△1 · Week 2

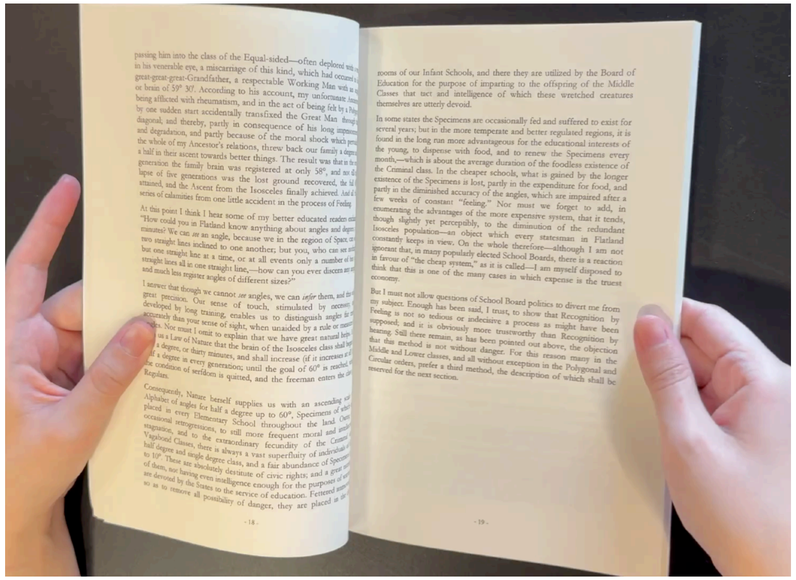
Cecilia (Runlan) 02/10/25

A book is a sequence of spaces.
Each of these spaces is perceived at a different moment - a book is also a sequence of moments.

Carrión, U. (1975) 'The New Art of Making Books', *Kontexts* No. 6-7. Available at: *https://www.serraglia.com/wp-content/uploads/2018/05/Ulises-Carrion-The-New-Art-of-Making-Books1.pdf* (Accessed: 20 May 2025).

The printed page is static. Like an empty house, the book does not change while you are away.
It waits, making meaning only in the strangely private relationship called reading.

Mieke Gerritzen, Geert Lovink and Minke Kampman. (2011) *I Read Where I Am.* Courtesy Graphic Design Museum, Breda Valiz, Amsterdam.



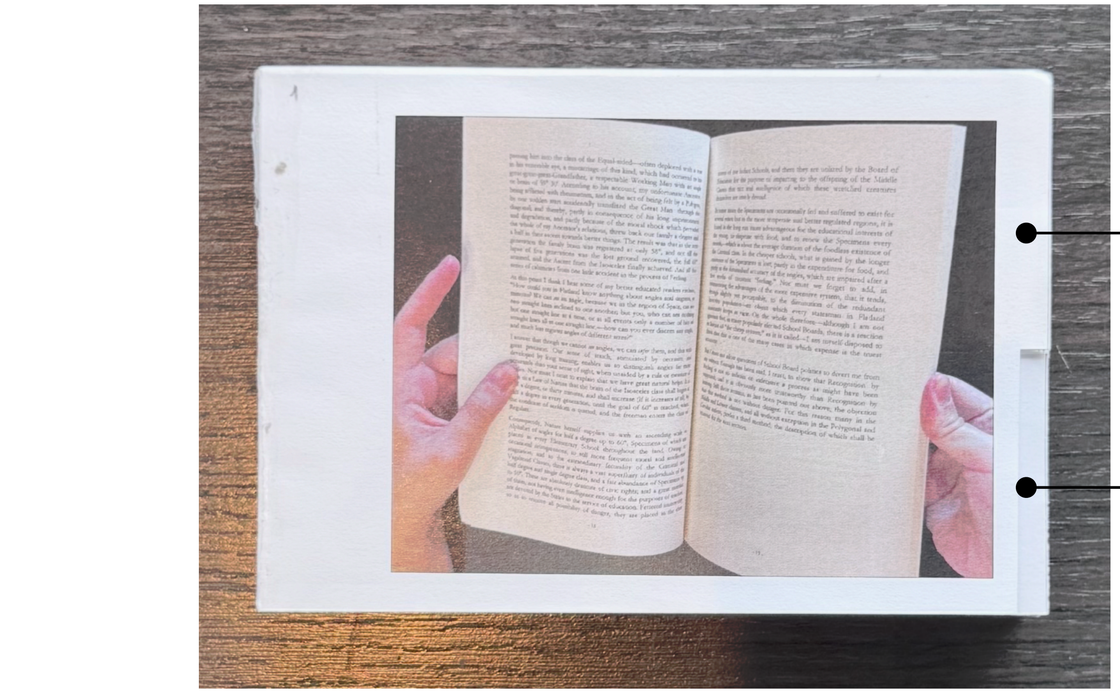


Reading is an event, not an act. Books are incidental (in the fullest meaning of the word). Texts are signals, transmissions. This is where I am now when I read, not a place but a mode, not a favourite chair but a state and frame. Think of it as resolution.

Mieke Gerritzen, Geert Lovink and Minke Kampman. (2011) *I Read Where I Am.* Courtesy Graphic Design Museum, Breda Valiz, Amsterdam.

