

OUTPUT INFORMATION

Title:
Reading as Art

Output Type:
M – Exhibition

Venues:
Bury Art Museum, Arts Council England funded,
(2016); Reading Matters at Printed Matter Inc., NYC,
(2016); and Reading Materials at Galería Gabriela
Mistral, Chilean Ministry of Culture (2019)

Year of first exhibition:
2016

Month of first exhibition:
August

Research Groups:
Experimental Publishing
Curating



ADDITIONAL INFORMATION STATEMENT

Professor Morris is a leading contributor to the field of conceptual writing. This output builds on his existing research, examining the act of reading and how this could be seen as its own form of making. The new research insight it proposes is that work in this discipline in the post- internet age has either too much language (the ecstasy of communication – Baudrillard) or too little language (the infrathin – Duchamp).

The output comprised an exhibition, an edited anthology of critical texts and public lectures. It presented a selection of works by leading international practitioners that represented these two distinct forms of experimental literature. As well as existing works, the exhibition commissioned new films and prints as well as having one key work remediated as a digital installation.

Contexts for exhibition included: Bury Art Museum, Arts Council England funded, (2016); Reading Matters at Printed Matter Inc., NYC, (2016); and Reading Materials at Galería Gabriela Mistral, Chilean Ministry of Culture (2019). Papers on Reading as Art presented at: Forms of Criticism, Parasol Unit, London, (2016); Designing Writing, Écal, Lausanne, Switzerland, (2017); Missread: Berlin Book Fair, (2017); The Art of Reading: From William Kentridge to Wikipedia, Museum Meermanno and the National Library of the Netherlands, the Hague, (2017-2018); Institute of Advanced Studies, University of Santiago, Chile (2019); Royal College of Art, London (2020).

Reading as Art reviewed by: Art Monthly; This is Tomorrow, Brooklyn Rail, NYC; Postscript (ed. Andrea Anderson), University of Toronto Press, Canada; Journal of Writing in Creative Practice, vol. 9, no.3; and TEXT ART ARCHIVE. Michael Powell, Director of Chetham's Library, Manchester said it encouraged him to think more creatively about the collections he looked after. The catalogue is a key module text at: Bartlett, UCL, UK; University of Florianopolis, Brazil; and University of Santiago, Chile.

DOUBLE- WEIGHTING STATEMENT

Request to 'double-weight' the output on account of it being a three month public exhibition in the UK (Bury Art Museum) – funded by Arts Council England, a one month satellite exhibition in New York City, USA (Printed Matter Inc.), a satellite exhibition in Santiago, Chile by invitation of the Chilean Ministry of Culture and a related edited critical anthology. Professor Simon Morris was: the curator of the exhibition; an exhibitor; the editor of the accompanying critical anthology; and the author of the essay, 'Pedagogically Intolerable' in the anthology.

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This is not the first time that Bury Art Museum's curators have evinced a strong interest in venturing into territories where text and art meet. Building on that foundation, this is their most successful foray in that direction so far: carefully selected, rewarding and genuinely absorbing.

David Briers, Art Monthly

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The overall first impression of 'Reading As Art' at Bury Art Museum, is of a fairly anaemic looking group exhibition. With the exception of the cherry tomato-red letters and symbols picked out in Himalayan wool and Chinese silk by carpet weavers, in Craig Dworkin's 'Fact' (2013), the artworks appear subdued. Yet, this pallid appearance is subterfuge. The works in this exhibition rage, intrigue and unnerve.

Zara Worth, This is Tomorrow (Contemporary Art Magazine)



Can reading be a form of making? And if reading is making, what, then, of publishing? Two recent publications take these questions as their starting points – Reading as Art addresses the former, Publishing as Artistic Practice the latter. Both grow out of the increasing flux into which traditional definitions of bookwork and artwork have been thrown during the digital era. As these mediums shift to include the expansive landscape of the internet and digital production tools such as Wikipedia, print on demand (POD) publishing, and Google Books scan imagery, they are taking with them the established role of the author/ artist and replacing it with the role of the curator. While for some this marks a decline in the literary and visual arts, many of those engaged in the arenas of bookworks and digital artworks instead see it as a widening of once-narrow fields and the beginning of an exciting interdisciplinary form of artistic production. This expanded domain requires the redefinition of making and materiality, particularly with regard to reading and publishing within the realm of artistic production. Reading as Art, edited by conceptual writer and professor Simon Morris, and Publishing as Artistic Practice, edited by comparative literature scholar Annette Gilbert, seek to guide and hone this redefinition, exemplifying a broadening field of study that examines the reading and production of language in both gallery and book spaces...

Read together, Reading as Art and Publishing as Artistic Practice evidence an evolving interdisciplinary discourse around the ways in which language is rendered and experienced through reading and publishing, making visible infrathin states and, in doing so, making visible the connection between physical and digital, object and referent, product and process.

Megan N. Liberty, The Brooklyn Rail: Critical Perspectives on Arts, Politics & Culture, USA

**READING AS ART,
BURY ART MUSEUM
& SCULPTURE
CENTRE**



Installation shot for Reading as Art, Bury Art Museum & Sculpture Centre (27 August – 19 November 2016). All photographs by Ricky Adam, unless otherwise stated.



Installation shots for Reading as Art, Bury Art Museum & Sculpture Centre (27 August – 19 November 2016). All photographs by Ricky Adam, unless otherwise stated.

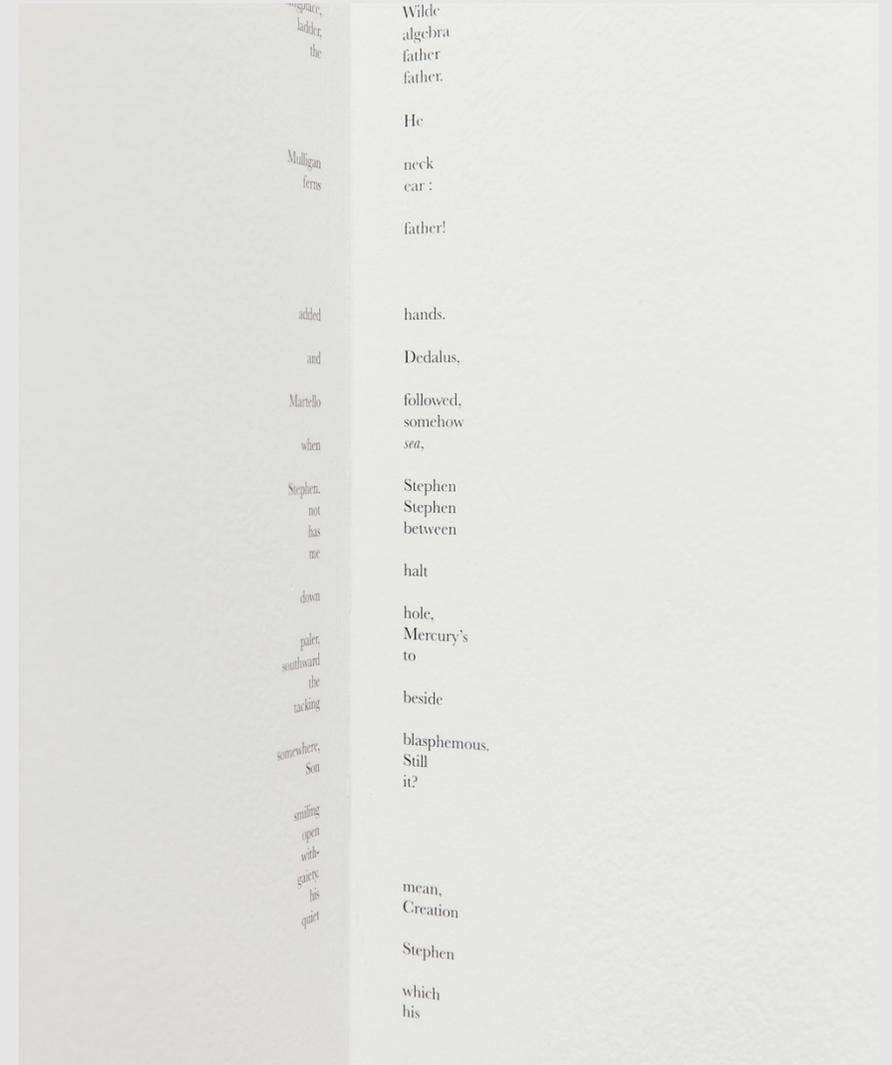
Reading as Art (2004)
Photography by David Green
Courtesy of the artist





