

ERRATA¹. Books do clutter a room² (Exhibition)

1 Misprint in Spanish

2 As Anthony Powell
would put it, “Books
do furnish a room...”

(From) 15.05 (to) 31.05.2019
(at) 72 Av. A YORK NEW
NY 10009 US (Mast Books)

Errata is an exhibition hosted at Mast Books, celebrating an assemblage of works that question the physical condition of both books and design objects. It will bring together new work from various Spanish designers, ranging in material and typology.

In the 1971 novel by Anthony Powell, a central character, Bagshaw, is nicknamed “Books”, a short version of his full nickname, “Books Do Furnish A Room”. Several stories circulate about how Bagshaw received this unusual nickname. In one story, he got too drunk at a cocktail party,

and pulled down an entire bookcase in an attempt to stay upright. Laying in heap with books all around him, he quipped “Books do furnish a room, don’t they?” In a different version, Bagshaw is caught in bed with the wife of his boss, a London literary editor. To break the awkward silence, Bagshaw says, “Books do furnish a room, don’t they?”, and conversation shifts to literary work, allowing the trio to ignore the “elephant in the room”. (Functional use of book vs. perception of the use). How should we understand the role of books in furnishing our day-to-day?

They present an image of intelligence and knowledge, while mainly playing the role of a placeholder, accumulating dust in otherwise empty shelves. Just like the books we all say we read, a person possessing an object and using it tells us a lot about that person. On the contrary, a person having an object and not using it also tells us a lot about that person. Through the conception of specifically designed objects, Errata presents an expanded perspective, developing this dynamic between functional and perceived use. A collision of the book and design object.

The designs shown are each inspired by different conceptions of the book and object. Many serve as facilitators, each proposing a new method for presenting, maintaining and accessing the usage of books. Even so, there is no predefined notion or expectation of functionality. The proliferation of New York based designers working within a self-production economy is a strong example of this tendency within the design field towards tackling concepts, instead of specific problems. This has normalized a mistake-laden design process, where decisions

and discoveries are not searched for, but stumbled upon. The exhibition gathers Spanish Designers with similar practices, hoping to further examine the current state of ‘experimental’ design.

With this exhibition, we do not intend to answer any of the challenges stated above, but let them help us to delve into a new area of inquiry: what role does the mistake play in contemporary design? How does it affect the communicability of our objects? How do we associate our own interests and peculiarities to the objects that we are surrounded by?

Can we ‘read’ objects? To what extent can they offer something else, past their mere functionality? What is this ‘else’?

Founded by Miguel Leiro and co-curated with Antifurniture.

Designers participatinng:
Pablo Alabau, Tomás Alonso,
Colectivo la Cosa, Miguel  Leiro,
Jorge Penadés, Sara Regal
and Julen Ussía .



As Anthony Powell would put it, “Books do furnish a room...”

Pablo Alabau

*GOMA*¹ (Paper lamp) → Paper & Glue.

¹ *GOMA* emerges from the attitude suggested by the verses of Santoka. The practice of cutting and pasting pieces of paper while thinking of nothing. Not a thought in my head. The mechanism is simple. The light emerges from one of the two paper planes and the adjacent one contains and reflects it. By some kind of mystery, the sum of the side measurements equal 46, the same number of Benito Perez Galdos' national episodes.

(Santoka Taneda) Breaking the dead branches, / Thinking of nothing.
(Tr. by John Stevens)

