





„Die Möglichkeit, sie von allen Seiten anschauen zu können, ist für mich mit die wichtigste Definition von Skulptur und das ist das, was es spannend macht eine zu entwerfen. Man dreht sich die ganze Zeit.“



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Reversibility is at the heart of the third collection of Leorosa. The current issue of our magazine explores how reversibility often intersects with alternative methods of thinking. We began the process of understanding reversible knitwear by keeping in mind what it means to reallocate traditional design techniques towards new practices. The buttons - in the style of cufflinks - are designed to be removed and reversed. In addition to movable parts and inverted colors, the Gio Gilet re-envision the functionality and wearability of knitwear.

For Greek-German artist Michail Pirgelis, who designed the cover for this issue, reversibility is analogous to the joker from a pack of playing cards. In a series of short texts, Haydée Touitou and Colin Stokes introduce the concept of tongue and cheek language through a poem of palindromes, as well as a satirical list of mundane objects, paired with performative photographs of Fischli/Weiss *Equilibrium* series. Joana Avillez finds childlike humor through her comic strip illustrations titled "Bloomerang". In Tobias Hoffknecht's mirrored renderings, microcosms are created through perspectives that continuously change, providing a familiar tone reflecting the third collection.

In a 1997 interview between Andrea Zittel and Theodora Vischer, simplicity and adaptability is at the core of multifunctional design: "I am always looking for the grey area between freedom (which can sometimes feel too open-ended and vast) and security (which may easily turn into confinement)", says Andrea Zittel, "The Living Unit would be a liberation and its minimal furnishings would be the ultimate luxury." Perhaps this minimalism is also at the core of Enzo Mari's design, explored through an essay by Giorgio Mastinu. Restoration and notes on climate solutions by Laura Kugel and Quincy Childs speak to the notion of how time can play a vital role in reversibility. Wade Guyton who expanded the idea of painting by using digital technologies, creates a mirrored canvas, parallel to Duncan Hannah's painting of Italian film star Laura Antonelli looking into a mirror wearing only a negligée.

As this issue makes clear through essays and images, reversibility not only provides us with a sense of freedom, but it also creates numerous possibilities through new solutions. This sentiment is perhaps best summarized by Quincy Childs "What are the directives for reversible design?" The possibilities are seemingly endless.