Martin Creed, Work no.88 (1995)

Courtesy of the collector



Jo Hamill, Gutter Words (2016) Site-specific installation for Bury Art Museum. Courtesy of the artist

Proprietary dye indexed to ARS colour pom reference 076 [reflecting Acid Red 315 ($C_{20}H_{10}N_3Na_2O_{10}S_3$) Red RSNI ($C_{27}H_{20}N_4O_{10}S_2 \cdot 2Na$) and Yellow 2GL ($C_{24}H_{25}CrN_6O_6$) with unseen wash residues of Acetic Acid ($C_2H_4O_2$) and Glower Salt (Na_2SO_4)] over and against a proprietary dye indexed to ARS colour pom reference 498 [reflecting Grey SBL ($C_{34}H_{18}Cr-N_8O_{24}S_4 \cdot H \cdot 6Na$) Red 6B ($C_{24}H_{30}Cl_2N_2$) Yellow 2GL ($C_{24}H_{25}CrN_6O_6$) with unseen wash residues of Acetic Acid ($C_2H_4O_2$) and Glower Salt (Na_2SO_4)] imbued with affinity to high-sulfur alpha-keratin protein [arginine ($C_6H_{14}N_4O_2$): 19.1%; serine ($C_3H_7NO_3$): 8.66%; glutamine ($C_5H_{10}N_2O_3$): 8.48%; cystine ($C_6H_{12}N_2O_4S_2$): 7.3%; glutamate ($C_5H_9NO_4$): 6.73%; glycine ($C_2H_5NO_2$): 6.29%; leucine ($C_6H_{13}NO_2$): 5.85%; threonine ($C_4H_9NO_3$): 5.12%; proline ($C_5H_9NO_2$): 5.05%; aspartic acid ($C_4H_7NO_4$): 4.38%; valine ($C_5H_{11}NO_2$): 4.16%; alanine ($C_3H_7NO_2$): 4.12%; lysine ($C_6H_{14}N_2O_2$): 3.92%; tyrosine ($C_9H_9NO_3$): 2.62%; isoleucine ($C_8H_{15}NO_2$): 2.44%; phenylalanine ($C_9H_9NO_2$): 2.12%; histidine ($C_6H_9N_3O_2$): 1.91%; tryptophan ($C_{11}H_{12}N_2O_2$): .82%; methionine ($C_5H_{11}NO_2S$): .32%; with losses across classes due to hydrolysis] crosslinked in disulphide and isopeptide bonds with salt-bridged carboxyl and amino side-chain interactions, polluted by traces of desiccated suint, dissolved unwashed potash salts, remnant lipid films, and miscellaneous mineral-matter contaminants.

Craig Dworkin, Fact (2013)
London: Bazaar Velvet Courtesy
of the Collector



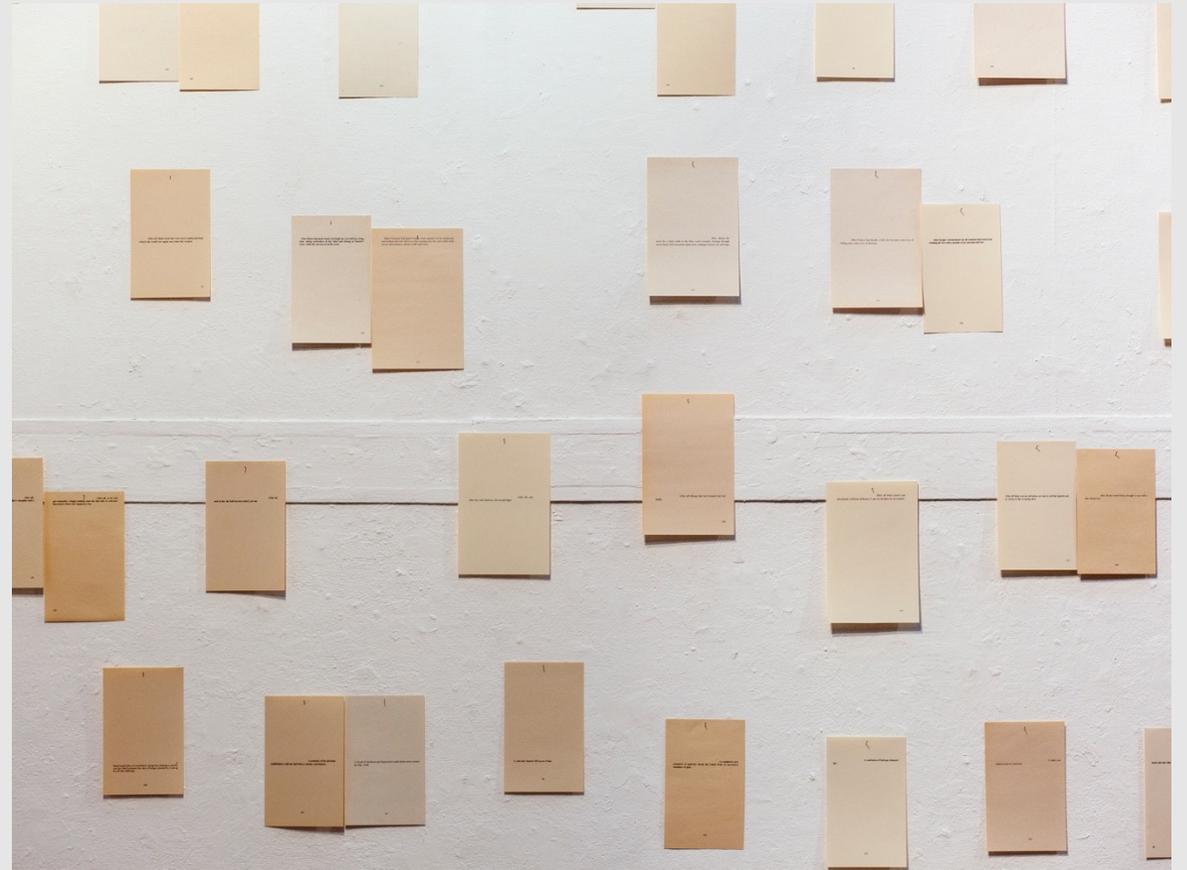
film still from Rob Laver's film of
Jérémy Bennequin's Erased
Proust Writing (2016)

Jérémie Bennequin in his studio,
Paris (2016) Courtesy of Rob
Lavers





Kate Briggs, Paper Size Poem, print made specially for the exhibition



Carol Sommer, *Cartography for Girls* (2016) Site-specific installation for Bury Art Museum. Courtesy of the artist



Kenneth Goldsmith, *Seven American Deaths & Disasters* (2016)
Installation at Bury Art Museum. Re-mediated digital work by Ian Truelove. Courtesy of the artist.

