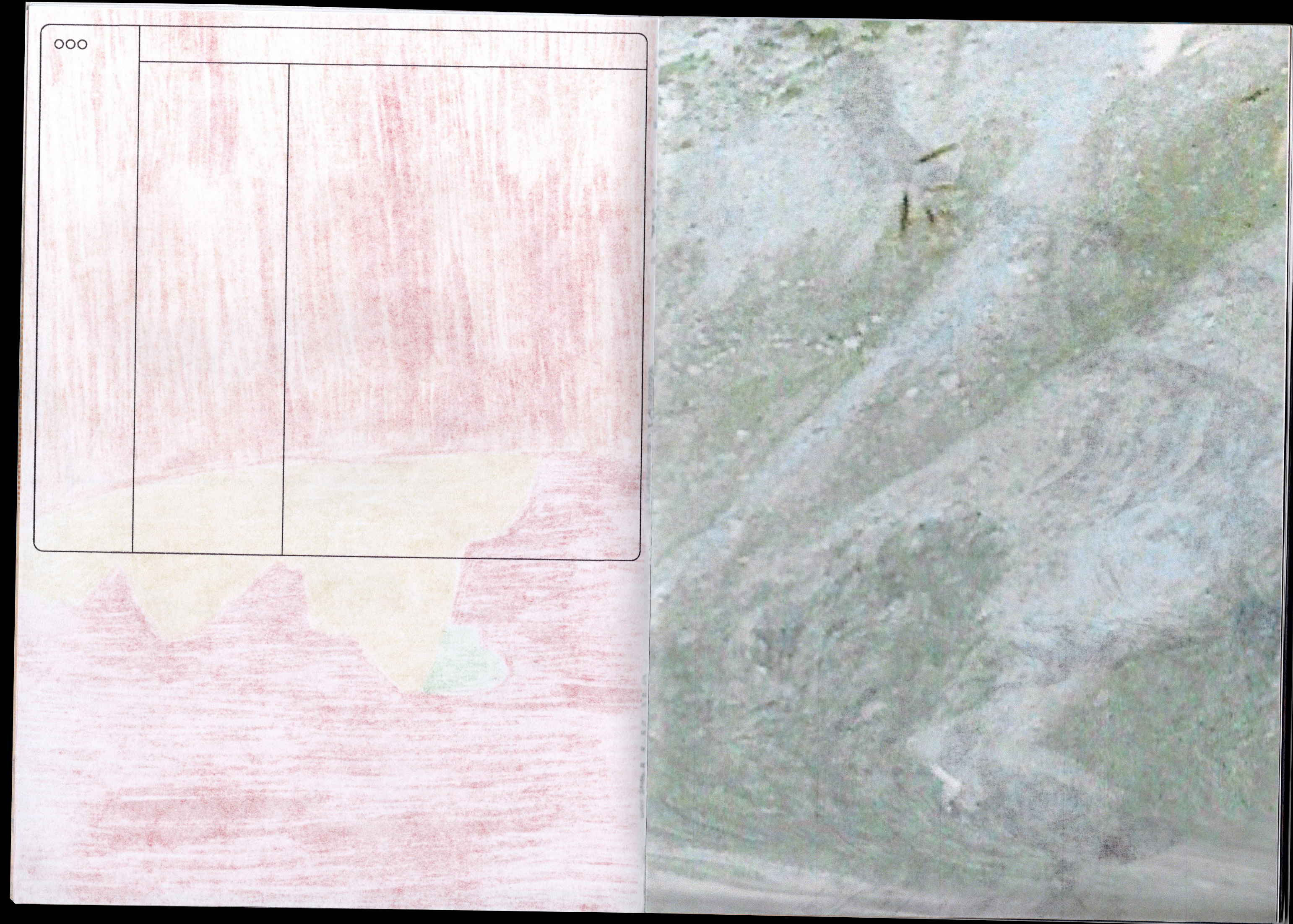


Ciao! I am Elisa.



*Three Becomes Two Becomes
One Becomes None*

editorial design commission
for Leonie Brandner in collaboration with Onomatopée
@photography Emilia Martin

Three
Becomes
Two
Becomes
One
Becomes
None



Leonie
Brandner

cosmopoiesis
of mandragoras





**mandragora
capitulum**

Mandragora
mon uel. cir
rat. Die
meylich das zweyer
Eyn der man. Die
In de büch genant
ken vns die meyster
dragora sy hant vñ
ten grade. Vñ dis
ge des meisters. An
hant spitzer bletter
lich meyster spreche
nuzer werde in der
menlich. aber wie de
die alle bede vñ has
tuer. ¶ Ite die mei
auch in de büch cir
chen das dis würz
den vñ geformet
schen als mannen
spreche die meyster
warper vñ ym ha
meret sunen solich
nit in der erde sunder sie werde gemacht vñ kunsten vñ also gel.

**alrun Man
reluy.**

latine grece anti
ceon. arabice leb
meister spreche ge
hand sy der alrun
ander die frauwe
circa insas beschri
vñ spreche das ma
drucken an de vñ
ist auch die meym
cenne. Die frauwe
wan der man. Et
das die freilich ge
arant vñ die
sy so bruchet man
ken dynasteyn na
ster beschriben vñ
ca insas vñ spre
keln schaffet wer
synt gleich de men
vñ frauwe. Dar zu
das ey solichs kep
le vñ mit also for
wirreln wachsen

knowledge that some of it might even spill into my life. Maybe the note I took so haphazardly on that afternoon in early spring could be held accountable to the premise captured in its words: 'Mandrake or Mandragora—the way ancient knowledge spilled into modern times.'

