

We tend to think about irreversibility after things (the ones we would like to reverse) have already happened. An unreplaceable vase broken in a sudden movement, a silly car accident that will cost a small fortune, a person we pretend not to see and will miss thereafter, a dive into waters too shallow. It is not until we find ourselves in a present we would like to have avoided, that we regret a past that seems to have led to it. We then revise this past trying to capture what could (or couldn't) be different. It might be a fortuitous instant (too eloquent a gesture; too daring a jump) or a chain of decisions (the pressing importance of that drive, the time and route taken, each delay and the hurry).

IF

SINCE

GIVES

Regret. It can lead to simple acceptance (the present could have been different but isn't) or to deep melancholy (an endless recalling of the past, speculatively living the alternative choices that would build a different present). Imaging acting as retrovisionaries, analysing the present and envisioning the ways in which we could (if we could) from the actual now, develop a future that could have resulted from an alternative past, one in which we took the decisions that would have conducted to a different present. Constructing a future that deconstructs the past.

YOU LEMONS

44

IT

We don't usually consider irreversibility (or the difficulties involved in an approximate reversion of our deeds) at the time of acting. Adding this factor to our calculations would make any choice even more difficult. Imagine making each move on a chessboard not only focusing on approaching the king's defeat, but also with the intention of always keeping it possible to advance the remaining pieces towards an occupancy of the board parallel to previous ones, looking for a future that meets with the past. Imagine only making decisions that would lead to consequences that could develop into outcomes analogous to the ones envisioned to result from an opposite decision.

Carla Zaccagnini

I decided to leave the next page in this publication totally blank. You can decide to leave it as it is. You can also occupy it with the imprint of your hand soaked in the juice of a lemon, as I initially intended to do. If you decide to do so, the drawing made, when your hand touches the paper might be different from or similar to the one I have in mind. Either way, after it dries it will become invisible. You can decide to leave it as it will be. If exposed to the heat of a candle or iron, the oxidation of the paper provoked by the lemon will be accelerated, and the past gesture of your hand will become visible. The page can be left blank forever. The drawing can be left latent for years. Once the image is revealed, the process cannot be reversed.