Voltage-gated axon scaffolds and cellbody synapses accommodating:
glutamate [C₇H₁₃NO₂]: 47.75%; γ-aminobutyric acid [C₄H₉NO₂]: 28.85%;
aspartate [C₄H₇NO₂]: 14.50%; sodium [Na]: 2.15%; calcium [Ca]: 1.65%;
acetylcholine [C₈H₁₅NO+2]: 1.25%; nitric oxide [NO]: 1.20%; potassium
[K]: 1.05%; neuropeptide Y [C₃₆H₅₈N₁₀O₁₁]: .90%; glycine [C₂H₃NO₂]:
.65%; cholecystikinin [C₁₈H₂₈N₄O₅S]: .025%; noreadrenaline
[C₈H₁₁NO]: .0125%; somatostatin [C₁₄₇H₂₂N₄O₁₅S]: .0005%; alanine
[C₃H₇NO₂]: .0125%; cystathionine [C₄H₉N₂O₃S], histamine [C₆H₉N₃], substance P
[C₂₆H₄₃N₇O₁₃S], and vasoactive intestinal peptide [C₁₁₇H₂₁₃N₂₉O₂₃S]:
approximately .0001%, respectively; suspensions of extracellular magnesium
[Mg⁺⁺]; neurotensin remnants [C₁₃H₂₁N₃O₃]; vestigial traces of oxytocin
[C₄₃H₇₆N₁₂O₁₅S] and serotonin [C₁₀H₁₁N₂O]; indications of corticotropin-
releasing factors [C₃₈H₅₄N₆O₁₀S]; retic enkephalins [C₂₆H₃₇N₅O₇]; fugitive
endorphins [C₁₃₃H₂₁₃N₄₅O₃₅S]; vasopressin spores [C₄₀H₆₄N₁₀O₁₂S]; the lees
of secretin [C₁₂₀H₂₀₂N₄₀O₂₁]; receding washes of pre- and post-synaptic
proteins; background films of adenosine monophosphate [C₁₀H₁₆N₂O₇P],
adenosine triphosphate [C₁₀H₁₆N₅O₁₃P₃], and dipeptidyl aminopeptidase
[C₁₉H₃₂N₄O₇ZnCl]; fumes, diffusive, of carbon monoxide [CO] and nitric
acid [HNO₃]; proline [C₅H₉NO₂]; taurine [C₂H₇NO₃S], and tyrosine
[C₉H₉NO₃]; ghaosting; a residue of dopamine [C₈H₁₁NO₂]; proleptic,
depending.

Zinc Oxide (Sazex 2000, manufactured by the Sakai Chemistry Company),
used as a photo-conductive powder: 88.73%. Silicone resin (KR255,
manufactured by Shinetsu Silicone Company), used as a binder: 11.09%. Zinc
and tin salts of organic acids (DX255, manufactured by Shinetsu Chemistry),
used as a hardening agent: .08%. Copper stearate, used as a fatigue
preventative: .06%. Eosin Y, used as an ethanol solution: .04%. Fused To-
Cellulose: 68.65%. Water [H₂O]: 11.25%. Aluminum silicate (Kaolinites: 86%.
Calcium carbonate: 12%. Diethylenetriamine: 2%) used as a pigmenting filler:
8.33%. Resin soap used as a sizer: 3.86%. Chlorine dioxide: 2.47%.
Aluminum sulfate 1.94%. Residues of cationic softener (Water [H₂O]: 83.80%.
Base [(C₁₇H₃₅CO)₂NCH₂CH₂NHCH₂CH₂OH]: 53.84%. Stearic acid: 28.99%.
Palmitic acid: 17.17%. Aminoethylethanolamine: 11%. Sucroseoxycetate:
4.98%. POE [15] tallow amine used as a surfactant: 0.20%. Sodium chloride
used as a viscosity controlling agent: .02% and defoamer (Water [H₂O]:
81.61%. Pale mineral oil [Union Oil Number 105]: 5.16%. Hydrophobic silica
[Quso WR 82]: .62%. N,N'-ethylene bis-distearamide [280 Wax]: 9.3%. Non-
ionic emulsifier [an equal weight basis mixture of polyoxyethylene-2 stearyl
ether [Atlas Brij 72] and polyoxyethylene-10 stearyl ether [AB 76] and having
an hlb of about 9.5 to 10]: 3.31%), combined: 1.87%. Miscellaneous foreign
contaminants: 1.63%.

Left: Craig Dworkin, Fact (2016)
This text records the relative
molecular weights of the
neurotransmitters activated when
it is read. Courtesy of the artist.

Right: Craig Dworkin, Fact (2000)
The list of ingredients that make
up photostatic toner on a sheet of
copier paper. Courtesy of the
artist.

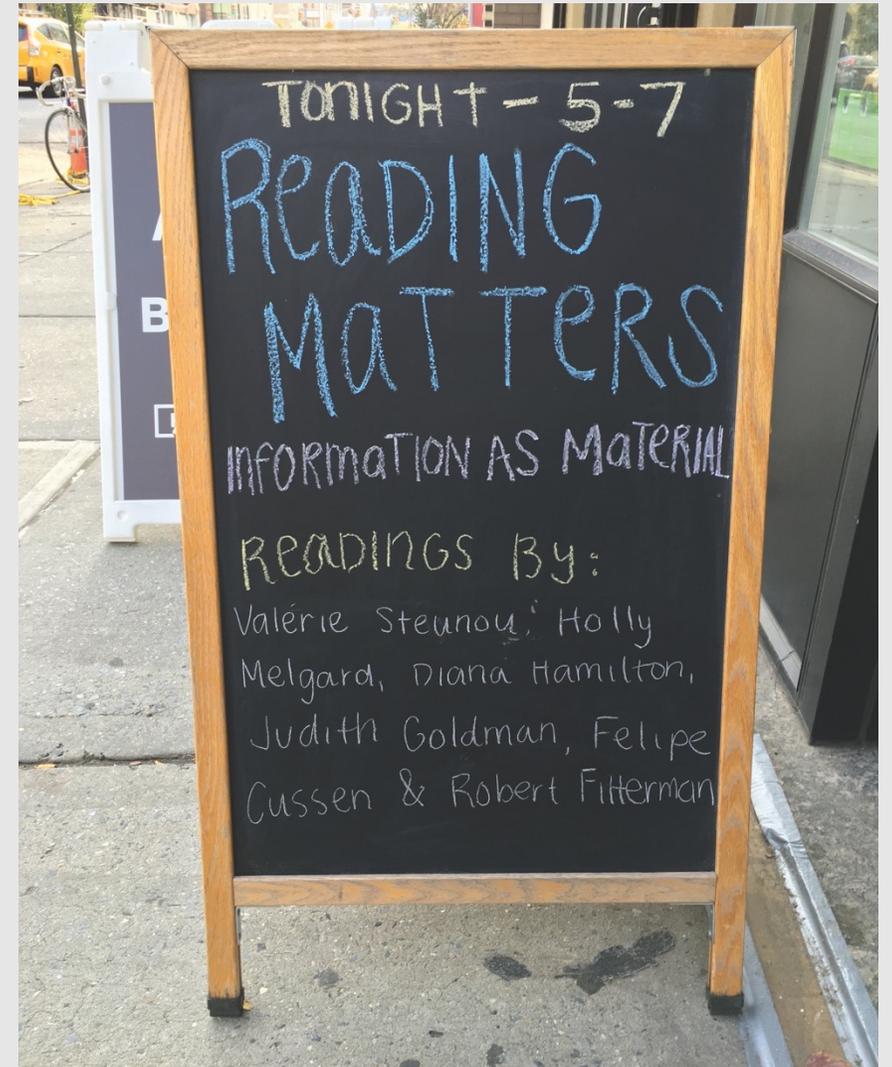


Tom Friedman, A Piece of Paper, ISO edition (2016)
Courtesy of the artist and the Stephen Friedman
Gallery, London

