

activity,

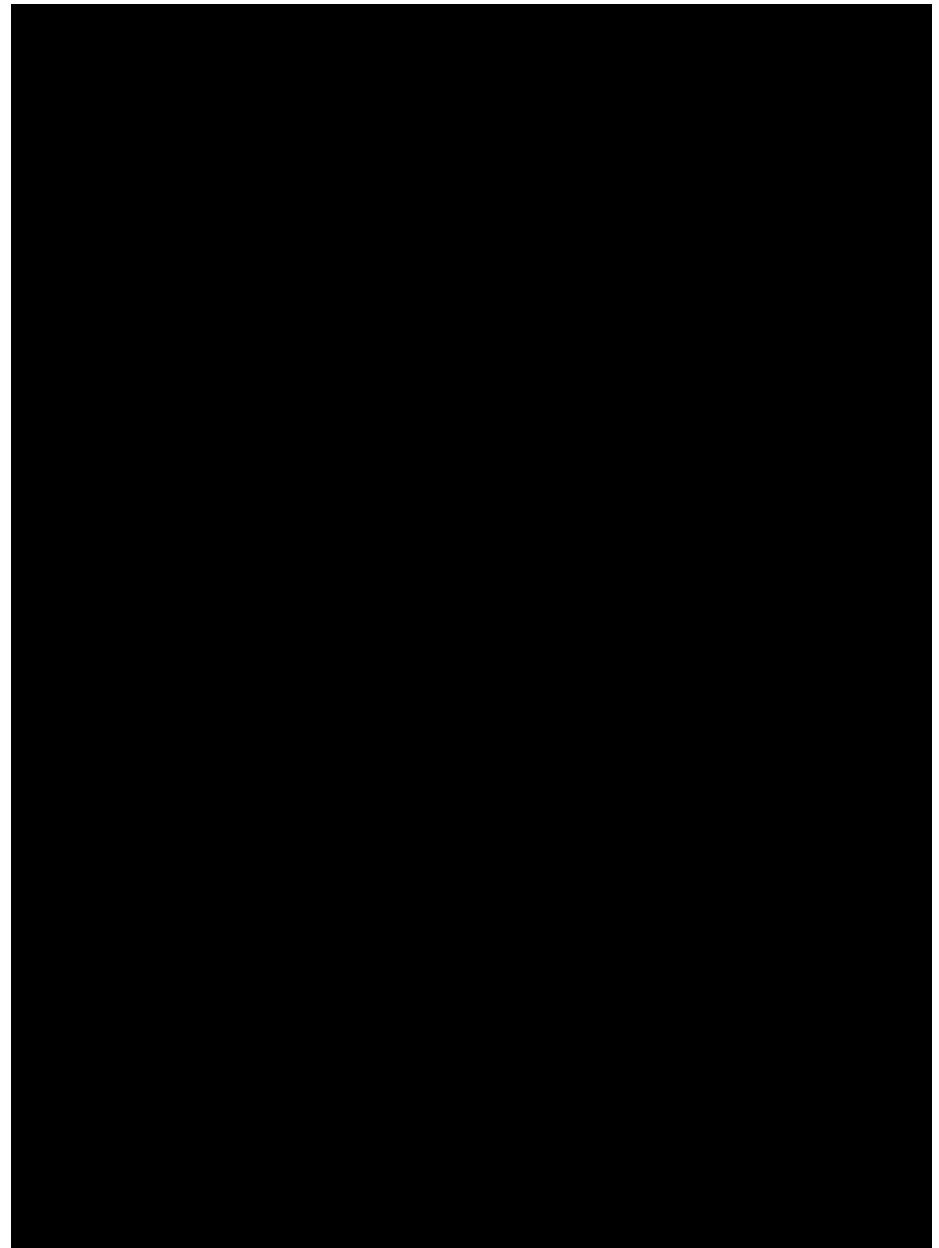
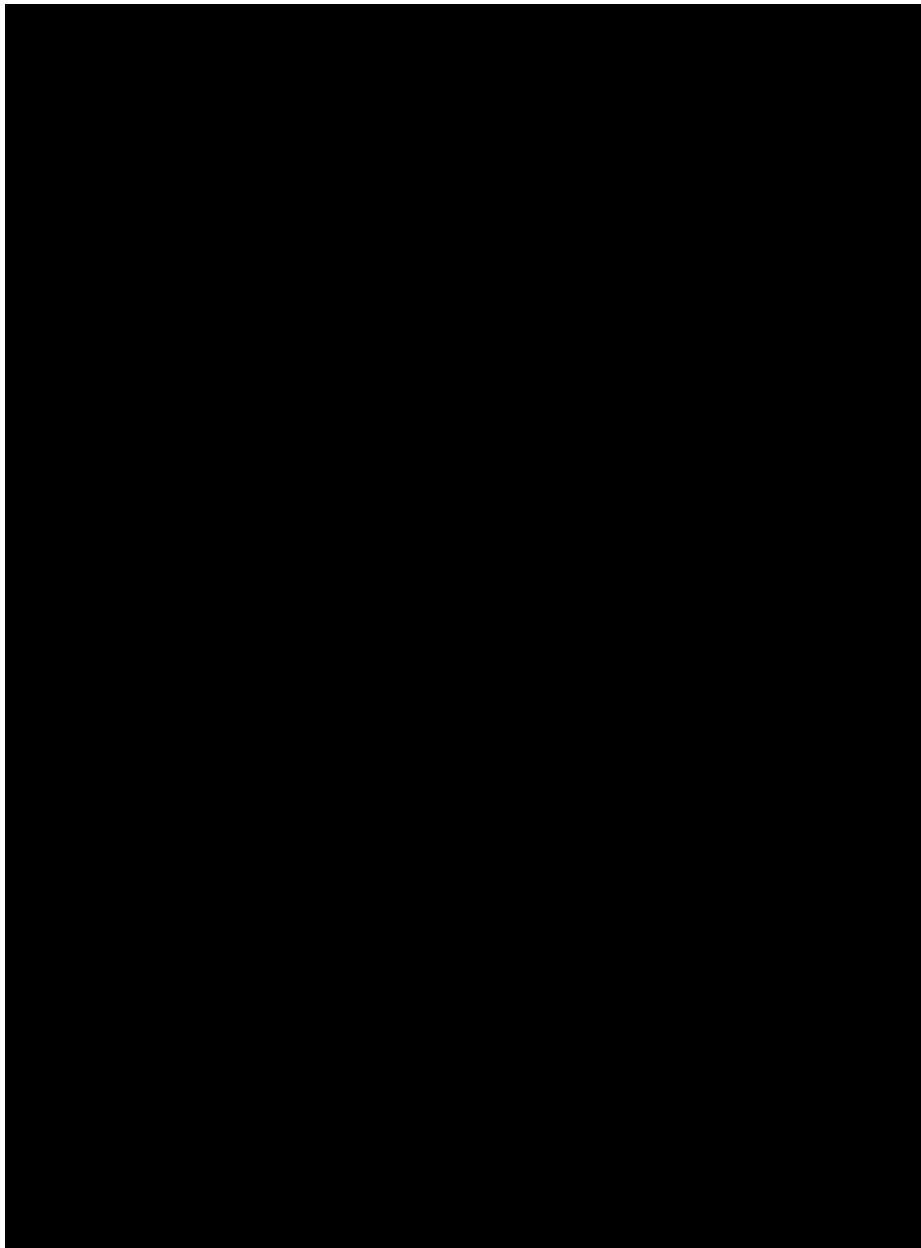
materiality,

language,

habits

michael kargl

language, materiality, activity, habits



language



4-5



language



6-7



language

JP do we have a common perception on language? do we share an idea of letters, scripture, etc.?

What to Do

What's Book

drink coffee, write + sit @ cafe  
ride bike to studio

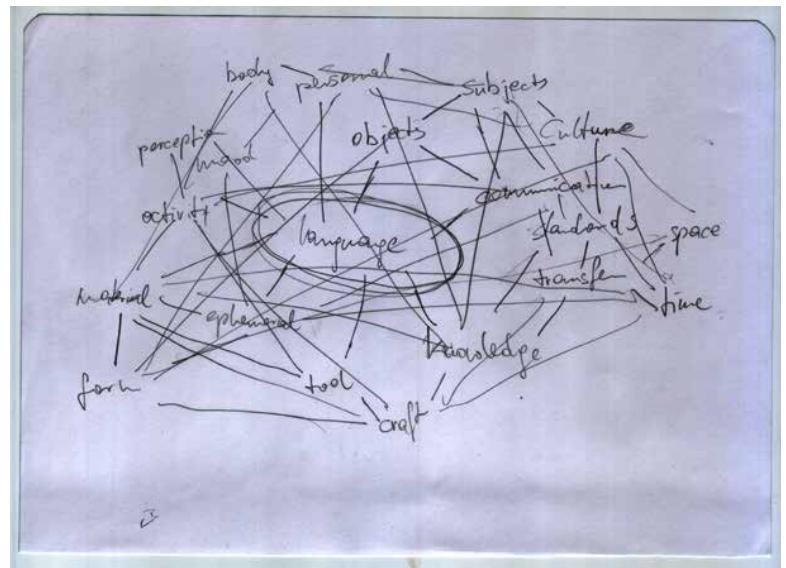
H.D: to Question, answer by  
What would you do

Book

Transfer Files to Harddisk, make  
Folder System



the cover slips somewhere to the final pages and  
the whole product starts to dissolve to a certain degree.  
the reader has to orientate herself



MK

is it a white cube?

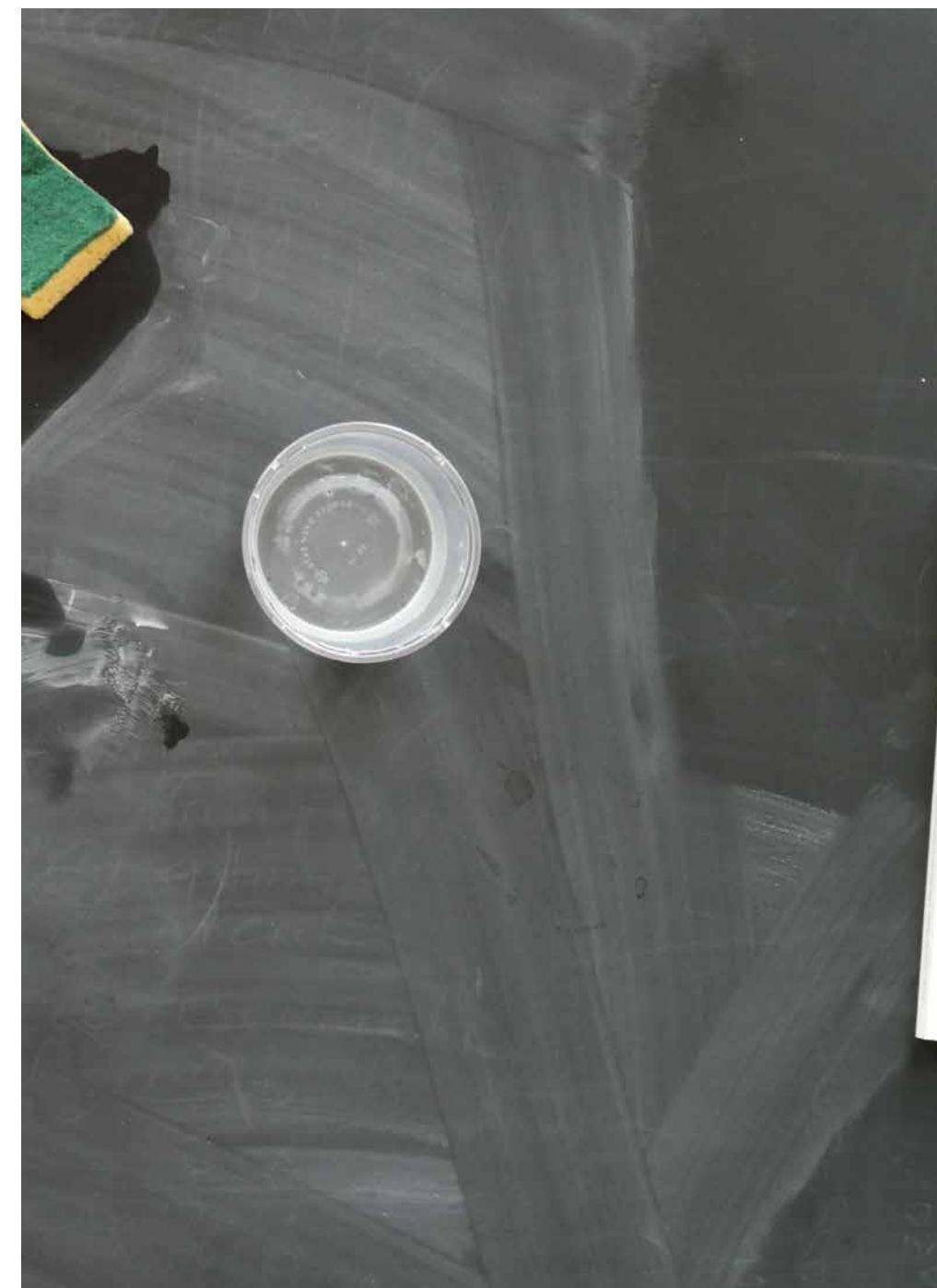
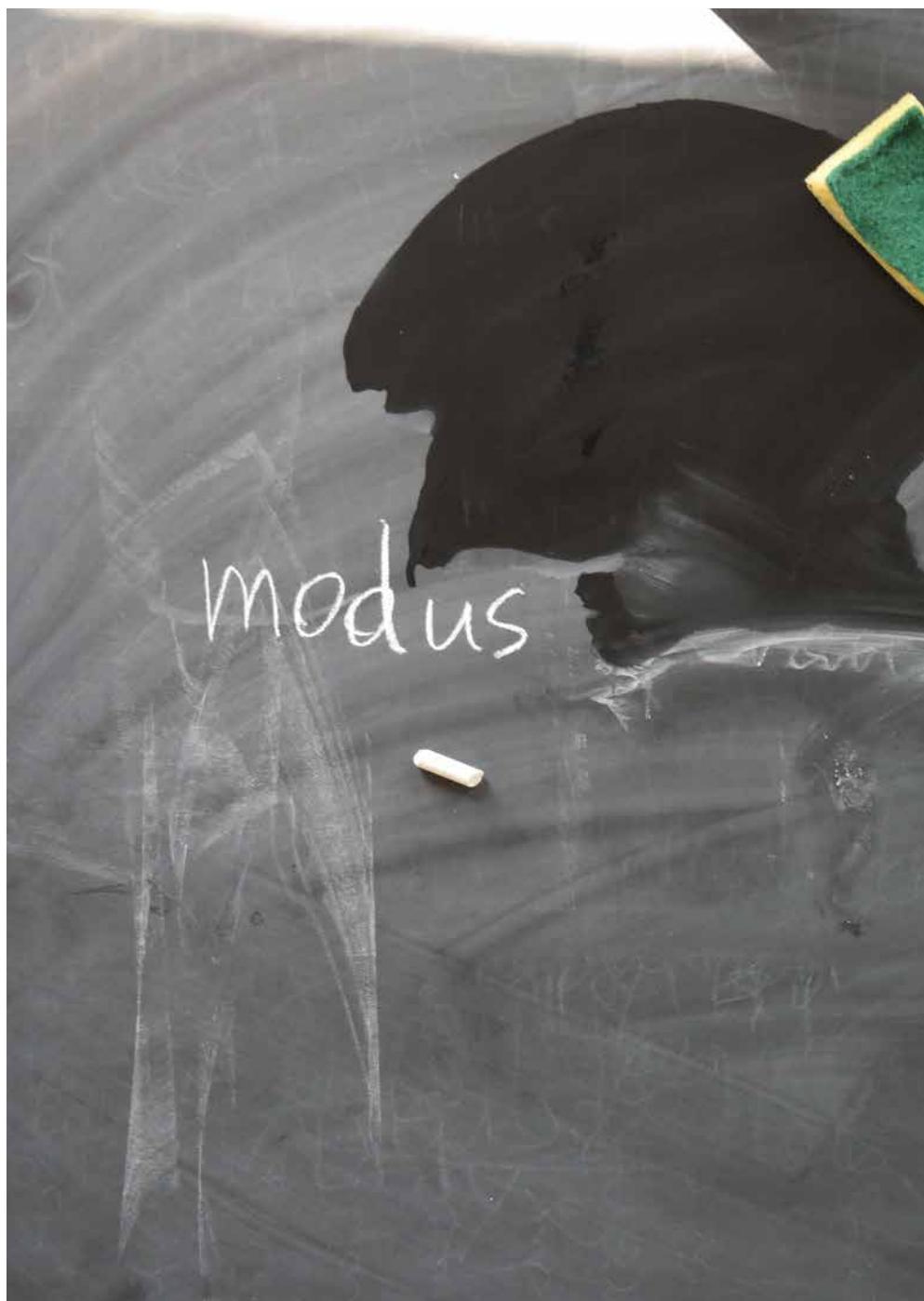
FT