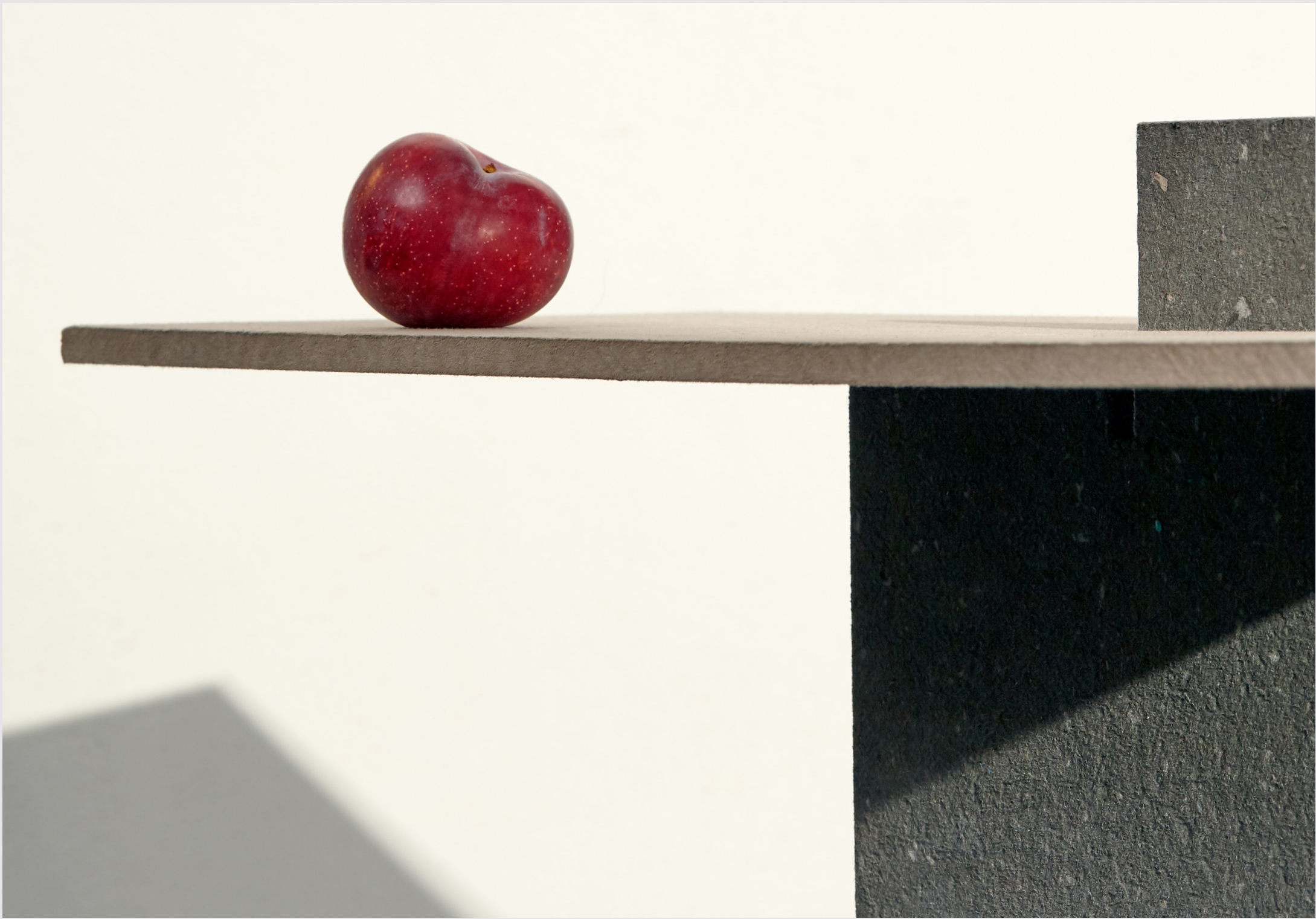
The snap of dried twigs, / not a thought in my head.
(Tr. by James Abrams)