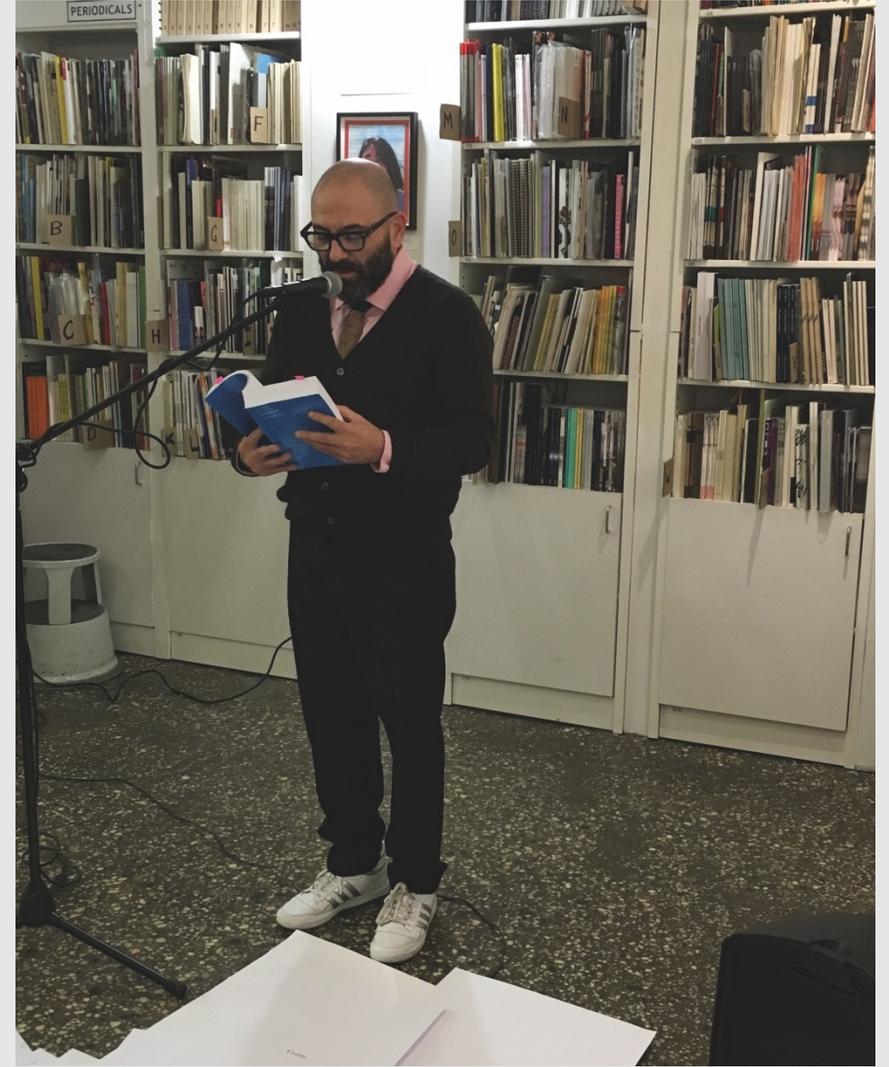
Tom Friedman, A Piece of Paper,
ISO edition (2016) Courtesy of the
artist and the Stephen Friedman
Gallery, London



**READING MATTERS,
PRINTED MATTER
INC., NEW YORK
(SATURDAY 29
OCTOBER 2016)**



Sandwich board outside Printed Matter Inc. in New York City advertising the poetry readings at the opening of Reading Matters (Saturday 29 October 2016). Courtesy of the artist



Valérie Steunou and Rob Fitterman performing at the opening of Reading Matters, Printed Matter, New York City (Saturday 29 October 2016) Courtesy of the artist



Installation shots from Reading Matters at Printed Matter Inc., New York City (October 29 – November 26, 2016). Courtesy of the artist

'Reading as Art' paper delivered
at Conceptual Poetics Day at
Miss Read: The Berlin Art Book
Fair at Haus der Kulturen der
Welt, Berlin (15 July, 2017)



READING AS ART IN SANTIAGO, CHILE



Professor Simon Morris was invited by the Chilean Ministry of Culture, Galería Gabriela Mistral and the Office of Nothing (Felipe Cussen, Marcela Labraña & Megumi Andrade) to exhibit a satellite version of Reading as Art at, Santiago, Chile. The exhibition was entitled Reading Materials and included the Latin American artists Martin La Roche, Leslie Núñez and Alejandra Valenzuela who all responded to the concept of reading as art. Venue: Local Arte Contemporáneo, Avenida Italia 1129, Providencia (Fall, 2019).



Professor Simon Morris was invited to deliver a public lecture on Reading as Art at the Institute of Advanced Studies, University of Santiago, Chile (November, 2019).



APPENDIX

REVIEWS & ARTICLES

David Briers, 'Reading as Art', Art Monthly' October 2016, no. 400. UK

Zara Worth, 'Reading as Art' for this is tomorrow: Contemporary Art Magazine, published on November 25, 2016
<http://thisistomorrow.info/articles/reading-as-art>

Megan N. Liberty, Brooklyn Rail: Critical Perspectives on Arts, Politics & Culture, USA, published on April 01, 2017
http://brooklynrail.org/2017/04/art_books/Simon-Morris-Ed-Reading-as-Art-Annette-Gilbert-EdPublishing-as-Artistic-Practice

Thomas Campbell, 'Reading as Art', Postscript: Writing after Conceptual Art, edited by Andrea Andersson, University of Toronto Press, 2017. ISBN 978-0-8020-5912-0 (cloth) ISBN 978-0-8020-6859-0 (paper).

Simon Morris, 'Pedagogically Intolerable', The Journal of Writing in Creative Practice, Vol. 9, Issue 3 (Bristol: Intellect Publishing, 2017), pp.223-234. <https://www.intellectbooks.co.uk/journals/view-issue,id=3345/>

Edwina McEachran, 'Reading as Art at Bury Art Museum', Between the Land and I, published on September 03, 2016
<https://betweentheand.wordpress.com/2016/09/03/reading-as-art-bury-art-museum/>

Jazmine Linklater, 'Paratexts in Practice: Reading as Art at Bury Art Museum' in TEXT ART ARCHIVE, online article published on February 03, 2017 <https://textartarchive.com/articles/>

Press Release:
25/08/2016



Reading As Art Exhibition 27 August – 19 November 2016

Reading As Art – Curated by Simon Morris

Reading as Art is an exhibition which tampers with language, its use, and misuse, its presentation and its reception. The exhibition is intent on playfully disturbing the relationship between meaning, support and context. In this exhibition a number of international practitioners have been gathered together, who have explored this territory and in doing so further our understanding of how even the most resistant works can be read. This September Bury Art Museum is delighted to present Simon Morris' latest exhibition "Reading as Art" in which he examines the relationship between reading and art.

Continuing the success of Bury Text Festival and its unique Text Art Archive, Bury Art Museum is pleased to further explore the use of text in art and the forms that reading can take by hosting 'Reading as Art' an exhibition featuring 12 artists and curated by Simon Morris.

Artists Jérémie Bennequin, Kate Briggs, Pavel Büchler, Martin Creed, Craig Dworkin, Rob Fitterman, Tom Friedman, Kenneth Goldsmith, Eugen Gomringer, Jo Hamill, Carol Sommer, Nick Thurston and Ian Truelove are exhibiting with works which find different means to foreground and investigate the activity of reading: the forms it can take (silent reading, reading aloud, spontaneous reading, purposeful reading, and so on), the matter of reading (the book, the screen, the space of the page), the bodies that engage in it and the contexts in which it occurs. All of the works are concerned to make reading manifest in some way; in so doing, they each show – differently – how reading is its own form of making.

