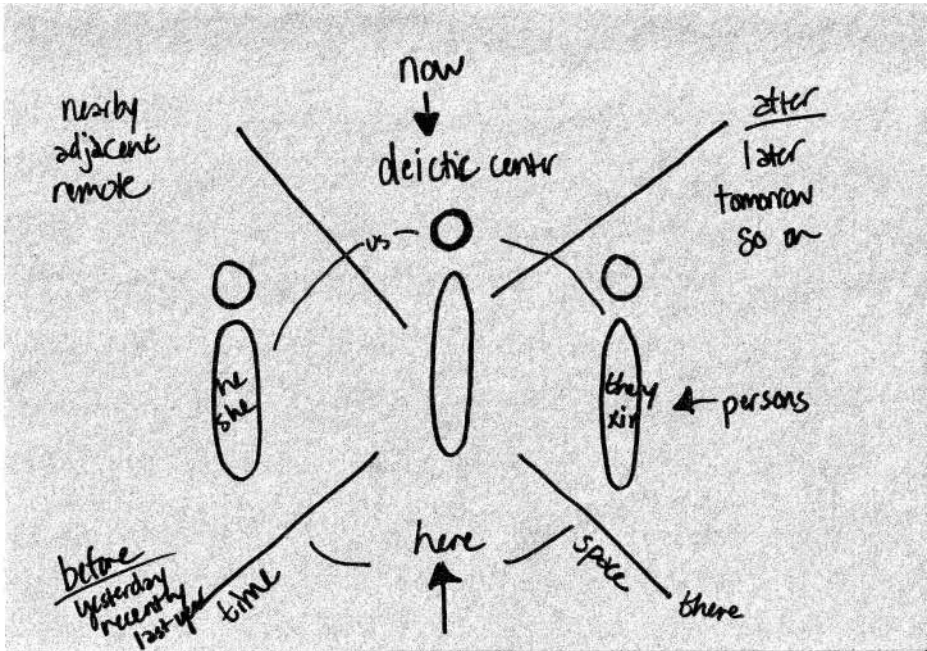
This role asks you to consider what is happening in queer / trans / crip discourse in five major European cities: Berlin, Paris, Barcelona, London and Amsterdam. What are the curatorial questions that can be seen in this exhibition when considered next to other exhibitions happening across Europe?

Based on your work, worlding and interests I would like to ask if you would be up for taking the XX role? For your time I can offer to pay you 50EUR for our meeting. There will be no prep work ahead of time, and of course asynchronous reflections are welcome beyond the moment of the meeting but the engagement will be just during that time.

For this meeting we'll meet online, when you confirm Ren will send out a Zoom link with captions ahead of our meeting.

Please let me know ASAP if you can join & thank you so much for your time, care and thinking with energies. With all the best & gratitude,
Ren & also on behalf of Sylvia

REN LOREN BRITTON



Drawing by
Ren Loren Britton

A black and white drawing describes the concept of deixis with words that related to 'time', 'place' and gendered pronouns 'persons'.

Deixis

In ancient Greek, deixis (δείξις) is a demonstrative force, a **mode** of proof, or a demonstration or exhibition. A fundamentally relational concept, deixis refers to the *indexical* or referential principle of specific forms of meaning making that can only happen in context. In linguistics, this principle pertains to the way in which certain words are themselves “empty” signifiers. They only gain meaning in the context of utterance in their capacity to point out, position, and relate subjects and objects and to construct a spatiotemporal setting for (possible) actions and events. These words, like “I” and “you” or “then” and “there,” also called *shifters*, imply a position from which certain utterances (or scenes) are spoken (or depicted), a position that is both relative and fundamental. Their *deictic center* or *anchoring* needs to be determined to be understood, yet this center itself determines what the shifters mean. For example, when I say “I,” the “I” is different from when you say “I.” Moreover, your “you” coincides with my “I.” The center is also positioned in space and time, connecting both categories. For words like “there” and “here” can shift, depending on in which “now” these take place. Moreover, positionality and relationality are key to both experiential and reflexive responses—the **punctuation** or marking of a “here” and “now” is fundamentally productive of a relationship with other times, places, or people: an *elsewhen*, *elsewhere*, or “other.” Explicitly or implicitly, deixis thus sets up a system of relations that grounds, layers, and extends specific **situations**.