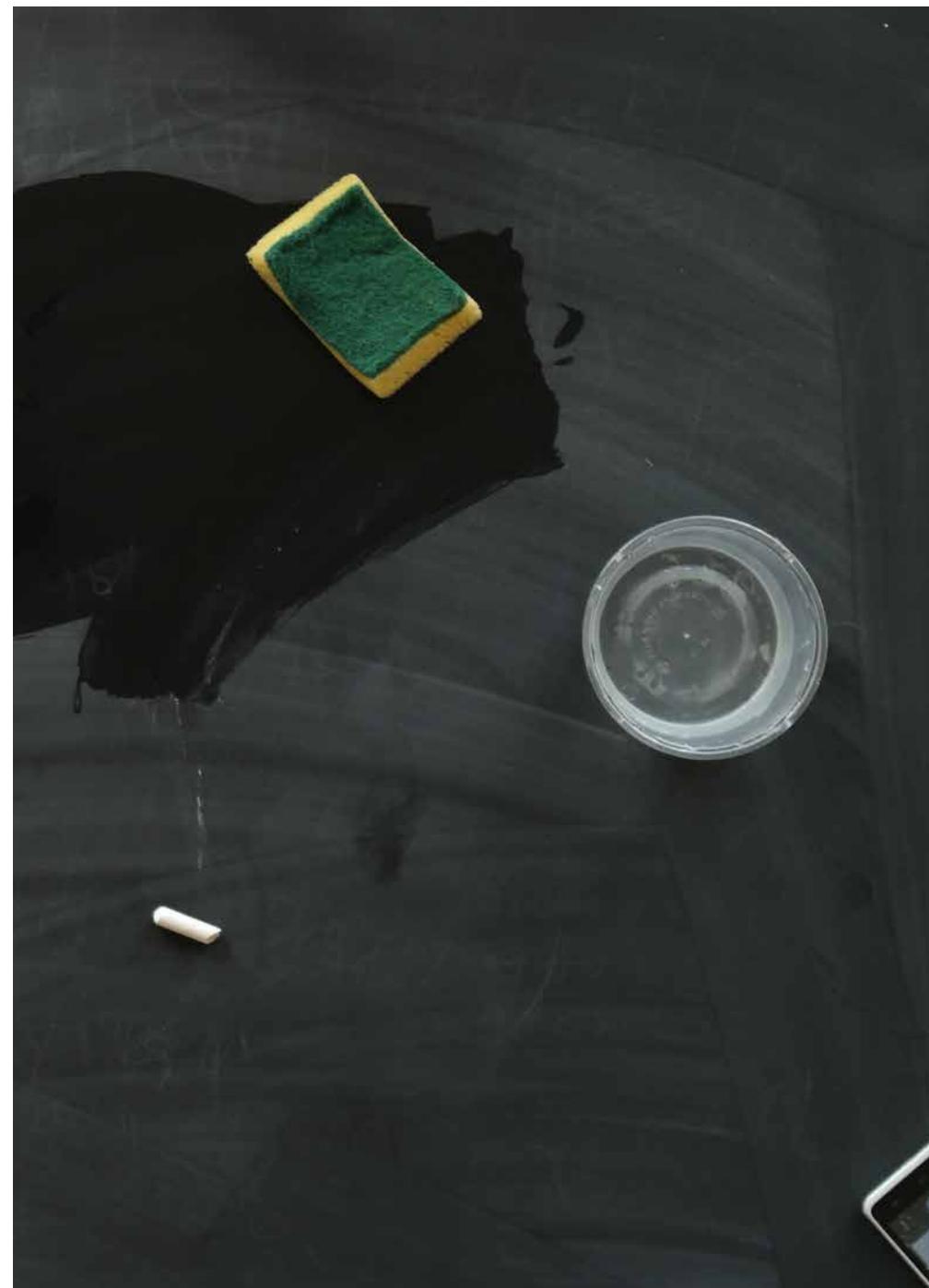
But no, a book is not like  
a gallery

carry yourself around,

MK

FT The structure behaves like a servant

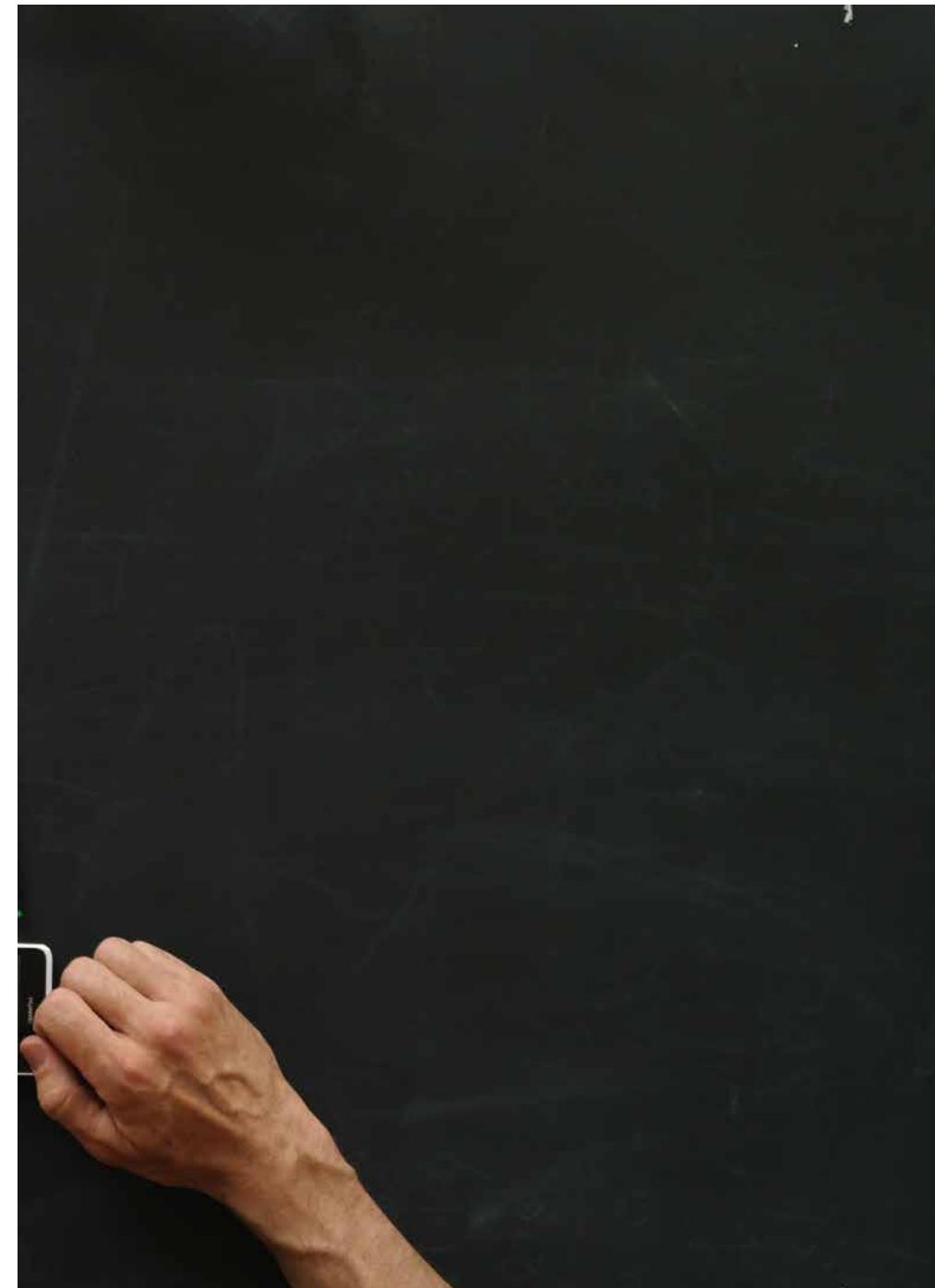
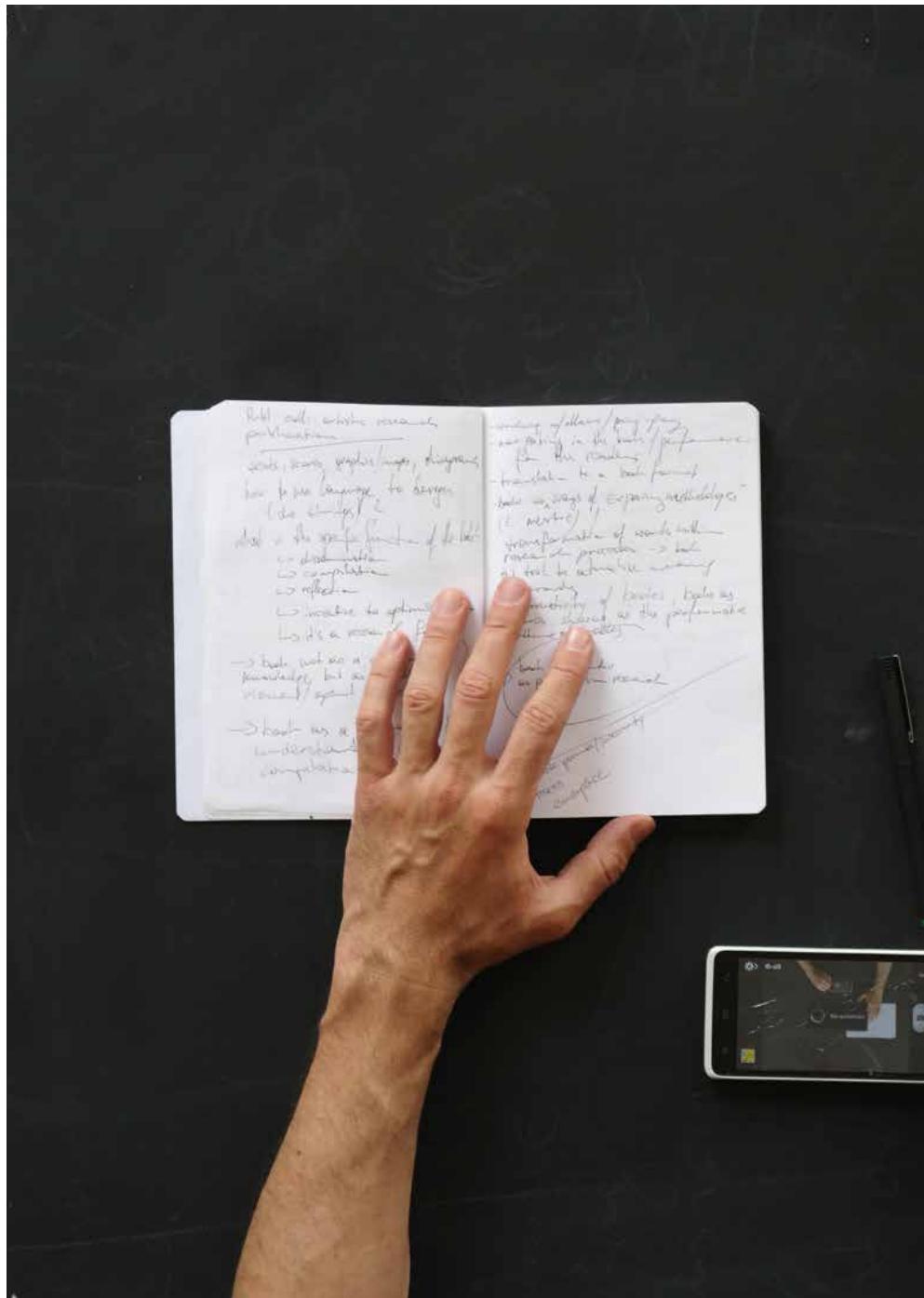


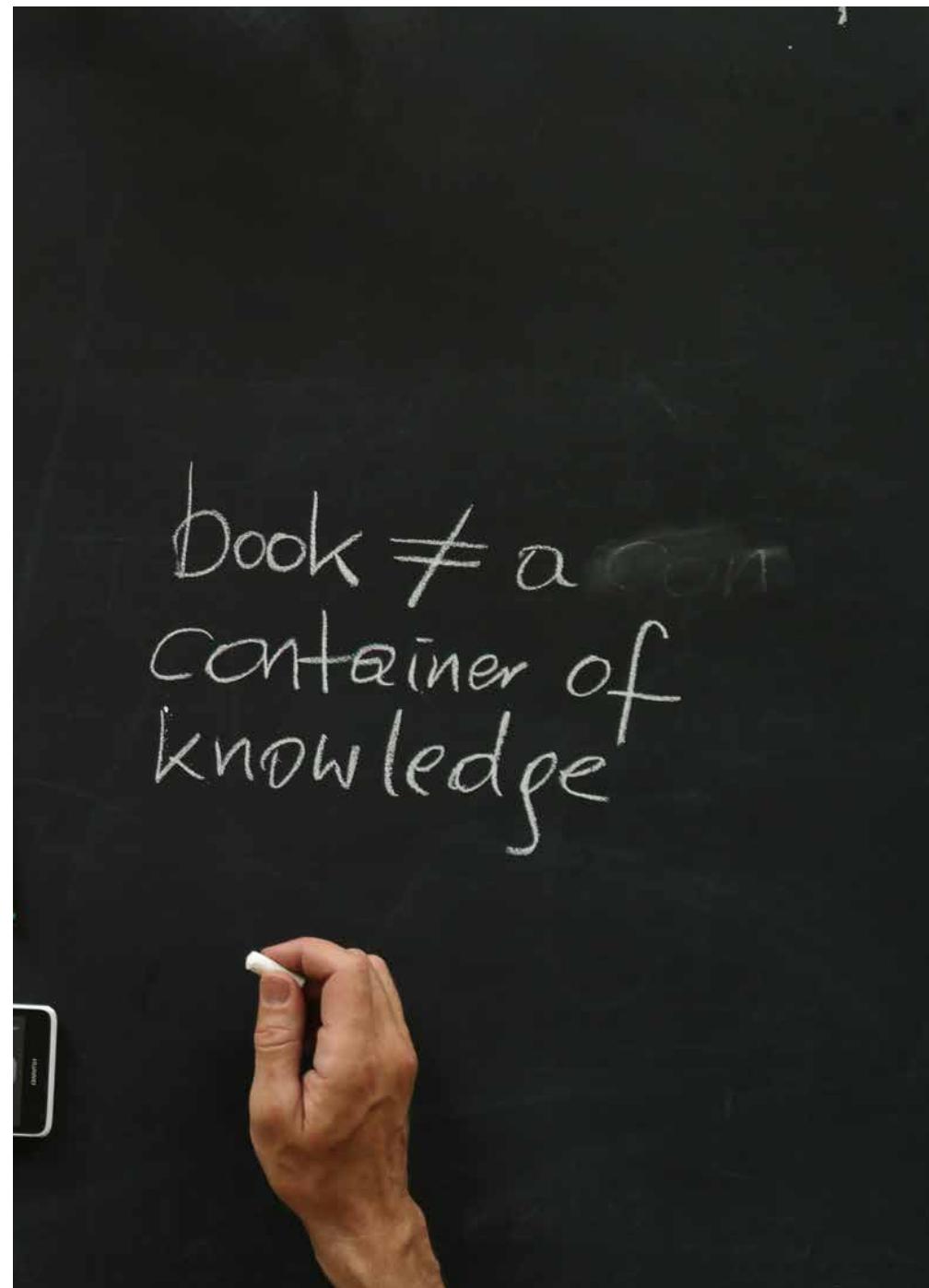
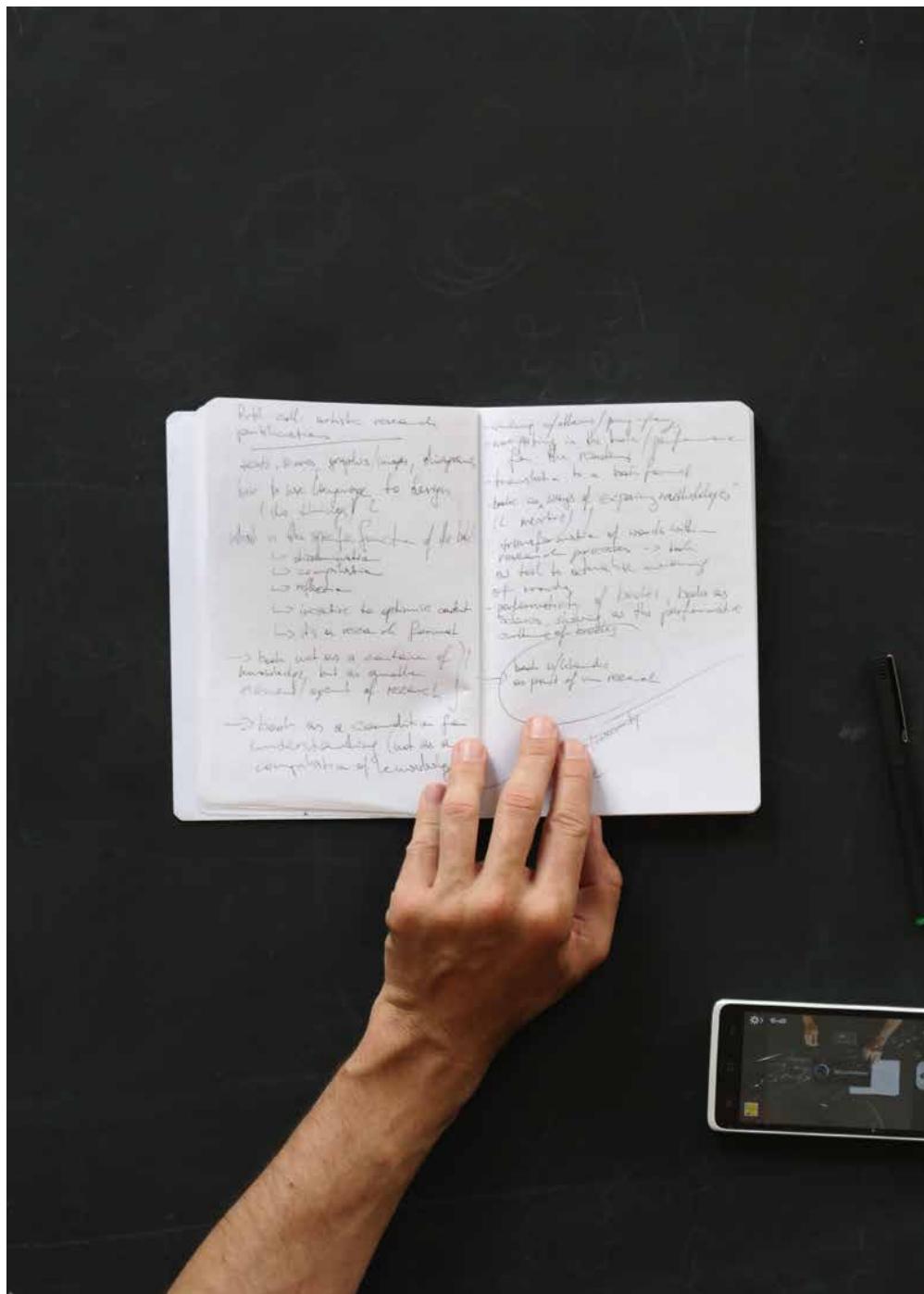


## THE LANGUAGE

The words in a book might be the author's own words or someone else's words.

A writer writes very little or does not write at all.





book



specific  
functions:

- disse
- comp
- reflec

condition for  
understanding

book ≠ a container of knowledge

mination  
ilation  
tion

- incentive  
to optimise  
content

- a research  
format

book

Book  
AS A  
PERFORMATIVELY  
ENTITY

specific  
functions:

- dissemination
- compilation
- reflection

a way of  
exposing  
methodology

condition for  
understanding

book ≠ a container of knowledge

dissemination - incentive to optimise content

compilation - a research format

book

Book  
ASA  
PERFORMATIVE  
ENTITY

specific  
functions:

