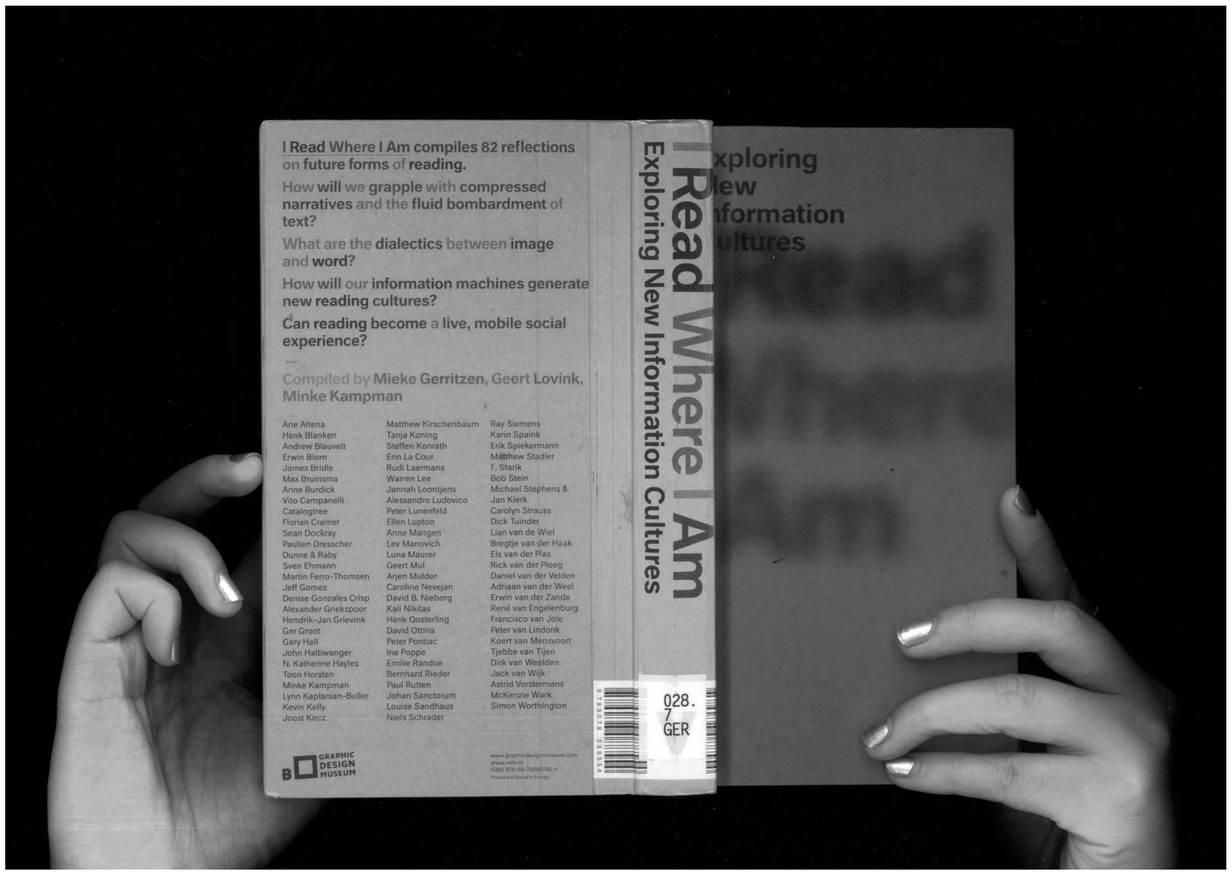
*

Follow my hand.
Hold this book.