Curator Simon Morris is a Professor at Leeds Beckett University and teaches across the School of Art, Architecture and Design. In 2002 he founded *Information as Material (iam)* - a collective of writer-editors, an independent imprint that publishes work by artists who use extant material. In the past fourteen years they (Craig Dworkin, Simon Morris & Nick Thurston) have produced more than fifty publications and DVD documentary films of conceptual writing. In 2010, Simon Morris curated the first exhibition of conceptual writing in the world, and showed works by a generation of artists and writers who have sought a radical reconsideration of the relationship between literature and the visual arts. The exhibition, 'The Perverse Library' was at Shandy Hall, Coxwold, North Yorkshire (formerly the home of celebrated experimental novelist Laurence Sterne) and included 116 artists and writers from around the world. In 2012, iam presented the exhibition 'Do or DIY' at the Whitechapel Gallery in London, during their tenure as writers-in-residence and in 2013 iam presented the exhibition 'Learn To Read Differently' at the Northern Gallery for Contemporary Art.

This exhibition provides us with an ideal opportunity to present Kate Briggs' *Paper Size Poems*, from a limited edition of 15, commissioned specially for this project. For *Reading as Art*, the celebrated American artist Tom Friedman has made a new work, *A Piece of Paper, ISO edition* (2016) which has been generously loaned to us by the Stephen Friedman gallery in London. In one corner of the gallery, the English artist Jo Hamill has created a site specific installation for the exhibition. And, finally, the exhibition allows us a very rare opportunity to present the French artist Jérémie Bennequin's ten year project *ommage À la recherche du temps perdu* (2005-2015) which is on view in the UK for the very first time.

By invitation Morris is having a book launch in New York City, for the three publications associated with this exhibition. The first publication is *Twelve Erroneous Displacements and a Fact*, by Craig Dworkin which is the

first time all thirteen of Dworkin's material Fact works have been collated and presented together in one volume, commissioned specially for this exhibition. The second publication is *Cartography for Girls* by the artist Carol Sommer in which she identifies, collates and maps, without hierarchy, all of the experiences of female consciousness depicted in all of author Iris Murdoch's 26 novels, which were originally published between 1954 and 1995. Alongside these two new book works, there will be a comprehensive, fully illustrated exhibition catalogue for 'Reading as Art', including six essays and a bibliography of book related projects by artists and others. The three publications will be launched first at Bury Art Museum on Friday 7th October at 6pm and then at the critically acclaimed space, Printed Matter Inc., New York City on Saturday 29th October 2016 at 6pm with a related symposium. The event in New York City is called: 'Reading Matters.'

'Reading as Art' will be on public display from Saturday 27 August through to Saturday 19 November 2016 at Bury Art Museum & Sculpture Centre. There will be a free exhibition talk from Simon Morris on 5 October from 2pm and a private view of the exhibition on Friday 7th October 2016 from 6-9pm with live performances from Jérémie Bennequin and Carol Sommer. Also, Kate Briggs' Paper Size Poems will be performed by Valérie Steunou.

ENDS

Press release issued: 25/08/2016

Pictures: Craig Dworkin, FACT, 2016 (This text records the relative molecular weights of the neurotransmitters activated in the brain when it is read)

For further information or images please contact Steven Marsh at Bury Art Museum on 0161 253 5876.

Alternatively please email s.marsh@bury.gov.uk

NOTES TO EDITORS

Exhibition Preview: 6-9pm, Friday 7th October 2016 at Bury Art Museum & Sculpture Centre, Moss Street, Bury, Greater Manchester, BL9 0DR.

Bury Art Museum & Sculpture Centre

Showcasing some of the best of international and local art, Bury Art Museum & Sculpture Centre is the ideal attraction to enjoy art and discover more about Bury's rich history. Immerse yourself in international collections and exhibitions and engage in a range of activities and events so diverse there is something to suit every visitor. All housed in a distinctive Edwardian building that is a work of art in itself. Open Tuesday – Friday 10:00 – 17:00 & Saturday 10:00 – 16:30. Admission is free and the museum is fully accessible. Located on Moss Street, Bury Town Centre.

About the Curator – Simon Morris

Simon Morris' research appears in the form of exhibitions, publications, installations, films, actions and texts which all revolve around the form of the book and often involve collaborations with people from the fields of art, creative technology, literature and psychoanalysis. He is a Professor of Art and Director of Research at Leeds Beckett University.

Is IT POSSIBLE to practice an art of reading? Is it possible to think about such practices in a sense that adequately accounts for the complicated ideas about *art* at stake in our understandings of so-called “contemporary art” and the complicated ideas about *reading* at stake in our understandings of apprehension, attention, comprehension and imagination? If so, how could we do it, what would it be, and what might it allow us to think or otherwise do? And what relationship with the material being read can an art of reading and its criticisms develop and share?

Nick Thurston
CC BY 4.0
2016

Readography

From *Reading As Art*
Ed. Simon Morris
Publ. IAM (Yerk)

We can think of artworks that answer these questions affirmatively as instances of speculative readography – a blunt buttressing of stem (*read-*) and affixture (*-graphy*) via a window of opportunity (*-o-*, the connecting vowel). For a start, there is a helpful dilation inherent to the word *read* whenever it is written, which delays any differentiation between the present or future tense verb (something to do) and the past tense noun (something already done). Secondly, the etymology of *-graph* (in the passive sense of “written”, the active sense of “one who writes, delineates, or describes”, and most

generally expressing a sense of “that which writes, portrays, or records”), its mixed ties to both the graphic and graphemic (with their differing respective stresses on the drawn or pictured and the linguistic symbols of phonemes, both in the capacity to produce an image of something), and the outcomes or agencies that can be organised via correlative noun forms under it (the process, style or descriptive mode of a *-graphy*, or the active doing so of a *-grapher*) condense the theoretical and practical dynamics of the category proposed. *Readograph(em)ic* art, done by *readographers* as acts of

readography, gives us a full complex of form, actor and action in a way that can be both logical and fraught – practicable and contestable, and so changeable in a way that gives us a shared horizon rather than a definitional cage.

Any expansive aesthetic of reading needs to enable a synthesis of reading as an act plus its representation as together a form of artwork – a kind of reading as art qua reading and art, registered (*-graph*; by *-graphers* doing *-graphy*; in a way that holds together both graphic and graphemic potential) so that it can be read.

Voltage-gated axon scaffolds & cell-body synapses accommodating: glutamate [$C_5H_9NO_4$]: 47.75%; γ -aminobutyric acid [$C_4H_9NO_2$]: 28.85%; aspartate [$C_4H_7NO_4$]: 14.50%; sodium [Na]: 2.15%; calcium [Ca₂]: 1.65%; acetylcholine [$C_7H_{16}NO+2$]: 1.25%; nitric oxide [NO]: 1.20%; potassium [K]: 1.05%; neuropeptide Y [$C_{190}H_{287}N_{55}O_{57}$]: .90%; glycine [$C_2H_5NO_2$]: .65%; cholecystokinin [$C_{166}H_{261}N_{51}O_{52}S_4$]: .025%; noradrenaline [$C_8H_{11}NO_3$]: .0125%; somatostatin [$C_{76}H_{104}N_{18}O_{19}S_2$]: .0005%; alanine [$C_3H_7NO_2$], cystathionine [$C_7H_{14}N_2O_4S$], histamine [$C_5H_9N_3$], Substance P [$C_{63}H_{98}N_{18}O_{13}S$], and vasoactive intestinal peptide [$C_{147}H_{237}N_{43}O_{43}S$]: approx. .0001%, respectively; suspicions of extracellular magnesium [Mg⁺⁺]; neurotensin remnants [$C_{78}H_{121}N_{21}O_{20}$]; vestigial traces of oxytocin [$C_{43}H_{66}N_{12}O_{12}S_2$] & serotonin [$C_{10}H_{12}N_2O$]; indications of corticotropin-releasing factors [$C_{208}H_{344}N_{60}O_{63}S_2$]; relic enkephalins [$C_{28}H_{37}N_5O_7$]; fugitive endorphins [$C_{158}H_{251}N_{39}O_{46}S$]; vasopressin spoor [$C_{46}H_{65}N_{15}O_{12}S_2$]; the lees of secretin [$C_{130}H_{220}N_{44}O_{39}$], receding; washes of pre- and post-synaptic proteins; background films of adenosine monophosphate [$C_{10}H_{14}N_5O_7P$], adenosine triphosphate [$C_{10}H_{16}N_5O_{13}P_3$], and dipeptidyl aminopeptidase [$C_{19}H_{26}N_6O_3 \cdot 2HCl$]; fumes, diffusive, of carbon monoxide [CO] and nitric acid [HNO₃]; proline [$C_5H_9NO_2$], taurine [$C_2H_7NO_3S$], & tyrosine [$C_9H_{11}NO_3$], ghosting; a residue of dopamine [$C_8H_{11}NO_2$], proleptic, depending.

