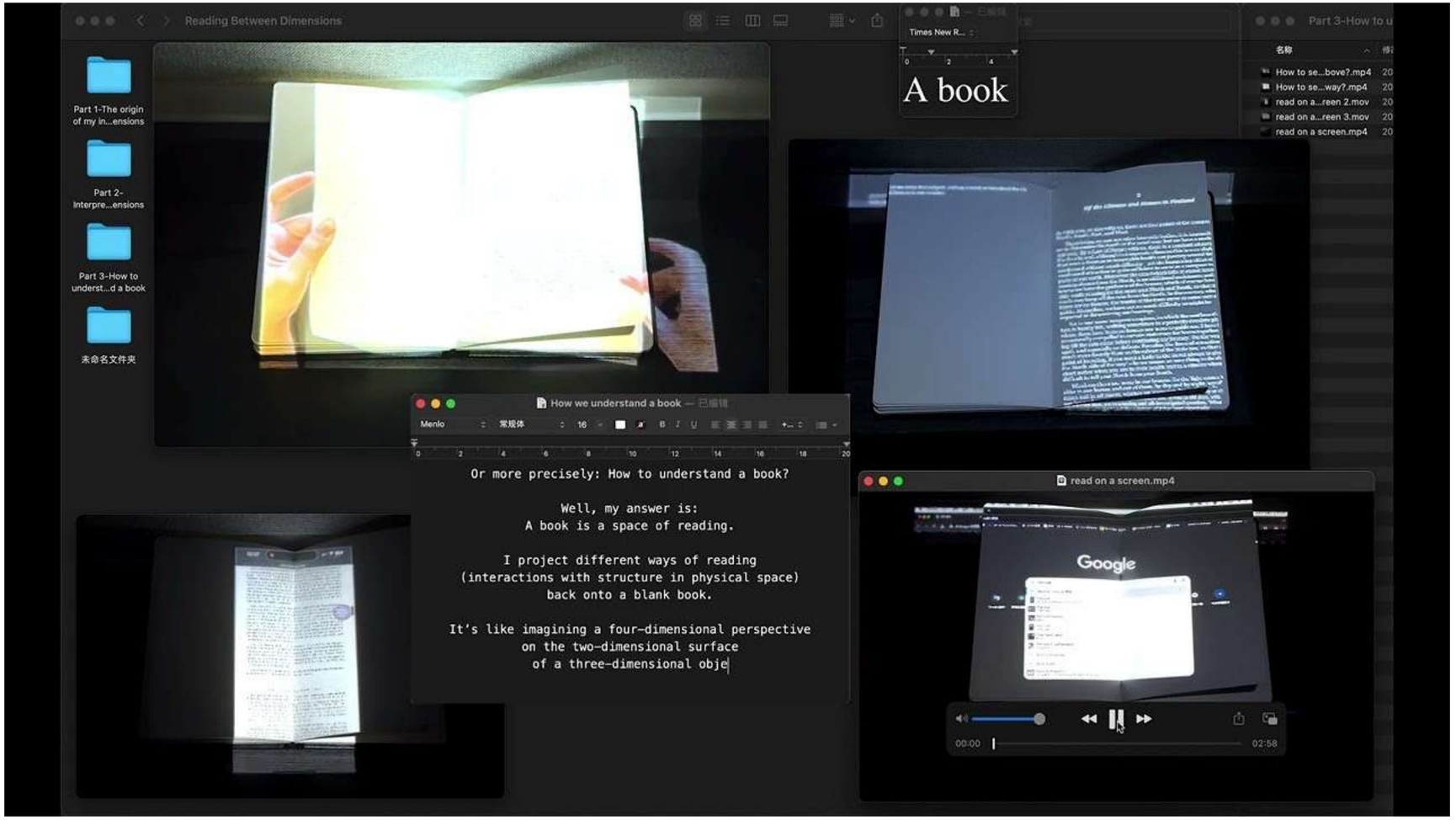
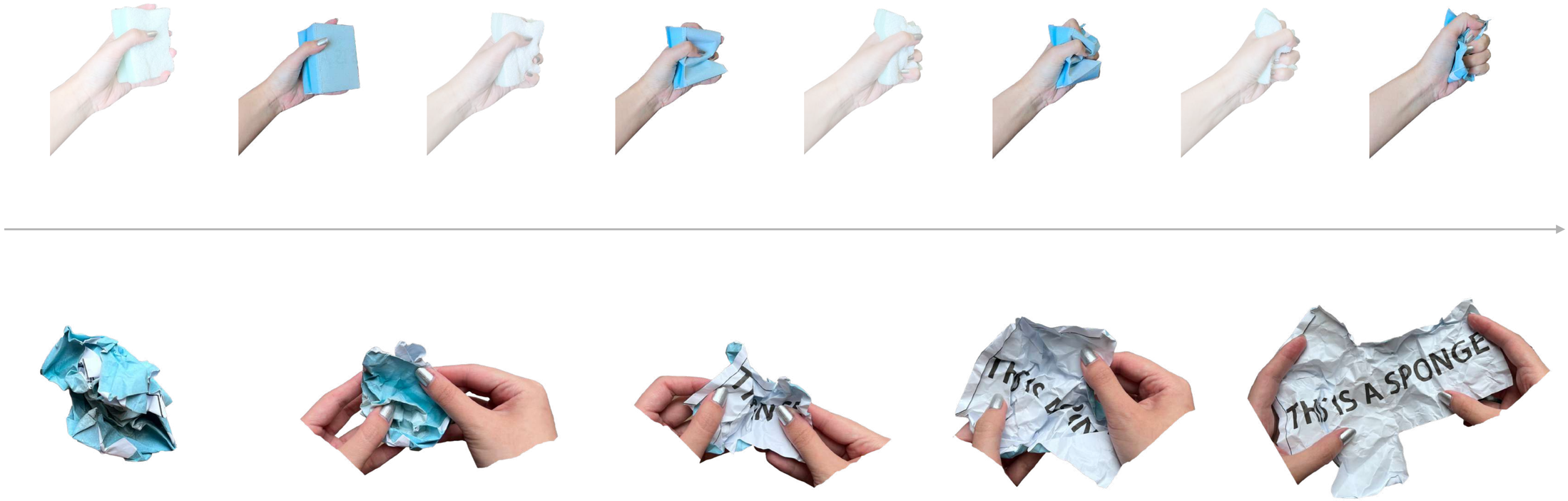
△1 · Week 1