Social scientist and linguist Stephen C. Levinson has pointed out how deixis and *index* are overlapping concepts developed in both disciplines of linguistics and philosophy (2004, 97). For example, the principle of deixis can be understood as part of what philosopher Charles S. Peirce in the 1880s called the *index*. In Peirce’s semiotic theory, the index is a sign that can be both a **trace** of a past and a relational (or deictic) marker in an (emergent) present. This triad of overlapping terms—deixis, index, trace—provides a critical language to describe how meaning of language, object, image, **gesture**, or scene is relational, embodied, emergent, and **contingent**, and as such constitutive of various epistemological, affective, and also political **implications**. For example, deixis can be recognized as operational in what in decolonial and feminist theory is called *othering*: the bipolar, excluding, and

inherently violent principle that racializes and genders the “other” in opposition to a “self” as the deictic center of the world.

In *Becoming Human: Matter and Meaning in an Antiblack World* (2020), cultural theorist Zakiyyah Iman Jackson extends the **scale** of this logic. In her analysis, Blackness is not merely a definition of the other (hence, also the self) but an index for humanity. She writes:

In debates concerning the specificity of human identity with respect to “the animal,” science and philosophy foundationally and recursively construct black femaleness, maternity, and sexuality as an essential index of abject human animality. (4)

Thus, she invokes a specific meaning of the index as it is used in contexts of taking measurements, while also addressing how othering is not only established as a directly excluding bipolar opposition of self and other but also in a more complex scaling system via a third and larger category. That is,

Blackness has been central to, rather than excluded from, liberal humanism: the black body is an essential index for the calculation of degree of humanity and the measure of human progress. (46)

With her use of index, she makes clear how a deictic logic is not only a matter of defining already fixed positions—for example, of here and there, or us and them—but also pinpointing or punctuating temporary positions in a (here: linear) timeline in progress.

Cultural theorist Mieke Bal (forthcoming) draws out the critical thrust of deixis invoking the work of linguist and semiotician Émile Benveniste:

I consider the linguistic theory of *deixis* to be the most clarifying theory in the humanities to explain the problem of identity and the borders that instate, confirm, and perpetuate it. Considering that not meaning but deixis is the essence of language—and, by extension, of communication—. . . Benveniste made a fundamental distinction between I/you, the first and second persons, and he/she/they, the third person (1971). The first two are bound up together and their positions are exchangeable; ideally, they must exchange all the time. The third person is excluded, talked about, and acted upon.

In a second step, Bal points out here how such deictic logic can also be opened up and made dynamic. She writes:

In my work I have consistently contested the overwhelmingly predominant logic of binary opposition, and since borders, in whatever form or function, deploy the us/them logic to impose rigid binaries, they should be a primary target. As a line, a *border*, be it political, geographical, linguistic, or cultural, keeps

“them” outside and encloses “us” inside. As a negotiable *territory*, however, “they” enter into the purview of “us” and become partners in the turn-taking “we” and “you.” (emphasis added)

Such a move, from border to territory, while also moving away from an ideology of linear progress toward a more dynamic relationality, underscores the critical as well as creative potential of deixis.

READING

- Bal, Mieke. Forthcoming. *Image-Thinking: Art-Making as Cultural Analysis*. Edinburgh: Edinburgh University Press.
- Benveniste, Émile. 1971. *Problems in General Linguistics*. Translated by Mary Elisabeth Meek. Coral Gables, FL: University of Miami Press.
- Jackson, Zakiyyah Iman. 2020. *Becoming Human: Matter and Meaning in an Anti-black World*. New York: New York University Press.
- Levinson, Stephen C. 2004. “Deixis.” In *The Handbook of Pragmatics*, edited by Lawrence R. Horn and Gregory Ward, 97–121. Oxford: Blackwell Publishing.