The premise of wisdom from a time before I was born, before much of what I came to know in my life existed, was certainly alluring enough for me to start digging, to start tracing, and to follow what I could follow. I am not a historian, an ethnographer, a botanist, or a specialist in ancient mythology. I am an artist. I am a visual maker who loves to read and write. Rather than being trained in scientific methods, I am trained in spotting the odd things that do not fit the larger picture. I am trained to see connections between things that might appear unrelated and to manoeuvre freely between fact, fiction, and personal encounters. So that is what I did over the course of the next two years. I kept looking for the anomalies wherever I was, whatever I read, and whoever I met. The plant-human creature took me by the hand, and with their help, I plunged myself wholeheartedly into the spill of stories, growing ever larger from the place of our encounter.

I first did what most do when needing to know things they don't know: I Googled. I Googled in two languages, both English and German. German proved to be a useful tool, as many of the sources I came about were written in its words. I followed stories and cultural references in books and archival material digitally and physically in libraries around Zurich, where my investigation had begun. Tracking down original sources, complete versions of old stories, and copies of ancient depictions, I soon found myself in conversation with specialists at universities, archives, and botanical gardens in Genova, Cologne, Basel, Oxford, Zurich, Amsterdam, Leiden, Aarau, and Zofingen. As time passed, I talked to more and more people. People who had their own take on the mandragora, people with their own stories of their encounter with the plant-creature.

Wider and wider grew the mandragora's circles. More and more filtered into an investigation I initially thought was about a plant-human creature but soon encapsulated so much more. Questions on the inevitability of time passing by, of things coming and going, of things dying and growing. Questions about how to live with sadness, a sadness unavoidably accompanying moments of change. Questions about agency, of our own ability to make choices—yours, mine, those of women across time, those of plants, and those of creatures whose bodies kept on transforming in the face of changing world orders. Most importantly, questions about what we dare to imagine, what we believe to be possible in the darkest moments of our lives, questions about our hopes, dreams, and fears. It became an investigation into the importance of stories to the transformative possibilities we all can hold within our lifetime. It became a search for stories holding

¶ The term 'modern' refers to contemporary history, which is commonly understood as the time after World War II. (Brinati, 1996, p. XVI)

← Mandragora-man depicted in Gart der Gesundheit, 1485 CE

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three

three plants making the story of one plant
ancient mythological storytelling

28.03.2023

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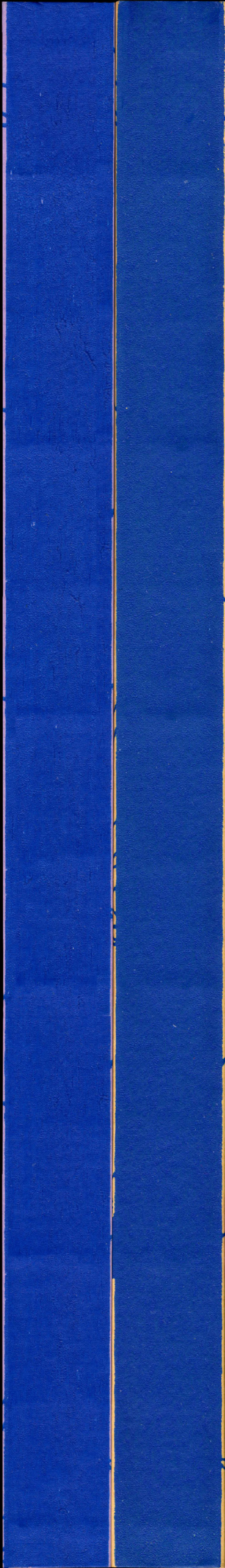
*Microlab Hall
DDW 2024*

graphic design commission
for Studio VERTER scenography at DDW 2024
@photography Jeroen Verrecht

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DDW 2024

graphic design commission
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Rather than annulling it, ruptures nourish the continuum. The continuum is a (continuous) series of ruptures. Every singularity is a rupture of the continuum of immanence, without however rupturing immanence itself.

TO BE CONNECTED IS TO BE RUPTURED
Liveliness is not about consciousness, perception, or even a body, but about a process that occurs spatiotemporally and allows a singularity to emerge. Liveliness is the operation of singularity that emerges along the only constituent element of the continuum: its rupture.

LIFE IS A PARADOX OF CONNECTION AND RUPTURE
Each singularity is on the one hand connected to other singularities (for how else could it carry on); and on the other hand, ruptured and gathered in itself (for how else could it be singular).

RUPTURED BODIES WITHDRAW
Every body withdraws. It withdraws from the continuum but also from itself. Just as the continuum is made of ruptures and just as ruptures are continuous, in the same way withdrawal and connection are not dialectically opposed values, but parallel foldings of one into each other. In his work on Gottfried Wilhelm Leibniz, Deleuze refers to the famous formula of the monad as “no windows.” There is no opening in Leibniz’s monad. A monad is “an inside without outside.”⁴ Every body is a closure that withdraws from full openness, connectivity or exteriority, and into a monadic singularity that is gathered around its need for perpetuating this singularity. Its openness rests on its closure. Connection rests on withdrawal.