Cecilia (Runlan) 25/09/25

Video Essay


Reading Between Dimensions
Part 1-The origin of my in...ensions
Part 2- Interpre...ensions
Part 3-How to underst...d a book
未命名文件夹
A book
Part 3-How to u
How to se...bove?.mp4
How to se...way?.mp4
read on a...reen 2.mov
read on a...reen 3.mov
read on a screen.mp4
How we understand a book
Or more precisely: How to understand a book?
Well, my answer is:
A book is a space of reading.
I project different ways of reading
(interactions with structure in physical space)
back onto a blank book.
It's like imagining a four-dimensional perspective
on the two-dimensional surface
of a three-dimensional obje
read on a screen.mp4
Google

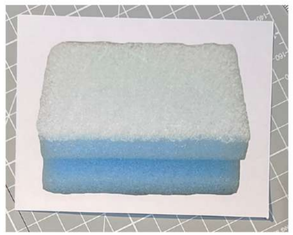
I reviewed the key sections of all the works from Unit 2 of Year 1.
I believe their commonality is that they all reveal transformations between dimensions.



Dimensional changes generated through behavior.

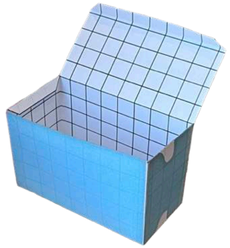


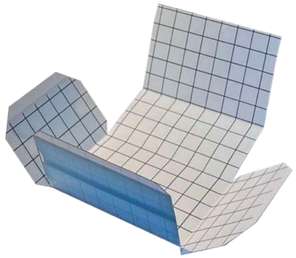


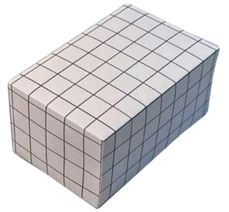












Dimensional Transformation Between Objects and Images





The boundaries of dimensions are blurred by behavior and imagery.

Behavior, Objects & Images, Dimensions

Dialogue with Paul Bailey

After finishing the video essay (a summary of the directions I was interested in over the past semester), I had a conversation with Mr. Paul Bailey that focused on exploring the dimensions of reading. By presenting my semester's creative outcomes, I expressed both my interest in dimensions and my desire to intensify the tension in my work, while also admitting the difficulties I encountered when working with abstract themes. Paul suggested that in my explorations I might try experimenting with different scales and forms, and ground my creative practice by focusing on the cultural history of reading and relational practices. (Since "dimension" is an overly broad and abstract theme, our discussion used "the dimensions of reading" as a concrete example.)

To be honest, I often find myself unsure about how to move forward in the creative process, or about how to generate greater tension in my work. Paul also noticed this issue, and thought that *sometimes a way you might deal with this is to identify, like a gap or like an issue*, and then try to resolve it through different strategies (such as engaging with different formats, different scales, different contexts, etc.). In other words, reading offers me new possibilities for exploring dimensions, because reading does not necessarily operate on a one-to-one basis, but may instead be one-to-many, accommodating larger groups, spaces, and situations. By reflecting on the definition of dimension, I can explore how such possibilities might be expanded.