- dissem
- compil
- reflecti

a way of  
exposing  
methodology

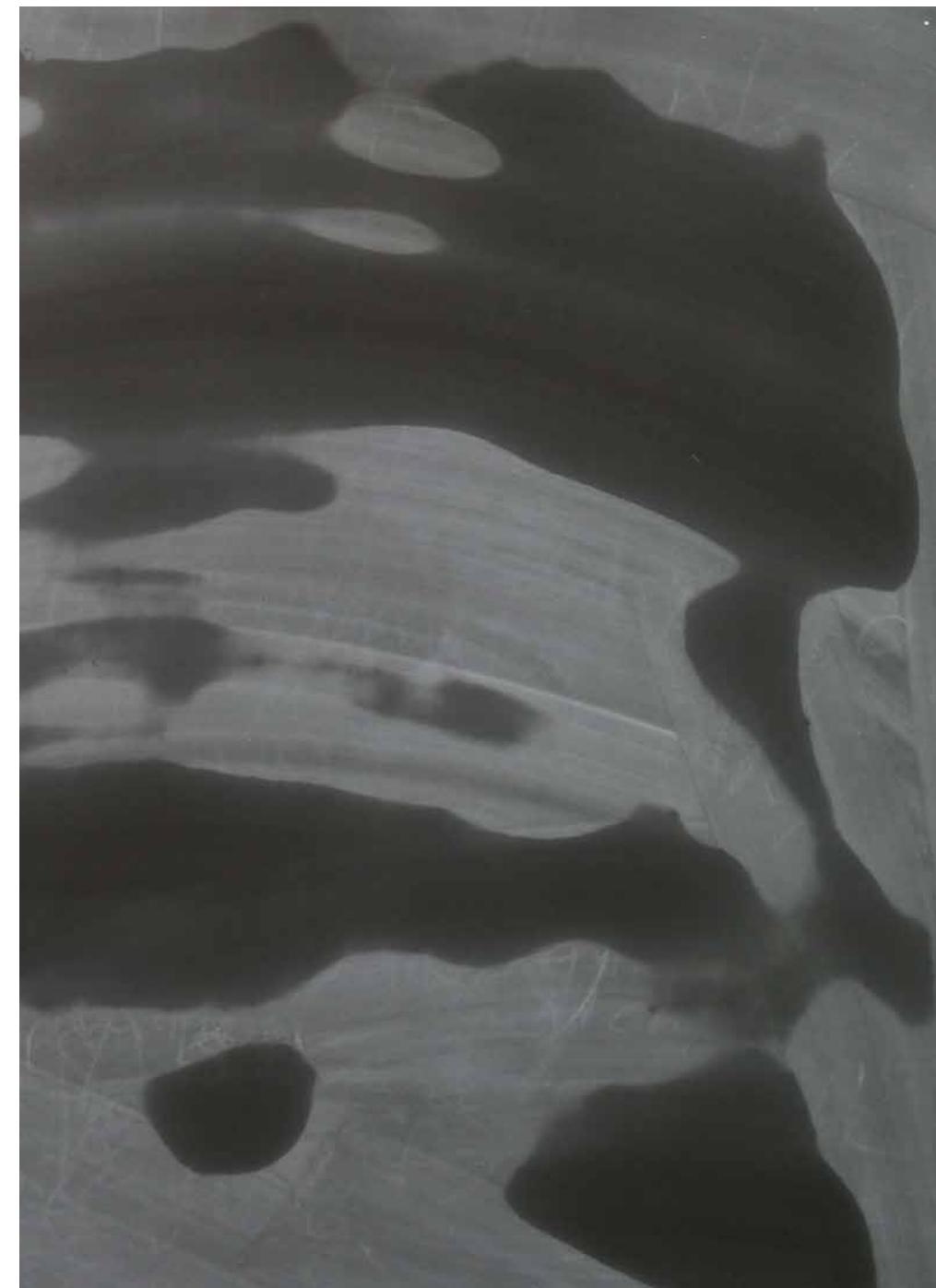
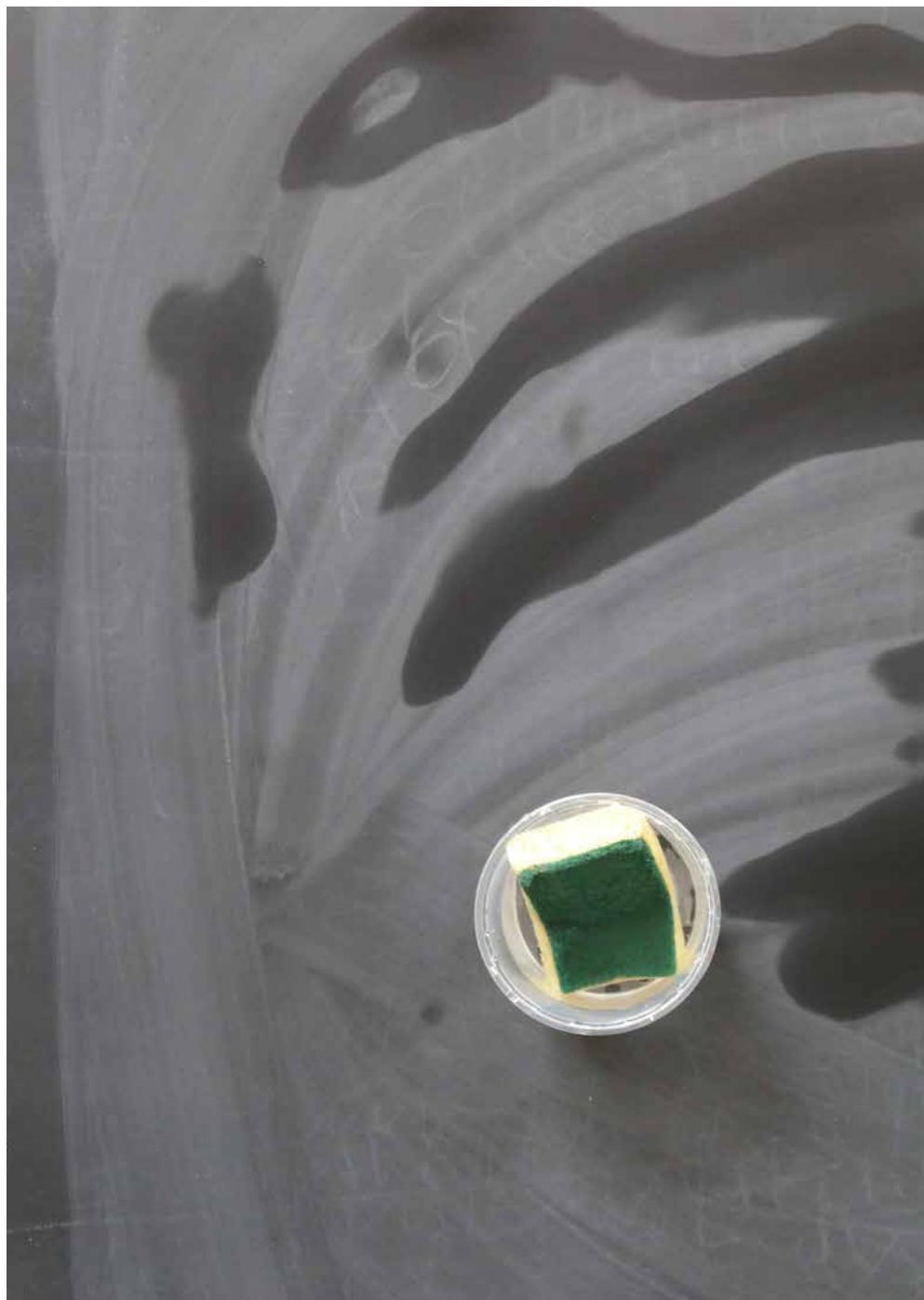
condition for  
understanding

book ≠ a container of knowledge

- incentive to optimise content
- a research format

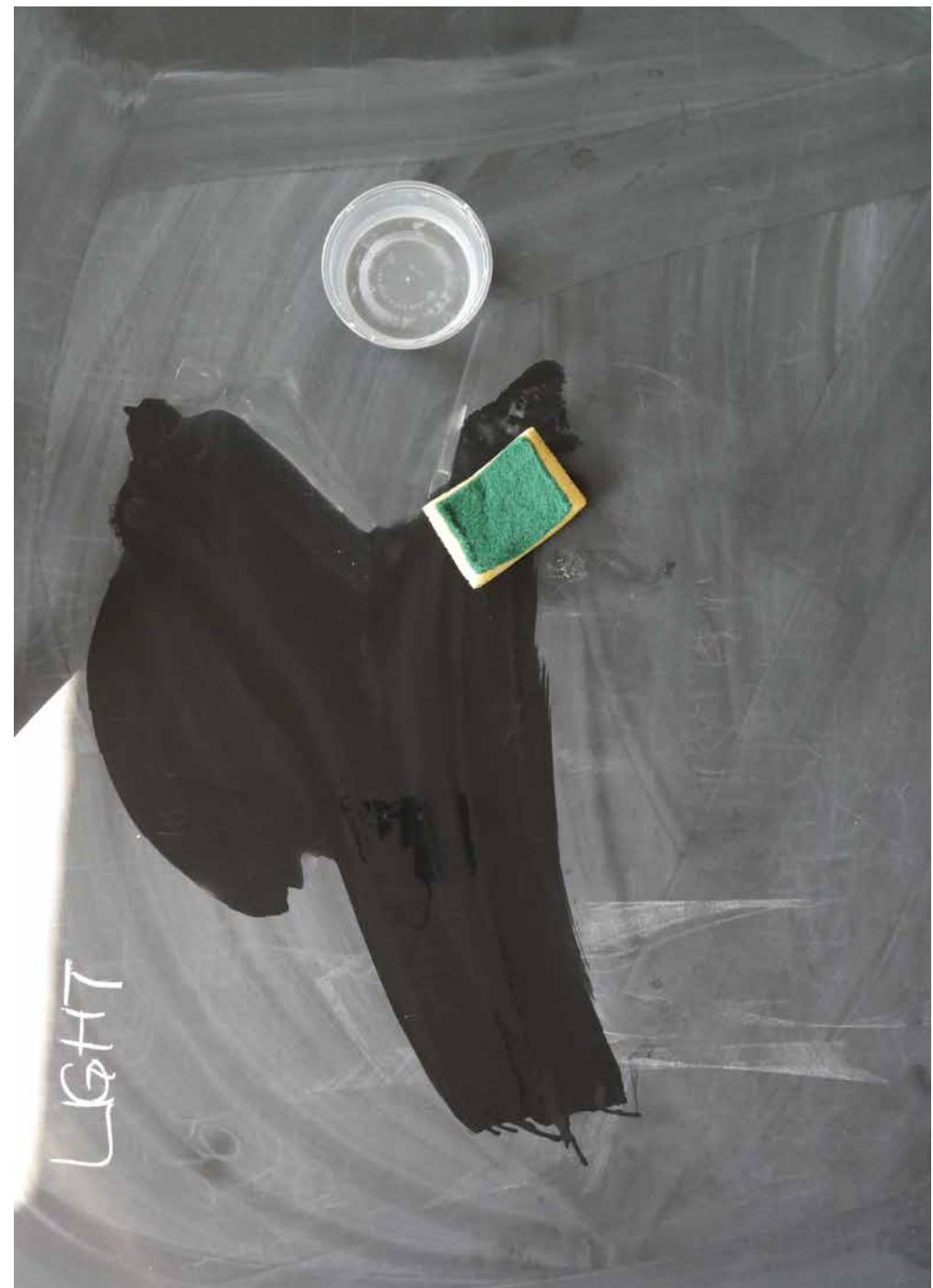
communicate  
Collective  
Book reviews  
ASA PERIODICALS  
ENTITIES  
FOR THE RECORD  
SPREAD FUNCTIONS  
a wider range of compilations  
exposing methodology

INFORMATION FOR  
UNDERSTANDING  
THE WORK  
SIX BOOKS  
SIX VARIETIES OF  
KNOWLEDGE  
WING OF  
TESTIBODA  
ON  
— a research  
formal





materiality



40-41



it's common to view a book as a stack of paper, bound, with a cover and text/images printed within. it can also consist of pixels on a screen, which itself belongs to an electronic device where the content of the book (its images and text) is stored digitally.

paper is a material with a long history. it's ancestors — the stone tablet, the clay tablet, papyrus — were made to transmit information. today we would call them media.

the transmission of information in a book is typically viewed as a reader takes a book, reads it, and by doing this s/he is in-formed by the content of the book.

taking a book and reading it is something we learn early on. it is one of the central themes in the culture i come from. it structures an entire life. in fact, being able to read books helps you to get a "better" job, to earn more money, and to improve your overall status.

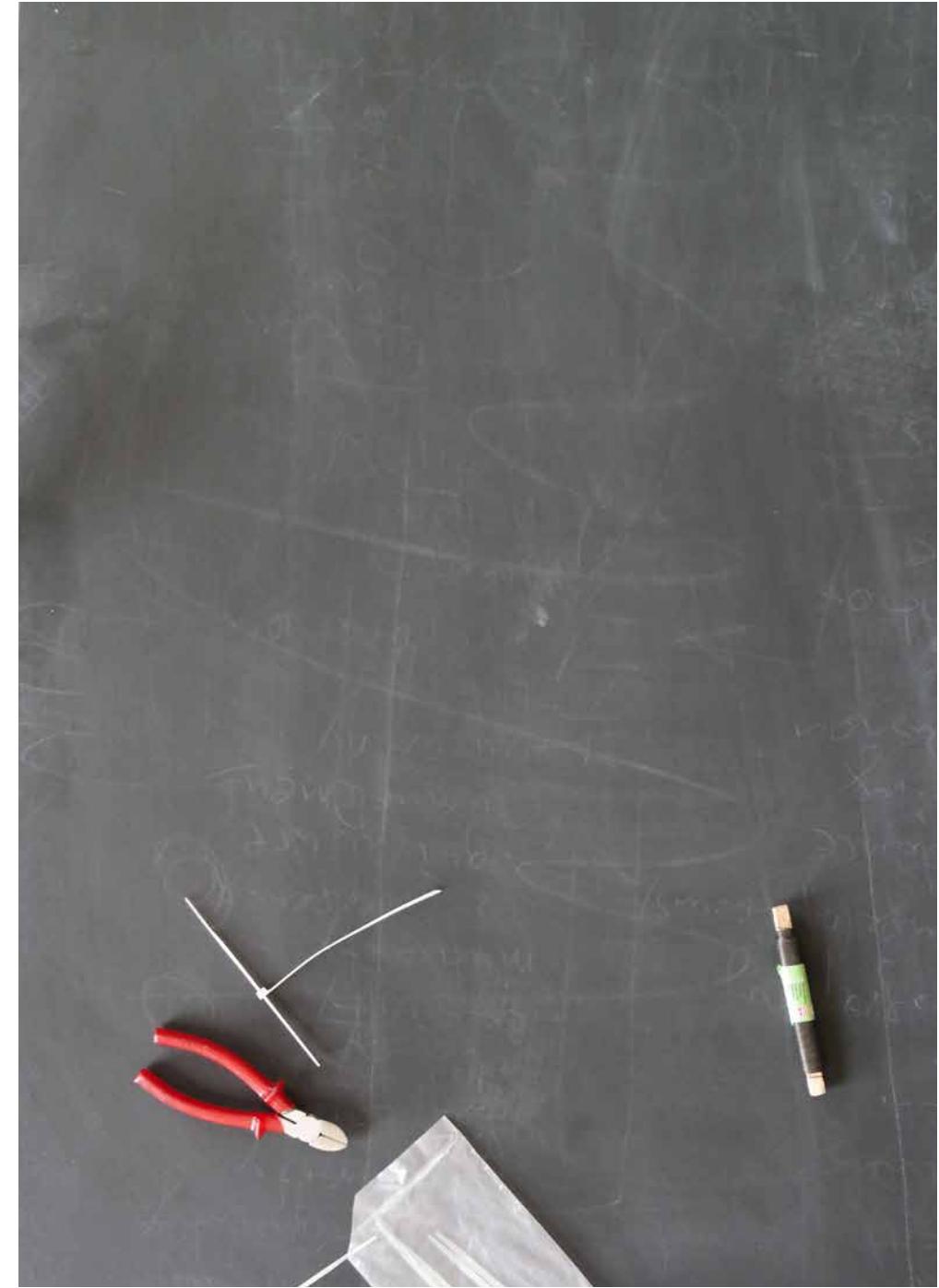
taking a book is a complicated action. it involves patterns of movement with your hands, your body, coordination between hands and eyes. you have to adjust your head, and so on. taking a book (and reading it) is a bodily experience. flipping pages (a technological development) is something you can not do before a certain age. a baby is not capable of doing it.

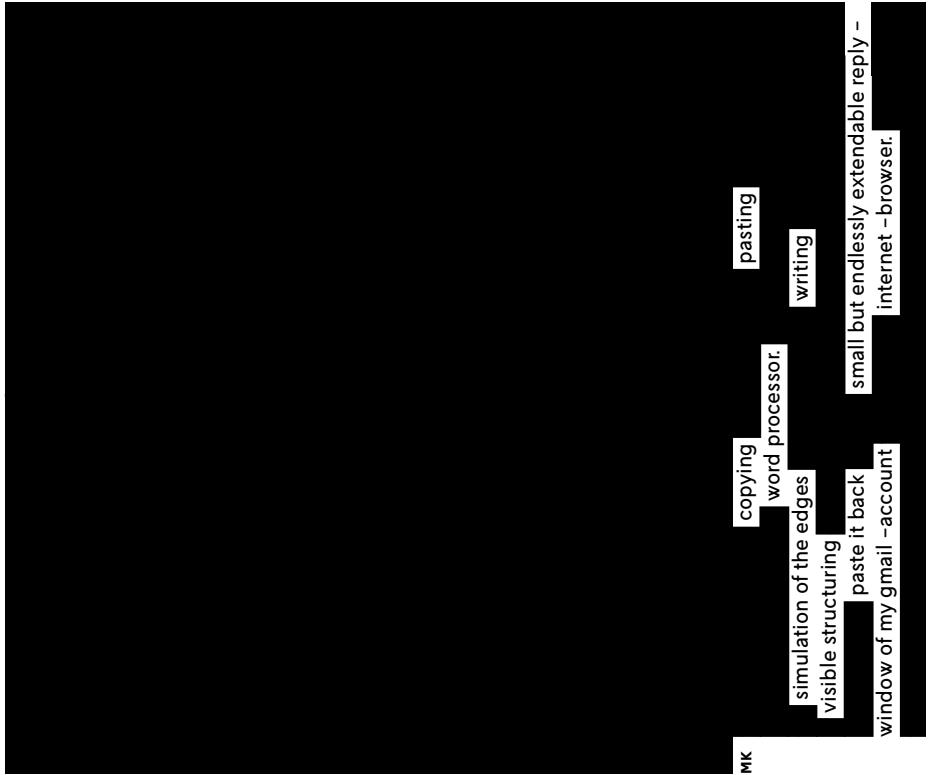
a bodily experience is not something that happens inside of us; it is something we achieve. taking a book and reading it demands knowledge. practical knowledge, theoretical knowledge and cultural knowledge. the book demands.

a material is something we can perceive. we can touch it, smell it, see it, feel it. if has — as we do — an existence in time. it emerges and degrades. the processes needed to make the material — chemistry, movement, the chopping of trees (or recycling old paper), and so on — are activities that ultimately solidify in a book like the one you are holding in your hands. it is already a container of knowledge and actions before something is even printed onto it (or, in the case of a digital device, before something is stored on it).

taking a book and reading it means touching it, moving your hands across its surface, touching the pages yields an interaction of materiality, the grease and the particles on your fingers get rubbed into the pores of the paper, chemical reactions occur. the dust and fibers of the paper stick to your fingerprints. you breathe, damp air touches the letters, their ink, inhaling the vapors of printing ink solvents, glue, paper chemistry, the book is in you now, and you are in the book. inextricably intertwined, there is no boundary between materials, objects, humans. only interaction. activity, flow of energy.

it's common to view a book as the result of a working process. the final state of writing, compiling, layout, printing, negotiating, financing, distributing, advertising ... this final state is handed over to the reader. s/he touches it, reads it, flips through it; the book gets worn out, the pages get wrinkles and folds; somebody writes into it, underlines words and sentences, annotates. traces of its usage appear in the book. traces of a reading process, of handling the book, of storing it.

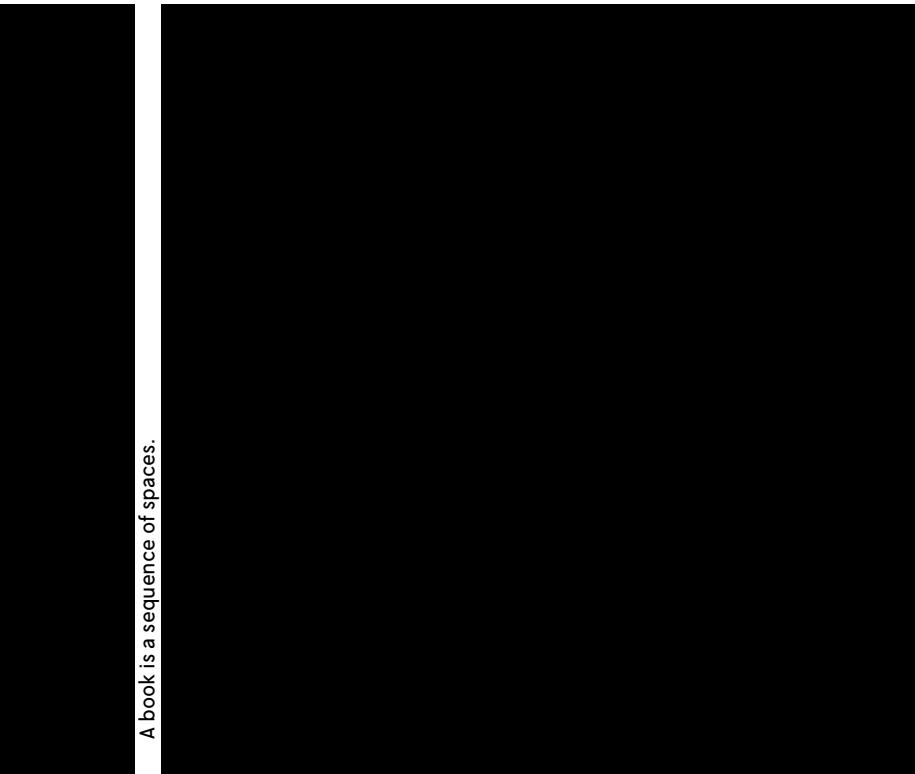




JRC The writing comes first, and the writing can come from anywhere. A fountain pen, a Tweet, a text message exchange, a found text broken into fragments fed into JavaScript arrays called by variables into web-based scripts for live performance...

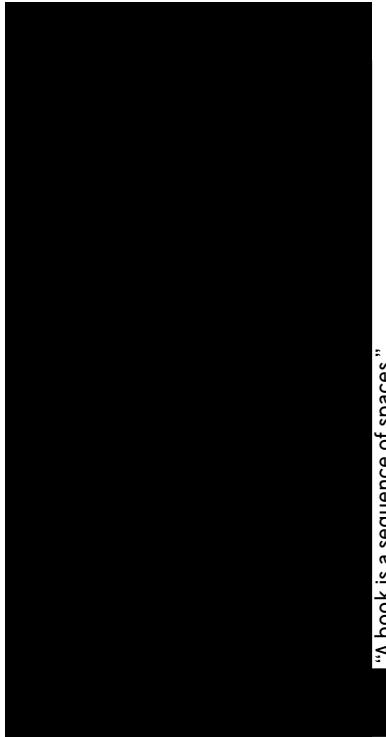
The page comes late in the process.

A book is a sequence of spaces.