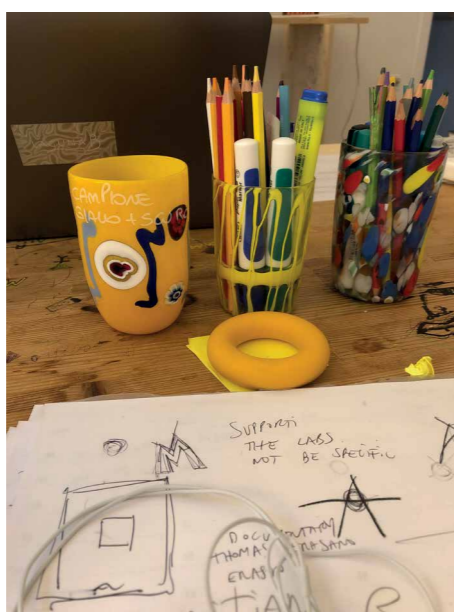
Paolina and Julian

INHALT

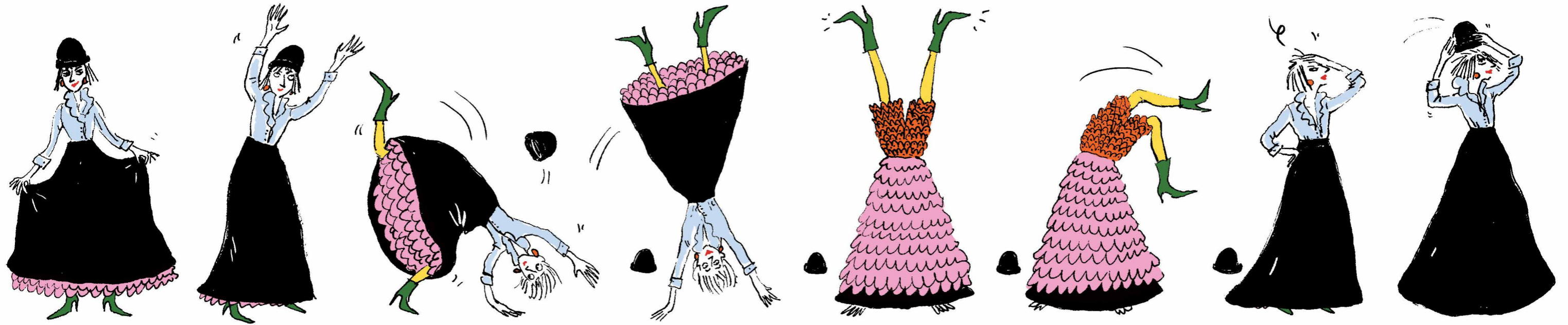
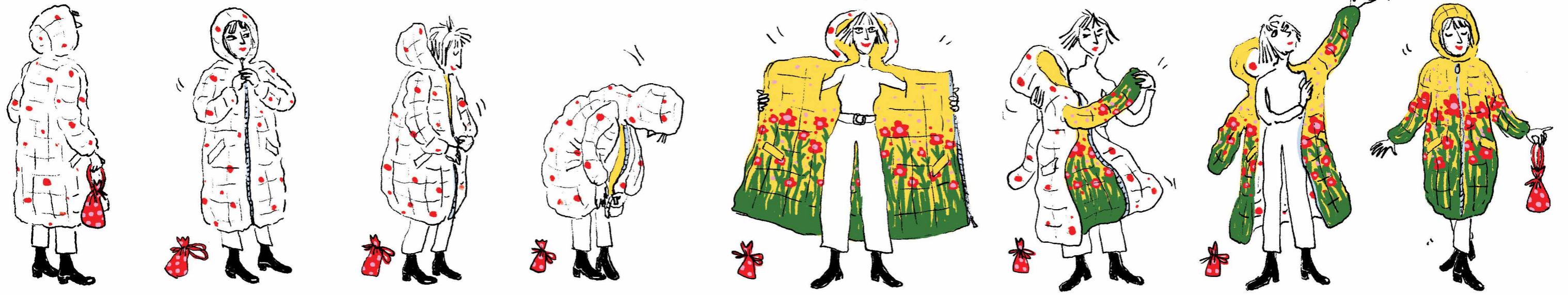
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Negli ultimi anni sono molti gli artisti che hanno cercato di forzare il dogma dell'unicità dell'opera d'arte. Il percorso di questa prassi, ha un suo primo scossone nel 1959 quando un ex primo ballerino del Stadttheater di Berna, Daniel Spoerri, in una stanza d'albergo di Parigi, concepisce la prima edizione del progetto "Multiplication d'Art Transformable". È lo stesso anno in cui organizza con Jean Tinguely e Pol Bury la mostra "Vision in Motion - Motion in Vision": al vernissage Yves Klein vende zone di "sensibilità pittorica immateriale" al prezzo di un chilo d'oro puro. La mostra MAT, si inaugura il 27 novembre 1959 nella galleria Loeb di Parigi: i visitatori possono toccare e giocare con le opere esposte. Per questa prima edizione (ne seguiranno altre due, nel 1964 e nel 1965) Spoerri invita un gruppo multigenerazionale e transnazionale di artisti a produrre un'opera trasformabile e moltiplicabile. Moltiplicabile non solo nell'accezione di "multiplo" ma, proprio perché trasformabile, è origine di infinite varianti dell'opera stessa. Il dogma del "pezzo unico" si mostra in tutta la sua ambigua contraddizione, uno sgambetto ai borghesi, che ancora parlano di Informel. Sono presenti, tra le altre, opere di Marcel Duchamp (Rotoreliefs), Jean Tinguely (Constante indéterminée), Soto (Spirale), oltre a quelle di Josef Albers, Pol Bury, Victor Vasarely, Dieter Roth, Man Ray, e degli italiani Enzo Mari e Bruno Munari. A partire da questi primi episodi il grande editore Bruno Danese (insieme alla sua compagna Jacqueline Vodoz) attivano all'interno della produzione di oggetti d'uso, un catalogo di oggetti d'arte, stimolati da questi primi "esperimenti" di "opera aperta". Un primo bilancio della Danese Milano è documentato dalla mostra Contenir - Regarder - Jouer al Musée des Arts Décoratifs di Parigi (1970). Nella sezione "multipli", tra le opere di Enzo Mari e Bruno Munari, viene esposto un oggetto singolare. Si tratta di Uno strumento visuale, progetto vincitore del concorso proposto dalla terza rassegna del gruppo "Nova Tendencija" (Zagabria 1965), opera del giovane artista francese Michel Fadat. Il dispositivo, prodotto a cura di Enzo Mari (caso unico nella sua produzione) e distribuito in pochi esemplari da Danese è costituito da un complesso sistema di parti intercambiabili (circa 200 elementi) e ha come principio fondamentale quello di «esercitare l'occhio alla percezione dei valori luminosi», aderendo così in pieno all'intenzione fondamentale della manifestazione: «invece della rappresentazione - l'azione», «invece della rappresentazione di valori illusoriamente duraturi», lo Strumento visuale incita ad «avviare l'azione di ricerca della comunicazione plastica delle esperienze e delle conoscenze della percezione». Ovvero, mediante un'infinità di possibili combinazioni, «determina un'inesauribile serie di rapporti possibili di forma e colore». Dal 1957 Mari è al lavoro a opere "aperte", opere in cui campi di esperienza diversi - dimensione didattica, ludica ed estetica - partecipano al programma di analisi, sperimentazione, verifica, produzione e divulgazione dell'oggetto, attivando al contempo le loro infinite varianti. A questa pratica appartengono, tra gli altri, gli esperimenti "ottico-dinamici", le "progressioni" e "relazioni" in resina (1959-63), l'Oggetto a composizione autocondotta (1959), i 9 materiali (1959), il Tetrastilo (1962), oltre a tutti i giochi in cui «le storie sono infinite, o quasi; tante quante le innumerevoli composizioni possibili» 4: dai 16 animali (1957), al Gioco della favole (1965) alle carte di Living (1976). In altri casi le varianti sono parte essenziale del processo produttivo, si pensi ad esempio all'esplicita "indeterminatezza" nella produzione artigianale della serie di porcellane fatte a mano Samos (1973). Questo esercizio di lettura multipla e non univoca, in cui si richiede la mediazione (si direbbe la contestazione) e l'azione dell'osservatore, può essere esteso all'intero catalogo dei progetti di Mari. Qualsiasi oggetto, indipendentemente dagli echi formali che ritmano con costanza il disegno (forme geometriche pure, onda, trifoglio...), può essere riordinato e di volta in volta confrontato, in armonia o in conflitto, con un altro, generando ad ogni azione scontri o assonanze semantiche (e poetiche) sempre nuove. Un puzzle con infinite varianti: un unico archetipo e, parafrasando Queneau, cento mila miliardi di progetti.