When I interpret dimension through the act of reading, in turn, dimension also expands my understanding of reading. They complement one another. This is why my conversation with Paul sparked my curiosity about the act of reading itself: when I think about reading, I consider both its history and its experience. How is reading designed? How are its scales and dimensions formed? In our conversation, we discussed that reading is a relational activity. *Relational* here refers to the way specific conditions (such as material, content, spatial, and other factors) influence one another and together construct the framework through which the reading experience is designed. Thus, research on reading can be divided into two parts: (1) reading as a historical act, and (2) how reading devices transmit emotions through particular bodily experiences and processes of interaction. Within such an exploration, multidimensional and relational modes of reading may generate more interesting effects. At the same time, with a longitudinal exploration of both reading and dimension, my creative practice might become more logical and sustainable.

I think the strength of my current research lies in its capacity to deconstruct and reveal the inherent aspects of things (the dimensions of reading). However, I have not truly committed to supporting, opposing, or engaging deeply with any particular standpoint. If I were able to establish an independent perspective, I might consider things from a material angle, or from an angle that grants objects more space and more time. In terms of my current creative process, I hope that my future explorations of dimension will in turn stimulate my thinking about reading (this is a reciprocal process) . What this conversation has inspired in me is the recognition that only by probing into the different facets of a single subject from multiple dimensions (history, space, objects, actions, etc.) can I sustain both passion and momentum in my creative practice. I look forward to striving toward this in Year 2.

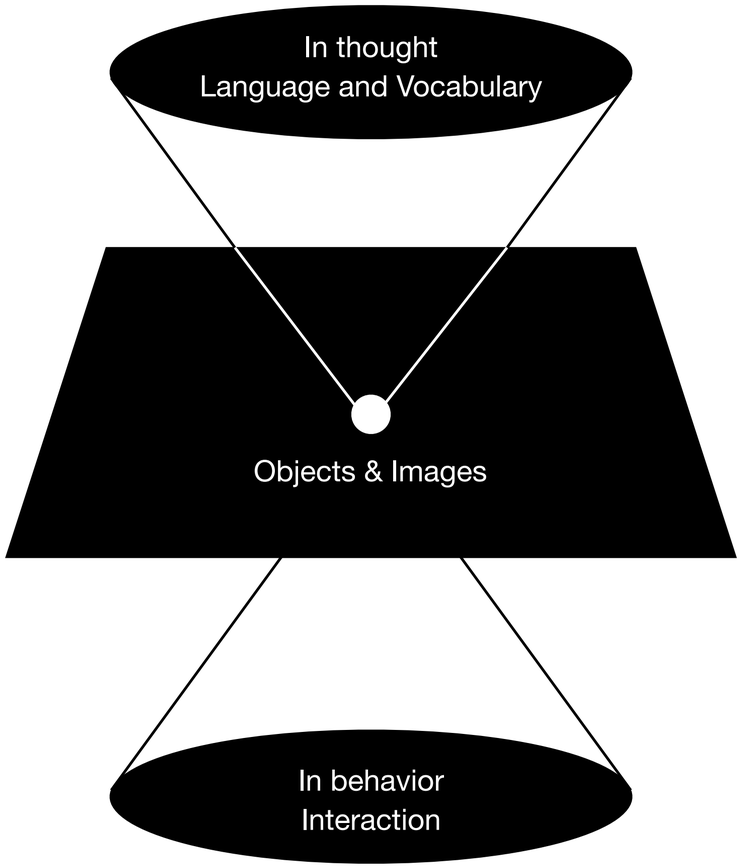
Reference

Slow Reading Club (SRC)



Slow Reading Club (SRC) is a semi-fictional reading group initiated and run by Bryana Fritz and Henry Andersen. Since 2016, in numerous contexts, they have rehearsed alternatives to the kinds of reading they were taught in school, actively suppressing semantic content through strobe lights, strange postures, sociality, and toxins. Operating at the contact zones between reader and text, text and text, reader and reader, they attempt to build a practice from within the unstable space of reading itself.

When we talk about “reading a book”, we cannot simply talk about “reading a book”.
We must also discuss how to pick up a book, how to touch it, how to turn the pages, how to silently read it in our minds…



Objects are projections of thought and behavior in the three-dimensional world;
similarly, images are projections of thought and behavior in the two-dimensional world.

Suppose I alter an image through behavior to control a real object, creating an interaction between dimensions. Wouldn't that be interesting?

