

**Manual: On ways to Inhabit
This Table & Other Issues**

A performative manual by

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Hello dear reader



Welcome to this manual

.....

This manual will guide you to have an encounter with this table, the table near you.

You will experience different ways of how a table can be used.

Each table selected will generate a different experience.

The experience of using this manual will never be the same, as it will be conditioned by the context in which this table is inscribed.

Have a look around

.....

Maybe there are more people reading this manual at the same time that you are reading it. Maybe they are near you, each one with a manual, at different spots in the space and we form a group since we are doing the same activity at the same place. Reading this manual around this table.

.....

Or maybe you cannot see them, maybe they are reading it at the same time but in a different location. Each one with a different table. Each one in a different place where a table is located.

A group of people. A group of people coming from different places.

So, here we are around this
table.

This group of us.

.....
You entered this space through the main door made of that material. Maybe you came directly from the street or maybe from a corridor or another room or another floor.

By the way,
you look nice today.

And you start walking around the space that surrounds this table, as if you had never been here before.

You walk from one spot to another trying to notice all the elements around.

.....
Some elements are in your range of vision: an object made of wood, an opening, the front wall...

Some other elements you leave behind: the main entrance, that column, some chairs, the stairs...

And this table. Standing here. This table is in the middle of the room, or it's beside a wall or has a window on one side or there is a door on the back. Maybe the table is higher than normal and you cannot use it with a chair. Maybe not.

Maybe the table is squared or circular or simple or complex or beautiful or generic or hand-crafted or movable or made in a factory or cheap, like 19,90 € or more expensive or you assembled it or someone else did or you needed a manual...

.....
From here, a bit from the distance it seems smaller than it really is.

You have seen it, normally people leave their stuff on top of it and gather around. It does seem like a kind of place for gathering.

You come a bit closer just to see the material from which it is made.

.....

It seems a bit scratched over there.

You change place again.

And again...

.....

From here you can see what is above the table, those little things... and what is underneath it.

And again... trying to figure out which is the best spot, the place where you want to be.

.....

Maybe you have been here before, maybe this is your favourite spot, you come here everyday, you work here or you meet colleagues or people that you admire, or good friends, or you had an interview once. You have had many conversations here before or ideas or thoughts, about different topics. This table has been used by many others before you. Or not.

But now, at this moment, let's say, it is the first time that you are here, you have never been here before. Let's say that you just borrowed for some time, the time that this reading lasts.

To make some discoveries, you know. To find some treasures, to find some answers.

Maybe the person closest to you is now wondering who had the idea to build it. S/he may think that while it was being built, this table brought some people together, just to make it. She may also think that it is a pity that nobody was using it for what it was designed.

Suddenly someone enters the space through the main door.



What is the first thing you do when you arrive at a place? And when you are planning to spend some time there?

Maybe you would like to think about that while leaning on the table

Or, better on the other side where the sunlit spot is.

Much better.

.....
The person that just entered greets you and asks what are you doing around this table, if you have lost something.

You say that we are looking for things that were here before we arrived. That maybe we have to have a closer look, even inside this table. To look for traces, you know.

Maybe you would like to have a look underneath the table and check what is there.

.....

Now, your head is holding the table top, like a cariatid holding the front of the Parthenon. Holding the board as if you were a leg, holding the ceiling as if you were a column.

If you move it will fall. You have to be stable so that it doesn't fall. You hold it with your back with your arms or your head. You have to remain in the same position for a long time- if you move it falls. To be able to remain in that position you have to be comfortable. Take care of yourself!

Someone turns, s/he looks at you and laughs.
The legs of the table remind me of the sculptures my father makes. Lately he makes sculptures people don't know if they can use, sitting on them as chairs or if they are lights or just sculptures. He is a sculptor and now he makes jewelry and architecture. Sculptors can easily go from one thing to another as they know how to build things.

That someone doesn't know who took the decision to bring this table here, maybe it was used before for something else in another place. What s/he knows is that it is not exactly the same as it was yesterday. Some things changed. Small things.

There was something on top of it that now is not there anymore.

Someone removed it and put it somewhere else.

You know, to make space.



*What do you think about
materiality-immateriality?*

Maybe you would like to think about that while sitting on top of the table



Do you think that immateriality is a response to the overproductivity of things nowadays?

If the answer is yes, maybe you would like to shout it out loud...



*Are there more people reading
this manual at the same time as
you at the same place as you are?*

If the answer is yes maybe you would like to ask one of them which page s/he is reading and shout together.

If the answer is no maybe you would like to continue reading.



*Do you normally follow
instructions?*

If the answer is yes maybe you would like to discuss it with the closest person to you.

If the answer is no maybe you would like to jump to a random page, read it and come back to this page.

.....
The other person that takes care of the space says that this table has been used once as a kind of bar, with cups, and glasses, and plates and beers on top of it.