Runlan(Cecilia) Lin


I Read Where I Am compiles 82 reflections on future forms of reading.
How will we grapple with compressed narratives and the fluid bombardment of text?
What are the dialectics between image and word?
How will our information machines generate new reading cultures?
Can reading become a live, mobile social experience?
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Compiled by Mieke Gerritzen, Geert Lovink, Minke Kampman
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Henk Blanken
Andrew Blauvelt
Erwin Blom
James Bridle
Max Bruinsma
Anne Burdick
Vito Campanelli
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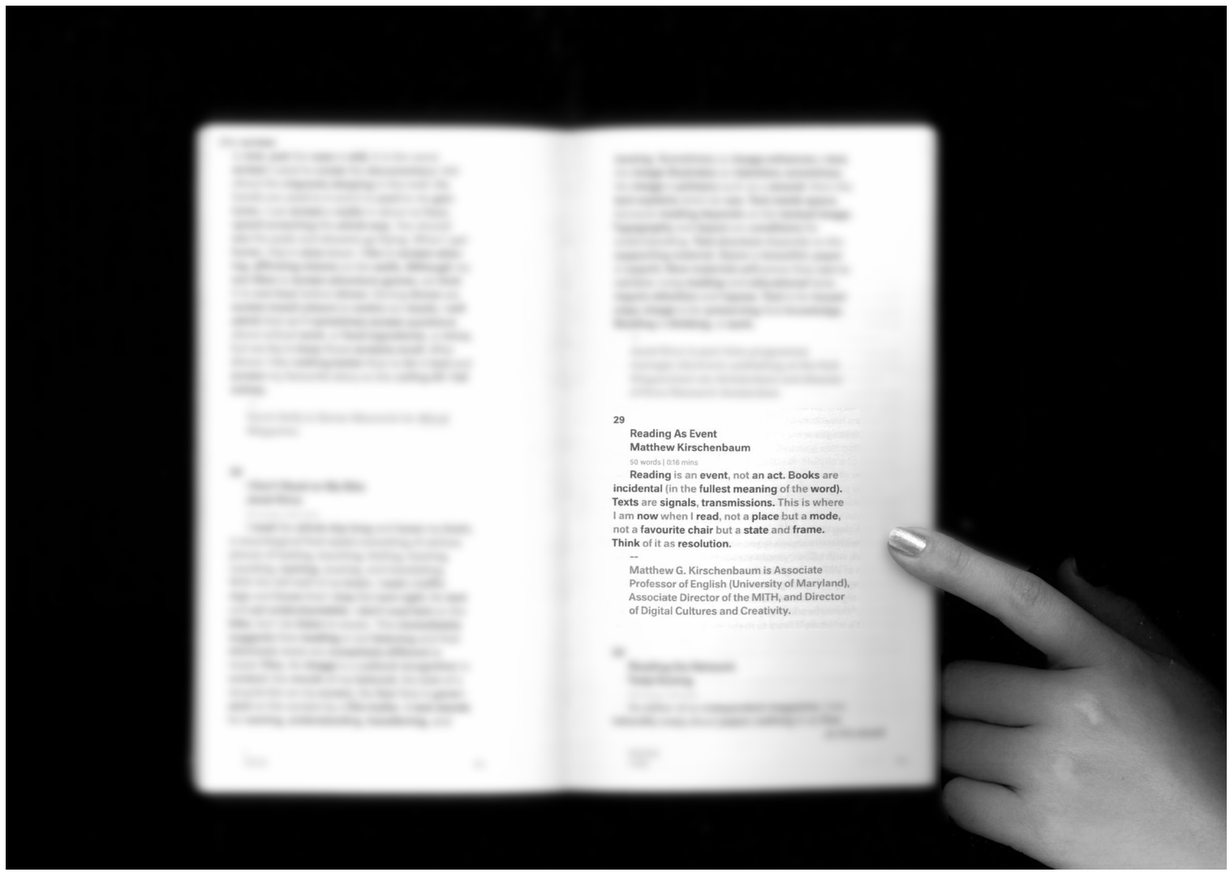
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Reading As Event
Matthew Kirschenbaum
50 words | 0:16 mins
Reading is an event, not an act. Books are incidental (in the fullest meaning of the word). Texts are signals, transmissions. This is where I am now when I read, not a place but a mode, not a favourite chair but a state and frame. Think of it as resolution.
--
Matthew G. Kirschenbaum is Associate Professor of English (University of Maryland), Associate Director of the MITH, and Director of Digital Cultures and Creativity.


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event, not an
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transmission
read, not a place
chair but a state
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7

Self-Reflexivity in Book Form

Artists' books are often self-conscious about the elements of book structure. This can involve self-reflexive humor or serious philosophical interrogations of a book's identity. Disturbing conventions of reading by calling attention to these structures is often a feature of artists' books through an emphasis on the features of the page and pointing to the book as a whole. But a book can also be a self-conscious record of its own production — it can simply examine itself as a proposition — one laden with specific ideas about the ways a book can embody an idea through its material forms. There are really two subtexts here. One is the "idea of the book as idea" — the self-reflexive creation of books which are about being books, or what a book can be as an idea in form. The other is the "idea of the book as art idea" — which takes these investigations of the book into a dialogue with the concept of art, and shows that books are an art idea.