Tomás Alonso

Table²

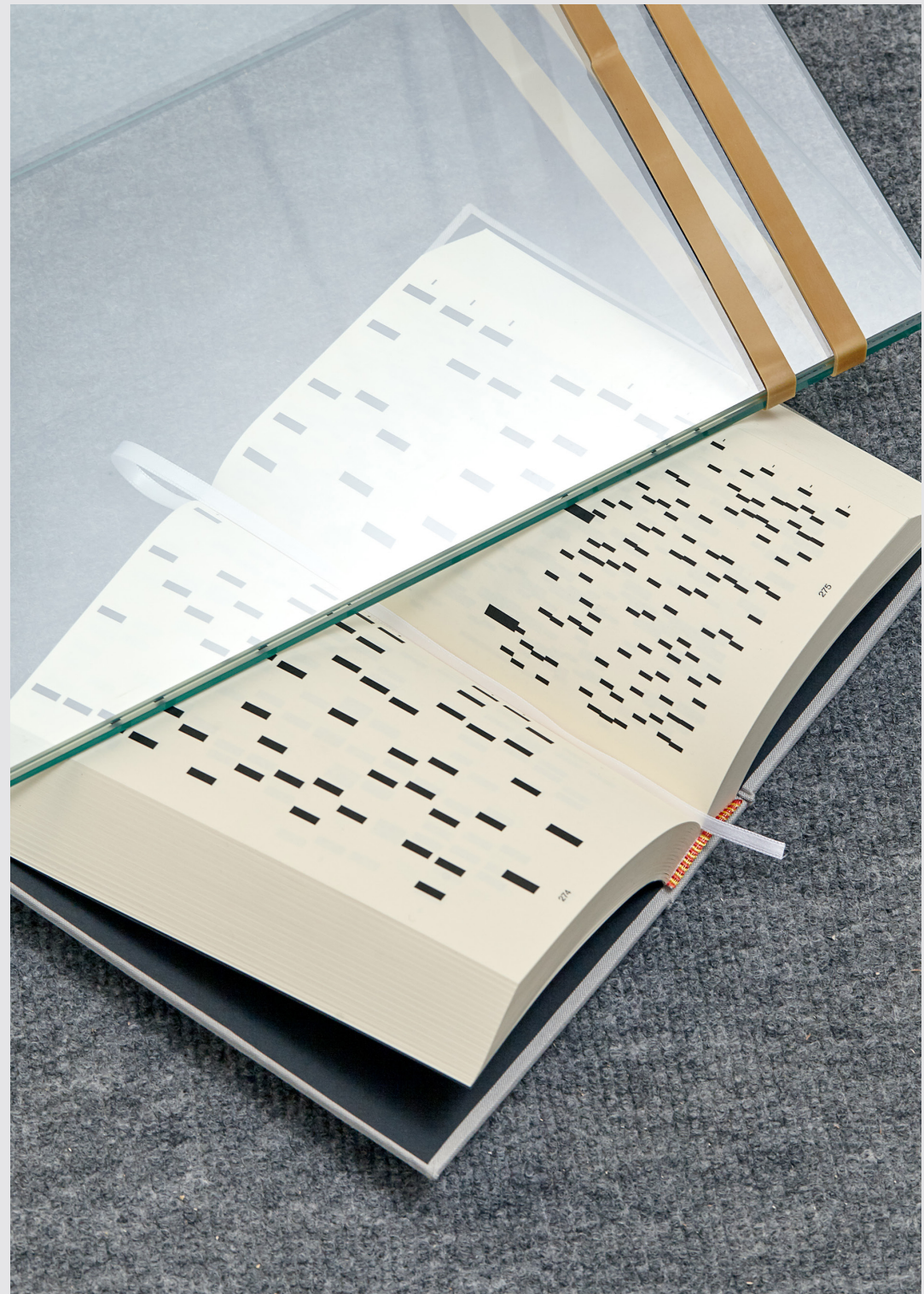


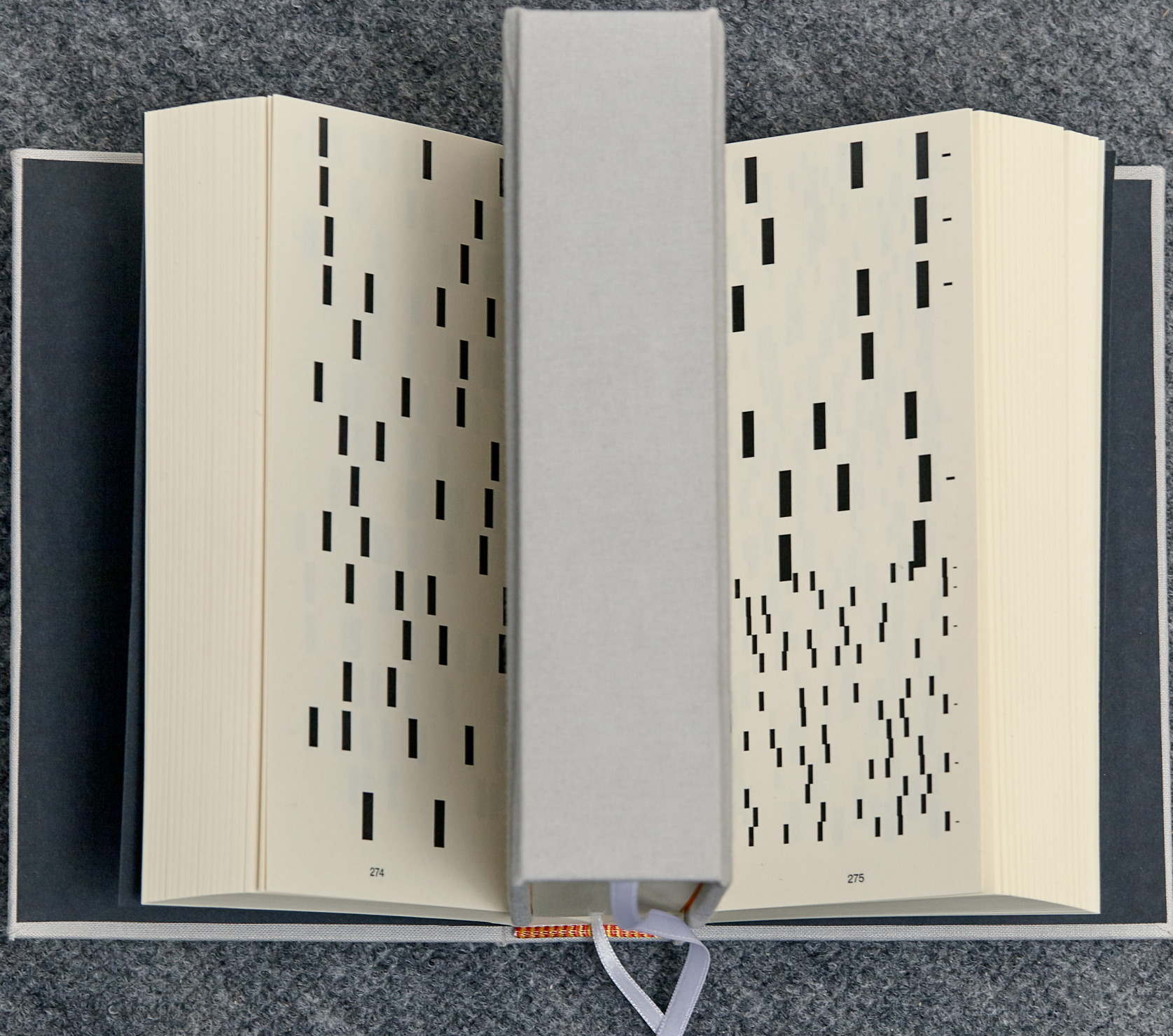
Alvaro Ferreira

Untitled 2019 ©³ → Paper.

³ The space between words, that void of an unprinted and invisible character, is fundamental for the reading of any text. Even so, we do not think about it for one second when reading.

This book is an ode to space, lacking in literal meaning, but necessary. In it, I reversed what is printed with what is not, translating the words to an invisible state and printing on the intended spaces. Revealing in a way the mold (or negative) of what the book would be.







Pablo Ferreira

*Magazine Rack*⁴ → Steel, rope and latex.

⁴ After a sudden turn of the head, your look freezes upon a drab black rope, with its tension and lightness, barely levitating from a ring on the ceiling. Your eyes descend slowly until discovering the crossing of chrome and black latex. Swinging on a slick and perfect circumference, two wings, two bodies open. For an instant, there is no distinction between beauty and obscenity. You reveal a more animalistic and brutal yet delicate desire. The simple fetish of possessing a magazine. Past this moment, after a wink, your eyes return to the magazine rack that is levitating in the corner of the room.



Andrés Izquierdo

*The tongue is holy*⁵ → Fiberglass, resin, gold, pigment and mortar stones.

⁵ A naked anthropomorphic figure lays dormant. Suggesting to be domesticated, to be sat on. Extricated, fallen from the vaults. One must wonder: Did it belong to something bigger? Did it resurrected and emerged from ground? Could it be metamorphosing? Has it been stripped off from its flesh and blood and left out with a sacred infinitude of nothingness? Perhaps it belongs to the sky. Perhaps it is better than we are.







Miguel Leiro

Cock duster and step stool cleaning kit⁶ – Delrin and cock feathers

⁶ The cleaning kit is formed by two objects, a duster and step stool. The duster is an homage to the useless. In its moments of glory, it is resolving the result of something else's uselessness (dust). The kit is designed to help people arrive at those high bookshelves, filled with books that haven't been read in ages. Its plush rooster feathers allow for a classy clean of all that dust. The step-stool when inverted also affords the uses of a vase, just in case.



Jorge Penadés

*Screwed*⁷

⁷ In timber engineering the joist hangers function as a shaped metal component, used for joining beams. These metal connectors are the inspiration for *Screwed*: a series of wall shelves made from a single bent stainless steel sheet.