.....

But what's important is that this table belongs to the memory of someone who had a super intimate conversation once at the same spot where you are now. That's why there is no table like this one anywhere else.



*What about visibility? Can you see the invisible?
Do you have special powers? Which ones?*

If the answer is yes maybe you would like to write the answer on paper and give it to the closest person to you or just leave it on the table.

If the answer is no and you would like to get some powers maybe you can go to page number 98 and read it.



*Or do you think that things
that are not visible don't exist?*

If the answer is yes maybe you would like to explain your theory to someone using the objects that are on the table.

.....
You don't know why but that person, the 'caretaker', reminds you of someone, but you can't remember whom. S/he has a particular gaze.

.....

S/he is pretty convinced that when you leave this place, later at some moment of your life, you are going to remember this table.



Are you trying to solve any important issue at this moment of your life? Which one?



Would you like this table to tell you the solution?



Are you sure?

If yes, maybe you would like to take the closest book near you, open it to a random page and read it lying on top of the table. That is the answer.

.....
This table is not just a horizontal board suspended 75
cm from the floor.

The person who is in front of you sees this table more like a stage. You know, a stage, a space for actions, actions that communicate.



*Do you think that crossing the border
from private to public domains is
an operation of emancipation?*

If yes maybe you would like to stand on top of
of it to see what is on the ceiling.



*Would you like to make a tribute to this table?
A celebration for providing all those answers,
for providing all those encounters?*

For standing still, for not being
thrown away, for supporting
so many cups, and beers, and
pieces of wood, and tools, and
boxes, and notebooks,

and pencils, and pens, and
papers, and backpacks, and
clothes, and hands, and arms,
and legs, and heads, and
breaths, and butts, and words,

and thoughts, and hopes, and
moans, and phones, and
conversations, and expectations,
and stories, and desires, and
projects, and visions,

and tryouts, and errors, and
misunderstandings, and good
news, and bad reviews, and
angers, and hungers, and
appreciations, and...

Maybe you would like to take the container that is at the end of this manual and spread what is inside on top of the table.



And now, a bit later, are there more people reading this manual at the same time as you at the same place as you are?

If the answer is yes maybe you would like to clap your hands to indicate to them you arrived at the end of the visit.

.....

We will be very glad to know your opinion.



Has someone lent this manual to you?

If the answer is yes maybe you would like to give it back when you finish reading it.



Do you own this manual?

If the answer is yes maybe you would like to give it to someone when you finish reading it.



Did you find this manual useful?

For what exactly?

Do you think you can use it for your everyday life?

If you have any suggestions, comments or you would like to share your experience please get in contact with us here: esther.rbg@gmail.com.

"-For a couple of years I worked with a person who is gone now. We were really close.
-We did a lot of things together and we laughed a lot. But he never got the things.
-He got a small piece of Chinatown, but that's not too important. What's important is...he drank a gallon of iced coffee every day. He taught me to drink iced coffee.
-So, he's got iced coffee. I can't drink a glass of iced coffee without thinking of this person, and that's a lot.
-We could get into smaller things or just parts of things, but we don't have to. I just wanted to give you the idea. As long as we are on the subject I should remark on something even more mysterious.
-My consciousness, to use a phrase. When I talk to myself, or even when I try to say something... an idea, like right now, I am always addressing someone. I usually know exactly who that person is. There's no point in me naming any person. The person changes. And probably... you wouldn't know any of the persons anyway. But its not abstract, like you might think. What do you call those things attached to all objects?
- ghosts? No. of course not"

'Yes, but is it edible? The music of Robert Ashley for two or more voices. New documents. P51 Celestial excursions'

Stories/descriptions P. 1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 15, 16, 17, 18, 21, 24, 26, 27, 28, 29, 30, 35, 36, 37, 40, 41, 42, 43, 44, 59, 60, 68, 69, 75, 76, 90

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Actions P. 12, 14, 19, 22, 23, 25, 32, 34, 38, 46, 49, 52, 54, 56, 58, 62, 64, 66, 73, 78, 85, 88, 92, 95, 98

CREDITS:

MANUAL: On ways to inhabit this table and others issues

This manual is a tool for a personal or collective guided tour. In both situations it positions the reader as the one in charge of the manual's performance. It is constructed thinking about a universal manual that can encompass any situation where one or more readers, a table and the manual are present.

The work of Esther Rodríguez- Barbero Granado merges architecture, choreography and body consciousness. It wants to shine light on the habits we follow in everyday life while we are at home, go to work or sit in a library. By directing the gaze of the reader to the environment s/he is in, each time the manual creates singular readings.. It invites the reader to be the doer and the observer of her/his doing. By playing and displacing the usage of everyday objects, Rodríguez- Barbero in an absurd way questions our relation to things. Her work activates curiosity, surprise and imagination as triggers for a better life.