# Study Proposal

*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.*

*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.

## Summary:

In my opinion, to state that ***reading is an event*** is to see reading as an ongoing process of decoding, clarification, and discernment. Starting from this understanding, I want to respond to Ulises Carrión's *The New Art of Making Books*, investigating alternative forms and possibilities of books and reading beyond conventional understanding.

## Ulises Carrión's *The New Art of Making Books*:

WHAT A BOOK IS

PROSE AND POETRY

THE SPACE

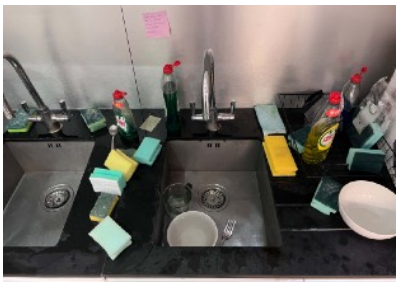
THE LANGUAGE

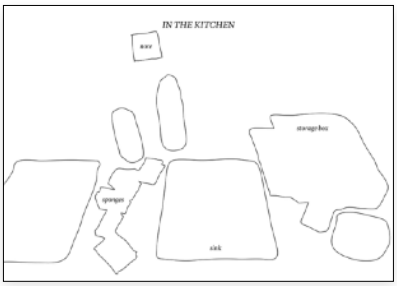
STRUCTURES

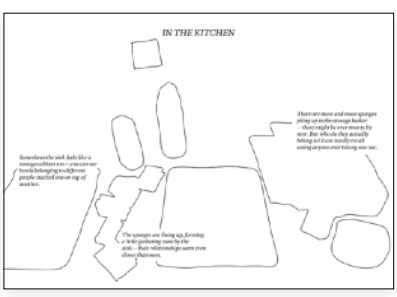
THE READING (Week 1 Focus Point)

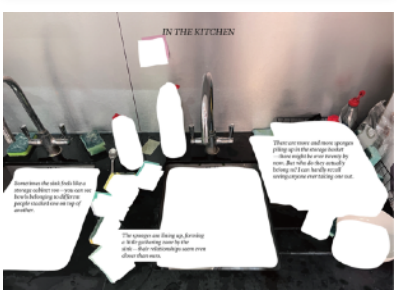
## Inspiration:

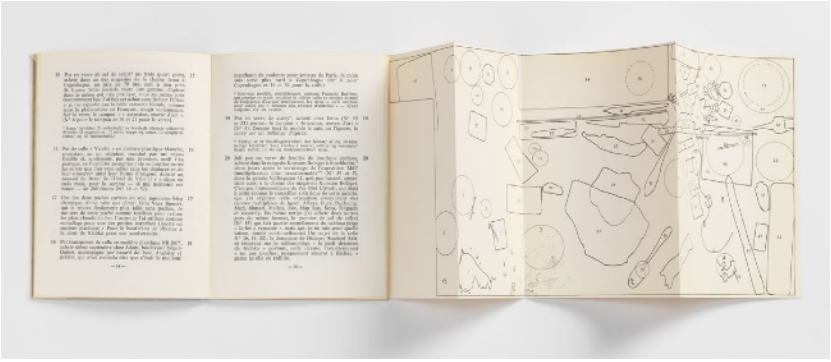
In Unit 2, I produced a series of books without content and invited different people to read them. In this context, the audience read these books as objects. This process reminded me of my investigation into my apartment kitchen last year, in which I organised various objects into a written narrative and then erased them from the image. I now realise that this was a process in which I translated the reading of objects into text and then projected that text back onto the objects.









REFERENCE: *An Anecdoted Topography of Chance*
Book by Daniel Spoerri, Dieter Roth, and Robert Filliou

Once the object of reading is no longer a conventional book, the event of reading can no longer remain conventional either.

**Inquiry:**

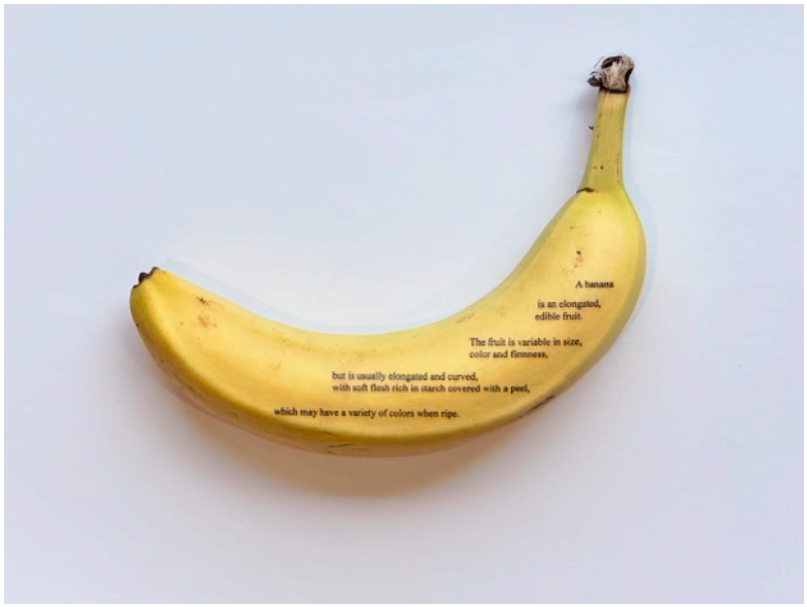
How do objects trigger different modes of reading?
And in what ways can reading itself be reshaped by objects?

**Audience and specific plans for engaging with them:**

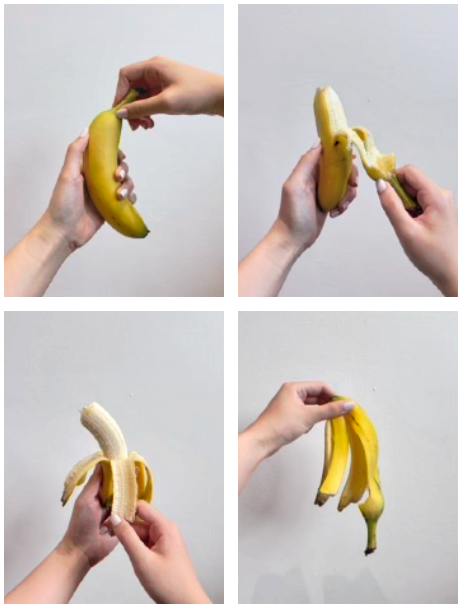
Based on my understanding, reading has become an expanded concept, and therefore I do not see a need to limit or predefine my audience. Instead, by continuously observing how different types of audiences “read” the work (even when their readings contradict my own assumptions) my understanding of reading becomes more complete.

Moreover, in Unit 2, I have already invited the audience into the work, allowing them to become part of it. In this context, the audience does not simply respond to the work, they actively participate in its formation. The relationship between the audience and myself thus shifts from observation to collaboration.

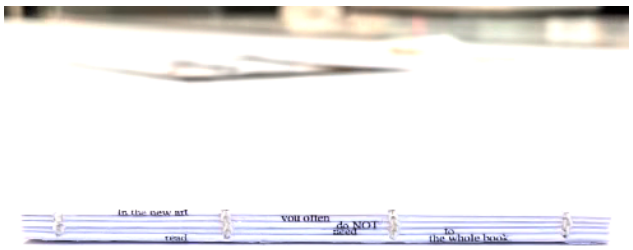
**Visual Week 1**




**Read Me**



**How to Read a Banana**






**In the new art you often do NOT need to read the whole book.**