

MYCKET read *Slow Spatial Reader* edited by Carolyn F. Strauss (Amsterdam: Valiz, 2021).

The herring gull feather – a bird who survives in human adapted environments, scavenging dumps of waste – marks the entrance space of our reading, through a spread two thirds into the *Slow Spatial Reader: Chronicles of Radical Affection*, where we receive an extensively generous welcome. The feather came to us from the gull via the hands of a lover. The bonds that these vibrant gifts (the feather, the book, the welcome) make with the individuals that they emanate from affirmed our desire to respond with gifts for you who reads this site. We have made these gifts with our hands, hearts, and minds (a possible definition of a gift: something you made for someone else).

The interior sketch of a creature repairing worn out clothes invites you into a personal experience while reading this book. Experiencing heartache, we found comfort in visiting one of our mothers, repairing, and caring together in different ways. Yearning and sadness made us turn to the shores of the island Ven in the Sound between Sweden and Denmark. *Slow Spatial Reader* followed us across the landscape, became a notebook for our drawings. Here you find stones of multiple minerals with holes right through. The Sound part of the same Sea that licks the shores of Morocco where Marijke Annema is “Threading Stones” (p. 311). The waves, the birds, and the winds assemble plastic bits, bags and sponges, blue mussel shells, sanded glass and ceramic shards, threads, clothes (like a mosquito repellent hat) with sand and bladder wrack in their selvedges, and food containers on the beaches. Some we collected and crafted into animate models, amulets of sorrow and delight.

The morel mushroom peephole which acts as a kind of lens through which one can see the world came in response to Ian Hanesworth’s text “The Long Practice of Cumulative Attentiveness.” The text aroused in us a wish to examine the morel mushroom more thoroughly, and while drawing strokes of aquarelle, to think of what it means to “enter into close and intentional relationships with our environments” (p. 173) and “to grow selective attention” which “allows human beings to pursue the object of desire with heightened attention, which sometimes includes seeing it where it isn’t.” (p. 171)

The horizon of the planet is framed through holes of the stone beings. In their comforting, heavy, and slow manner – their texture touching our skin – they teach us about our bonds, how our bodies hold the stones, are held by them, moved by their support. Our reading took place in several geographies, these spatial situations are braided into our reading which we offer to you.

Welcome!