4 Deleuze, G. (2006). *The Fold: Leibniz and the Baroque*. Continuum. (p. 31)

ESSAYS

THE ANARCHY OF MATTER.
NON-HUMAN INVESTIGATIONS
Tommaso Guariento
p. 18

BODIES WITHOUT HISTORY:
THE SPECIESIST NARRATIVES OF
PRIMATOLOGY
Federica Timeto
p. 22

NETWORKS, MESHWORKS,
INTRA-ACTIONS & KINSHIPS
Costanza Sartoris, Monica Nadegger
p. 26

MULTISPECIES STORYTELLING:
AN ECOPOLITICAL PRACTICE FOR
ENVIRONMENTAL JUSTICE
Isabella Pinto
p. 37

FOR A PLURIVERSAL NOTION
OF AUTHORSHIP
Noemi Biasetton, Silvia Biasetton
p. 45

LIFE: TO BE SIMULTANEOUSLY
CONNECTED AND WITHDRAWN
Andreas Philippopoulos-Mihalopoulos
p. 55

ON CONFLICT
*Matteo Vianello in conversation
with Roberto D’Alba*

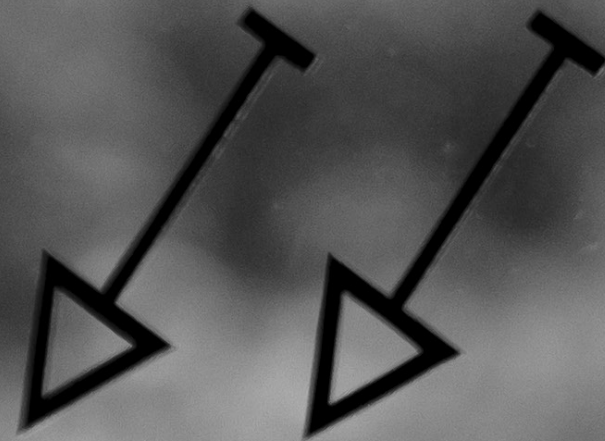
INTRODUCTION
For centuries, humans have created vivid representations of their inhabited environment; however, modernity introduced a pervasive and dominant narrative about the human approach to ecologies. Within this narrative, nature appears separated from us, figuring as an external entity to be dominated and controlled. Inevitably, this entailed several points of conflict between human structures of power and non-human entities. Whether we focus on processes of urbanization, ecological restoration, or climate mitigation, ecologies figure as battlefields where different sides tried to defend and attack each other – giving life to discourses on biodiversity, biopolitics, and biosecurity. The research of Roberto D’Alba focuses on how such conflicting relationships unfold by taking as a case study the story of M49, a bear from the Trentino region (Italy). Through the lenses of anthropology, sociology, and geography, Roberto investigates the figure of M49 in order to illustrate some of the challenges to our commodified narratives regarding nature and wilderness. The result is a challenging tale where new alliances among species are to be formed beyond our exclusive presence within the ecologies we co-inhabit.

THE HUMAN BEAR
MV Humans have represented bears visually since prehistoric times. They projected a rich and heterogeneous repertoire of images and representations onto these animals – this happened as well for M49. Which kind of images arose from the media when M49 first escaped from his cage?

RD The story of the bear in the wider scenario more precisely, the in a recurring narrative of endangerment of large predators re-ure in the human from a group of m the western Tren at the beginning predators became human persecuti 20th centuries, th species was part that aimed to n Alps’ bear popul bear population an increase in i mountain huts. T ters with human frictions between environmentalist thorities that at a dangerous bear he was first radio and eventually cl Nevertheless, he less than two day ing polarization its supporters a entered human c bolic border that from the domain longer one of th tion project, but with a particular ality. For some p rebel bear’, a syn and a living simu nature. For other

*I found this symbol on my door,
do I need to worry?*

editorial design and artistic research
self-published, edition of 50



I found this symbol on my door,
do I need to worry?