Reading Matters Information as Material October 29 – November 26 2016, 5–7pm

Printed Matter and Information as Material (IAM) present Reading Matters, a multipart project that asks, 'Is it possible to practice an art of reading? And if so, what might it leave behind and how can we read reading as art?' Members of the UK and US-based editorial collective — Craig Dworkin, Simon Morris & Nick Thurston — explore the conditions under which acts of reading try to answer these questions. The presentation spans several threads, including an opening reading event on Oct 29, a distributed poster exhibition, and an onsite installation and digital library of texts available for download at the Printed Matter store.

Opening Reception & Poetry Reading: Saturday October 29, 5–7PM

IAM and Printed Matter present a series of short readings from poets across the language arts who are engaged in the politics of language and materiality, and/or with a practice of re-reading. Readers include Valérie Steunou (performing the work of Kate Briggs), Holly Melgard, Diana Hamilton, Judith Goldman, Felipe Cussen, Robert Fitterman, with an introduction from Craig Dworkin.

New IAM titles: IAM launch two new publications at the event, Simon Morris' (ed.) catalog Reading As Art and Craig Dworkin's latest book of poetry Twelve Erroneous Displacements and a Fact. Reading As Art investigates the activity of reading: the forms it can take (silent reading, reading aloud, spontaneous reading, purposeful reading), the matter of reading (the book, the screen, the site of activity), as well as the bodies that engage in it and the circumstances in which it occurs.

Twelve Erroneous Displacements and a Fact gathers Dworkin's collection of thirteen FACTs (2005-16), poems which list the exact ingredients of the materials used to inscribe the text, and the object on which the work is published. These poems have listed the make-up of everything from a xeroxed sheet of paper to a compact disc to a smartphone touchscreen to a Himalayan wool rug.

Reading Matters Library: Producing functioning libraries as art

exhibitions has been a linchpin of Information as Material's work since 2009. At Printed Matter, IAM presents a selection of past artist's books from numerous writers and artists. A complementary selection of publications from Printed Matter's inventory will also be assembled. Both selections highlight artworks that somehow foreground an interest in reading — its histories, theories, practices.

Poster Exhibition: Printed Matter and IAM have produced a large double-sided poster, published in an edition of 300 and downloadable for DIY printing. The poster announces itself as a distributed exhibition — it takes place everywhere it is displayed simultaneously between the opening on October 28 and Dec 31. After the turn to 2017 the same poster becomes documentation of the exhibition it previously was.

One side of the poster features a short abridgement from Nick Thurston's new essay, 'Readography', written for the catalog Reading as Art (ed. Simon Morris). On the other side is Craig Dworkin's final FACT poem, a text that records the relative molecular weights of the neurotransmitters activated by the poem as it is being read. Posters will be distributed to libraries and institutions, and are available at Printed Matter.

LibraryBox: An onsite LibraryBox features free-to-download selections of related content in digital form, co-curated by digital archivists and editors Chris Mustazza, Danny Snelson and Michael Nardone. The files will be available via a local wifi network in the store until the end of the exhibition.

Participant Bios

Information as Material:

Craig Dworkin is the author of several books of poetry, including, most recently: *Chapter XXIV* (Red Butte Press, 2013); *An Attempt at Exhausting a Place in Williamstown* (Publication Studio, 2015); *Alkali* (Counterpath, 2015); and *Twelve Erroneous Displacements and a Fact* (Information As Material, 2016). He teaches literature and theory at the University of Utah and serves as Founding Senior Editor to *Eclipse*.

Simon Morris (b.1968) is a conceptual writer and teacher. He is Professor of Art and Director of Research in the School of Art, Architecture and Design at Leeds Beckett University. In 2002, he founded Information as Material (IAM). He is the author of numerous experimental books, including; *Bibliomania* (1998); *The Royal Road to the Unconscious* (2003); *Re-Writing Freud* (2005); *Getting Inside Jack Kerouac's Head* (2010); and *Pigeon Reader* (2012). His curated exhibition, *Reading as Art*, is currently on show at Bury Art Museum & Sculpture Centre.

Nick Thurston is a poet and non-fiction writer who makes artworks. This spring his guest-edited issue of the peer-reviewed *Open Access journal Amodern* (Montreal & Thunder Bay) was published; this summer a second edition of his most recent book of poetry, *Of the Subcontract*, was released by Coach House Books (Toronto); and later this year his edited collection of Pavel Büchler's selected writings will be published by Ridinghouse (London, due winter 2016).

Library Box:

Chris Mustazza is the Associate Director of the PennSound archive and a doctoral student in English at the University of Pennsylvania. Chris has edited previously unreleased collections of recordings of Gertrude Stein and James Weldon Johnson, and his writing has appeared in *Oral Tradition*, the *Chicago Review*, the *Notre Dame Review*, and *Jacket2*. He was awarded a creative grant by Harvard University's Woodberry Poetry Room to do research on his

dissertation, tentatively titled *The Sociolinguistic Birth of the American Poetry Audio Archive*.

Danny Snelson is a writer, editor, and archivist who currently lives in Chicago. His online editorial work can be found on UbuWeb, PennSound, *Eclipse*, and the EPC. He is the publisher of *Edit Publications* and founding editor of the *Reissues* project at *Jacket2*. Recent books include *Radios* (Make Now, 2016), *EXE TXT* (Gauss PDF, 2015), *Epic Lyric Poem* (Troll Thread, 2014), and *Inventory Arousal* with James Hoff (Bedford Press/Architectural Association, 2011).

Michael Nardone lives in Montréal and is the author of *The Ritualites* (BookThug, forthcoming), *Airport Novel* (Gauss PDF, 2015), and *Transaction Record* (Gauss PDF, 2014). Recent writings appear in *Amodern*, *Jacket2*, *Leonardo Music Journal*, *Future Concrete*, *Public Poetics*, *Camera Austria*, *The Conversant*, *Event*, and *The Dark Would* language art anthology. In 2015, he was a PennSound visiting fellow at the University of Pennsylvania.

Readers:

Diana Hamilton's first book of poetry, *Okay, Okay* (Truck Books 2012) dealt primarily with women crying at work. A book of poem-essays, *GOD WAS RIGHT*, is forthcoming from Ugly Duckling Presse. She has published four chapbooks on moral philosophy, kissing women, shitting, and heartbreak, and she received her PhD in Comparative Literature from Cornell this year.

Felipe Cussen is a professor at Universidad de Santiago de Chile. His main fields of research are experimental literature, links between poetry and music, and mysticism. He collaborates regularly with the musician Ricardo Luna, and is part of *Foro de Escritores* and *Collective Task*. He has recently published the EP *quick faith* (records without records, 2105), the book *Explicit Content* (Gauss-PDF, 2015) and the project *Correcciones* (Information as Material, 2106).