A TO Z LIVING UNITS

26.10.1996 - 02.02.1997

An interview with Andrea Zittel by Theodora Vischer from the 1997 exhibition at Museum für Gegenwartkunst Basel.



What were the reasons for developing and producing the first Living Unit?

When I built my first Living Unit I had just moved to New York and was making animal breeds as my artwork. I was living in a tiny 200 square foot storefront with a large dog and a lot of other animals ranging from chickens to quails and houseflies. Besides breeding animals themselves, I was also making "Breeding Units" which were furniture-like structures that I designed to influence and affect the ways in which my animals developed and interbred. I know that these may sound a bit ominous, but they were in actuality quite nice. They looked like neat, clean, modern furniture and were very attractive and comfortable for the animals. My friend, David, welded the frames and I fashioned the paneled woodwork. Because my space was so tiny, and because there was so much going on in it, it was extremely chaotic and always a real mess. One day I started thinking about how to deal with the chaos of my own life and decided to have David weld a frame in the 40 square foot space in which I was living. We devised the frame as a flexible grid system so that I could install cupboards, shelves and tables exactly where I needed them. I built my loft bed on top of this structure. I used to refer to my first Living Unit as "a little nucleus of perfection" which could be transported to comfort and protect me no matter what sort of larger environment I might live in. It was also sort of like owning a home since it provided that feeling of consistency and security in my life. The process of building this Living Unit brought

up so many issues that it eventually replaced my preoccupation with breeding. I also really like the fact that the issues I deal with making furniture and living arrangements are often the same questions and issues that confront my audience in their daily lives.

How would you describe the benefits of living with your Living Unit?

My Living Unit was designed to restructure the things in my life which could have been seen as limitations into "luxuries". Qualities such as lack of space and cluttered environment were translated by my Living Unit into elegance and simplicity. At the time that I made my first Living Unit I had developed a real infatuation with the language of modern design because it redefined luxury based on an arbitrary ideological code (like functionalism or minimalism) rather than on precious materials or ornate hand work. The idea that modernism inverted qualities which were once seen as the signs of poverty, or as being "common", into the signs of moral superiority and intellectual elevation completely fascinated me. It was value inversions like this that I found both ironic and wonderful. Of course these contradictions were even better when I could use them to enhance my own situation!

Did you observe imperfections in your Living Unit?

I know that there are always plenty of "imperfections" in my work. Once I attended a conference discussing



the “ideal office space”. One of the speakers made the point that the perfect office space was actually one with flaws - because in the process of trying to correct the things that the user considers flawed, he is able to assert himself more directly into his environment. It is when someone feels that they have identified an “imperfection” that they feel they have the right to change it. I really liked this observation a lot since it brought up the idea of future potential as end ideal, rather than perfection itself.

What have been your experiences during your use of the Living Unit?

When I was working on my Living Unit, I envisioned that once I had perfected my unit, all of the other problems in my life would be solved. Interestingly enough, once I had “perfected” my unit, my life actually seemed rather dull. This led to my theory that most of us don’t really want perfection in our lives. Rather, we want eternal progress towards a distant and ever improving ideal.

I lived with my first Living Unit for a little over a year, sometimes loving it and sometimes hating it. It was fun to change the interior because the parameters were so small. With a minimal degree of effort, I could establish rather dramatic changes. Accessories were constantly changing since there was never enough room to put everything out at once. I believe I changed the color behind the unit several times.

I actually did quite a bit of entertaining in the unit. It was pleasant to cook in because I could stand about two feet away from my guest while preparing dinner. I was never lonely in my Living Unit! However, once a friend was just too overwhelmed by my confines of the unit that he just had to leave.

Is the concept and the form of the Living Unit influenced by your Californian origin and childhood?

I grew up in what used to be a very remote area in the hills of Southern California. When I was born my dad and a few of his friends built our house. I always thought that it was funny because he built our house himself expressly so that it would uniquely express his and my mother’s own special tastes and desires. Somehow though, in the end, our house looked just like all of the other homes built in 1965!

My dad’s parents were immigrants from Germany and my mother came from a family of pioneering ranchers. I was brought up believing in science, rationalism and progress. My mom was always working on a new self-improvement scheme. Even cleaning and reorganizing the kitchen junk drawer could take on redemptive significance. My family subscribed to “Sunset Magazine” which inspired many home make-overs. It presented all sorts of different systems that one could instruct in one’s house to reorganize and perfect absolutely any area of one’s life.

I remember being completely amazed when I began

to notice many of the ways in which the things that I learned about the ambitions of the modernist European avant-garde seemed to resemble the optimism and the hunger for progress of my own home culture. Things like Le Corbusier’s ideas for living seemed to be answered by the huge communities of planned housing around my own home. There was also an interesting (if temporary) sort of levelling effect, since everything was so homogeneous in its “newness”. Most surfaces were new, clean, plastic and white.

Intellectually of course, we understand the failures or “death” of modernism. However, in the desires and expectations of our day to day lives we continue to have an almost superstitious faith in the inevitability of “linear evolution”, in the possibility to constantly reconfigure our lives and in an unshakable belief in progress. I don’t really see beliefs as “problems”. In fact I am sometimes enchanted by the child-like innocence or optimism in the ability to cling to such faith.

Does the Living Unit need a certain context to “work” or is it appropriate everywhere?

While I wouldn’t really want to recommend one context over another, the situation in which you put a Living Unit definitely does affect its definition and function. When I made a Living Unit for myself at home it was really a process of personal exploration and experimentation. When I made several Living Units and started to sell and exhibit them, it made me think about much more public issues such as production and distribution, and about what sorts of roles my pieces would play in other people’s lives. I think it is really important that I keep in mind just who would be most likely to purchase a Living Unit. For instance a collector with a certain sort of relationship to the idea of art object would be more likely to purchase one of my Living Units than a college student. Obviously I would like for my work to be used, but ultimately it is less likely that a collector would use it since they might have a certain attitude or “respect” towards art.