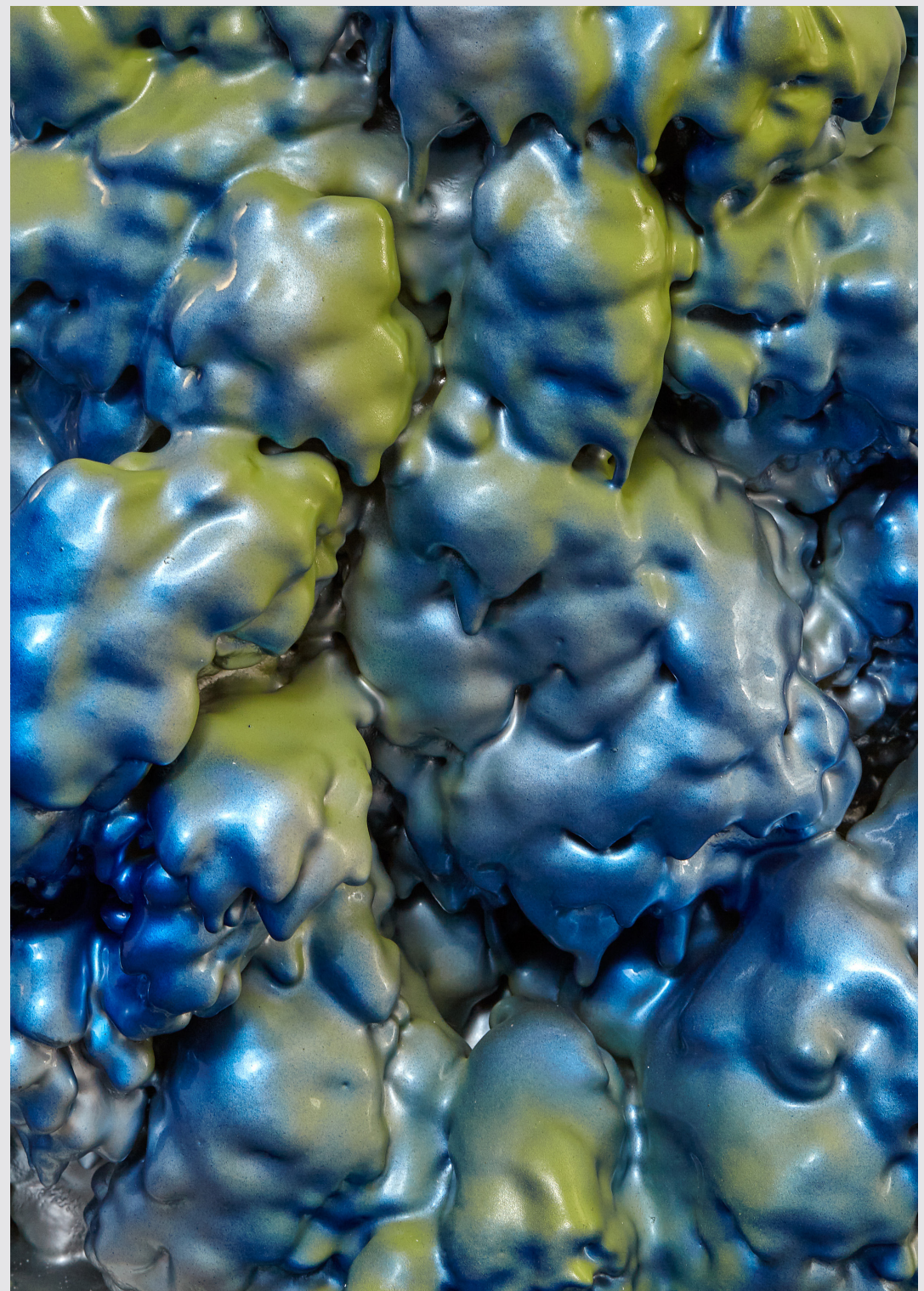




Sara Regal

*Mass lectern*⁸ → Compressed, recycled & expanded polyurethane, coated with polyester and car paint.

⁸ Much like an ancient stone lectern would be, polyurethane is carved then composed, respecting its imperfect structure. A consistent intention of reusing industrial materials in the same manner as natural ones prevails. In this piece, the solid base upholds the more elaborated bookstand, allowing the written words to connect to our grounding.