Holly Melgard is the author of the Poems for Baby trilogy (2011), The Making of The Americans (2012), Black Friday (2012), and Reimbursement (2013). Along with Joey Yearous-Algozin, she has also co-authored White Trash (2014) and Holly Melgard's Friends and Family (Bon Aire Projects, 2014). She currently designs and co-edits Troll Thread Press, dissertates in the Buffalo Poetics Program, teaches writing at CUNY, and lives in Brooklyn, NY.

Judith Goldman is author of Vocoder (Roof), DeathStar/ Richo-chet (O Books), I.b.; or, catenaries (Krupskaya), and agon (The Operating System, forthcoming). She teaches in the Poetics Program at SUNY, Buffalo and is currently at work on _____ Mt. [blank mount], a project that writes through Shelley's Mont Blanc in the context of climate change and environmental disaster.

Robert Fitterman is the author of 14 books of poetry including Nevermind (Wonder Books, 2016), and Rob's Word Shop (Ugly Duckling Press, forthcoming, 2017), and No Wait, Yep. Definitely Still Hate Myself (Ugly Duckling Press, 2014). He has collaborated with several visual artists, including Serkan Ozkaya, Nayland Blake, Fia Backström, Tim Davis and Klaus Killisch. He is the founding member of the international artists and writers group Collective Task. He teaches writing and poetry at New York University and at the Bard College, Milton Avery School of Graduate Studies.

Universidad de Santiago será sede de la prestigiosa conferencia internacional "Reading as Art"

Es gratuita y abierta a todo público, se realizará este miércoles 20 de noviembre a las 11:30 hrs. en el Auditorio de IDEA. Será dictada por Simon Morris, destacado artista visual y profesor de Leeds Beckett University.



Esta presentación estará basada en la investigación y curaduría de la exposición homónima que se llevó a cabo el año 2016, en el Bury Museum & Sculpture Centre, en el norte de Inglaterra.

La principal línea de trabajo de Simon Morris es la relación entre arte y lectura, con un énfasis en las dimensiones materiales y sociales del lenguaje y el potencial creativo y generador de la lectura. Además es fundador del proyecto Information as Material, dedicado a la escritura conceptual.

La moderación del evento estará a cargo del director del Magíster en Arte, Pensamiento y Cultura Latinoamericanos de IDEA-USACH, Felipe Cussen, quien señala que en esta conferencia se presentará una curaduría en la que **"confluyen tanto artistas como escritores, hay una especial atención a la materialidad y, lo más relevante, se pone el foco en la lectura no como una actividad pasiva, sino activa y crítica"**.

Las instituciones que participan en este evento son, además del Instituto de Estudios Avanzados de la Universidad de Santiago de Chile, la Galería Gabriela Mistra, del Ministerio de las Culturas, Artes y Patrimonio Cultural, La oficina de la nada e Information as Material.

La actividad es de carácter gratuita y abierta a todo público, y se llevará a cabo en el Auditorio de IDEA, ubicado en Román Díaz 89, Providencia.

Adicionalmente, el sábado 23, entre 12 y 20 hrs., se realizará **"Materiales de lectura"** una pequeña muestra que incluye algunas obras de la exposición **"Reading as Material"**, más otras de artistas chilenos seleccionadas por La oficina de la nada (equipo de investigación en el que participan Felipe Cussen junto a Marcela Labraña (PUC) y Megumi Andrade (UFT). Además, se realizarán lecturas de poesía, performances y música en vivo. Se llevará a cabo en Local Arte Contemporáneo, Av. Italia 1129, Providencia.

En ambas actividades se espera que el contexto actual permita advertir nuevos sentidos en estas manifestaciones artísticas. **"Lo que más se ha escuchado estos días es que nadie ha leído la Constitución y todos estamos opinando de ella, entonces el acto de lectura como una actividad crítica y política cobra mayor vigencia. Hay obras que consisten únicamente en hojas en blanco, y resuena con la idea de que se supone de la nueva constitución"**, señala Cussen.

Por Carla García

Fotografía: gentileza Felipe Cussen

**Anniversary Issue, October
2016,
no. 400. — Art Monthly 'Reading
as Art — Bury Art Museum 26
August to 19 November 2016'
David Briers**

'I used to be an artist,' says Kenneth Goldsmith, 'then I became a poet, then a writer. Now when asked, I simply refer to myself as a word processor.' Much the same, or similar, might have been said by most of the other contributors to Simon Morris's exhibition, which assembles current work that explores 'the potential of the act of reading as art,' attempting in various ways to identify the difference between looking at something and reading it. Morris has selected recent works that appropriate existing texts as their material and others which emphasise the essential material qualities of the support on which words appear or might appear — a page of a book, a single sheet of paper, a blank computer screen.

Wandering through the exhibition, trying to get the measure of it, the initial impression is that it offers comparatively little to read. The overwhelming impact is one of blankness, removal, erasure, disappearance. The prevailing colouring is that of the monochrome or parchment-coloured hues of echt paper-based Conceptual Art. Here is small blank white page, signed by the seminal concrete poet Eugen Gomringer, in homage to Laurence Sterne. There is the dense sepulchral blackness of Nick Thurston's elaborately achieved obliteration of a textual artwork by Joseph Kosuth. One body of works in the exhibition involves monumental accumulations of appropriated texts, dismantled and remade. Carol Sommer has painstakingly located all the sentences within Iris Murdoch's entire oeuvre of 26 published novels that describe the states of mind of her fictional female characters. Collated in strict alphabetical order and run on continuously like an extremely long prose poem, these myriad sentences form a substantial paperback book. If a page is read at random in an orthodox way, the effect is mystifyingly cogent and certainly poetic. Sommer's book is

accompanied in this exhibition by an exploded installation version comprising hundreds of single book pages pinned to the gallery wall, each blank apart from a single sentence printed in its original place on the page.

The air within the exhibition is not silent; it is full of sounds deriving from words being printed, erased or read aloud. The poet Rob Fitterman has amalgamated hundreds of anonymous expressions of disaffection, disappointment and isolation found on blogs and online posts to form a book-length poem. For this exhibition, however, Fitterman reads his text out loud, his disembodied voice relayed through a single standing loudspeaker the height of a person. Fitterman's relentlessly downbeat monologue does tend to condition the viewer's responses to other unrelated works nearby. Goldsmith's seven long montages of appropriated texts from archival radio and TV broadcasts, *Seven American Deaths and Disasters*, 2013, remind me of the montaged newsreel sections of John Dos Passos's 1930s novels. Originally in book form, Goldsmith's texts have been 'remediated' on seven digital screens, appearing to materialise on them as if they were being typed 'live' somewhere out of sight by seven clattering manual typewriters.

According to Morris, several of these works touch upon Marcel Duchamp's concept of the 'infrathin,' the space that hovers or flutters between two almost imperceptibly different states. For Morris, a characteristic work by American 'conceptual sculptor' Tom Friedman is 'a near perfect expression of the infrathin.' Ridiculously simple, Friedman has laid flat a single sheet of cheap A4 copy paper on top of a specifically made plain white plinth, the edges of the paper aligning precisely with the edges of the plinth.

Anniversary Issue, October 2016, no. 400. – Art Monthly 'Reading as Art – Bury Art Museum 26 August to 19 November 2016'
David Briers

Continued.

At first glance, the paper has rendered itself invisible, but closer examination and time for reflection brings forth a whole range of thoughts about sculpture, the potentiality of blankness, purity, silent reading and the role of the plinth as aggrandiser in art gallery methodology. Reversing this process, Martin Creed has transformed another A4 sheet of paper by means of one quick manual action into a crumpled ball then placed it on a plinth. The infrathin distinction between a text that is thought to be a poem and one that isn't surfaces in works such as Kate Briggs's handsome graphic presentation of obsolete paper sizes with evocative names – Grand Eagle, Elephant, Soleil, Flat Cap and the like. An exhibition version of a work by Jo Hamill originally called Words from the gutter of James Joyce's Ulysses, 2012, consists of tiny printed words transferred from the bibliographic 'gutter' of an edition of Ulysses to an equivalent corner of the white gallery. This delicate, fragile but satisfying work might easily be overlooked.