I am trying to find ways to address this dilemma, and it brings up some interesting issues pertaining to our perception or the function of art. For instance, would someone buy my furniture instead of a piece of Ikea furniture because they think that as art it answers a more moral or pure function than a regular product? Would they believe that art is not a commodity? Would they feel that my tastes or my vision is more important or “valuable” than their own personal desires? Do they think that it is important not to taint the singular vision or authorship of a product?

What person is especially qualified to own a Living Unit: a person who needs it essentially? Or rather a person for whom the Living Unit is an opportunity for an experiment?

I would imagine that the person who would feel

most “liberated” by a Living Unit, would be someone who was already surrounded by a lot of material possessions. It might even be that at times they feel that their possessions may in fact possess them! In this instance, the Living Unit would be a liberation and its minimal furnishings would be the ultimate luxury.

In addition to the Living Units you developed and produced other groups of works like the Comfort Units, the Beds, the Uniforms and the Travel Trailers. How would you describe the common thread that unites these different works?

The common thread in most of my artworks is also the common thread in my own life. The best way that I can define it is by saying that I am always looking for the grey area between freedom (which can sometimes feel too open-ended and vast) and security (which may easily turn into confinement). I am always fascinated by the way a quality which initially appears to be liberating can suddenly turn out to be confining, and vice versa.

Being able to buy furniture that is “art” could be comforting to some people because they might feel that it was somehow inherently “better” than regular furniture: its existence would be validated by an ideological underpinning and of course it could always be an investment. This security, however, could become rather confining if they one day were to get tired of the color of the piece. Then they would

just feel frustrated by the repression of owning this object. What if the artist decided that they could change the color of the object without altering its integrity as artwork? This might seem liberating until they actually get around to deciding on the colors. If they had read home decorating magazines or had consulted with a decorator they might realize that a whole science had been devoted to determining the right colors and wrong colors. In fact, what was the right color one year could even be the wrong color the next year ... so it goes on from here in what seems to be comforting becomes repressive and then what appears as a form of liberation, rolls over into something else again!

When I started making Travel Trailers I thought that owning a trailer was the way to access ultimate mobility and freedom. Then when I started traveling around in my trailer I realized that many people park their trailers in one location and then rarely move them. When I spoke to these people I found that they actually found freedom in the small and intimate interiors of their trailers rather than in the extensive exterior world. Once again my original idea of how we access freedom was completely turned around! Now I am making Escape Vehicles which address some of these new understandings. With an A-Z Escape Vehicle one “escapes” by going inside of their own custom made little world, rather than by taking the vehicle to another geographical location.





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Aibohphobia, a poem

Haydée Touitou

“Tut-Tut” the deified peewee denned.

“Pip-Pip” the detartrated madam degged.

Yay! Ava and Otto level the radar.

Lol... Xanax and naan, mom!

Eye releveler, evitative at noon.

Wow! A gig of DVD solos.

Civic gag for pop nun and sagas dened sememes.

A kayak and a race car degged the rotavator.

ZZZ.



LEO Rosa



SWEETWATER,

Finding Repurpose in Life: Other Uses for Things

Colin Stokes



Wine bottles
Water bottle
Juice bottle
Bottle to bottle someone with
Vase

All your hair which you shaved off spontaneously
Fake beard to disguise your identity
Dental floss
Wedding confetti for the person you thought was "the one," at their wedding to someone else
Wig to cover recently shaved head

Fishing rod
Jousting lance
Throw at a fish to spear it
Pointing at things on a large board
Bad dildo (or, if this is too much/too much for what you're going for, Bad ear piercing tool)

Packaging that contained raw meat and has sat out on the counter for some time
Hand held trap to attract nearby predators
Easy means of contracting food poisoning
Package for raw meat that you will give to an enemy
Bucket hat

Paint cans that aren't clean
Makeshift small stilts that leave circular stains wherever you walk
Boring sand castle mold that makes a mess
Drums to gift to a child whose parents you loathe
Mug for people who don't mind multicolored coffee

Bucket hat
Bag for oranges from the farmers' market
Bag to hold your head if it falls off
Hammock for small rodent
Bad frisbee

Full bag of garbage
Empty garbage bag that smells of garbage
Raincoat to wear whilst going to the dump
Alternative weapon to escalate family pillow fight
Pillow to sleep on if you are thrown out from your home after a pillow fight gone wrong

LEIPZIGER STRASSE 56-58,
10117 BERLIN

In the fall of 2019 art dealers, collectors, and museum curators from around the world rushed to Paris to examine a 10-inch-high painting which was about to be sold in the town of Senlis, right outside Paris. Attributed to the 13th century Italian master Cimabue, it had been discovered in a private house where it was thought to be an icon of little, displayed for years above a cooking hob. Estimated 4 to 6 million euros it eventually sold for a record-price of €24.2 million to a couple of private collectors, with the Metropolitan Museum as the underbidder. In the midst of this buzz, another painting, coming up at auction just one month later, was also on display.

Painted by the Czech Master of Vyšší Brod, it depicted a mid-14th century enthroned Virgin and Child set against a dark background adorned with cut-out stars, which made the two colourful and detailed figures strikingly stand out. At €6.2 million, over 10 times its estimate, it too broke records. And this time, the Metropolitan Museum came up on top. Some months later, the museum's conservation studio shared news about this small jewel. Here it was again, but this time the black background had completely disappeared, giving way to an elaborate architectural composition which was discovered to be in near-perfect condition, lying dormant underneath the later coats of paint.