From

van der Tuin, Iris, and Nanna Verhoeff. Critical Concepts for the Creative Humanities. Lanham, MD: Rowman & Littlefield, 2022.

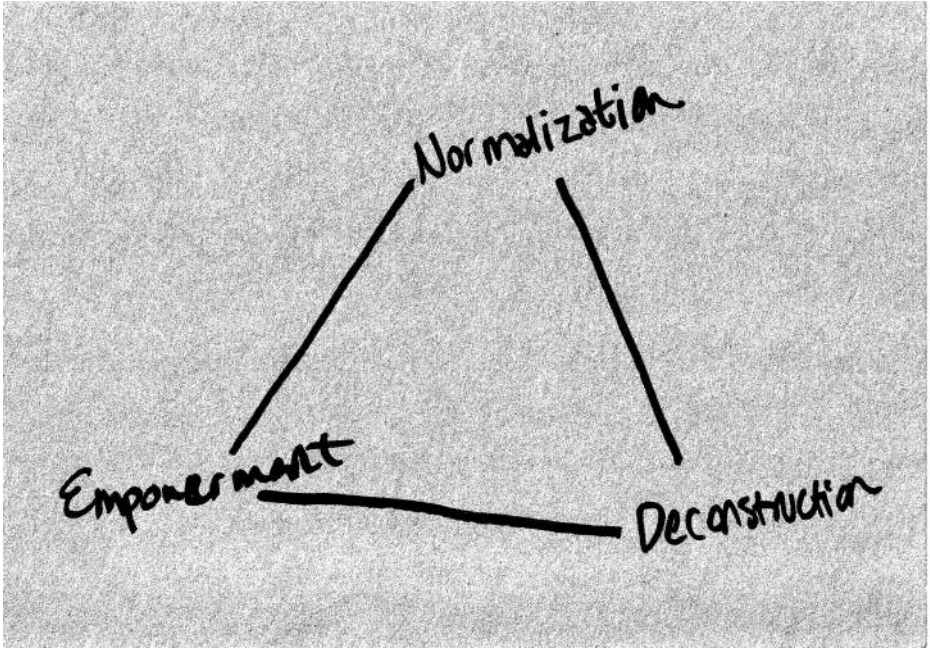


Diagram from

Mai-Anh Boger: Theorien der Inklusion – eine Übersicht,
<https://www.inklusion-online.net/index.php/inklusion-online/article/view/413/317>.

A black and white drawing has three words
'normalization', 'empowerment', and 'deconstruction'
drawn in a triangle.

Spinoza summarizes this numerical indeterminacy of essences as follows: “No definition involves a certain number of individuals, nor does it express such a number, for it expresses nothing other than the nature [or essence] of the defined thing. For example, the definition of a triangle expresses nothing but the simple nature [or essence] of the triangle, but not any certain number of triangles.” (E1p8s2, PUF 8/12-14, see also Ep. 50, IV/239, my emphasis) “No definition involves nor expresses any multiplicity [aliquam multitudinem], or a number of individuals; [...]” (Ep. 34, IV/179/6-7)

Definitions, Spinoza says, are suppose to express the nature or essence of the thing. Definitions tell us what a thing is. They do not tell us how many there are. Understanding a circle has us understand any circle, no matter how many there are in the world – 5, 15, 15000000 etc. The same counts for the amount of modifications within or of a certain thing. Understanding a circle doesn’t mean that we understand circles only up to a circumference of 2m, or only circles that contain up to 16 rectangles. As a consequence, for Spinoza, any circle contains, for example, infinitely many rectangles: “The circle is of such a nature that the rectangles formed from the segments of all the straight lines intersecting in it are equal to one another. Thus, in a circle there are contained infinitely many rectangles that are equal to one another.” (E2p8s, my emphasis) For any restriction to this or that number of rectangles that could be contained within this or that circle would introduce negativity into the essence of that circle (E2p8c). And that would contradict the essence of that circle. Consequently, by nature, every circle contains in principle infinitely many rectangles – and triangles, and ponies and all the other things.⁴¹ The same should count for sexes and sexualities: By nature, every body contains in principle infinitely many sexes. And by nature, everything can desire everything (else).