meanings FIG. 08

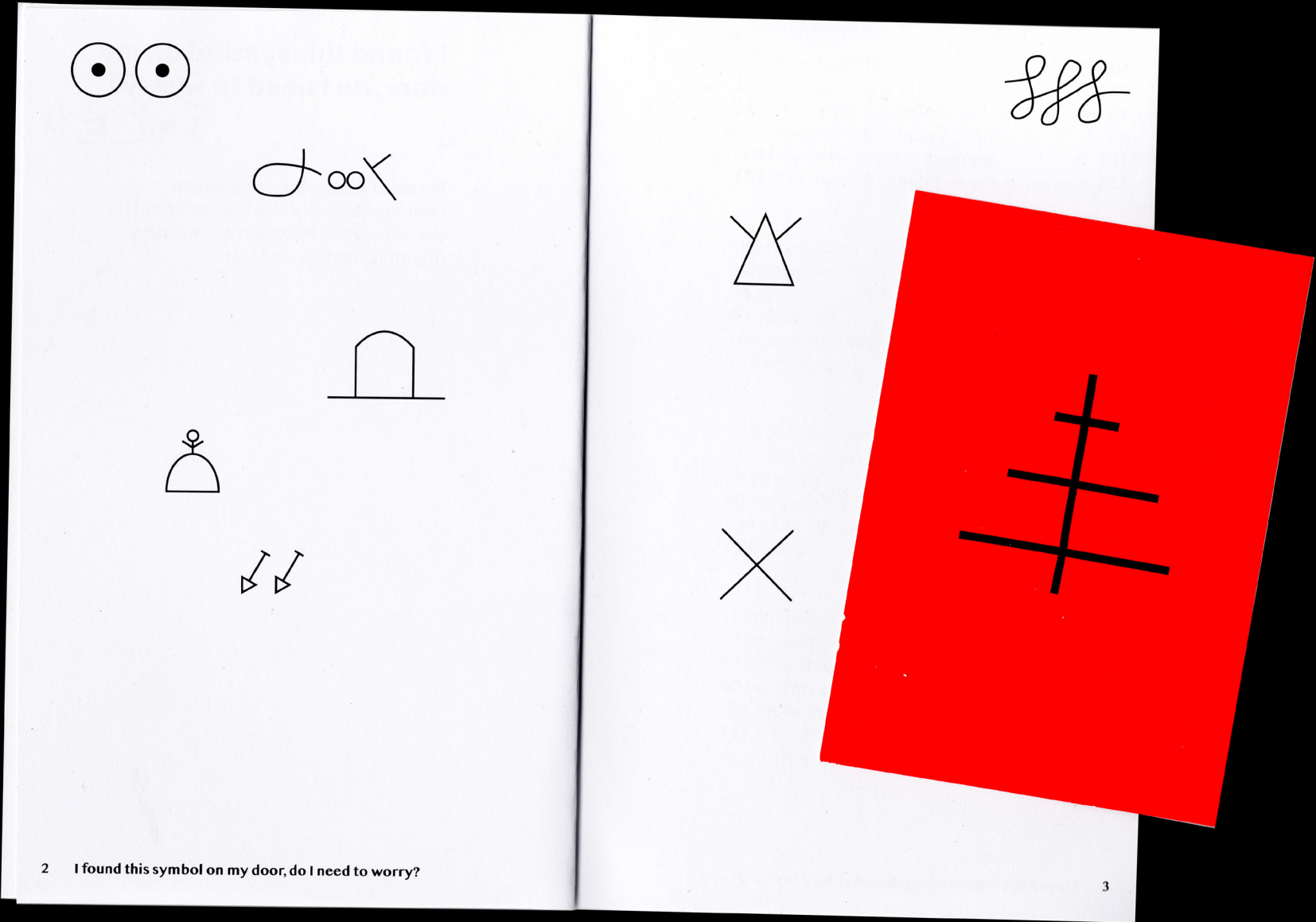
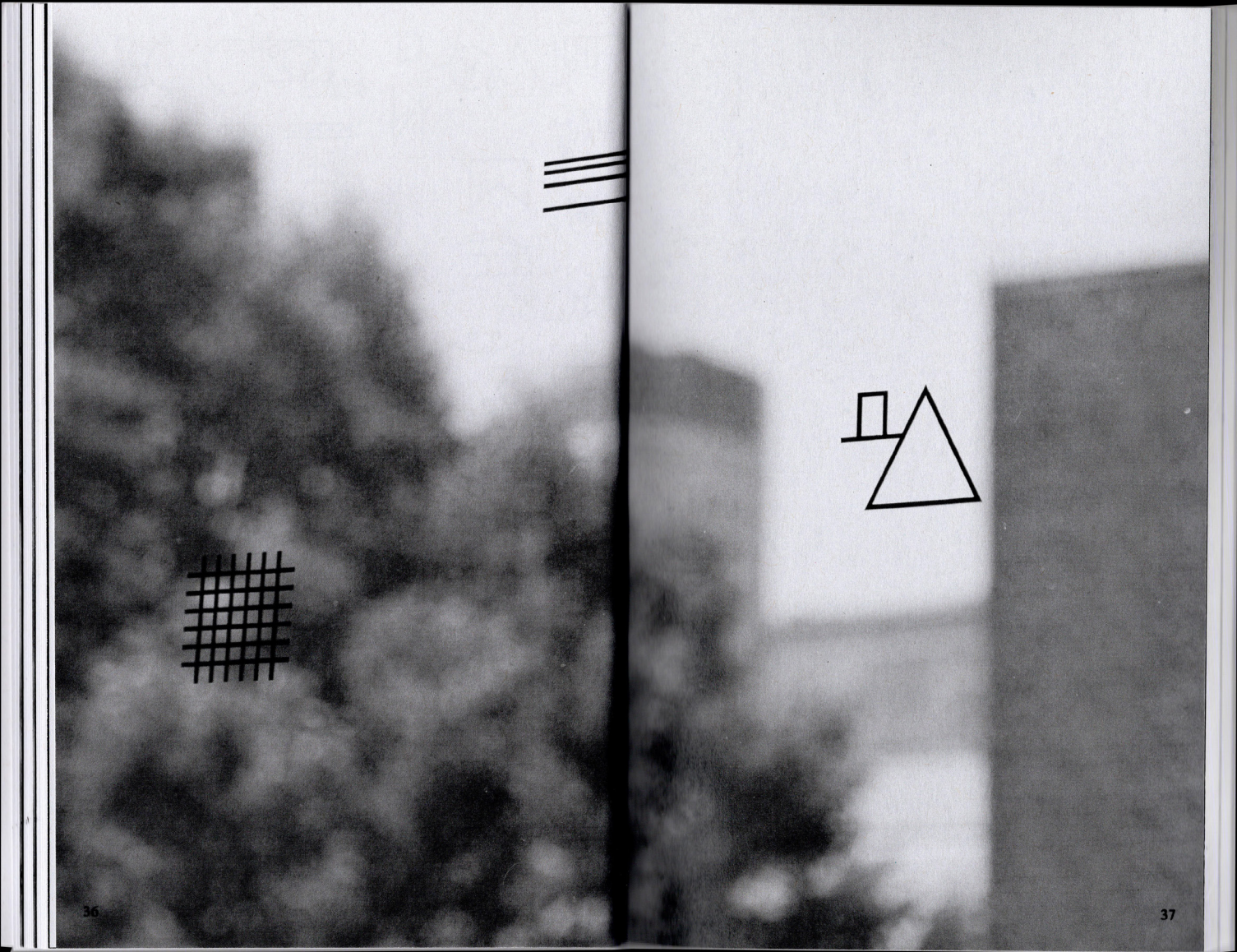
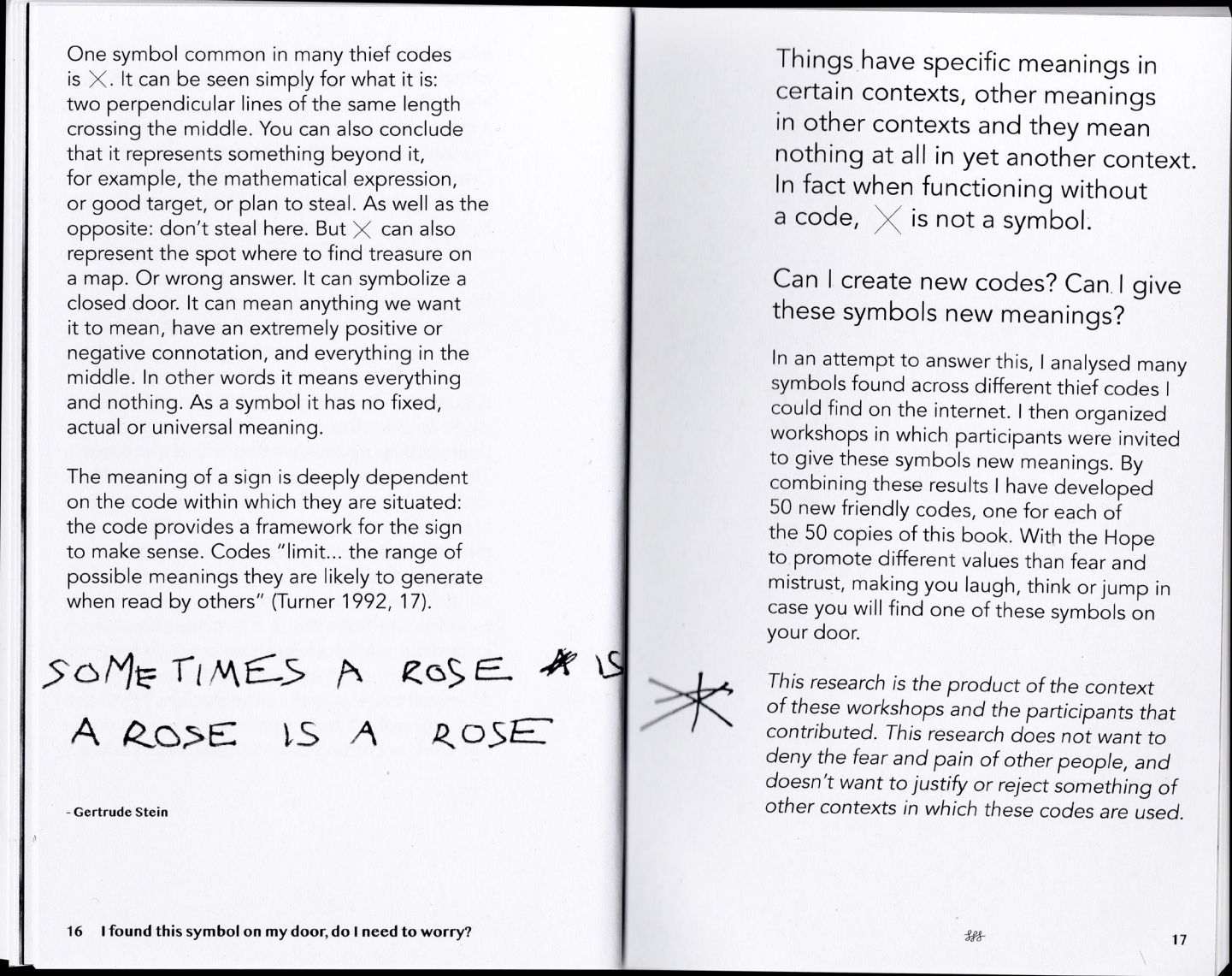
- or Legoland
- or Petersburger Hanging
- or an empty museum
- or chairs seen from above
- or Stedelijk permanent collection
- or someone that played play station with greasy fingers while having a fried chicken
- or a quick sketch of paintings, but just the frames, not what is depicted on them
- or geometrical forms
- or top view of buildings