MK

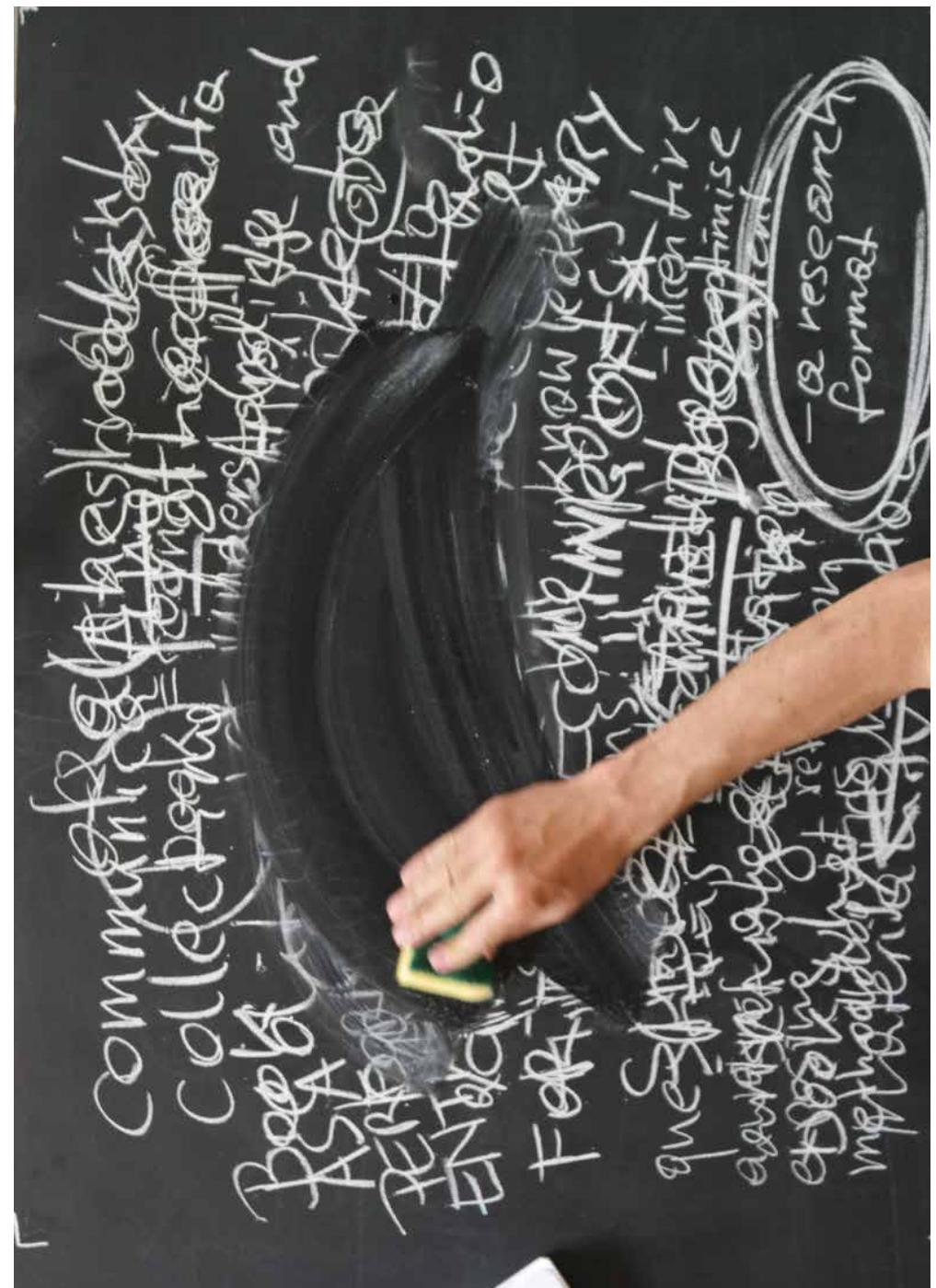


FT

"A book is a sequence of spaces."

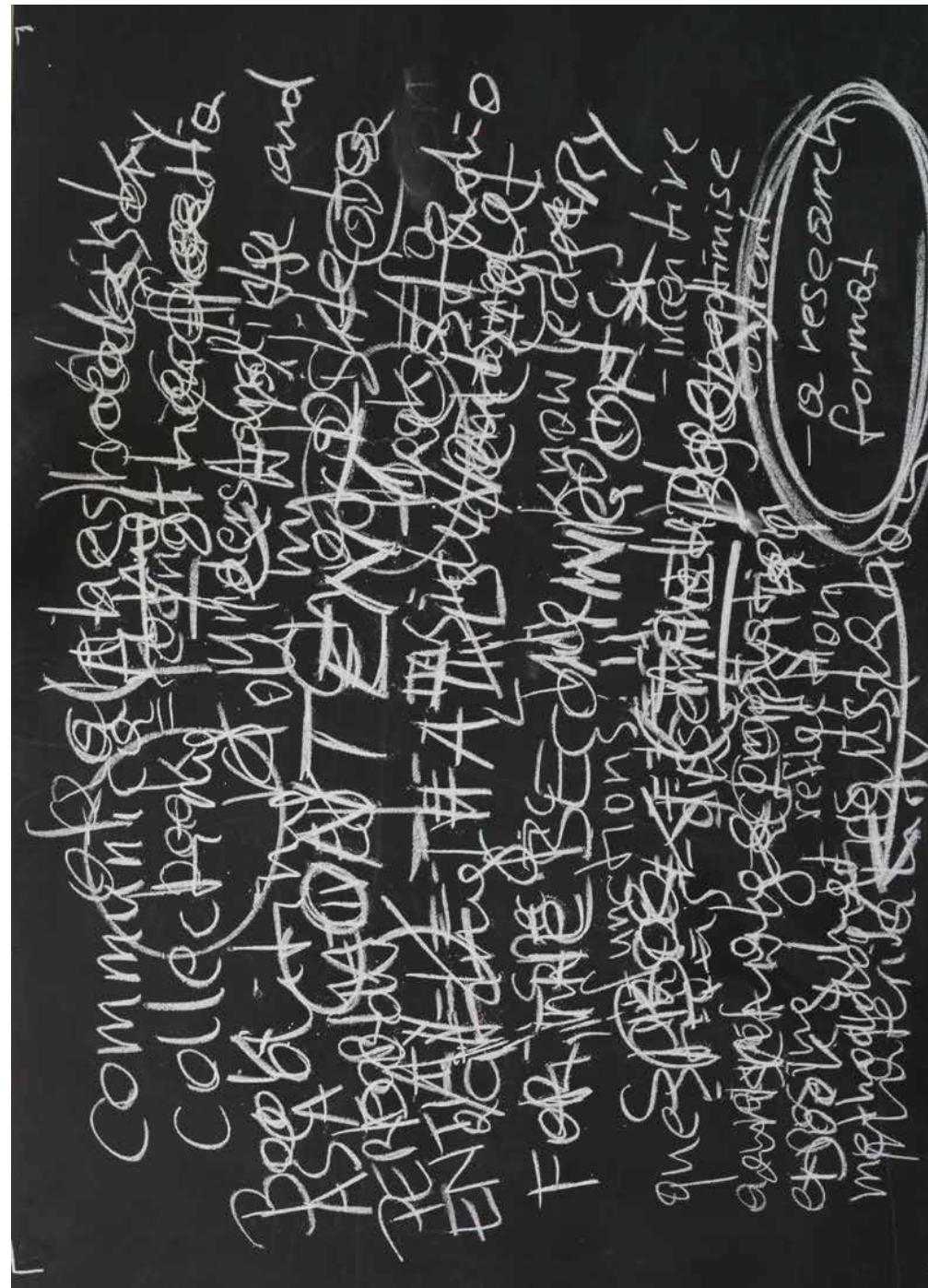


1. *live* *in* *the* *present*  
2. *optimise* *your* *formal*  
3. *start* *with* *the* *end*  
4. *gather* *information* *from*  
5. *analyse* *the* *data*  
6. *collect* *the* *best*  
7. *communicate* *the* *best*  
8. *and* *repeat*

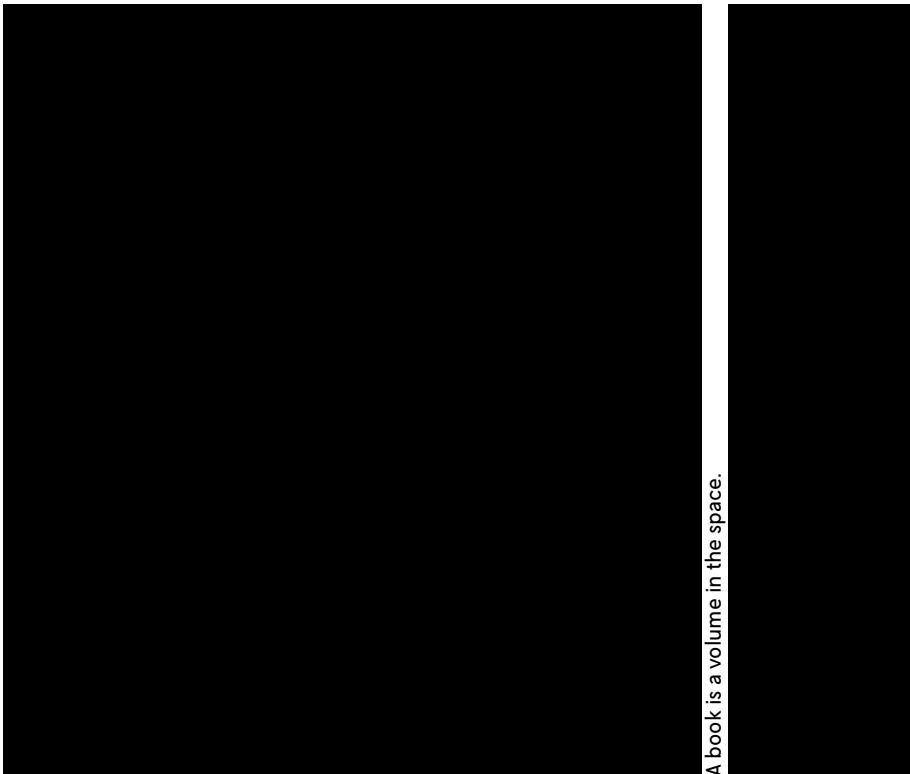


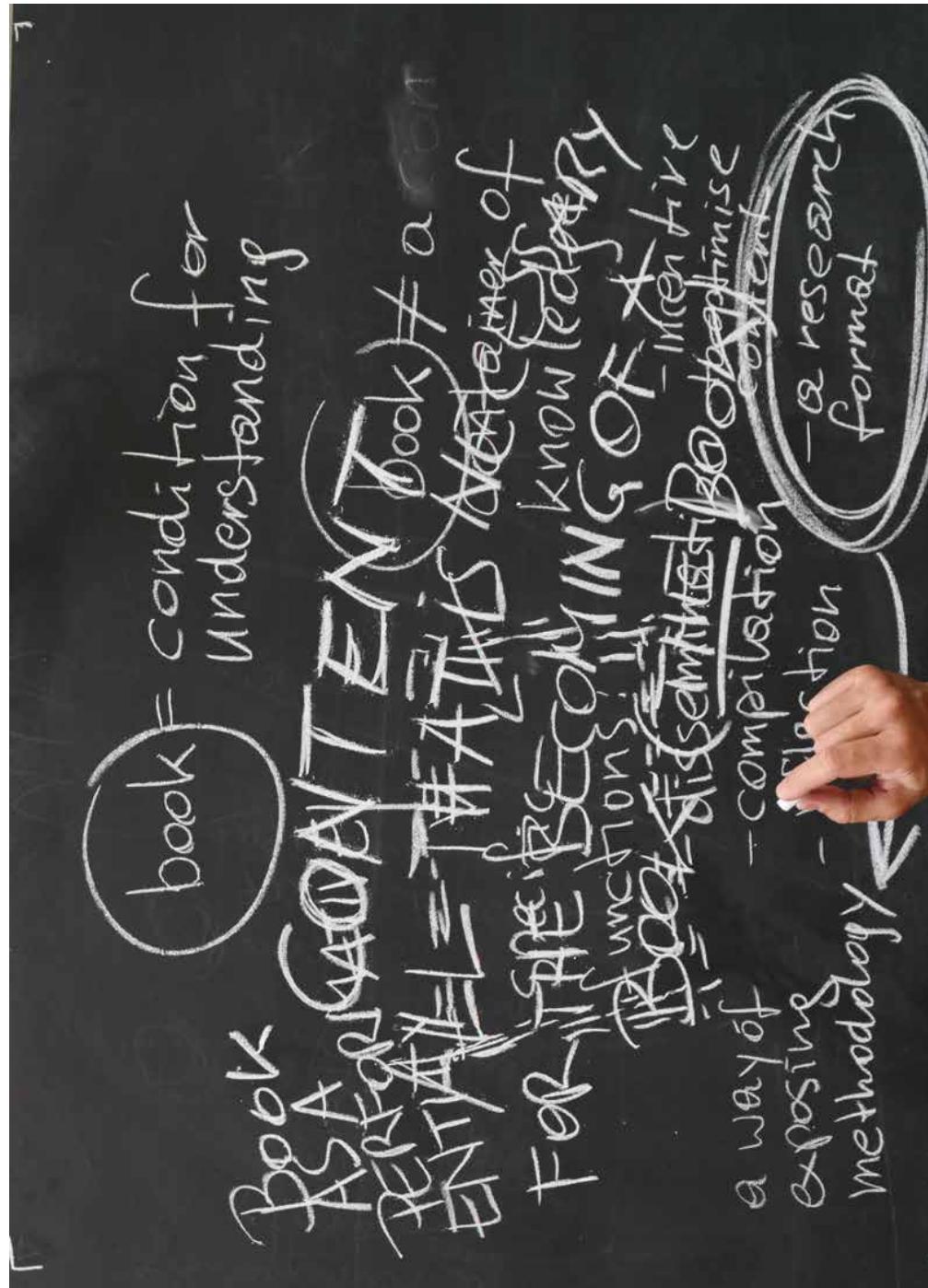






*jrc* The switch from US Letter size paper to A4 resulted in an ontological crisis from which I have yet to full recover.  
Words and phrases can come and go as they please but sentences want wide pages and paragraphs need space to breathe.  
A4 cuts into eight nicer than four. A3 unfolds beautifully into a map.

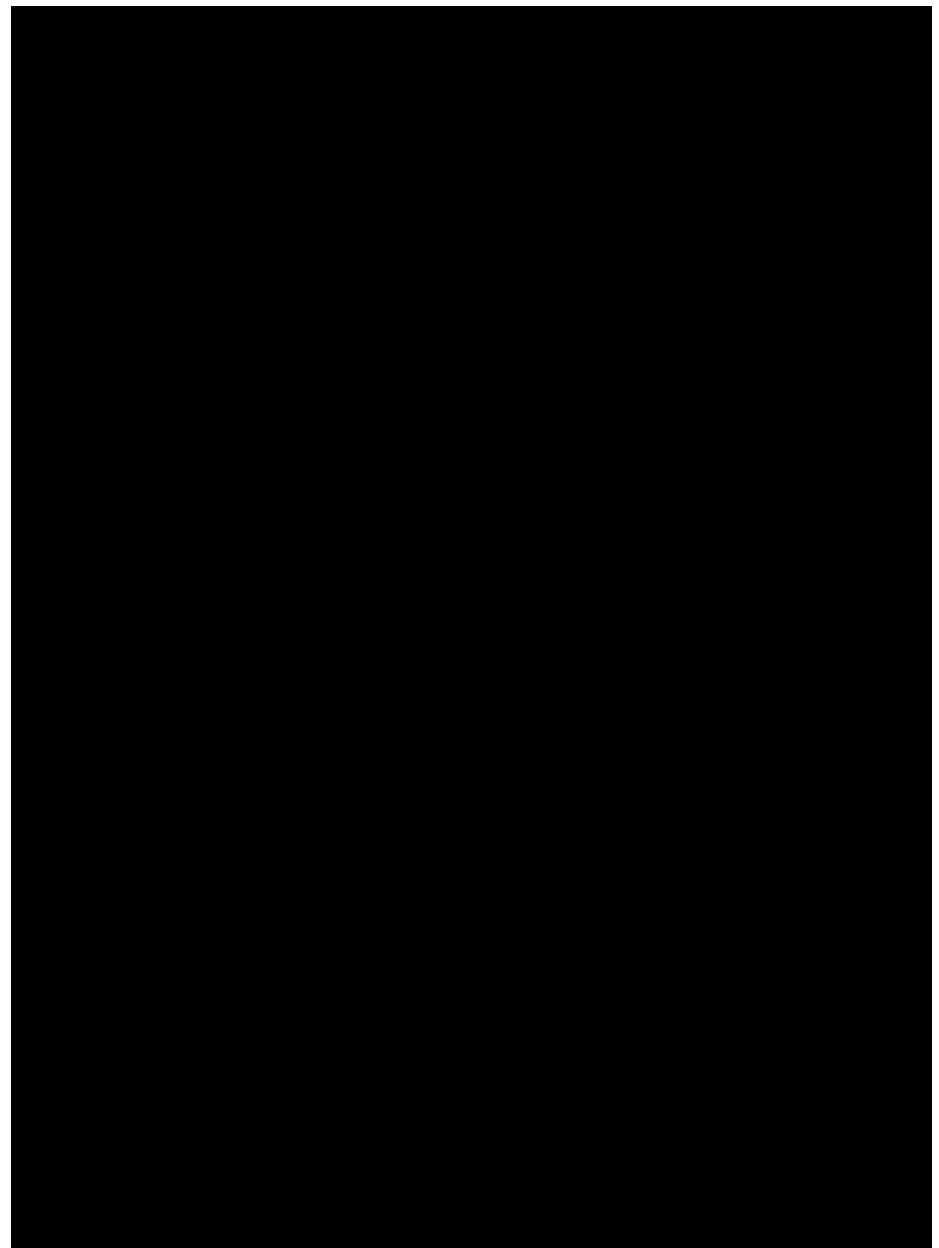
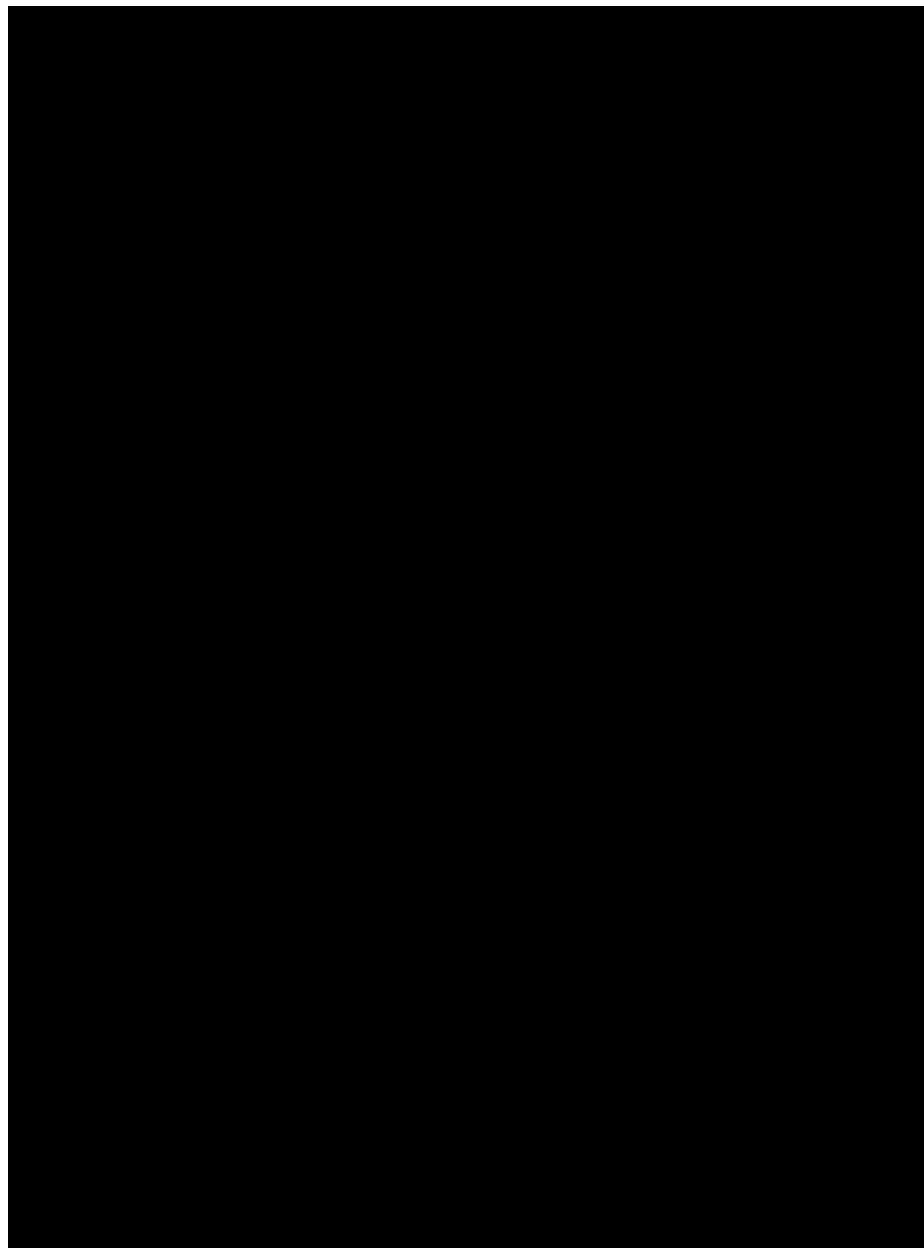