[Fig.1]. Virgin and Child Enthroned, Bohemian Painter (active Prague, 1340s), ca. 1345–50.

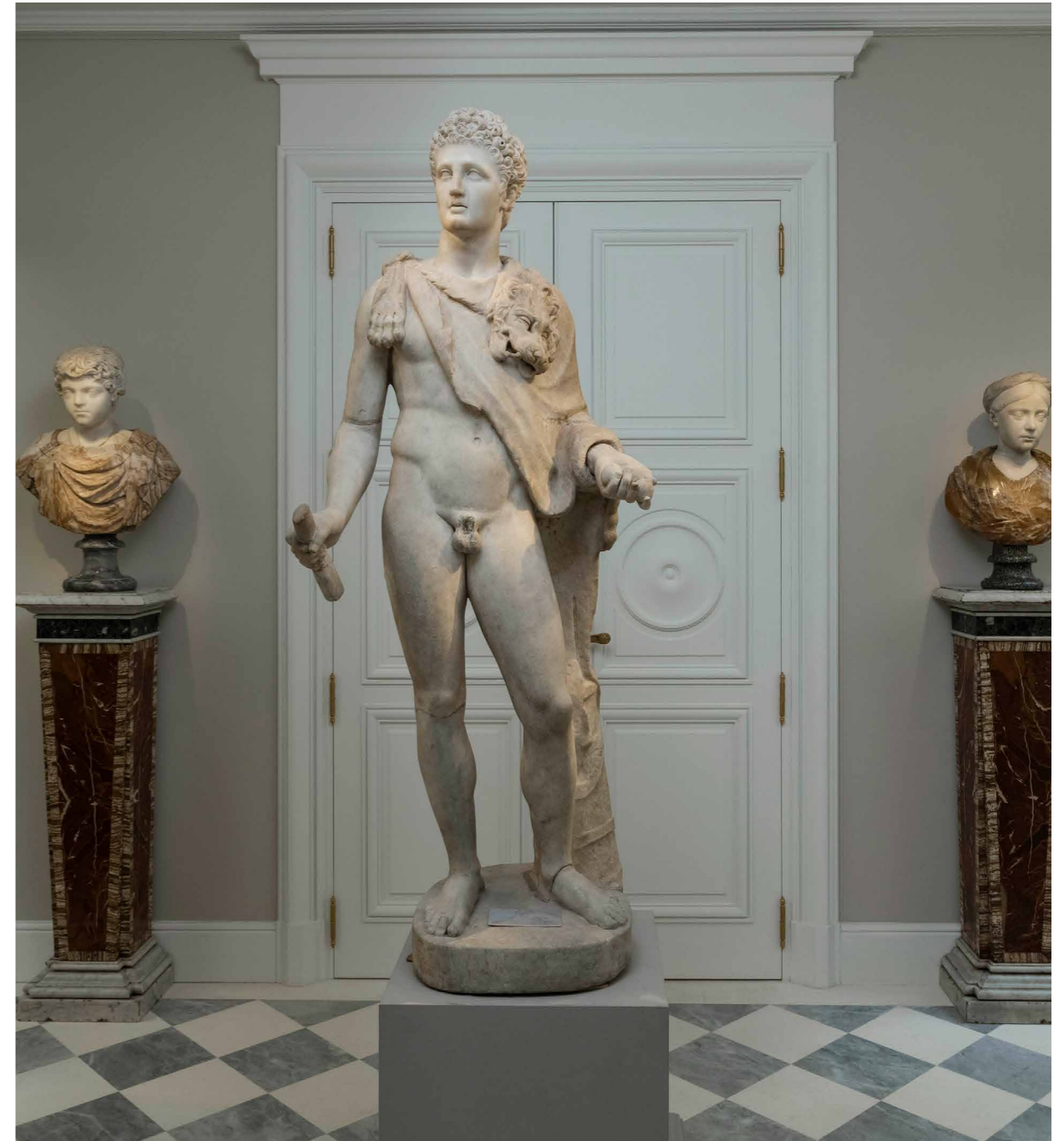


[Fig.2]. Virgin and Child Enthroned, before conservation, with the background overpainted and decorated with pasted-on stars.

This was discovered after a series of tests was undertaken on the painting. X-Ray images revealed the outline of this wonderful original background, and small removals of paint indicated that the condition was exceptional. With all the technological equipment at the disposal of a museum of this magnitude, each stage of the condition treatment was thoroughly completed and recorded. This is an irreversible process, a choice anchored in the widely held assumption that returning this painting to its original state equals giving it a second life. An assumption that, when seeing the images of this painting before and after restoration, I dare anyone to question. Because the background that was hidden under the coat of black paint was in such incredible condition, the choice seemed obvious.

However, it is not always the case. And it's good to keep in mind that views on conservation of works of art may often differ between cultures, epochs, specialties, and – perhaps above all – that elusive concept that is taste. A thought I am reminded of every morning when walking into our gallery. In the centre of one of our main rooms stands a majestic near life-size figure dubbed the Barberini Hercules, after the name of its first owner Cardinal Francesco Barberini. We know from the archives of the powerful Roman family that an antique headless torso of Hercules with no arms was purchased in 1627. The following year, the Cardinal had the statue completed by his official sculptor, Arcangelo Gonelli, who specialized in the restoration of antiques. While today a beautiful fragment seems appealing, back then most of the large antique groups which were discovered during archaeological excavations were restored by talented sculptors. That same year, in 1628, Gonelli also restored the famous Sleeping Faun, now in the Munich Glyptotek.