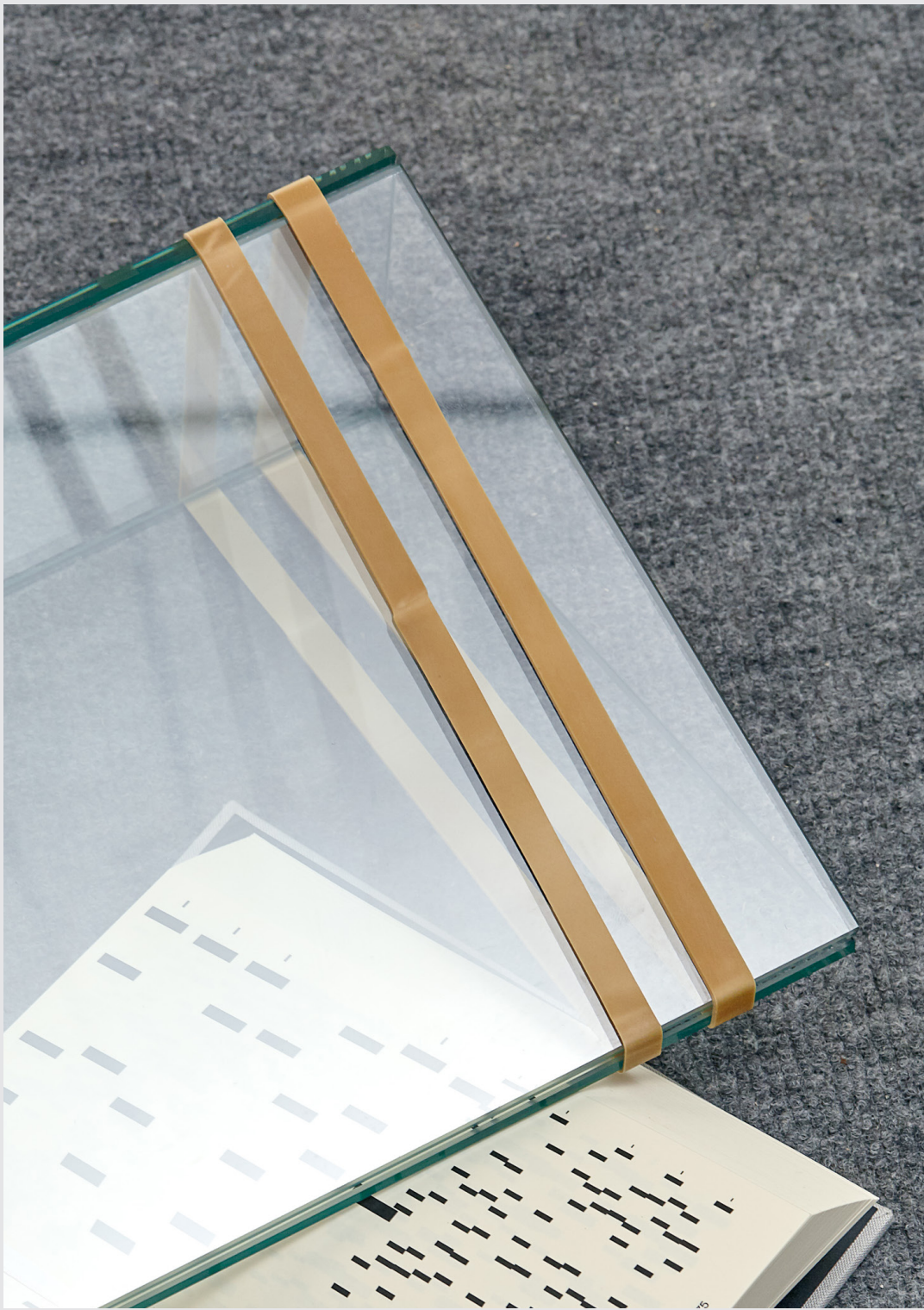


Julen Ussía

*Hiruki*⁹ → Bookmark, Glass and rubber bands.

⁹ Hiruki is a variable system of flat glass shapes and elastic bands that can be configured in different manners, generating multiple random angles and chromatic combinations. The same physical law acts in different variants in which the dialogu and struggle between elasticity and rigidity ends up defining the current appearance of each piece. A balance between stability and a possibility of falling and breaking warns of our irruption in this dialogue between two materials.





SAVE THE DATE:

16.05 Opening 6pm-~~9~~⁸pm

Graphic Design:

→ Otro Bureau

→ Victor Clemente

21.05 Talk at Pratt

INFO: <http://errata.info>

Curated by:

→ Antifurniture

→ Miguel Leiro

@erratabooks

Photography:

→ Geray Mena



holaerrata@gmail.com
errata.info
+34 660 70 05 12
@erratabooks

This exhibition
has been made
possible by:

MAST BOOKS

Lagoa Borges Family

ANTIFURNITURE

**INTERIORS
FROM SPAIN**

AC/E

Acción Cultural
Española