FIG.09



I found this symbol on my door,
do I need to worry?

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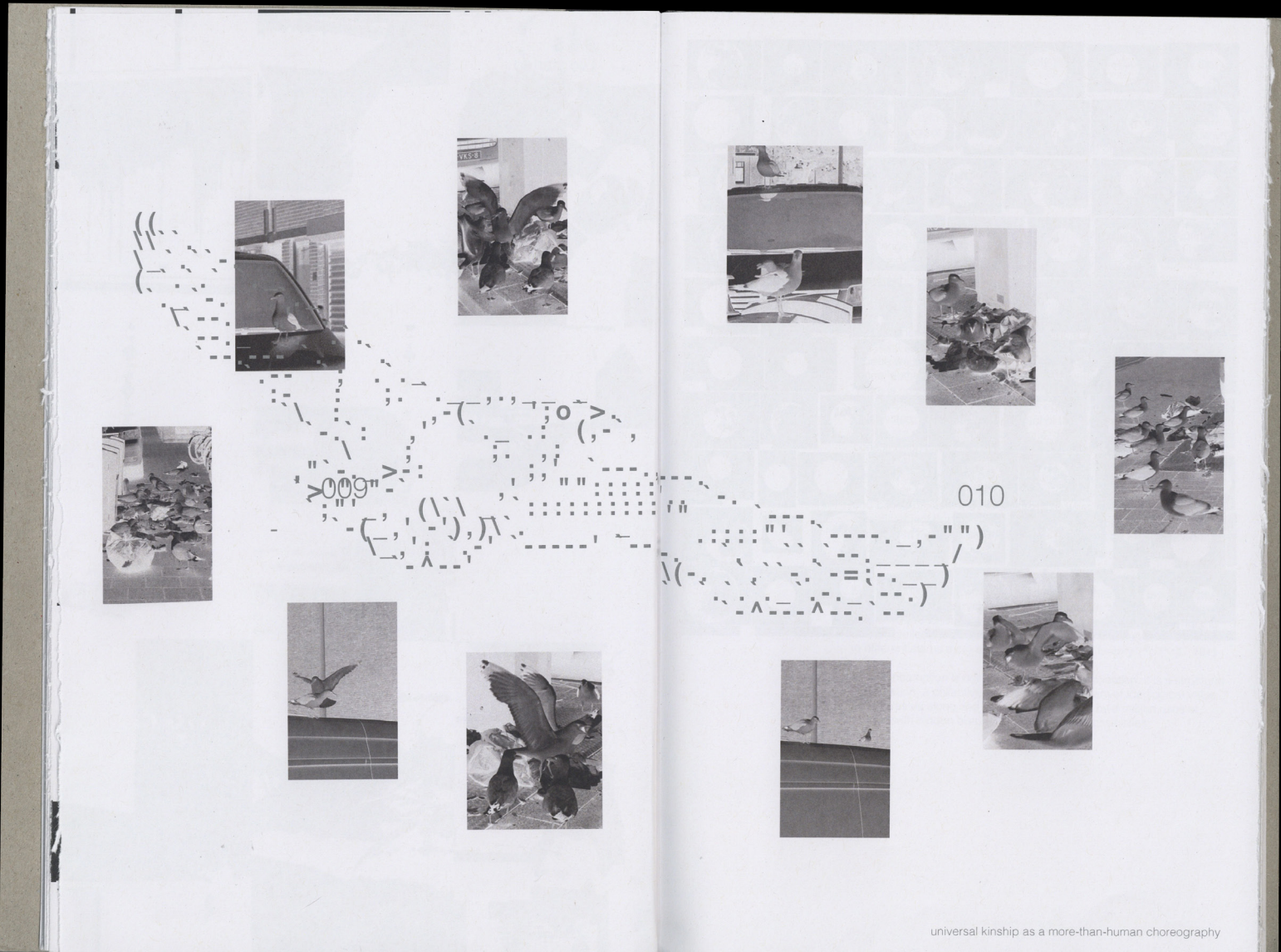
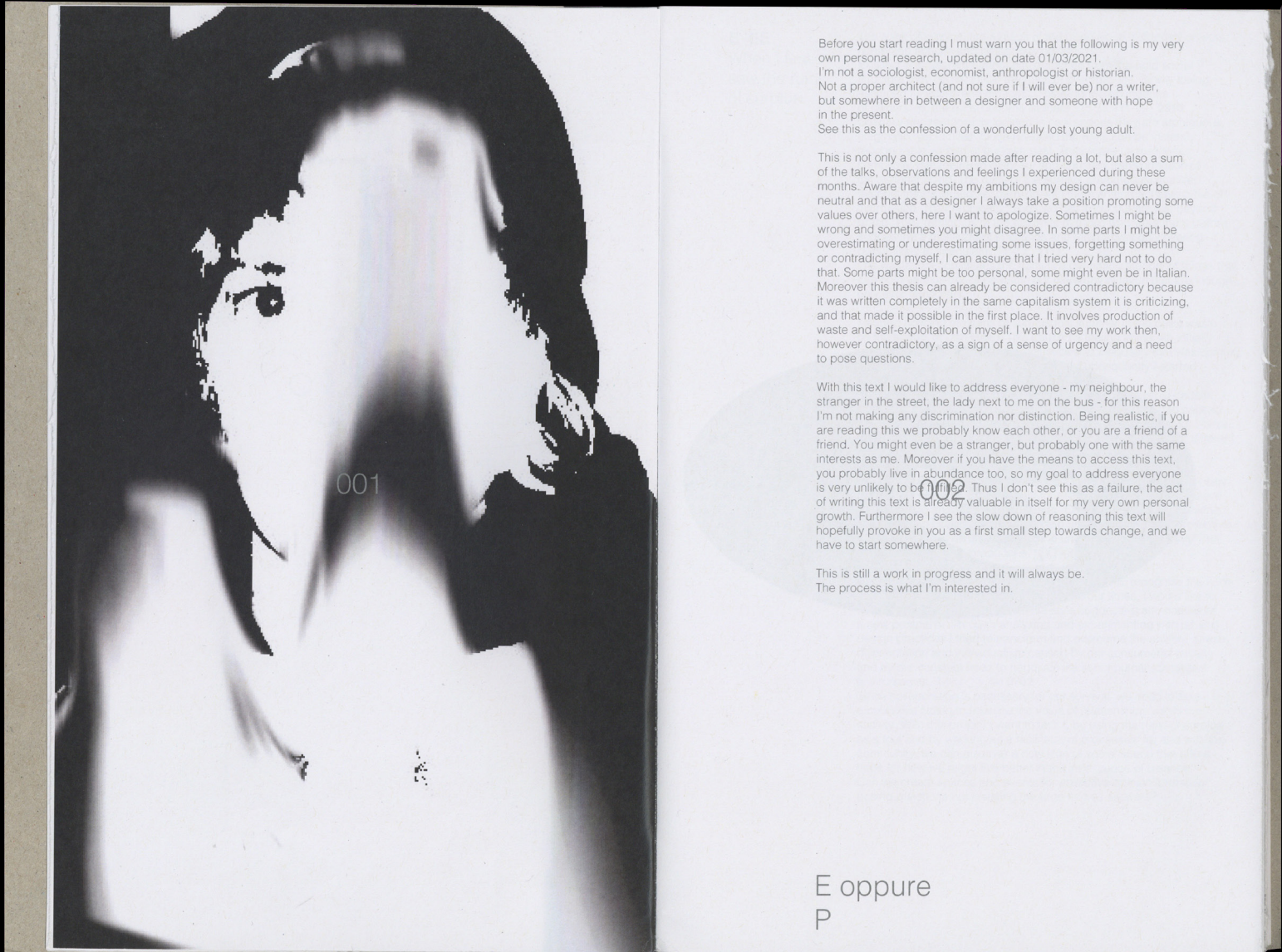
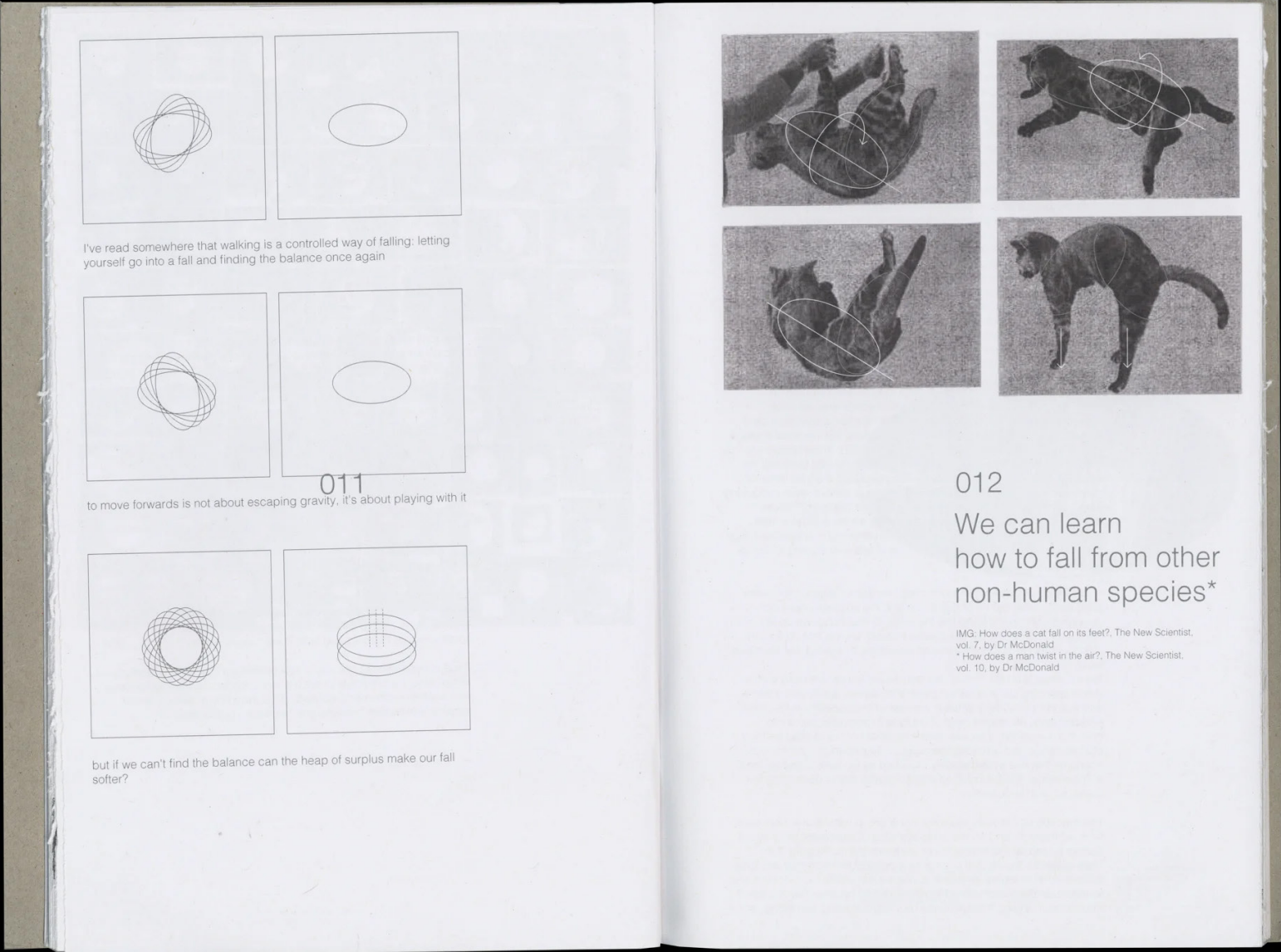