**MK** who is writing?  
**JRC** We all are. Our walking bodies, our carbon emissions, our browsing histories...  
We all leave traces of some kind.

activity



### artistic forms of action enable revisions

publications accompany the whole process of presenting art

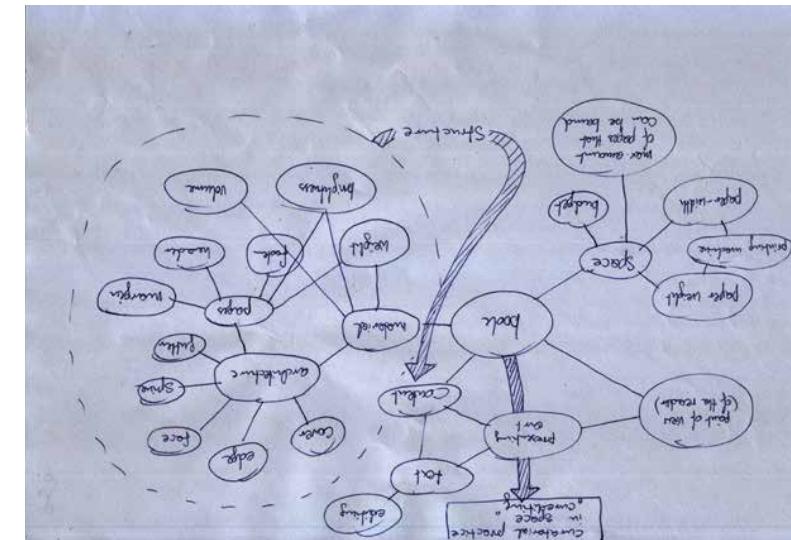
When do the first

developing its structure and setup, I have to deal with the restricted possibilities a book offers.

thoughts. **How** or

### Lower case letters

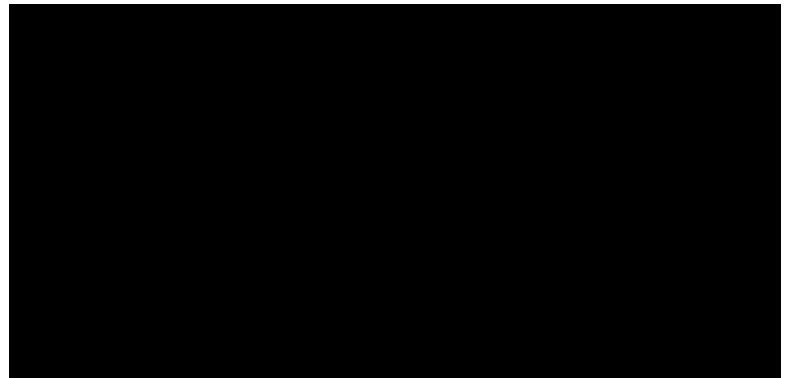
editing text

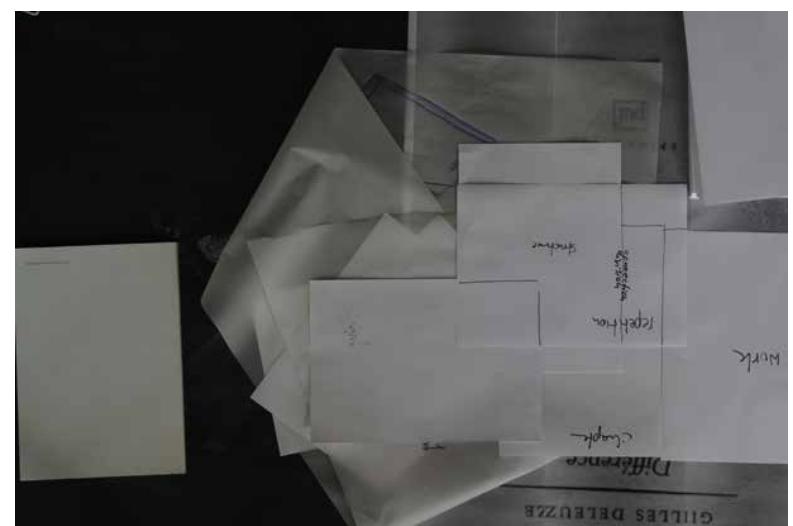


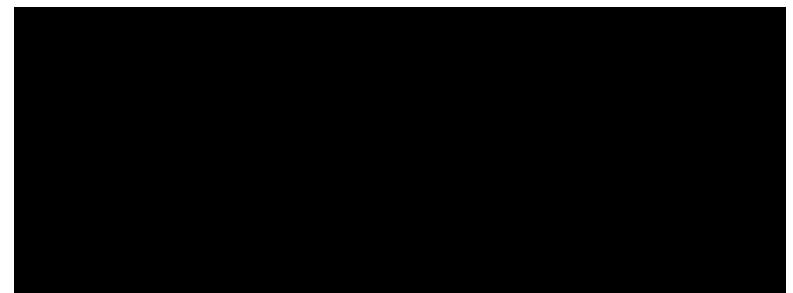
either in the process of publishing but also later. [REDACTED]  
[REDACTED]  
books you can do everything you can do with any physical object. cut it, tear  
pages out, fold pages, color pages, burn the book, glue something into it. [REDACTED]  
[REDACTED]  
generally, i would be interested in a more fluid and flexible idea of a book.



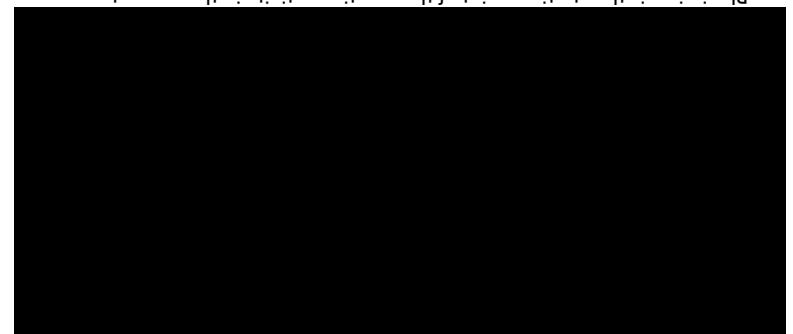
so many things: physicality, good typography, great user interface, etc. [REDACTED]  
[REDACTED]  
book [REDACTED]



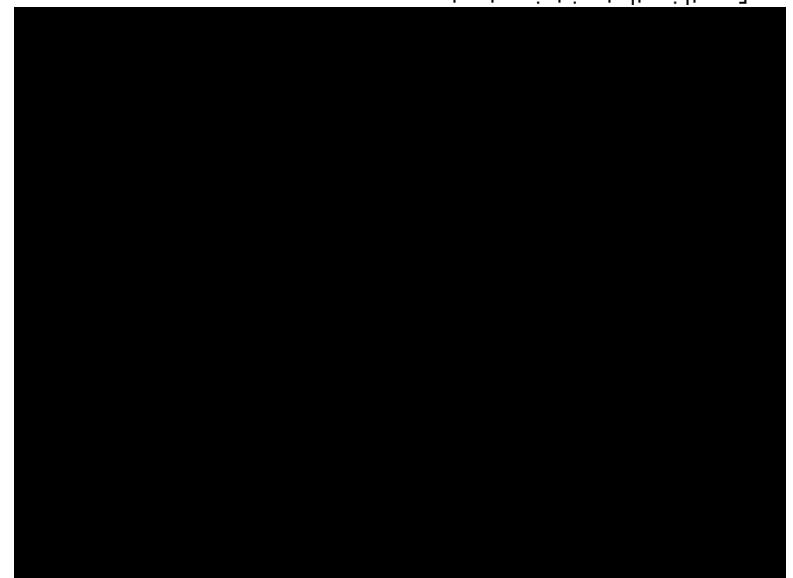


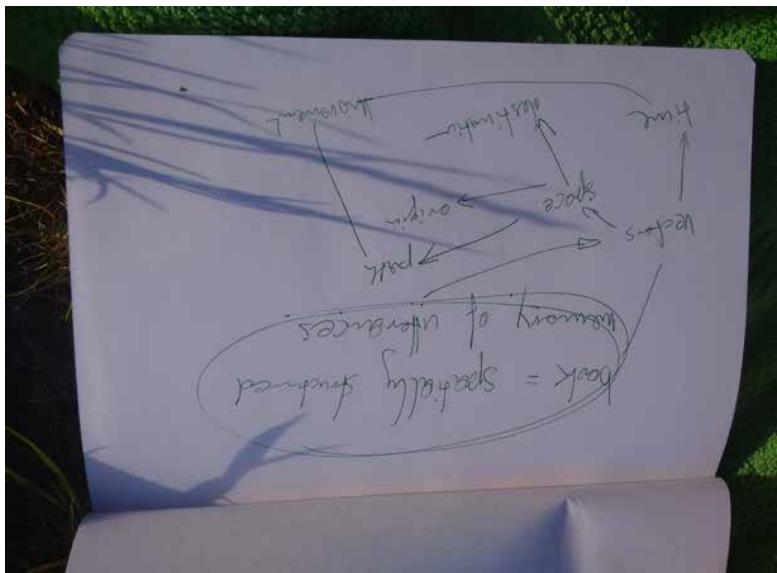


Plagiarism is the starting point of the creative activity in the new art.



Everything that exists is a structure.





JRC Never!

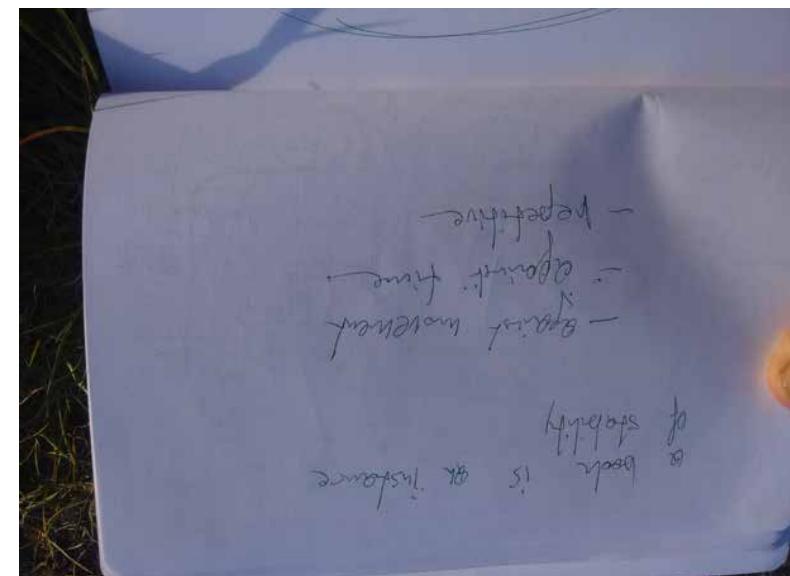
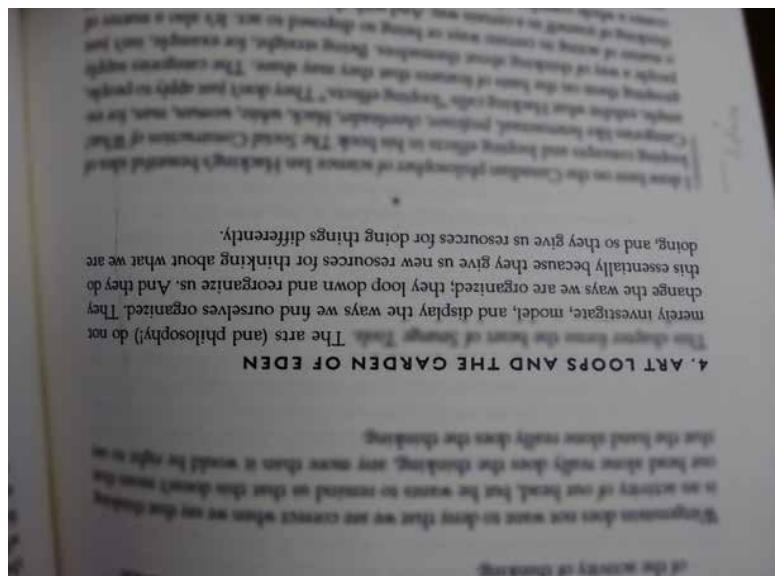
MK when does writing end?

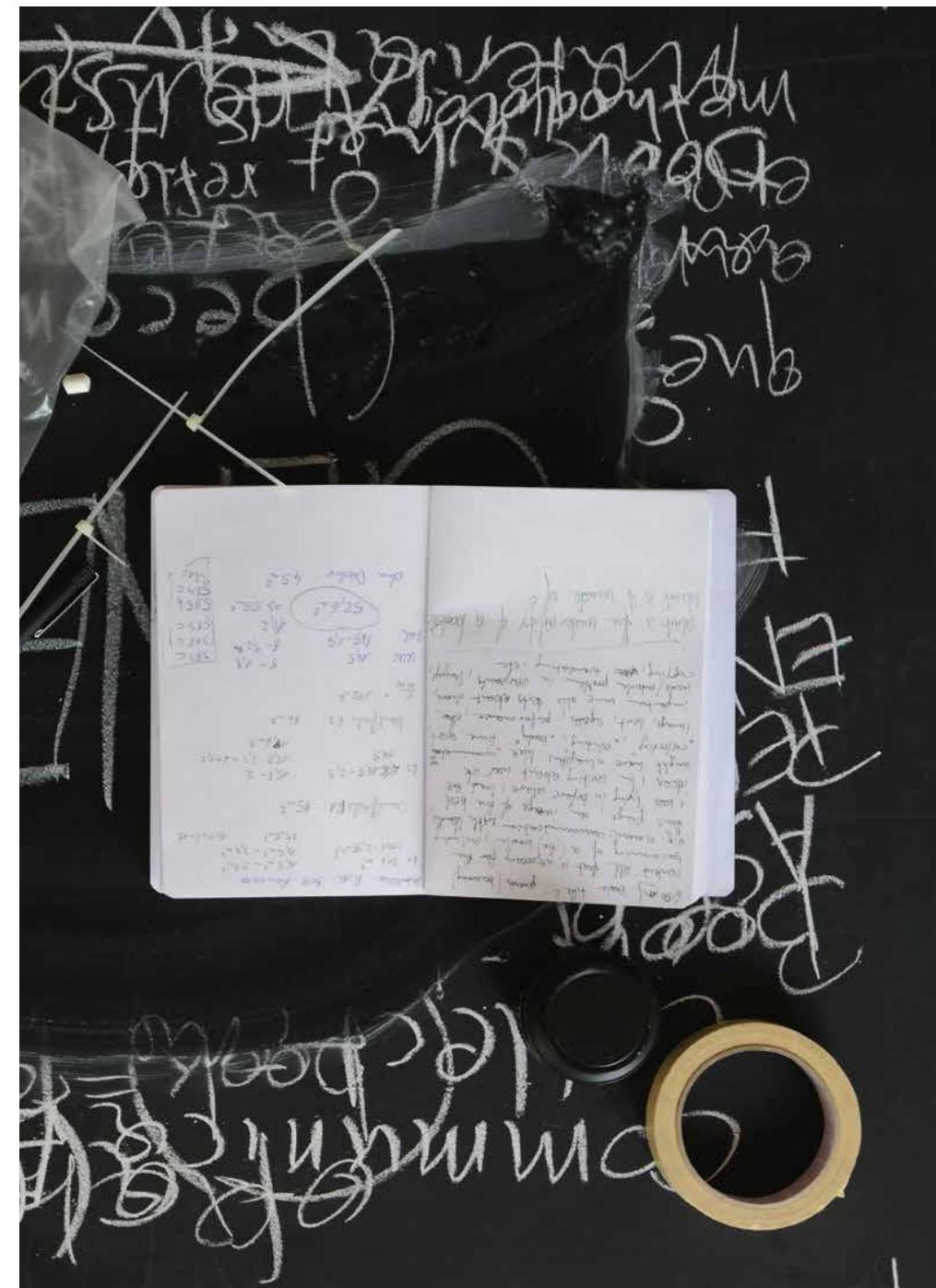
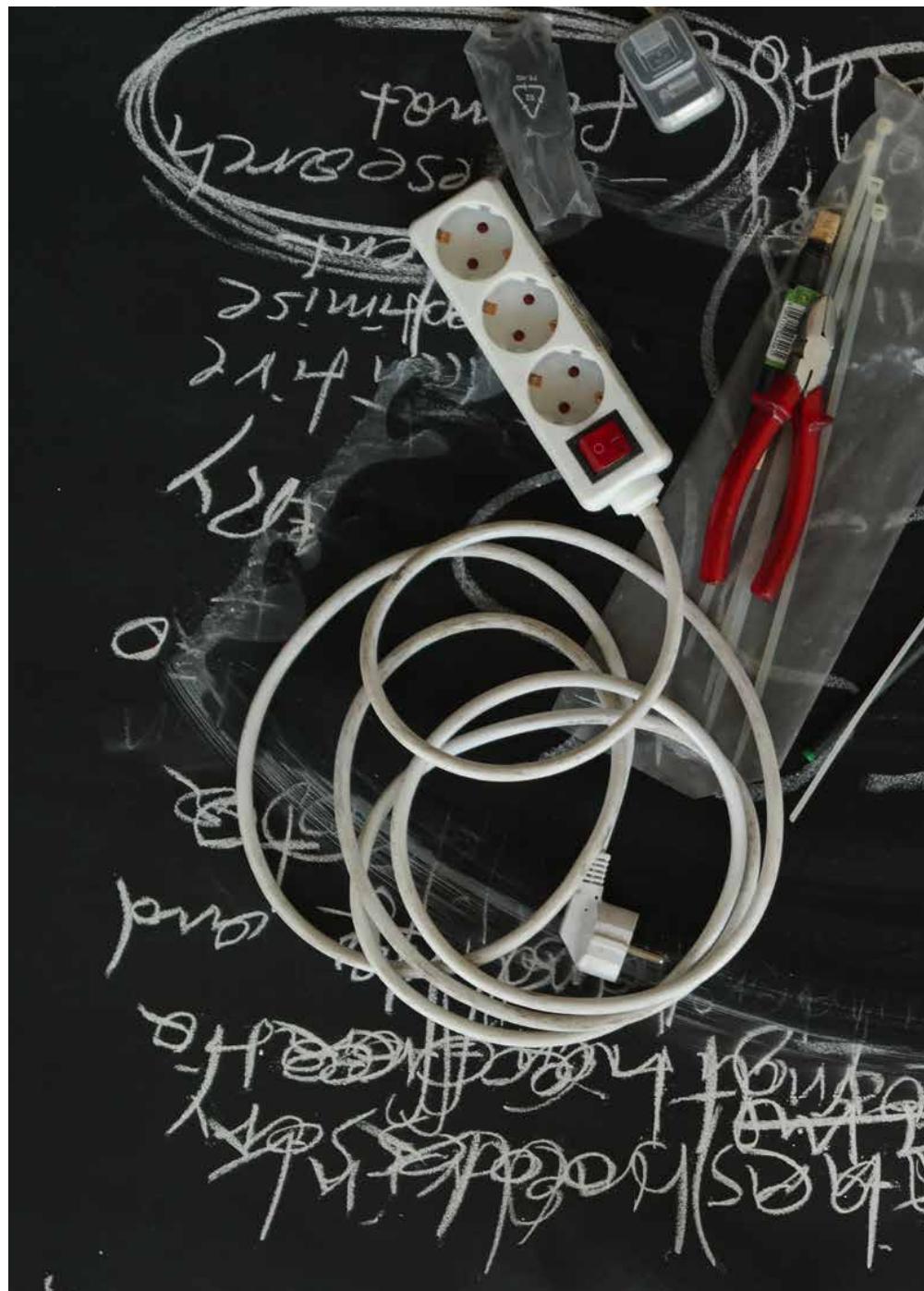
translate, and somehow make legible.