When walking past this statue, you can't help but notice that it was made by more than one hand. The textures of the marbles are uneven, the difference in style of sculpture between the ancient torso and Nemean lion skin and the 17th century baroque beardless face of Hercules is striking. It is definitely a composite work, and that's part of its beauty. At the gallery, we consider that this multiplicity of layers is part of its history. After all, it has been known in this form for nearly four hundred years, since the moment of its (re)discovery. And though four hundred years in the life-span of a work dating from Antiquity can seem like not much, its current form tells a story of the evolution of taste, of the way antiques were treated and seen in Rome in the 17th century, which has long shaped our view on art history. These later additions by Gonelli would be reversible, but we would then lose out on so much of this artwork's life story. Now that would be a shame, wouldn't it?



[Fig.3]. The "Barberini Hercules", 2nd century Roman antique sculpture restored in 1628 by Arcangelo Gonelli.





Reflections on “Regarding Laura”

The figure in the mirror is an old standby in art history. And cinema. And photography. I have dipped into the trope from time to time to denote narcissism, voyeurism, sexual awakening, “the Double”, etc. This painting (2010) is referencing the 1975 film *The Divine Nymph* (or *Divine Creature*) with Terence Stamp & Marcello Mastroianni. In it there is a triple reflection, Laura gazing at herself while I (unseen) gaze at her and her voluptuous double.

Laura Antonelli (1941-2015) was one of the queens of ‘70s “Euro-splottation” films after her break-through turn in *Malizia* (1973). This was the golden age of sexy art-house cinema. Beautiful locations, beautiful actors, beautiful camera-work, and blessedly frequent nudity. Antonelli was living with the late *Breathless* star Jean-Paul Belmondo at the time. Cute couple.

I saw it when it came out at one of the several NYC theaters that favored foreign films back then, trying to absorb the flavor of that genre into my own aesthetic, which more or less worked. Now I have a bootleg DVD of this film, without subtitles, so only have the vaguest idea of what’s going on. Laura has three lovers, which causes considerable strife, and a lot of gossip among the elegant Sicilian high society. Aristocratic dandy Terence Stamp spends as much time in the mirror, dressing and clipping his pencil mustache, as Laura does adjusting her luxurious hair in a chignon, wearing a pink and cream negligee. I painted her again in the same silken slip, which will soon be on the cover of Julian Barnes book *Before She Met Me*, (1982), a novel of intense sexual jealousy. In *The Divine Nymph*, Terence Stamp’s jealousy becomes so great that he first takes to cocaine, then morphine, and finally suicide. Antonelli herself had problems with cocaine, which eventually wrecked her career. Late in life, she told a journalist “Earthly life no longer interests me.” Oh dear.

Duncan Hannah, W. Cornwall, CT., 2021

“Through the mirror of my mind
Time after time
I see reflections of you and me
Reflections of
The way life used to be
Reflections of
The love you took from me”

Holland-Dozier-Holland, as performed by Diana Ross & The Supremes, 1967

The concept of reversal is far from given. Isabelle Stengers and Ilya Prigogine (1984) demonstrate how its very assumption underpins modern science and received notions of time, particularly within physics. In their collaborative research, they identify materials and systems that are irreversible, such as pastes, emulsions, foams, and thermodynamics, to show how our knowledge of natural systems is so often limited. They heed a resolve for designers to envision systems accordingly.

As I reflect on Leorosa’s newest collection of reversible knitwear, I invoke Stengers and Prigogine’s insight to expand upon notions of repair. More specifically, I wonder, what happens in the discursive space between reversal and repair? Further questions abound as my mind wanders to wonder — What are the directives for reversible design? What is the capacity for reversible design to repair the climate? What kinds of designs can be agents for community repair? And alternatively, to what extent does repair prefigure something more (reparative) than the process of reversal, when that is by definition merely a process of undoing? Finally, what happens in the space between states of entropy, ruin, and repair?

In ruminating on the above, my mind drifts to *Beyond Wiindigo Infrastructure*, a vivid essay by Winona LaDuke and Deborah Cowen (2020) about infrastructure that repairs. They write, “infrastructure is the how of settler colonialism,” and yet, “it is not inherently colonial—it is also essential for transformation; a pipe can carry fresh water as well as toxic sludge” (p. 245). Infrastructure is revealed as the very medium for transformation; a capacity for good that is entirely shaped by the application of its design, which is always a dimension of design itself.

In other words, the authors contend that it is not so much how we design infrastructure that is important, but what we design it for, and whether this design is life-giving in its capacity to transform. They provide numerous examples of clean energy projects being spearheaded by Indigenous peoples. These cases mark a moment of rupture from colonial ties; on the other hand, they herald the democratization of “energy generation, distribution and governance” (Stefanelli et al. 2019). These examples spring to my mind as answers to what makes reversal a form of reparative design, each replete with cyclical references to ancestral ties.

Eighth Fire Solar

One such project is Eighth Fire Solar, an expansive solar power field in the Navajo nation that is guaranteeing a renewable future for Native American communities. Anachronistically, the inspiration for this trailblazing project is rooted in ancient Anishinaabe prophecies that present our generation with a crossroads. As the project states, “we have a choice between a path that is well-worn and scorched, and a path that is green and unworn. If we move toward the green path, the Eighth Fire will be lit and people will come together to make a better future.” The project is heeding this proverbial fork in the road and lighting the Eighth Fire by remaking renewable energy retrofits. This is one of numerous (and growing!) examples of community-and-climate oriented repair that involves First Nations in the governance of large-scale renewable energy projects to reap the long term benefits of clean energy and autonomy (Rezaei and Dowlatabadia, 2016).