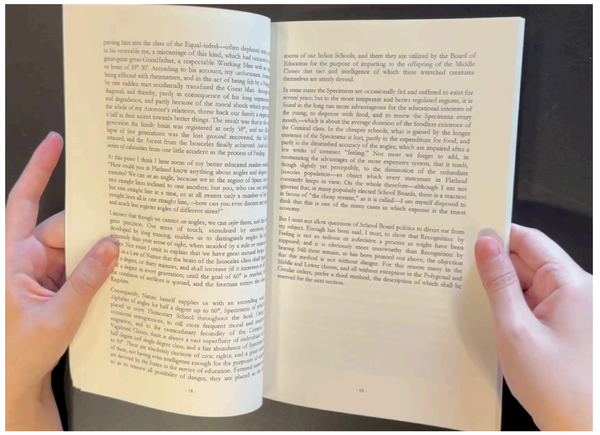
An event implies that it is generative and situational. It is not a mechanical repetition, but something that brings forth different meanings and effects each time it occurs.

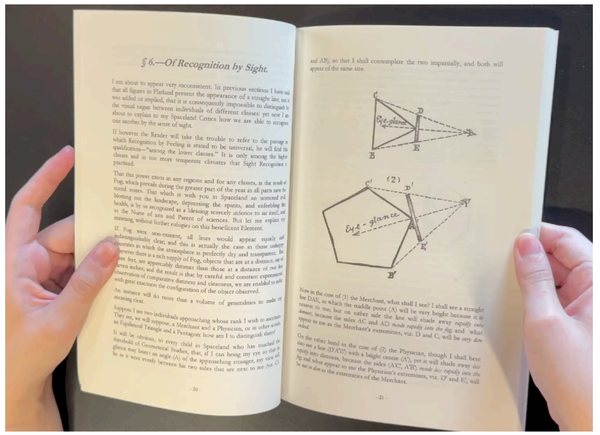




forward

backward





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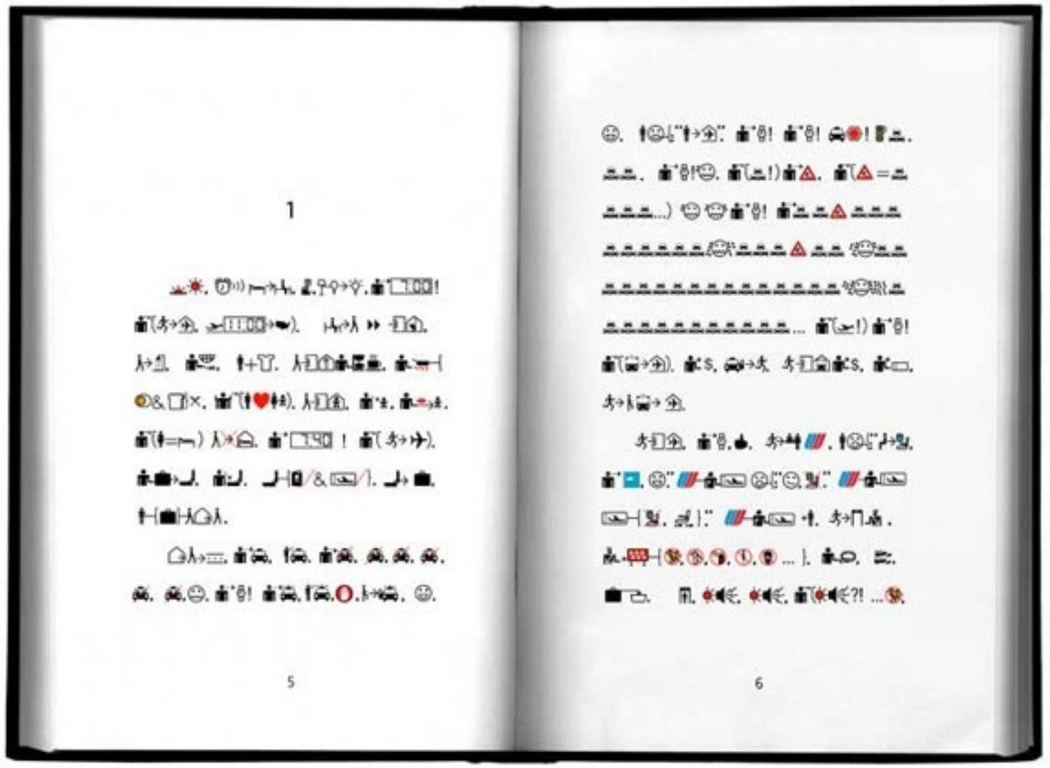
Mieke Gerritzen, Geert Lovink and Minke Kampman. (2011) *I Read Where I Am.* Courtesy Graphic Design Museum, Breda Valiz, Amsterdam.

The term *“incidental”* here emphasizes that the book is merely a condition that triggers reading, but not the essence of reading itself.

Reading is an ongoing process of “ decoding, clarifying, and discerning ”.

Xu Bing’s *Book from the Ground*, which he has been working on since 2003, is an ongoing exploration of communication and language. The project involves compiling symbols and pictograms from the public sphere and using them to create a book exclusively written in visual language.

The uniqueness of *Book from the Ground* lies in its accessibility to any reader belonging to contemporary society. Regardless of one’s cultural or linguistic background, the book’s material can be interpreted and understood due to the universal nature of its visual symbols. This eliminates the need for translation and can be published anywhere.



Through these references, I realized that my understanding of reading has changed compared to a year ago.

https://unreadablelib.cargo.site/

So I created a very thin booklet that was completely blank.

Then I invited two people to dip their fingers in paint and begin flipping through it.

The book itself contained nothing, but what remained were only the traces of their reading. I see this as a kind of tension of absence: even when the book is blank, readers automatically search for meaning as they read. This absence compels them to enter another dimension of reading, one that engages with its spatial, material, and potential qualities.



How can we understand reading as a multidimensional event that flows between text, image, and space?

In what ways can I activate or trigger the act of reading?