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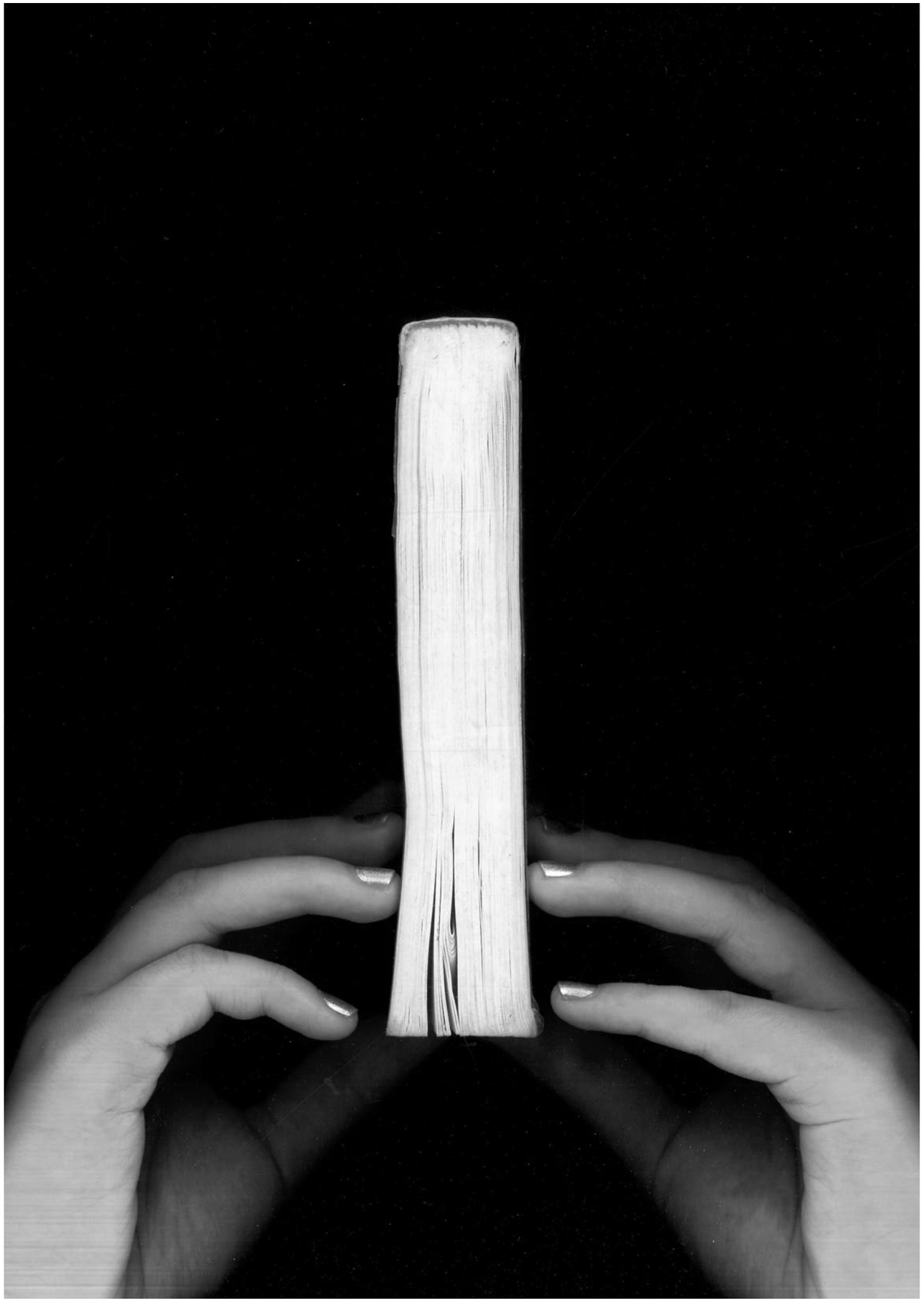