Maybe that's where writing begins then, with the desire to observe, them. These processes may not start out as writing but by the time they reach us we are already reading them, with the desire to observe, them. Light writing the last night of a distant ancient star. These processes may not start out as writing but by the time they reach us we are already reading them, with the desire to observe, them. MK when does writing end?

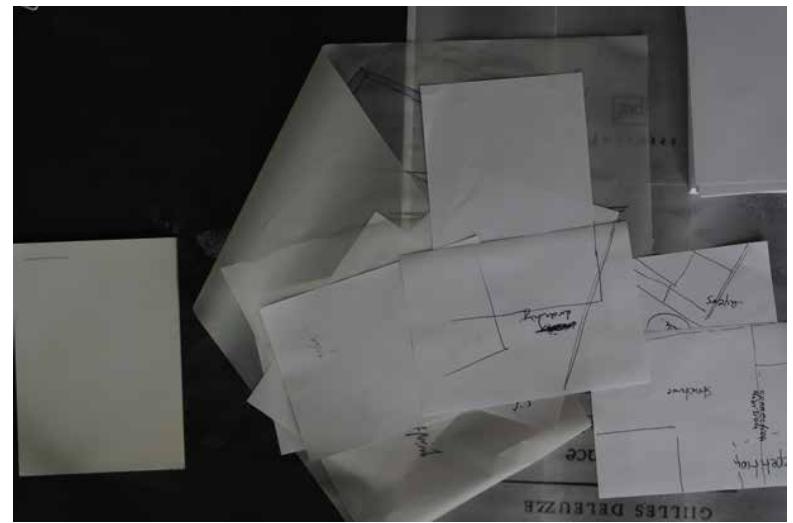
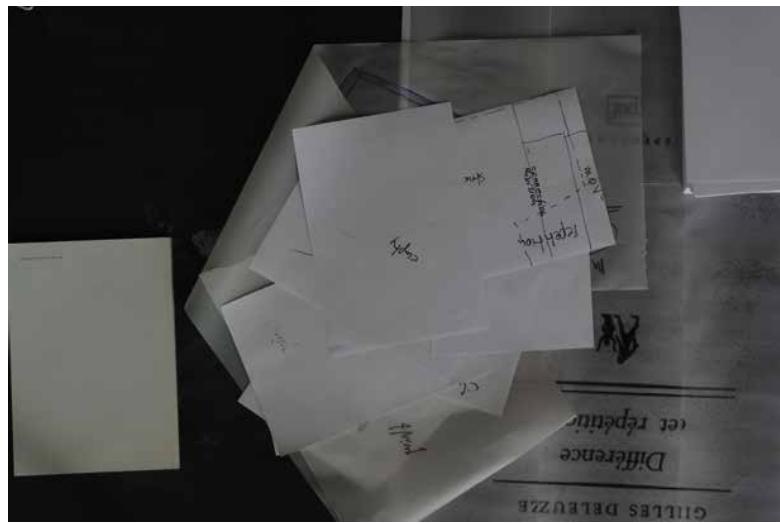
JRC That I couldn't tell you. Beyond the human body, outside the human timetrame. Tide writing the line of a coast. Light writing the last night of a

distant ancient star. These processes may not start out as writing but by the time they reach us we are already reading them, with the desire to observe, them. Light writing the last night of a distant ancient star. These processes may not start out as writing but by the time they reach us we are already reading them, with the desire to observe, them. MK when does writing begin?

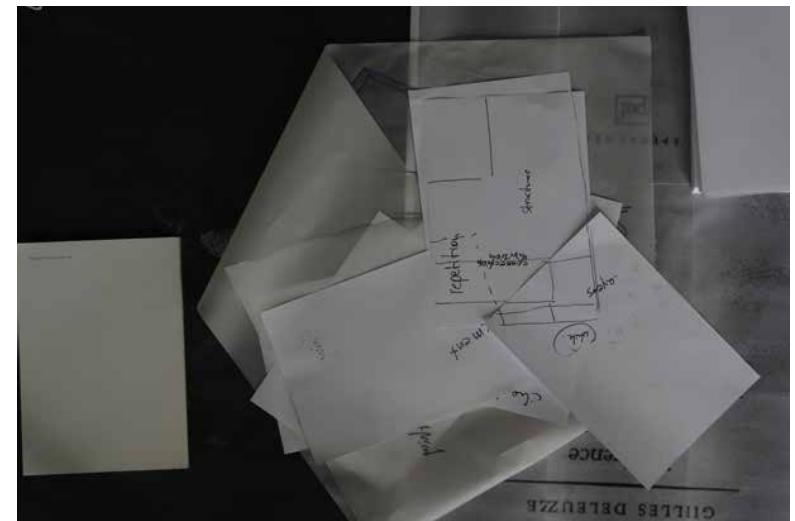


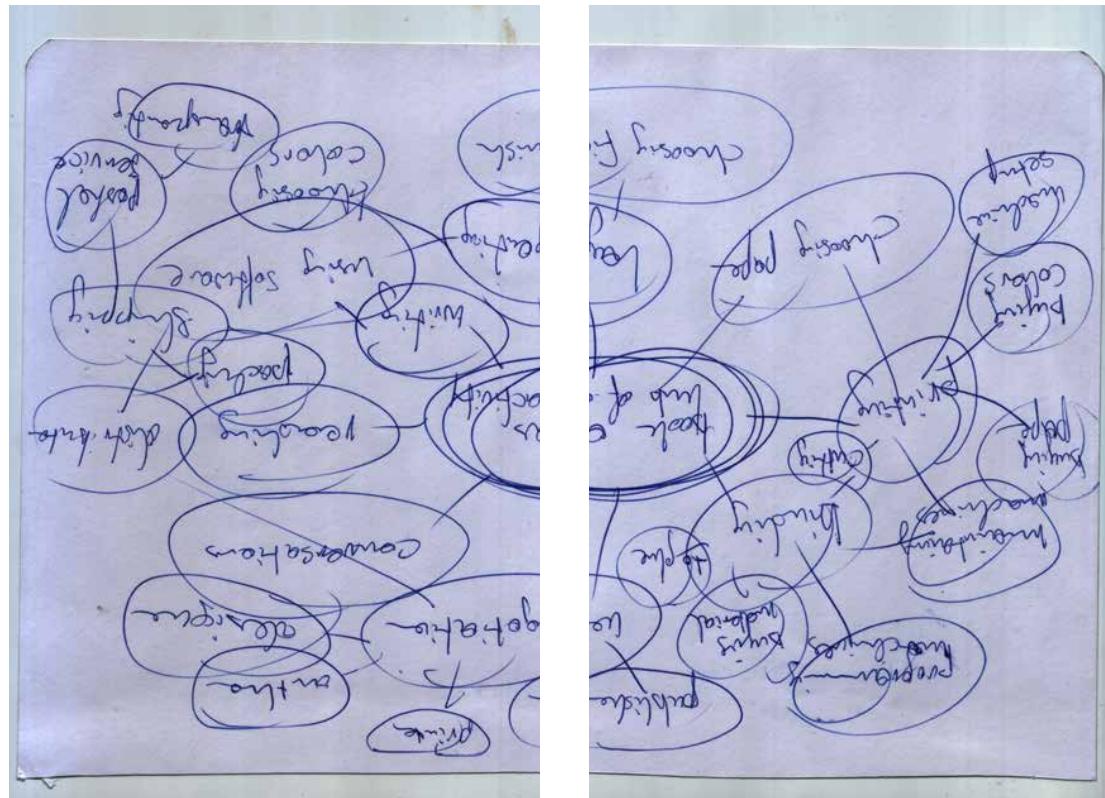


arc If (a) language is that which resides in the space between and that which connects, then yes, writing needs (a) language. That language could be touch. It could be time. It could be air.

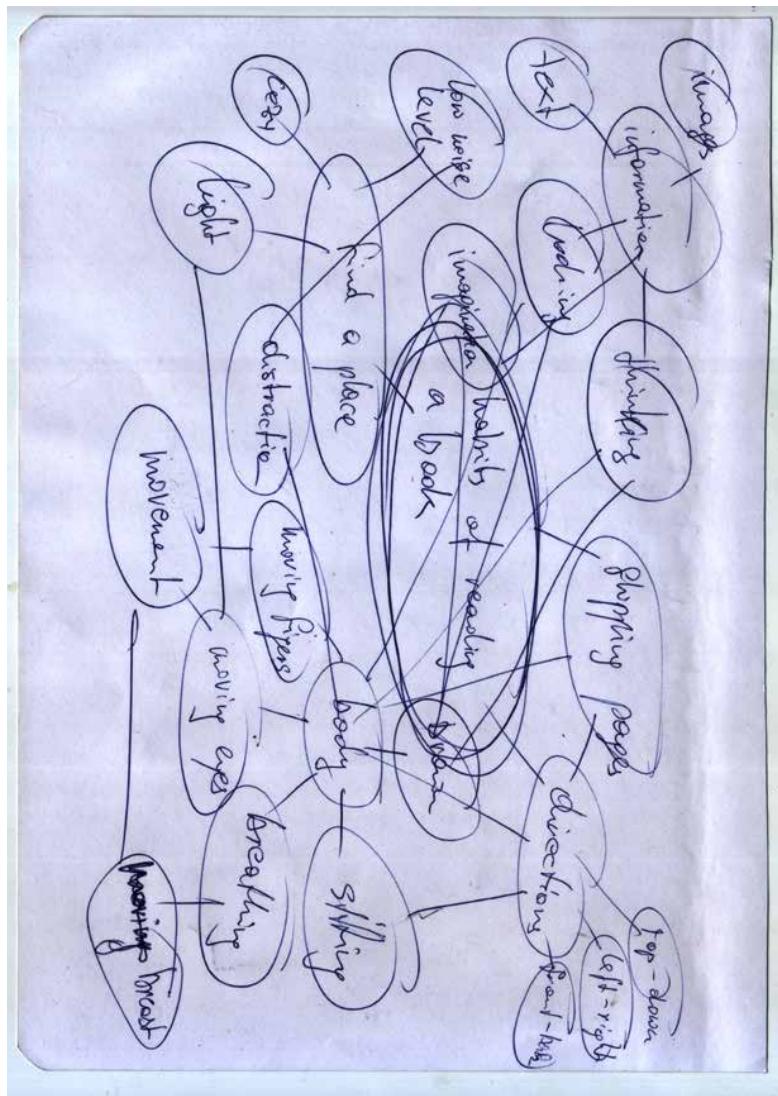


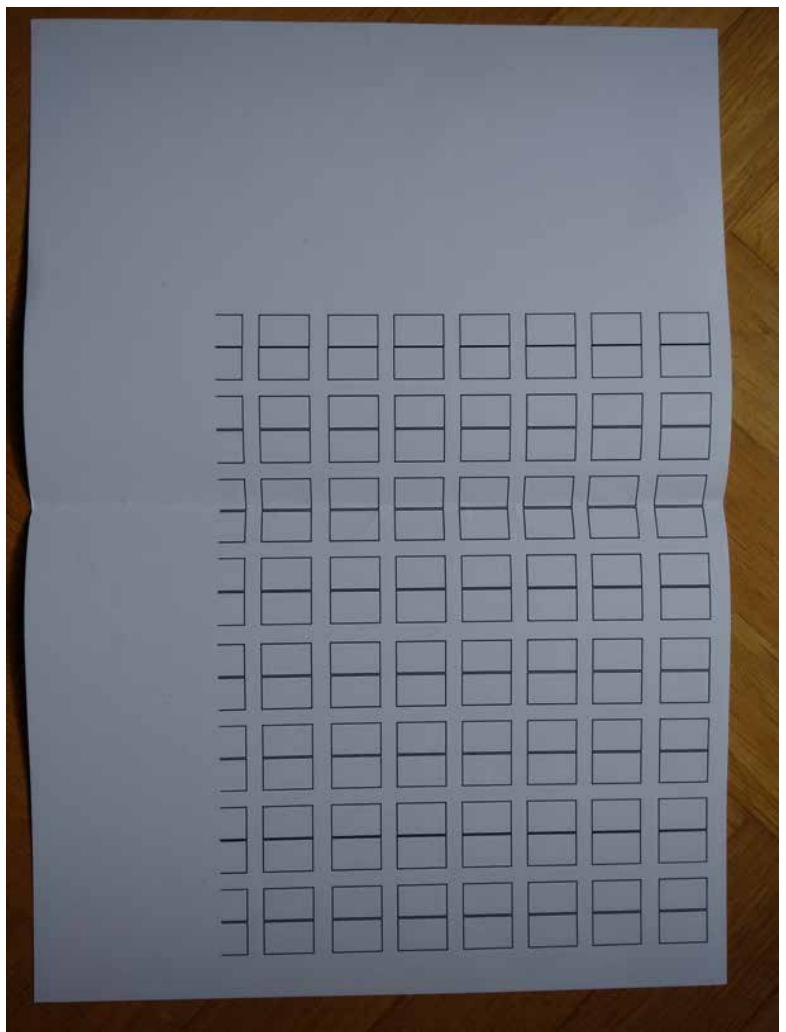
To read a book, is to perceive sequentially its structure.

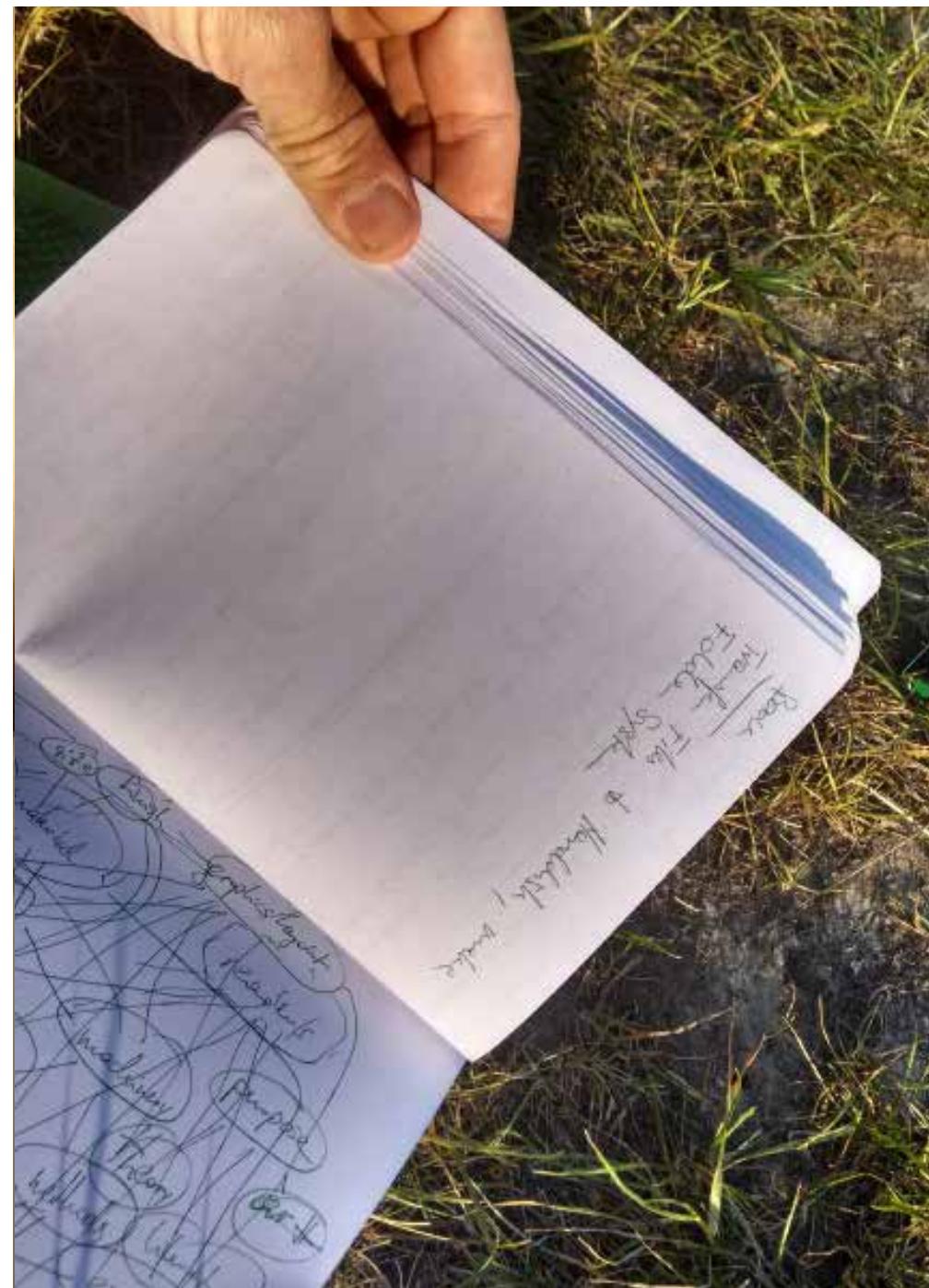
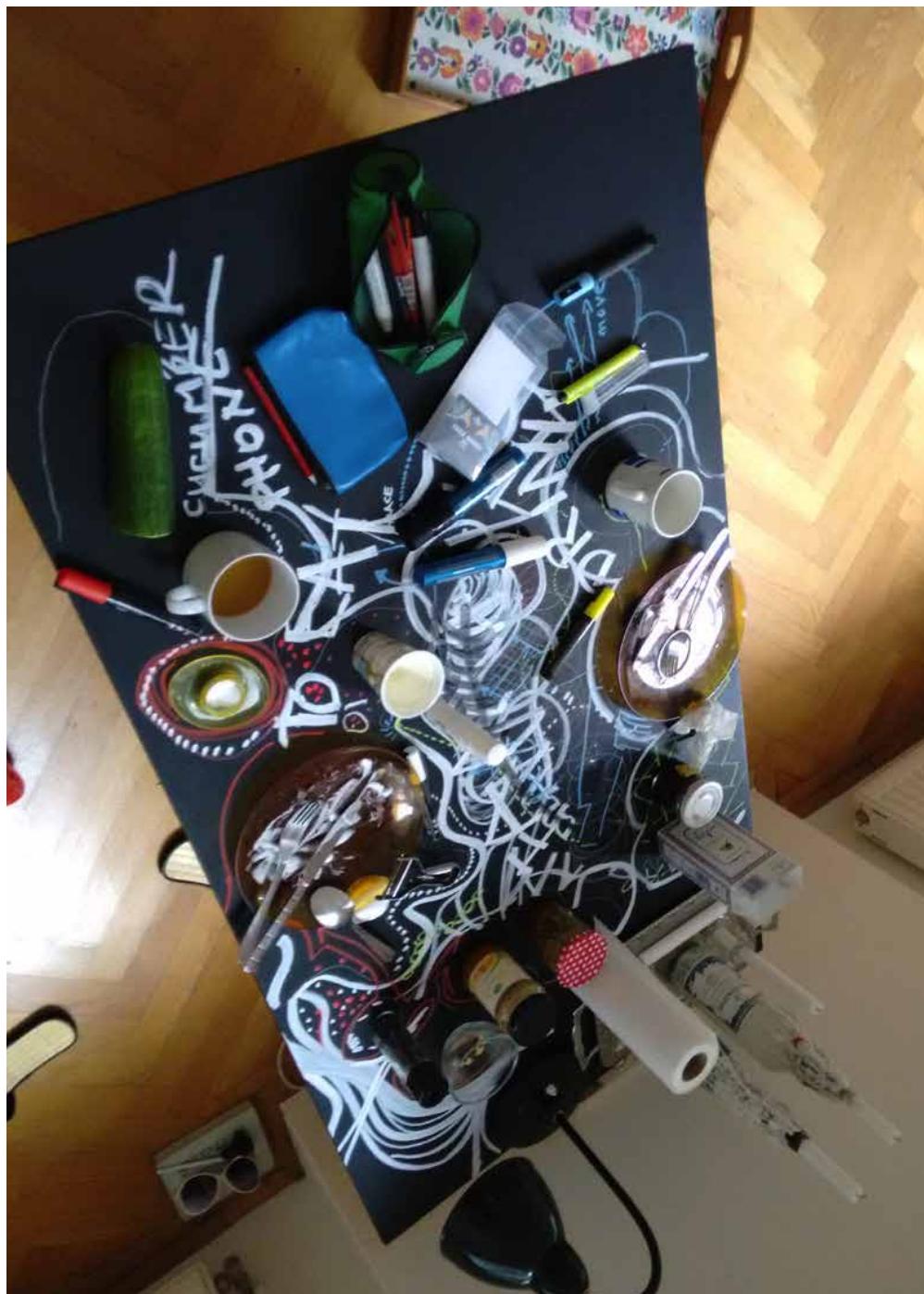