Likewise, human essence cannot be restricted to only two sexgenders or sexual orientations either.

Rather, humanity offers infinitely many sexgenders and infinitely many sexualities. Note that Spinoza's theory of essences allows for differently sized infinities. For example, in Ep. 83, Spinoza argues that a circle contains infinitely many parts. But half the circle also contains infinitely many parts, though half as many. Therefore, Spinoza allows for differently sized infinities.⁴³

From

Forthcoming: Spinoza on Gender and Sexuality
by Luce de Lire.

*

Our relational scholarship draws on a long tradition of queer and crip collaboration as method. For example, Jules Roskam and Chase Joynt frame their friendship and collaboration as trans artists and academics as a practice of “thinking out loud together” as a kind of “public intimacy” that centers trans people’s embodied and relational knowledge (2021: 19). As our friendship and collaboration is indebted to Chase Joynt as a mentor, we are building on an intergenerational trans canon. Our scholarship centers the people, places, and relationships in which knowledge production takes place as inextricable from that knowledge, not merely coincidental or

circumstantial. As such, we ground our writing in relationality and the coalitional politics we practice in our everyday lives and relationships. These practices include both collaboration and a move towards ‘desire-based research’ (Tuck, 2009) that attends to not only marginalized communities’ oppressive sociopolitical contexts, but also the world-building potential of resilience and joy.

Thinking queer and crip together, then, draws attention to how medicalization and pathologization have been used to discipline both queer and disabled people as well as how cisnormativity and heteronormativity are based on a foundation of able-bodiedness (Kafer, 2013). Following McRuer (2006) and other queer and crip theorists, we use “queercrip” to frame queer and crip as co-constitutive. When discussing queer and disabled people and communities more generally, we use “queer and disabled.”

However, this can also lead to what Stef Shuster and Laurel Westbrook call “epistemic foreclosure,” where transness (and in the case of our theorizing, disability) become synonymous with tragedy, suffering, and pain in the popular imagination (2023: 3). Laurel Westbrook argues that overfocusing on violence can create the appearance of a “vulnerable subjecthood” in which all trans people are inherently and constantly vulnerable to violence at all times (2021: 15). This emphasis on vulnerability is mirrored in disability discourses that construct disabled subjects as both abject and infantile—a community who is both “good to mistreat and good to be good to” (Hughes, 2019: 831 emphasis original).

From

Ingram, Megan, und Kai Jacobsen. „Both because of and in spite of: Towards the reclamation of queercrip joy“. *Sexualities* 28, Nr. 3 (2025): 795–810.
<https://doi.org/10.1177/13634607241264319>.

PETZ HASELMAYER



Petz Haselmayer, a white trans*femme person stands outside on the street in the sunshine smiling. She is wearing a t-shirt that has a labubu silkscreened on it, next to it - it reads 'I have no problem with my problems'.

I have no problem with my problems! is an affirmation that invites to refuse euphorically to social, cultural and political constructed problems. But it's not just offering that affirmative critique of (patriarchal, ableist, colonial, imperial, consumer) identification but offering a strategy. When I reflect on what I developed years ago within my poetic work is that this strategy brings together at least two strategies. On the one hand the strategy of appropriation the prerogative and discriminatory language like what happend with "gay", "queer", "crip", "punk",... On the other hand there is a broad history of disidentification to borrow this from Muñoz or desubjection what has been an important thing critique from Black and Latino queer/lesbian feminists. Most concretely this has been conceptualized as oppositional consciousness by Chela Sandoval in her monograph *Methodology of the Oppressed*. An active distinction from the hegemony, the norm, the mainstream, a decision to walk the borderlands like Gloria Anzaldúa and work against the shame and turning that with a poetic lust of resistance, when shae wrote: "I will no longer be made to feel ashamed of existing." My pleasure comes from dissenting maybe dissensing. Punk became my first love and I still carry that within my heart. The love for resisting and playfully subverting with the longing for justice, solidarity and recognition without othering. "Wild tongues can't be tamed, they can only be cut out." Gloria Anzaldúa.