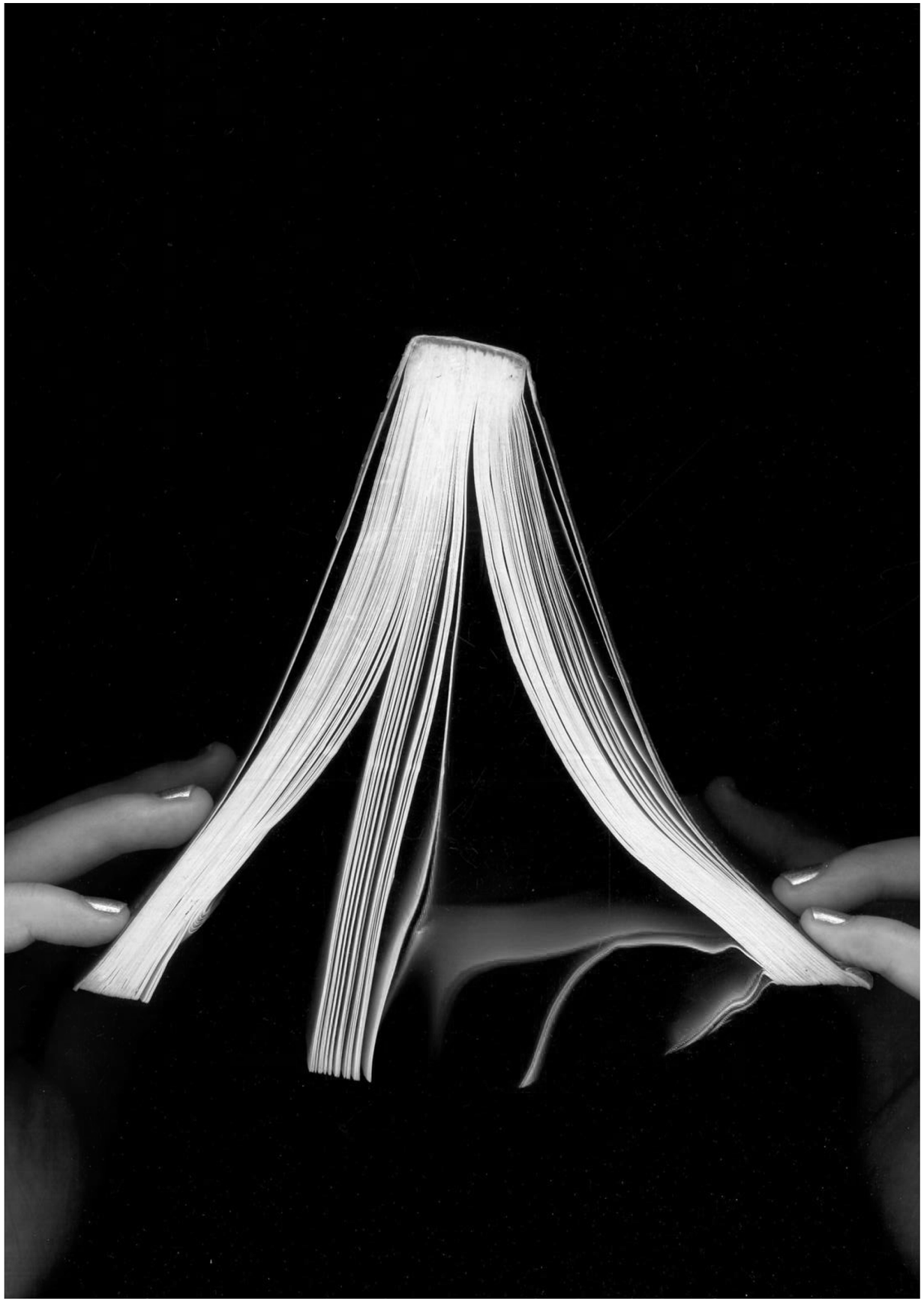

THE READING

In order to read the old art, knowing the alphabet is enough.
In order to read the new art one must apprehend the book as a structure, identifying its elements and understanding their function.

One might read old art in the belief that one understands it, and be wrong.
Such a misunderstanding is impossible in the new art. You can read only if you understand.

In the old art all books are read in the same way.
In the new art every book requires a different reading.

In the old art, to read the last page takes as much time as to read the first one.
In the new art the reading rhythm changes, quickens, speeds up.

In order to understand and to appreciate a book of the old art, it is necessary to read it thoroughly.
In the new art you often do NOT need to read the whole book.
The reading may stop at the very moment you have understood the total structure of the book.

The new art makes it possible to read faster than the fast-reading methods.

There are fast-reading methods because writing methods are too slow.

To read a book, is to perceive sequentially its structure.

The old art takes no heed of reading.
The new art creates specific reading conditions.

The farthest the old art has come to, is to bring into account the readers, which is going too far.

The new art doesn't discriminate between its readers; it does not address itself to the book-addicts or try to steal its public away from TV.

In order to be able to read the new art, and to understand it, you don't need to spend five years in a Faculty of English.

In order to be appreciated, the books of the new art don't need the sentimental and/or intellectual complicity of the readers in matters of love, politics, psychology, geography, etc.

The new art appeals to the ability every man possesses for understanding and creating signs and systems of signs.