*Collaborative Revisions:
Reshaping Universal Rights*

graphic design for poster
exhibition "Call for Graduates"

Since we became liminal we learned
how to dance in the ruins of surplus

editorial design, graduation thesis
self-published, edition of 3



WITH KLAAS KUITENBROUWER FROM ZOÏP & GERJAN STRENG FROM BRIGHT

30TH NOVEMBER 12.00-14.00 DS.002 MA INTERIOR ARCHITECTURE, KABK

A SERIES OF TALKS OVER LUNCH DISCUSSING OUR NEED FOR HOPE AND UTOPIAN THOUGHTS TO HELP US ENVISION POSSIBLE ANSWERS TO CURRENT PROBLEMS. ACKNOWLEDGING THAT AS ARCHITECTS, DESIGNERS AND HUMANS WE HAVE THE POSSIBILITY AND THE RESPONSIBILITY TO GO BEYOND IDEALS AND ADDRESS REAL WORLD SITUATIONS THAT CAN BE REALIZED WITH COLLECTIVE ACTIONS.

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Paula Maria Hernandez Mollison



Baldosas Subterráneas

Tiles inhabit our undergrounds

100

It was like this in the garden of my Tita (dear nickname I use to address my grandmother), I played and moved in such ways where I was.

[illegible]

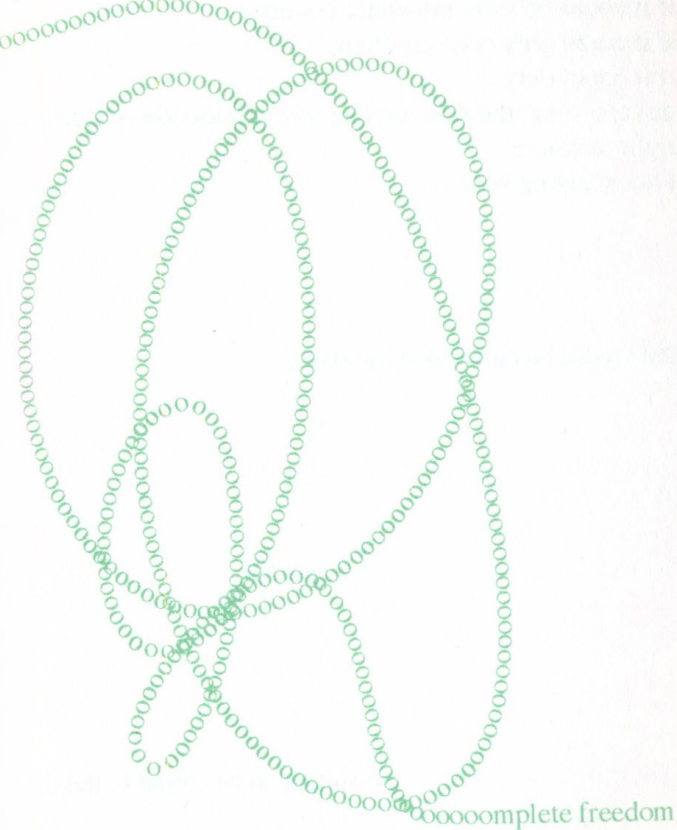
In solitary, never lonely.

I had the orange bricks to keep me company,
Always some herbs growing by the side of the walls,

They would be plucked out and thrown into the stoves,
the pans,
yet never the oven,
I don't remember such.

Invisible hairs from the hallways of the house
Pulled my body past any obstacle,

101



complete freedom

46

I am redefined yet again and again. And even until now, as I write my thesis I can easily become this subject... in almost every interaction where I'm placed. How deep does it go? Knowledge and validation in regards to Education¹⁰, I lack I have. Communication gap! you get a doctor I don't. Your buses have great connections and back home I do not dare to step in one of them. I think I want your public health system and "Great" Education... bound to privilege, open to choice.

I can't escape my identity, I was trying for long. I do not want to scape my identity because it's a battleground for what it is and what is not, defined by others and absorbed by me, redefined by myself, rejected. If the vision you had of me I got to transgress-fully absorb, ethically/ideologically⁴⁴ by my everyday encounters which like, states my identification - formed -

Yes, If you look at my art, I can't escape...being she. I can't escape being looked at in the supermarket and no! I won't apologise for having to say it again and again. Since much much much many more other people are still perceiving me like that, which at one point I perceived myself as. Determined by you 'the other' across this stream of water where the routes you marked with bloody red strings, are still active till today, transporting millions in economy income = opportunities for pleasure in life.

10 education with a small e different from Education with a large E. In the lower case, education refers to the relations that actually obtain among human beings. In the upper case, it refers to power. What happens when a reality finds itself in a collision course with fantasy? (...) Education occurs with a context and has a very definite purpose. The context is mainly unspoken, and the purpose very often unspeakable (J. Baldwin, Dark days).

11 Ideology is affective, because it works at the most rudimentary levels of psychic identity and the drives (Jaqueline rose, 1986 sexuality in the field of vision) and the discursive formation and practices, which constitute the social field (S.Hall).

47

The routes that were used for the trading of bananas, the routes that were used for slavery. The end routes of slavery, the beginning of the routes for the trading of bananas. (see Reference/MAP routes, at visual references).

So there is a thing here in need for scaling (*descamar de pez*)/scalping¹². We must be careful...not to only reject and flee from. By escaping your Identity- or the identity one has been defined as, one can run into another one, fleeing from A ←

13

→ B¹³ A and B
part of the

of another... how many times $\rightarrow$ B¹³ A and B part of the same vocabulary. into an idealisation did I was looked down, for not speaking your language (and I do not mean just the verbal one) how many times your "logic" ruled - and rules over mine. I grab your manual and a-frame myself to your critical thought, only to later realise I have surrendered myself to yours, imperial. Be cautious of fleeing from the shame of one's perception of an identity, to the seeking of an idealised one, supported by the power structure. <A black man is stripped down into a suit, who no longer is a black man, but a white man into a suit>. If it had not been for Arlette and Victoria who to me redefined my perception of "Latina".

12 f.



05



06



07





Evolution's favourite

drawing
wax-crayon on paper



*I move the most
while I am sitting*

drawing
wax-crayon on paper



Untitled

drawing
wax-crayon on paper