habits

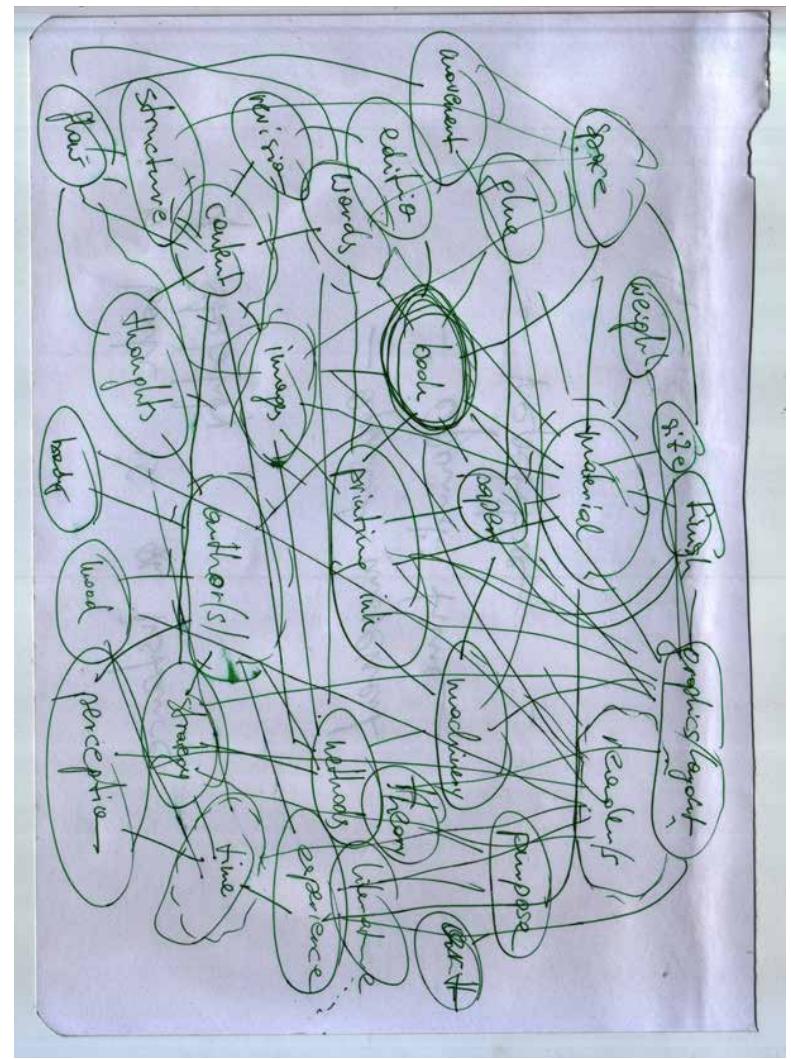






habits





JP actually, i am not so interested in the content of the book, more in the form. or in deviation from the form. i like pages, i like diagrams, lists, on paper but also on other media, like electronic variants.

[REDACTED]

[REDACTED]

[REDACTED]

MK so you are more interested in the performativity of a book?

JP If i would write one i guess that would be my idea, yeah.

but as a reader i don't care that much about performativity.

MK what is writing?

JRC Now we're getting somewhere.

Writing is a process, an iterative, performative, and radically a-temporal process, prone to variation, translation, instability and failure. Writing in a state of becoming may move through the air the ear the eye the mind the hand the web server the screen before ever if ever reaching the page. I use the term page loosely here, loose leaf. A page may shape an iteration, but the illusory fixity of the page, rather than arresting the process, oftentimes provokes a new instantiation. Writing is always on the cusp of becoming something else.

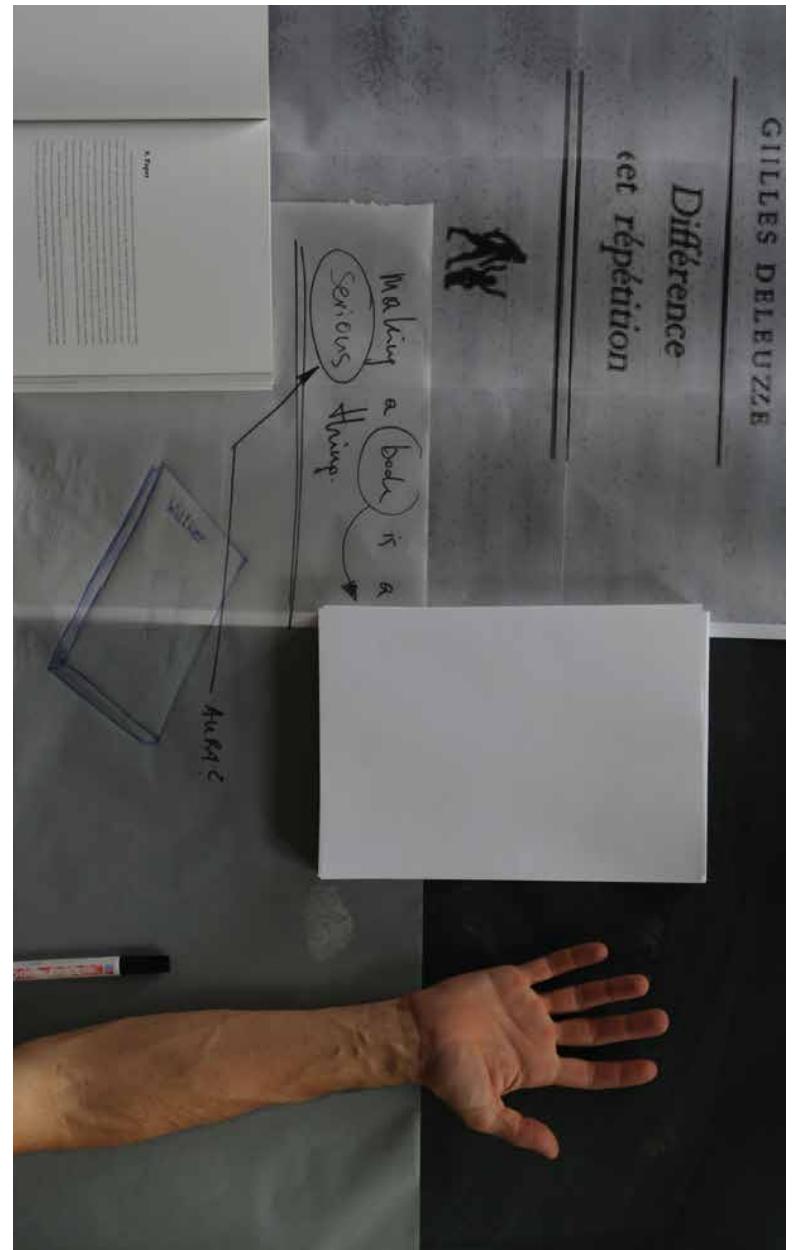
Difference  
(et répétition)



Making  
a (body) ↗  
a  
serious  
thing

value ↗  
a

habit



GILLES DELEUZE  
Difference  
(et répétition)

book

work  
habit ↗  
repetition

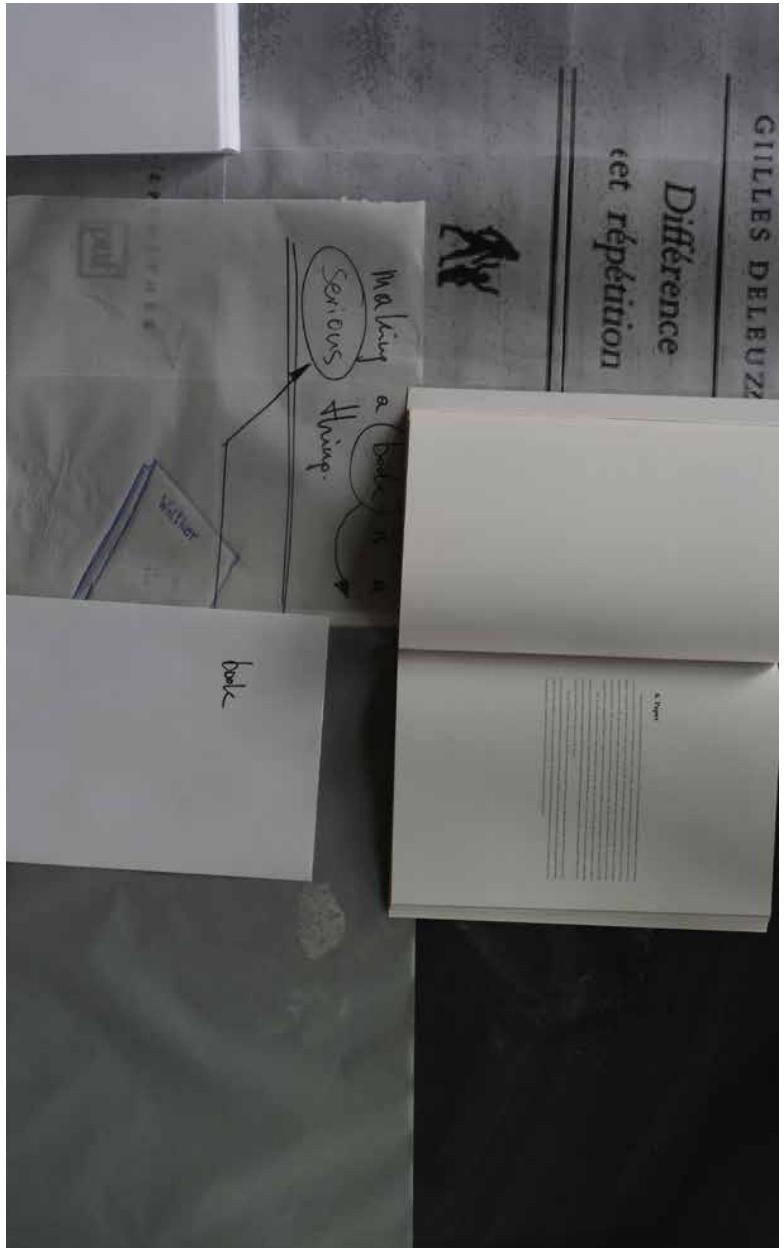
serious

habits

Difference  
et répétition

Making  
a  
Serious  
Thing.

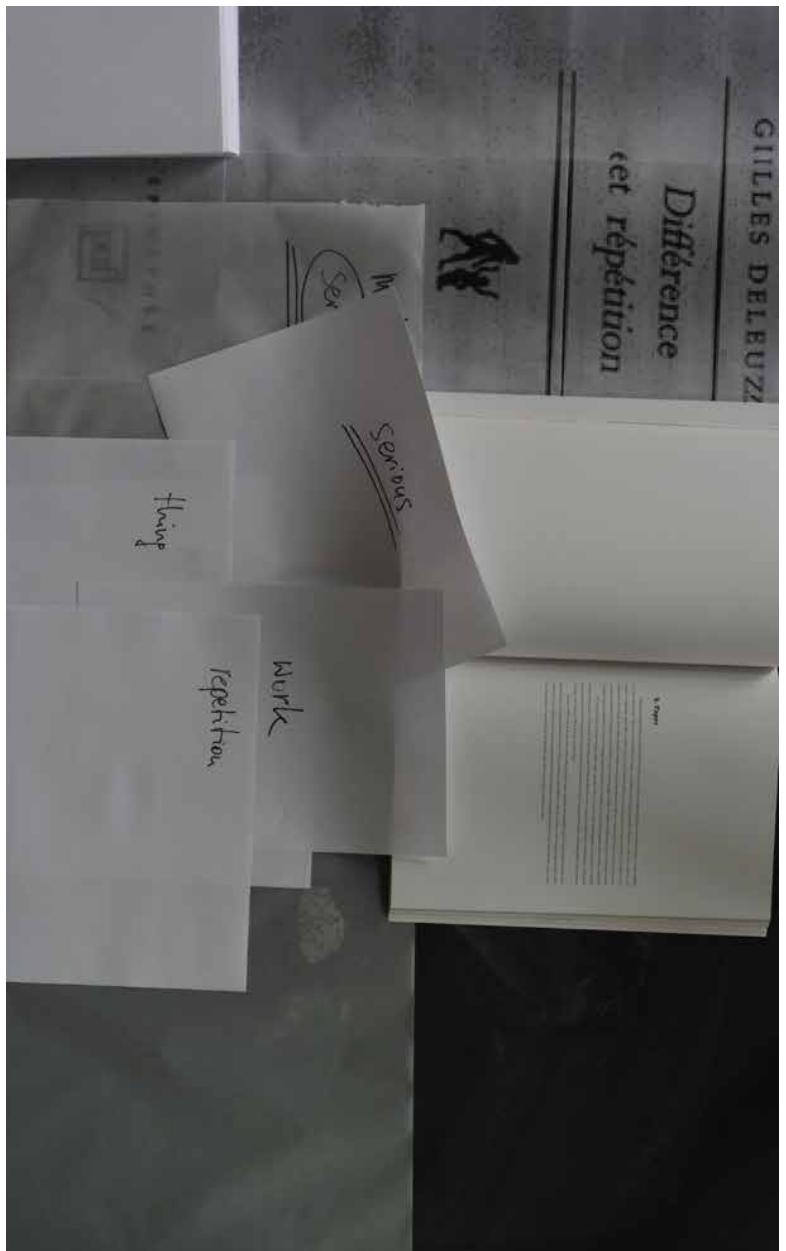
book



habits

GUILLES DELEUZE

Difference  
et répétition



## artistic research process?

media and tools

the artistic research process is not linear as in thesis→antithesis→synthesis or thesis→research→proof/falsification of thesis,

methodology.

i start out to make a book and ask myself how to do it, sticking to that question i realize that there are innumerable factors that influence the processes of collecting material, writing, selecting, editing, etc. these influences are also factors to be included when talking about the production of a book.

there is no possibility to describe these processes from a fictional "outside" point of view. the only possibility i have is to try to find out how they work – in practice, by making a book about making a book.

where a structure for a book comes from, how does it emerge and what are the parameters that influence the decisions about the structuring.

the structure of a book derives from itself

content carrier

material preconditions,

face, its spine, its gutter, going further to the single page with its footer and header sections, the margins of the leaves, the weight and the brightness of the paper, the entire volume of the book, and finally arriving at the edge of the book and its back cover.

the page as one of the main elements of a book,

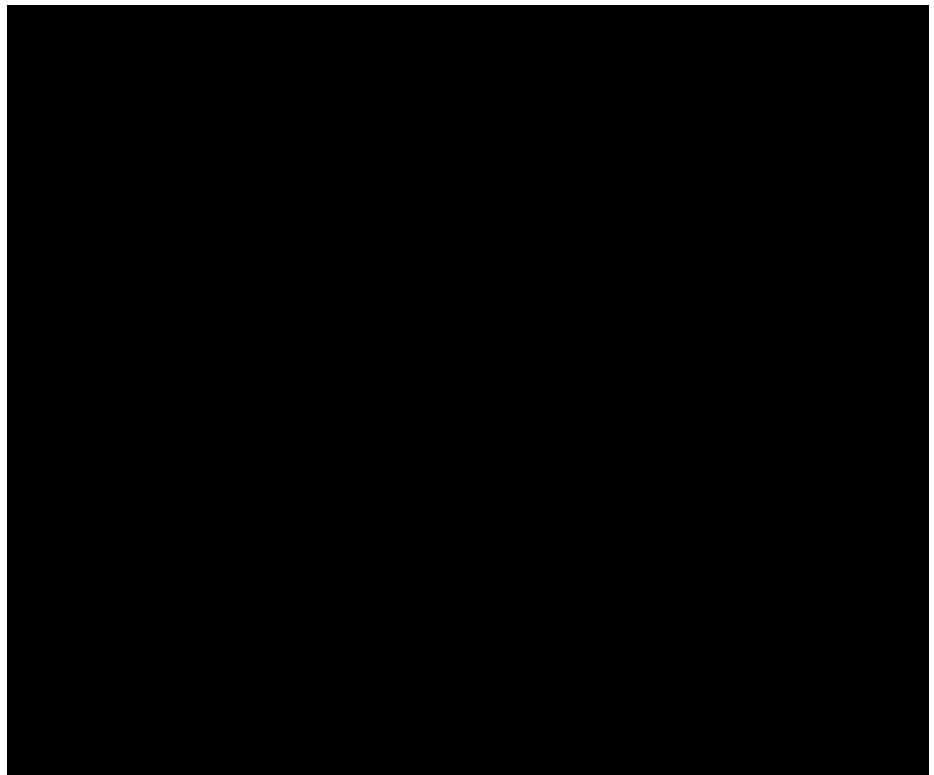
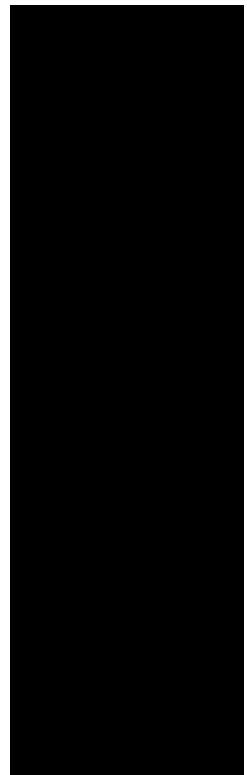
a thick book-shaped block of white matter. Very nice!

In art you can love nobody. Only in real life can you love someone.

reading itself proves that the reader understands.

you often do NOT need to read the whole book.

habits



122-123

this book is intended to be a research process. it is a product of researching the production process of a book while making a book about it. it is by no means a finished product rather a sketchy snapshot of a process which – as it became clear in doing this research – has no beginning and no end.

three people were interviewed for this book:

j.r. carpenter (“an award-winning artist, writer, performer, postdoctoral researcher, and maker of maps, zines, books, poetry, short fiction, long fiction, non-fiction, and non-linear, intertextual, hypermedia, and computer-generated narratives.” <http://luckysoap.com>), joerg piringer (poet, artist, and musician. <http://joerg.piringer.net>), and franz thalmair (writer, editor, and curator <http://thlmr.net>).

parts of these interviews are scattered throughout this book with select areas blacked out and sometimes juxtaposed with each other or excerpts from ulises carrión’s text “the new art of making books”. the interviews are added here for those who would like to read these gems of thought in a proper way.

### Interview with J.R. Carpenter

MK how does the process of "making" (writing, drawing, scripting, performing...) a book start for you?

JRC With a text. Sometimes it's a text I've already published elsewhere, sometimes it's a text I don't know what else to do with. But it's always a text that informs the form of the book.

MK what do you mean by "form of the book"? what possible forms are there and how do you decide? i guess it's not so easy as just "oh, I've got a poem here, so I'll write a poem book now," or is it?

JRC When I say book I mostly mean zine. From 1992–2009 I made mini-books from single sheets of photocopied paper. The small scale meant images had to fit into whatever space was left over after the text was laid out. The images were mostly diagrams cut out from old textbooks with scissors and pasted onto the page with glue.

I emigrated from Canada to the UK in 2009. The switch from US Letter size paper to A4 resulted in an ontological crisis from which I have yet to fully recover.