Seed Rematriation

Another example of reparative and restorative design are seed “rematriation” projects, where work is underway to restore the genetic ties of First Nation peoples to ancestral foods. Various types of seeds have been absent from native communities since the dawn of colonialism, when peoples were uprooted from their homes. The seeds are slowly returning from the vaults of public institutions, seed banks, and even “dusty pantry shelves of foresighted elders,” returning to their communities of origin. The choice of the word rematriation confers the restoration of life-giving resources and the effort to reclaim and recognize the traces of ancestral remains. Inherent within the wake of fertile return is the reclamation of spirituality and culture.

Solutionary Spine

Another example of reparative design that stages infrastructure as a key means of achieving environmental justice is the “Solutionary Rail.” This clean-powered electric rail system could function as a “decolonized spine” for the United States (LaDuke and Cowen, 2020). Central to this plan is “right-of-way justice” for Indigenous people, which commits to renegotiating easements of outstanding grievances and claims, therein attending to recognition and reparative justice, and not least to climate repair. The Rail ushers in a paradigm shift: “One paradigm [...] commodifies people, democracy, communities, and the planet itself. The paradigm we fight for is one in which people, communities and nature and our obligation to future generations are considered sacred, and clearly not for sale,” declares the organization behind the project, aptly named Backbone Campaign (backbonecampaign.org).

Pueblo Temporality

As the above examples illustrate, Indigenous practices draw from circular ideas of time that are generative for thinking about climate repair. An example of this can be found in *Ceremony* (1977), where Leslie Marmon Silko interweaves a cyclical thread of time to convey the nonlinearity of Native American narrative structure. Often shifting between the narration of events past and present, Silko chooses thematic synergies between events over linear accounts. In so doing, the novel conjures a “Pueblo” temporality where the immanence of events is determined not by their sequence but by their ascendancy in the present. In this way, rituals have a way of interpolating the past and future within the present often through acts of remembrance, reuse, and repair. A modern philosophy that foregrounds a similar trinity is the concept of a circular economy based on three Rs: recycle, reuse, and repair. An exemplary iteration of this thinking in contemporary design is *The People’s Pavilion*, designed by Dutch studios Bureau SLA and Overtreders W in 2017. This reversible building was designed to demonstrate reversible principles and was therefore created to be disassembled once the festival was over, with every material returned for reuse. Whilst green capitalism touts this approach as a vanguard departure from established modes of consumption, this philosophy has unacknowledged roots in Indigenous Ways of Knowing that are still as contemporary as they were once clairvoyant.

The People’s Pavilion

Reversible design could even provide the solution to the issue of waste material from building construction. According to current practices, this type of waste accounts for significant portions of the global quotient; for instance, building construction creates 34% of all waste produced in Europe. Reversible design, like the circular economy and the restorative practices mentioned above, circulates around Rs: reduce, recycle and reuse. As Adam Strudwick of Perkins and Will tells Dezeen: Rather than thinking of buildings or interiors as the end product, we have to think about every building as a kind of DIY store for the next project and the next project and the next project. A big part of our approach now is designing for disassembly and considering reversible designs. Something that is a big change in the industry is to really consider how things go together as much as how they are disassembled.

Conclusion

The conclusion from these vignettes, if a single thread is to be unravelled, is to think about climate justice as an opportunity to rewrite the future. We have turned repeatedly to the prefix re-, which stems from the Latin for back; again, to dwell on systems that recycle, reduce, repair, repurpose, reuse and of course, with products or buildings that have been designed in this way, reverse. In other words, re- is a prefix teeming with potentiality and possibility. It stages an opening, a foray, even an entreaty to provide future generations with a chance for ceremony, for renewal, for rewriting again. When we go back again to something, we express a belief in another way, our resolve to make things right. When the subject of our return is the climate, and justice for those most vulnerable, that is when we channel our ceremony, the ancestral stuff of our humanity, most resplendently.

I welcome all designs for reversibility, insofar as they recognize the irreversible pluriverse. We encounter plurality in the numerous ecosystems, livelihoods, and more-than-human assemblages that share an intrinsic right to exist. In this way, the pluriverse evades our technofix notions of reversibility, despite even in our greatest attempts at repair. And in that recognition, may we truly find our embedded position within worlds, where entropy sets our course—one that is random, chaotic, and ultimately irreversible. Reversible, sustainable design can ensure that we don’t further tip the scales into irreversible ruin in the climate crisis. To live in harmony with ever-changing equilibria therefore requires reversible design that is informed by a bigger picture: a long durée view of our place within a finite system that we share so that we may coexist, better yet thrive together, on this planet.

Contributors

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Tobias Hoffknecht is an artist who lives and works in Düsseldorf. He creates minimalist spatial layouts that takes on the form of an installation. The combination of installation and sculpture emerges out of a conceptual analysis of sculptural activity, with the intention of breaking down and breaking through the respective space.

Laura Kugel represents the sixth generation of a family of art dealers specialised in pre-20th century European works. Galerie Kugel, in the heart of Paris, is a cross-discipline treasure trove spanning across history of art, from Antiquity to the 19th century.

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Colin Stokes is the Associate Cartoon Editor and a humor writer at *The New Yorker* and a contributor to *The Onion*. He lives in New York City.

Haydée Touitou defines her writing as dumb poetry, and views literature as amusingly incoherent. She is the co-founder of *The Skirt Chronicles*, a publication founded by women, and has two upcoming books: 'In Constant Hilarity' and 'Still Life Poems'. She also works as a translator in Paris where she lives.

