

Case analysis:
A figure standing next to a table

I imagine a table similar to my own work table: a flat surface with a leg at each of its four corners. I imagine the table out of interest for the figure that might come closer to it.

I imagine a table, and the figure is already standing next to it, closely, one hand resting on its waist-level surface, one arm stretched out, the body in a straight posture. Around them, it's difficult to say if anything else can be named: table, hand, arm, faceless body.

Case:
A figure takes on the appearance of a table

Their closeness is such as to cause me to speculate on their desire to be together. I have the impression that there are attraction and feelings between the table and this figure that is unknown to me.

I observe the power relations behind their desiring game: the table dominates and the figure submits; the table sings and the figure obeys.

Their communications, of which I am the intermediary, reveal the fascination that the table holds over the figure. Under the sway of the table's seductive powers, the figure is compelled to get closer and closer to it, to the point of melting into it and taking on its attributes.

Analysis:

A figure takes on the appearance of a table

A figure takes on the appearance of a table is essentially nothing more than a narrative, and, more specifically, a way of acknowledging that which is present in the image I can see in my mind's eye.

Beyond the narrative itself, the imagined figure and the table don't undergo any obvious change, neither on the surface, nor deeper down. The image remains as it is: a body, standing straight, close to the table.

I observe that the narrative doesn't change the fixity of the image, and, consequently, I recognize the space of the image for what it is, and for what seems to be the primary attributes of the forms that appear within it: fixity and flatness.

The table and the figure, as well as retaining the attributes they had at the moment of their initial appearance, appear to me as flattened forms, or rather as one flattened form.

The hand, the arm, the body and the table are engaged in one single form. The table and the body, the body and the table appear together, and this is the first principle of their relationship.

The narrative of the attraction between the figure and the table is nothing without the imagined closeness of its protagonists. This observation leads to a distinction between their neutralized

relationship and the desire that I give voice to, compelling me to relocate this desire that I formerly attributed to their relationship.

Case:
I take on the appearance of a figure

Struggling with this desire that is my desire, I have the impression that there are attraction and feelings between myself and this *imaginary object* formed by the table and the figure.

I observe the power relations behind our desiring game: the *imaginary object* dominates me and I submit. In exchange for my person, fascinated and seduced, I wish to cloak myself in the object's attributes.

Our communications reveal the process of my objectification, and my workspace becomes a stage for this *imaginary object*. I take on the appearance of a figure and adopt its behaviour: standing, hand resting, arm stretched-out, straight posture. I become a complement to my work table.