Because love is the only answer to the violence, Horrocks is left looking, with aching eyes, at a man who has been reduced to a mere object, a thing, a thing that can be used to reflect on the violence of the world. The only way to escape the violence is to love, to love the other, to love the world, to love the things that are in the world. The only way to escape the violence is to love, to love the other, to love the world, to love the things that are in the world.

The political dimension of the message proved to be of good use against fascist and queerhostile attacks too. In spring 2003 the Vietnamese LGBTQIA* community faced an attack by anti-queer, and queerhostile groups in front of the house. I was asked for advice for more such messages in the struggle and the poster remained there as one of the strongest messages against fascism, hate speech with a positive, self-accepting and potential bridging message: I LOVE YOU AND YOU SHOULD LOVE YOU TOO.

Chlorine and Sulfur Hexafluoride

Melopo Nafiz, Kurdish Queer Activist, Sharing Experience. *RasNa'Low* (Happening N. 2017). Photo: Peter Hirschmann.

Carthage from the participatory performance *Psychoville: Memento Mori* by Daniel Rodríguez Rodríguez, Ruth Lang & Walter Aulis Ego, made within the collective Project Action Creative. Exhibition at the Radical Love Museum, 8, 2017. Photo: Periz Garmezin.

inspired by the encouraging and strong attitude of the poetic theoretical writings of Gianni Esposito (1987, 1990, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 26

smaller Eggs (2000). Ich bin kein Anderer / I am an Other. book: 116 pages.

*Wings - Knowledge, Power
Radical Love Happens*

Peer Rasmussen (they/their) is assistant of the department Learning – Engagement – Research. They interview artists, research and education practices with queer/anti/racist, post-structural and decolonial perspectives in membership, political interventions and projects. Rasmussen is currently working on a dissertation on their artistic, research, educational practice and memory beyond colonialism, based on monuments and urban history in Helsinki. They worked with pupils, students and artists in Vöhrns urban space (see Rasmussen.Helsinki.fi) on the topics of white supremacy, colonialism and gender.

They is known with their alter ego Walter Zappa Eggs for their creative-symbolic, affirmative messages, poetic interventions and humorous performances (e.g. at Political Correct Comedy Club, CCC), a Vietnamese queer comedy club).

They are active as an artist, researcher and educator in the collective Decolonizing in Vienna, which they also co-initiated. Together with Puneh Anant, Lydia Heider and Mercedes Korbenecker, they also founded the feminist-critical literary event series *Blumenrost*, *Neiz Pisselmayr* works as a curator for *Kultur in Bewegung* for the GLSÖE 79/SÖE festival, as well as on their artist-in-residence program to promote BIPOC artists from the global South in cooperation with artfordsouth.com/biopoys.

Petz Haseimayer aka Walter Xenia Ego

Senior Ass. at the Institute of Art and Education / Teacher Training

Programmes/
Dees for Learning - Engagement - Research

University of Arts Linz
Lincolnstraße 40 4020 Linz / Austria

100

www.konfigurat.com

<http://www.elsevier.com/locate/jmb>
 Journal of Molecular Biology

<https://firstmonday.org/issue14.2/mauer/>

Adherent collection products and initiatives
continued on page 10

Carolina Corazzón - eine temporary nomadic Performance-Bar in Viena (2016)

Abstract: Women in Zeeva Kapur / Das Eisenkappel in Carmina (2023 -)

documenting (founding member, 2018 - 2019)

Relevant curricular practice
 Shuman in business and Markovitz in the International Relations and Communication Program

Journal of Management Education 34(1)

Enrique Rosal Lavilla - LGBTQ+ Community Center Vienna

Amadi - Street Laboratories Community Vienna - More than Tabletting

Good Design: Proud without being loud. Good Design: Proud without being loud. Good Design: Proud without being loud.

...and do you know

can no longer be made to feel anything, photo with Maria Rodriguez (right). Photo: Peter Handzamer.

p. 16-17 A poster with multiple texts interspersed between images of apartment buildings and various posters is shown. The main header of the poster reads 'I LOVE YOU AND YOU SHOULD LOVE YOU TOO.'

what is posited as solitary and yet has everything to do
with sociality

We are a dime a dozen, which is to say we are a surplus
in many senses of that word. We are extra and extremely
common, left over and in excess. And we are everywhere.