Words and phrases can come and go as they please but sentences want wide pages and paragraphs need space to breathe. A4 cuts into eight nicer than four. A3 unfolds beautifully into a map.

I have also published three books with small presses. Ironically, my most recent book, *The Gathering Cloud*, is published by Uniformbooks, so named for the constancy of their form.

MK what i'm doing now is copying your answers and pasting them into a document i created on a word processor. at my zoom size i can see the simulation of the edges of a sheet, so the writing and some basic form of visible structuring go hand in hand. once i am finished with the next question i will paste it back into the small but endlessly extendable reply window of my gmail account viewed in my internet browser. reviewing your answer above: what are your formats when writing a book? do you write with a specific size of "paper" in mind or in front of you? and finally, does this influence the text?

JRC The writing comes first, and the writing can come from anywhere. A fountain pen, a Tweet, a text message exchange, a found text broken into fragments fed into JavaScript arrays called by variables into web-based scripts for live performance...

The page comes late in the process.

MK what is writing?

JRC Now we're getting somewhere.

Writing is a process, an iterative, performative, and radically a-temporal

process, prone to variation, translation, instability and failure. Writing in a state of becoming may move through the air the ear the eye the mind the hand the web server the screen before ever if ever reaching the page. I use the term page loosely here, loose leaf. A page may shape an iteration, but the illusory fixity of the page, rather than arresting the process, oftentimes provokes a new instantiation. Writing is always on the cusp of becoming something else.

MK where does writing begin?

JRC That I couldn't tell you. Beyond the human body, outside the human timeframe. Tide writing the line of a coast. Light writing the last night of a distant ancient star. These processes may not start out as writing but by the time they reach us we are already reading them, interpreting and recording them. Maybe that's where writing begins then, with the desire to observe, translate, and somehow make legible.

MK when does writing end?

JRC Never!

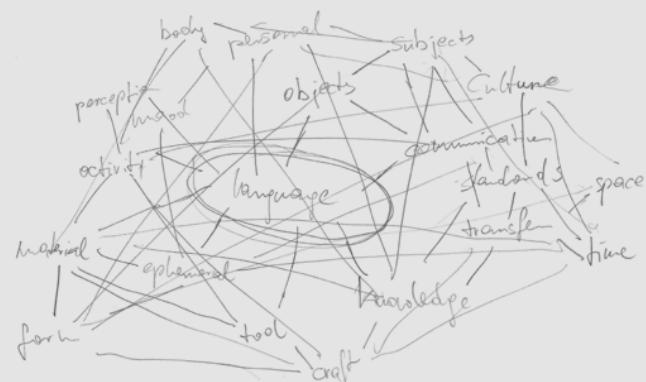
MK who is writing?

JRC We all are. Our walking bodies, our carbon emissions, our browsing histories... We all leave traces of some kind.

MK does writing need a language?

JRC What is a language?

MK



JRC If (a) language is that which resides in the space between and that which connects, then yes, writing needs (a) language. That language could be touch. It could be time. It could be air.

### Interview with Joerg Piringer

**MK** if an alien from outer space would visit us, and you were able to speak with it, how would you describe what a book is?

**JP** that's a hard question. because it has loads of prerequisites. do we have a common perception on language? do we share an idea of letters, scripture, etc.? do they process information the same way we do? how do they store information? but to keep it simple, i'd say a book is a memory for written ideas, or drawings, or information in general. it collects ideas, information, and opinions (would aliens have opinions?) and stores this information to be retrieved at a later point in time.  
but it could also be that aliens would not understand the need to store and conserve ideas. how to describe it then?  
what bothers me in science fiction a lot is that most stories take so many things for granted, they think that aliens would walk on two legs, are interested in communication, talk...

**MK** now, that's quite a lot you are mentioning here: language, letters, scripture, processing of information, storing information. book as a memory, as a collection of ideas, information, and opinions and its function in time...  
what i'm seeing in this list is an idea of books as containers. sticking with this, what do books contain? what is the content of books that you are interested in and how is this content "stored"?

**JP** actually, i am not so interested in the content of the book. more in the form. or in deviation from the form.  
i like pages, i like diagrams, lists. on paper but also on other media. like electronic variants. i started a prototype for an electronic book platform for an event called "some kind of book" curated by elffriede.aufzeichnensystem (now only: .aufzeichnensysteme). the prototype is a more interesting ebook. i don't like ebooks because they don't add anything to the normal book but portability, but, on the other hand, they take away so many things: physicality, good typography, great user interface, etc.  
so i want to create something that adds movement, interactivity, generativity, etc. to the book, which cannot be done on common ebook platforms.  
so that's more the form of the book, but by adding these things they also become content because they prompt me to experiment and the results of those experiments are content in a way.

**MK** you wrote that you are missing movement, interactivity and generativity in (e-) books. what else? how would a list of all the "functions" a utopian book should include look like?

**JP** generally, i would be interested in a more fluid and flexible idea of a book. ebooks are even worse in this regard than normal books. with physical books you can do everything you can do with any physical object. cut it, tear pages

out. fold pages, color pages, burn the book, glue something into it. either in the process of publishing but also later. with an ebook you can not do these things. it's really boring.

**MK** so you are more interested in the performativity of a book? as opposed to, say, the book as a container, a script, or as a sequence of spaces (as ulises carrión stated).

**JP** if i would write one i guess that would be my idea, yeah.  
but as a reader i don't care that much about performativity. rather about content, typography, writing style, etc.

### Interview with Franz Thalmair

FT [...] [...] As you mention below, you imagine this interview to be more like a conversation. That's the reason why I will ask questions, too. So, let's start with the first: In how far do you see the making of your book for/with Oaza as an *artistic* research process? And how does your process as an artist differ from traditional research processes?

MK that's a bit tricky to answer. i don't think that an artistic research process is very different from a traditional one, except for the media and tools it employs (they have to be usable in artistic production).  
the artistic research process is not linear as in thesis→antithesis→synthesis or thesis→research→proof/falsification of thesis, but i don't believe that the traditional research process is all that linear either. that's just a nice story, told after finishing a research. where it differs, though, is the methodology. in an artistic research process no fixed methodology is possible, it emerges during research and is dependent on the research subject. and this – to answer your first question – is why the making of this book is an artistic research process: i start out to make a book and ask myself how to do it. sticking to that question i realize that there are innumerable factors that influence the processes of collecting material, writing, selecting, editing, etc. hence, these influences are also factors to be included when speaking about the production of a book. that's where the "artistic" in artistic research starts: you cannot list all the influences since you, your body, your mood, etc. are all part of it. there is no possibility to describe these processes from a fictional "outside" point of view. the only possibility i have is to try to find out how they work – in practice. by making a book about making a book.

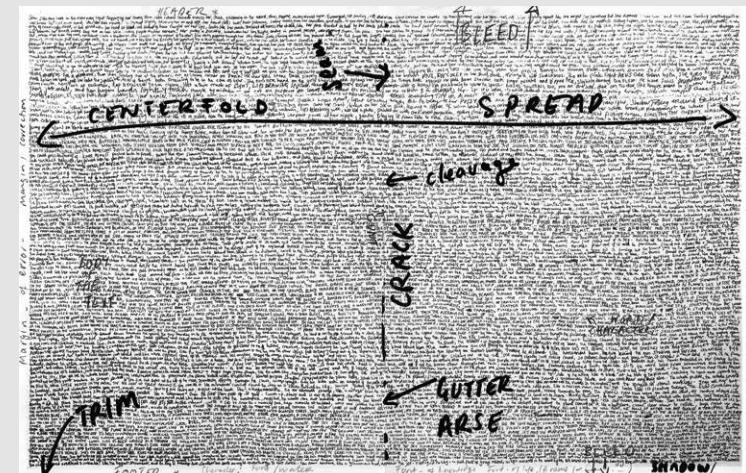
MK [...] the underlying topic for this interview would be the question where a structure for a book comes from. how does it emerge and what are the parameters that influence the decisions about the structuring.

FT First of all, I would say that the structure of a book derives from itself – from its own requirements as a content carrier and its material preconditions, from its architecture if you want to call it like this. This includes the book as a whole, beginning with its face, its spine, its gutter, going further to the single page with its footer and header sections, the margins of the leaves, the weight and the brightness of the paper, the entire volume of the book, and finally arriving at the edge of the book and its back cover. I name just a few of the parameters which all determine the book as a thing, as an object and which can be taken as starting point for structuring its content.

Three works by two different artists come to mind:

*Anatomy of a Page*, 2008, and *Anatomy of a Book*, 2009, by Fiona Banner, for example. In both works the artist highlights the structural elements of

the matter she deals with. In the first case, Banner analyzes the page as one of the main elements of a book; in the second, she applies her methods of structural analysis to the book itself.



Fiona Banner, *Anatomy of a Page*, 2008



Seth Price, *Model for a One Page Book*, 2017

And there is a book I recently stumbled upon, which is not a book as you can find it in libraries, but a *Model for a One Page Book*, 2017, as Seth Price says in the title of the work. This object is made out of silicone and is nothing less than a thick book-shaped block of white matter. Very nice!

With regard to this rather architectural approach toward artists' books, there is an interesting definition by Peter Downsborough, published in issue 14 of *Art-Rite Magazine* in the 1970s. This publication is one of the first exclusively dedicated to the book as a work of art, and it includes statements by more than 40 artists such as Kathy Acker, John Baldessari, Daniel Buren, Allan Kaprow, Sol LeWitt, Carolee Schneemann, or Lawrence Weiner.

"as relates to: page, pages—turn the page—read recto/verso verso/recto to place to locate on the page—pages and to handle—to write, to read and contain there on the page, here/there, a page—one after the other or before, to read—page, pages, a book"

[Peter Downsborough, "Statement on artists' books", *Art-Rite Magazine*, 14 (New York: Art-Rite Publishing, Winter 1976/1977): 8.]

Attached you will find a PDF version of the magazine. I am not sure where I downloaded it from – I guess it was one of the following great platforms: [Aaaaarg.fail](http://Aaaaarg.fail), [Library.memoryoftheworld.org](http://Library.memoryoftheworld.org), or [Ubuweb.com](http://Ubuweb.com).

- MK** i also wanted to ask if you would mind if i include all of our conversations (like this email, too) in the book. right now i'm not sure about including everything, but just so you know beforehand.
- FT** In general, it's fine by me to include the entire, unedited conversation in your book. I will do my best not to make mistakes and give proper answers. Anyhow, I think editing text is one of the main tasks in the book-making process – perhaps you should also share this experience with the readers/ viewers of your publication.
- FT** I have one final question: Why do you write in lower case letters throughout the whole interview?
- MK** lower case writing is a practice i started at the age of 16 or so. my orthography was perfect back then, but still i felt that thinking about all those rules while writing (especially in german, my native language) interferes with the flow of thoughts.
- MK** above you wrote that a book is a content carrier. you also wrote about material preconditions that describe a book made (mostly) of paper and ink, a type of book people usually have in mind when they hear the word "book". in your practice, as someone who makes books, do you have these things in mind while making one?
- FT** Actually, I can't do any else but have the features of a book in mind while

conceptualizing it. While developing its structure and setup, I have to deal with the restricted possibilities a book offers. Only limited space is available, for example, budget-wise but also in regard to the maximum amount of pages that can be bound; there are printing machines which only allow you to print on a maximum paper width; there are other printers which can't print on paper with weights less than 70 g/m<sup>2</sup>. So, yes, I have to have the material preconditions in mind, and I always try to adapt them to the content transported in the book.

- MK** sorry to send more questions at once, but this just came to my mind: how or where do you start with making books and when do the first structures appear that you hold on to? how do they appear?
- FT** All of the books I have made so far are somehow related to exhibitions and thus to the visual arts. Rather than just documenting exhibitions like in any other catalog – which means having the book *after* the show – my publications accompany the whole process of presenting art, and sometimes they are even the starting point for my activities in art spaces. This means that I always try to find ways to merge my practice as editor and curator. Quite some time ago, I ran a blog called *cureediting* – perhaps that's the best term my practice can be described with.

To be more concrete and to explain what I do with my books, I will give you an example: In the exhibition *Origo (At Point Zero of the Point of View)*, curated together with Birgit Rinagl at the Kunsthalle Exnergasse in Vienna in 2013, I tried to underpin the assumption that artistic forms of action enable revisions of one's own point of view. The concept was developed around the keywords *I—Subject*, *Now—Work*, and *Here—Space*. Each exhibition section was represented by chapters in the eponymous book, which not only included photographic documentation of the artworks in the show, it also featured works especially done for the book. Each artist was invited to rethink her spatial practice and to develop something new linking the printed matter with the space.

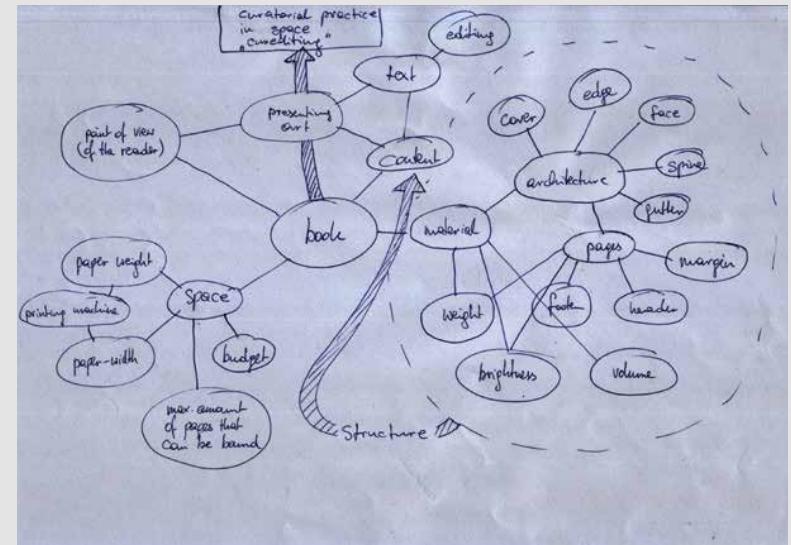
Additionally, the whole book did not start with the cover, as usual, but with page number seven. This curatorial intervention in the book structure was developed to rethink the viewpoint (of the reader) also in the format of the publication. If you start a book on page seven, the cover slips somewhere to the final pages, and the whole product starts to dissolve to a certain degree. If there is no real cover anymore, the reader has to orientate him or herself before they can start to access the content the book. They have to change their viewpoint at various times. Furthermore, the general statement given with a few, simple, and graphically appealing words on the cover of a regular book is less authoritative in the case of *Origo (At Point Zero of the Point of View)*. This was my intention, at least.



Origo (At Point Zero of the Point of View),  
cover starting at page seven



Origo (At Point Zero of the Point of View),  
actual cover in the middle of the book



Michael Kargl, diagrammatical view of the interview, 2017

MK when i read your responses i see a lot of space-related terms. this leads me to the assumption that a book is a space (like in a gallery) you are working with. is it a white cube?

FT Yes and no. Yes, I understand the book is a space. But no, a book is not like a gallery for me. Even if the parameters and the way both, the book and the gallery space, are described seem to match perfectly – with terms such as volume, length, width, viewpoint, architecture, etc. – there is a big difference: the book space can be carried around, whereas the architectural space makes you carry yourself around, it makes you move your whole body. While you can put the book in your pocket and read it or look at it anywhere and anytime, even on your couch, access to the gallery space is restricted by factors like geographical location, opening hours, etc. And yes, if the book is comprised of white paper, a white cover, and white ink, and if its three dimensions all have the same length, it is a white cube.

MK let me come back to the structuring of a book. flipping through its pages (moving my body through its space?) the structure of a book (chapters, architectural structure, material...) shows me a preferred way to follow its content. as someone who makes books, do you expect readers to follow this path? or is a structure something you just conceive for yourself as the first way?

FT The structure behaves like a servant for both me and the readers. For me, the way a book is organized guides me through its own making. Thus, the production of the book and the development of its structure go hand in hand. For the readers, the organizing principles of the book are an offer, one of many possible ways to perceive the publication. Perhaps you can compare it with an artwork – the artist's intention is not necessary to view the work and interpret it.

But what about you, did you already find a sort of structuring principle for your book?

A good example for a book that has a very strong yet open structure is Michael Snow's *Cover to Cover* from 1975.

"The book is entirely composed of images made by two photographers aiming their cameras at the object-artist who is caught in a photographic crossfire; sometimes we see the photographers, mostly we do not. Their synchronized exposures result in two parallel sequences. They form a pair that is presented back to back, or recto-verso, on each leaf of the book. In creating this work Snow underlines two characteristics of the photographic image in print: how photographic representation compresses three-



Michael Snow, *Cover to Cover*, 1975

dimensional objects, and the thinness of the printed sheet. To do so he had to break the reader's habits." <https://www.aci-iac.ca/> Here you can find a video of the work. As Michael Snow is a filmmaker, his approach to books is quite cinematic and somehow requires the moving images to be explained.

MK to answer your question from above: no, i don't have a fixed structure for the book right now. but i'm not yet in the process of organizing the material i have thus far. i think this will be the point where something like a first structure will emerge.

let me ask you one last question: if an alien from outer space would visit us, and you were able to communicate with it, how would you explain what a book actually is?

FT To be honest, if I had the chance to communicate with an alien from outer space, I am not sure if the first thing would be to talk about what a book is. But, once we have stopped war, once we have saved the world from climate change, once we have increased the use of bicycles, ah, and once we have designed a new pair of adidas, I would organize a reading of the text "The New Art of Making Books" (1975) by Ulises Carrión, which starts with the phrase:

"A book is a sequence of spaces."

Attached you will find a PDF of this text – perhaps you can include it in your making of a book-making book.

## **further possibilities for a research on making books**

### **affinity**

### **editing**

To put it very simply, it is a question of transforming a series of texts preserved in one or more documents into a readable version more readily accessible to the general public and interested scholars which can be presented in a variety of ways. However, despite how straightforward one might think this process is, it is not an undemanding, uncomplicated or mechanical task. Every single step requires an understanding of texts, documents, periods and modes of composition of a particular work, among many other linguistic and historical facts.<sup>1</sup>

### **errors**

In the Fourth Meditation, Descartes claims that error does not arise from misrepresentation as such. Rather I can err because my will reaches farther than my intellect. So my will might extend to the unknown, deviating from the true and good. And thus I am said to err and sin. Bringing together error and sin, Descartes appeals to a longstanding tradition that places error on the level of voluntary judgment and action. [...] The source of my error is, then, not that I misrepresent objects but rather that I deviate from the way that God ordained.<sup>2</sup>

### **form**

### **perception**

### **relation**

### **structure**

...

<sup>1</sup> (Barbara Bordalejo: What is meant by editing in the phrase social editing?  
[https://www.academia.edu/4125893/What\\_is\\_Meant\\_by\\_Editing\\_in\\_the\\_Phrase\\_Social\\_Editing](https://www.academia.edu/4125893/What_is_Meant_by_Editing_in_the_Phrase_Social_Editing),  
last visited on Nov. 5, 2017)

<sup>2</sup> (Martin Lenz: What Is an Error? Wittgenstein's Voluntarism.  
<http://www.rug.nl/filosofie/organization/history/gcmemt/blog/blog-03-11-2017-what-is-an-error-wittgensteins-voluntarism>, last visited on Nov. 5, 2017)

michael kargl

language, materiality, activity, habits

With contributions by J. R. Carpenter, Joerg Piringer and Franz Thalmair

Published by Oaza Book

Edited by Nina Baćun, Roberta Bratović and Klaudio Štefančić

Art direction & design by Nina Baćun, Roberta Bratović (Oaza) and Michael Kargl

Proofreading by Christine Schöffler & Peter Blakeney

Typeface – L10 by Or Type

Paper – Munken Print White

Printing by Sveučilišna tiskara, Zagreb

ISBN 978-953-59527-2-5

First edition, 100 copies

Printed in Zagreb, 2017

Co-funded by Ministry of Culture of the Republic of Croatia and City of Zagreb



o  
a

BOOK

Oaza Book – eBook Edition  
Art Organization Oaza  
20 Vladimira Nazora, Zagreb 10000, Croatia

[www.o-a-z-a.com](http://www.o-a-z-a.com)

materiality,

language,

habits

activity,