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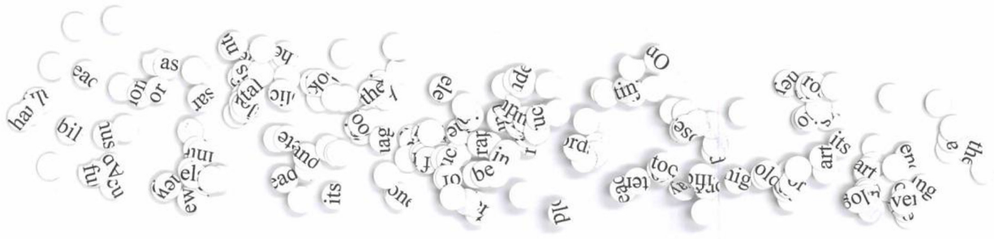

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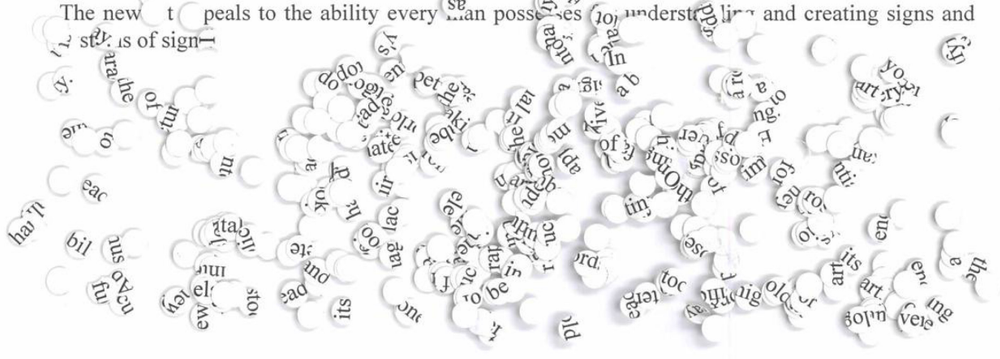

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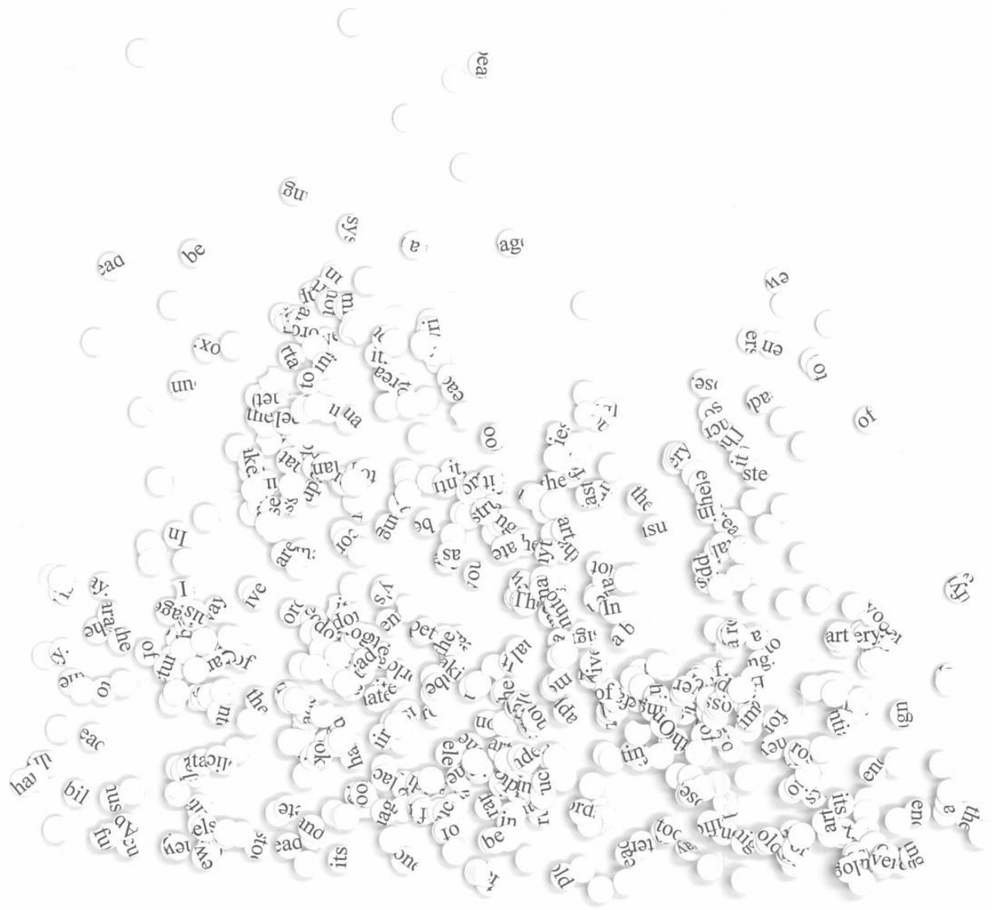

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MA Graphic Communication Design

Central Saint Martins
University of the Arts London

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