We arrive together in continuous dislocation.

our completely unreasonable entanglement of need and
enjoyment

We, very unreasonably, will be held. We are one another's
means without ends.

we must enter the terrain of the need and the love below
to celebrate and elaborate the ground we have before
figure.

the capacity of need, specifically an incapacity that has
everything in having nothing

access not as a means to
satisfy ends/needs, but needs
as a means

From

Park McArthur and Constantina Zavitsanos, "The
Guild of the Brave Poor Things," in *Trap Door: Trans
Cultural Production and the Politics of Visibility*, edited
by Tourmaline, Eric A. Stanley, and Johanna Burton
(Cambridge, MA: MIT Press, 2017), 235–254.

I had to dust off my desk, my fingers, and my thoughts before starting this text about dust. Perhaps I am writing out of naive irritation: the nearby construction has made me clean my house twice as often as before, making me feel that time is passing faster and faster.

These tiny particles have such a strong presence that they affect one's perception of time.

These silent grains circling my body, touching my eyes, and kissing my lungs seem to disturb the boundary between the horizon of my body and the world. They steal from my time and health; I shake out the rugs, wash the curtains, and hurt my back.

When I try to ignore them, I become even more aware of their presence.



Dust, which I have spent so much time and labour trying to get rid of but cannot escape, pushes me to think about boundaries: as if I am the one invading its territory, not the other way around.

How small can something be and still reorganise a room?

The distinction between my body and dust does not seem so clear-cut. It is made of fragments detached from me, others, objects, and elsewhere. It emerges wherever contact takes place.

It shows that entities encounter one another without necessarily agreeing on the terms of that encounter.

Dust reveals forms of proximity that often remain unnoticed. It complicates the fantasy of distance.



Because many forms of life and matter continuously coexist within it, dust cannot signify a single thing. It resembles a crowded archive, one that produces different readings with each rendering. Dust, nevertheless, does not choose what to preserve.

It reminds us that stability is often only temporary.

Where dust accumulates matters as much as what it contains. It fills spaces left unused.

You do not find dust where you are heading, but where you have stopped looking.



Dust is overhead, yet rarely seen. It becomes visible under the right light, yet cannot be caught. Its existence depends less on its presence than on the circumstances of observation.

Dust is a silent inhabitant. It has no smell, yet makes you sneeze.

Is dust threatening because of what it contains, or because it becomes visible? Or is it the very proximity of things, which dust makes visible, that is threatening?

For the person who cleans, nevertheless, the boundary between them is often less clear.

Dust cannot truly be removed or disappear altogether; cleaning only relocates it.

Dust inevitably returns. Cleaning, too, disappears under dust.



What counts as dust? Is it the dust floating in the air or the dust gathering on the floor?

One notices dust mostly when it lands on a surface. It begins to tell what is going on only once it settles. In this sense, it is always a retrospective record.

Dust, therefore, works like a photograph. Here, it would not be far-fetched to say that a vacuum cleaner resembles a camera: both gather fragments of the world into a carrier. Does the grain in a photograph differ from the grain collected in a vacuum bag?

What exactly does a vacuum cleaner record? If a camera seeks what should remain visible, does a vacuum cleaner seek what should no longer remain visible?

Why do we preserve one accumulation and discard the other?



This text is like a pinch of dust: a temporary accumulation of fragments that do not necessarily belong together, yet find themselves in proximity.

Their proximity does not guarantee coherence, only coexistence.

*I am deeply grateful to Elif Cansu Gümüşpala for her careful reading, editorial support, and companionship throughout the development of this text.

This zine is part of the exhibition
Deixis & Needs
by Ren Loren Britton
12.07. - 09.08.2026
curated by Sylvia Sadzinski

Künstlerhaus Bethanien
Kottbusser Straße 10
10999 Berlin
www.Bethanien.de

Design: Aziza Ahmad