Andrea Zittel lives and works in the Californian Mojave Desert. Her work investigates such themes as living space, altered organisational structures, and alternative ways of life. Since the 1990s, she has used various media including objects, installations, wall works, drawings, films and performances to reflect upon everyday human necessities such as shelter, food, furniture, and clothing, to develop conceptual ideas concerning new modes of living.

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Es ist und bleibt ein großes Geheimnis: Wie entsteht ein Kunstwerk? Klaus Pohl ist es mit seinem grandiosen Roman *Sein oder Nichtsein* gelungen, diesem Geheimnis auf die Spur zu kommen. Denn er erzählt in seinem Buch von der Entstehung eines wirklich großen Kunstwerks, der denkwürdigen *Hamlet*-Inszenierung des Starregisseurs Peter Zadek aus dem Jahr 1999 mit der Schauspielerin Angela Winkler als Hamlet. Mit zu diesem kleinen Wunder hat sicher beigetragen, dass der Autor Klaus Pohl als Schauspieler in der Rolle des Horatio selbst Teil der Inszenierung war und so an den monatelangen Probenarbeiten in Straßburg teilgenommen hat. Und so erlebt der Leser, wie sich eine Gruppe der besten Theaterschauspieler der letzten Jahrzehnte – Angela Winkler, Ulrich Wildgruber, Otto Sander, Eva Mattes u. a. – auf eine Reise ins Unbekannte begibt. Dabei erlebt er ein Abenteuer nach dem anderen, heftige Kämpfe und zarte Liebesgeschichten, Wut und Hingabe, Konkurrenz und Freundschaft, Hysterie und Selbstzweifel, Tragödien und Komödien und am Ende das unvergleichliche Glück des Entdeckens und Gelingens. Und dies nicht nur auf der Probebühne, sondern im Leben aller Beteiligten, vom Regie-Zampano bis zum Bühnenbildner und der Souffleurin ...

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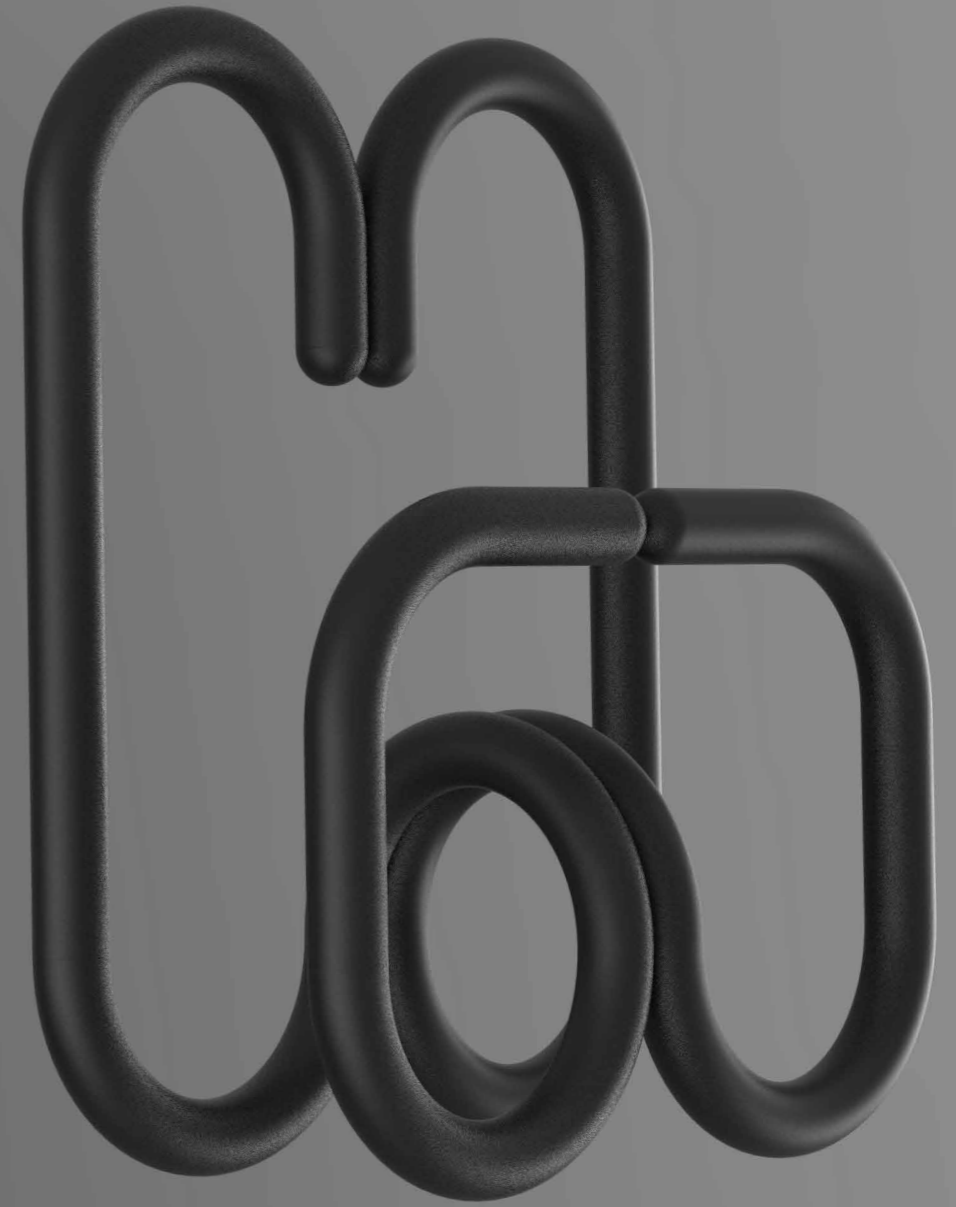


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