Despite its mercurial and literally flimsy state, Jérémie Bennequin's installation Erased Proust Writing, 2005-15, is probably the most abidingly memorable artwork in the exhibition. Bennequin spent ten years of his life erasing every single word of Proust's seven volume masterwork with a sequence of ink erasers at a rate of a page per day. While it echoes a thousand other pointless Sisyphean projects performed by artists before and since, notable only for obdurate adherence to the task in hand, Bennequin's rigorously methodical 'scriptoclastic ritual' amounts to more than just that. The carefully preserved heaps of blue-grey powder that represent the outcome of Bennequin's 'automatic un-writing' and the consequent blank but still

graphically fascinating erased books (Bennequin refers to the as 'tombs') possess sustained melancholic gravitas.

A tendency towards self-reflexivity is unrestrained within this exhibition. Pavel Büchler's found educational flashcard, away from its original context, becomes a one-word performative command. As it says on the label: 'Büchler invites the reader to read the word "read".' But self-reflexivity is brought to its absolute apogee with Craig Dworkin's FACT series. In this, Dworkin identifies and lists scientifically the exact constituents of the material support on which the text is printed or woven, be it a photocopy or a rug – a sort of transubstantiation of matter into poetry. So Dworkin's 'poem' on the A5 invitation card to the exhibition lists the chemical names and weights of the neurotransmitters that are being activated in your brain as you read that text to yourself.

Over all this presides the presence of Morris, ignoring us like an impassive classical god, in monochrome on a screen suspended high up in a corner; 414 still images show Morris restlessly reading an unidentified book, like the photographic documentation of a Fluxus performance score. This is not the first time that Bury art Museum's curators have evinced a strong interest in venturing into territories where text and art meet. Building on that foundation, this is their most successful foray in that direction so far: carefully selected, rewarding and genuinely absorbing."

David Briers is an independent writer, based in West Yorkshire.

25 November 2016 – this is tomorrow (Contemporary Art Magazine) 'Reading As Art' Zara Worth

The overall first impression of Reading As Art at Bury Art Museum, is of a fairly anaemic looking group exhibition. With the exception of the cherry tomato-red letters and symbols picked out in Himalayan wool and Chinese silk by carpet weavers, in Craig Dworkin's FACT (2013), the artworks appear subdued. Yet, this pallid appearance is subterfuge. The works in this exhibition rage, intrigue and unnerve.

RECTO

For ease of interpretation, considerately, artist and curator, Simon Morris suggests that the works may be spilt into two categories: 'The obscenity of language' and 'The Infrathin'. The duality of this distinction reflects the flippant flipping of sense-making at play throughout the exhibition. The former deals with prolific and overwhelming language; an overabundance of information symptomatic of our digital age. Whilst the second set of works tackle language's backdrop – paper; setting it centre stage. Grouping these works under Duchamp's term, Morris alludes to the thresholds and tensions to which each artwork attends.

Kenneth Goldsmith, Carol Sommer and Rob Fitterman make intersections into information overloads. Lines of language on book pages stretch along a gallery wall in the site specific installation of Sommer's Cartography for Girls (2016). Also included in an 'A-Z' style book form, Sommer has painstakingly plucked out all instances of female consciousness in all of Iris Murdoch's 26 novels.

The overwhelming volume of language is conveyed through sound in works by Fitterman and Goldsmith. The relentless faux hammering of an ersatz typewriter in Goldsmith's Seven

American Deaths and Disasters (2016), is undeniably irritating. The staccato hammering of Goldsmith's videos of typewriters laying out news stories letter-by-letter, punctuates and exacerbates the horror of the Columbine shootings, or 9/11, as Goldsmith retells terrible true-tales from recent history through other people's words.

Likewise, Fitterman's audio recording of No. Wait. Yep. Definitely Still Hate Myself. (2016); a rambling poem of self-pity pilfered from online blogs and forums grates, yet is compulsive. Swinging between the piteous and superficial self-declarations of hopelessness, the poem reveals an unexpected predictability as contemporary linguistic tropes emerge; even in the seemingly base online articulations of loneliness and desperation.

VERSO

The second set of works are bound by their liminality. When explaining 'The Infrathin' as something which could not be simply defined, Duchamp offered instead examples of its instances, including: 'the impression formed between two sides of a thin sheet of paper.' (Dworkin, C. cited in Morris, S., 2016, p.19) Appropriately, many of the works in the exhibition, and in this 'set' of works in particular, use and abuse paper.

Over a period of ten years Jérémie Bennequin erased Marcel Proust's 'In Search of Lost Time'. The absent is present, as the rubbings from this achingly slow erasure are presented as little mountains, made from the remnants of words; Bennequin's Mo(n)ts (2005-15) also gifts the viewer with a further neat play on words.

25 November 2016 – this is tomorrow (Contemporary Art Magazine) 'Reading As Art' Zara Worth

Continued.

Whilst the scanned and republished erased versions of Proust's texts sit in mourning adjacent to the piles of erased words. Bennequin's process is beautifully captured in an accompanying film by Rob Lavers, also on view in the exhibition.

Many of the show's artworks have a wonderful, wistful humour to them. Katie Briggs offers an ode to defunct paper sizes in Paper Size Poems (2016), and in a similarly poetical fashion Jo Hamill's Gutter Words (2016) seek discovery; unobtrusively installed in a corner.

Nick Thurston's Erased Kosuth Concept (2008) eclipses the first of Kosuth's dictionary definition series, using the photographic process as a means to obscure rather than illuminate. Whilst Eugen Gomringer's The emblem of my work (2011), presents only the paper itself and the marks made by his signature.

The paradox of linguistic representation is unpicked in Craig Dworkin's Twelve Erroneous Displacements and a Fact (2016). Each 'fact' offers an unwaveringly accurate list of ingredients which make up the various components of the actual art object. The thirteenth 'fact' relates not to the object, but instead records the relative molecular weights of the neurotransmitters activated in a person's brain as the work is read. This self-reflective work destabilises the certainty of the artwork as external. Further thresholds are muddied in Morris's own Reading As Art (2004); a performance and document of the slippage of self-consciousness in the act of reading.

The first line of the exhibition catalogue sparsely outlines the

parameters of the exhibition, 'This exhibition explores the potential of the act of reading as art'. (Morris, S. 2016, p.9) Pavel Buchler is similarly economical in Writing Lesson (1998), which presents a found flash card with the word 'read' on it. It underscores the misleading apparent simplicity of the exhibition. Such deceiving sparseness is also found in Tom Friedman and Martin Creed's objects. If A Piece of Paper, ISO edition (2016); Friedman's flat A4 piece of paper atop a made-to-measure plinth, is the space before the first word, then Martin Creed's Work no.88 is the full-stop to the exhibition. Reading As Art is an iceberg.

**1 April 2017 – Art Books
'Reading as Art & Publishing as
Artistic Practice'
Megan N. Liberty**

Can reading be a form of making? And if reading is making, what, then, of publishing? Two recent publications take these questions as their starting points – Reading as Art addresses the former, Publishing as Artistic Practice the latter. Both grow out of the increasing flux into which traditional definitions of bookwork and artwork have been thrown during the digital era. As these mediums shift to include the expansive landscape of the internet and digital production tools such as Wikipedia, print on demand (POD) publishing, and Google Books scan imagery, they are taking with them the established role of the author/artist and replacing it with the role of the curator. While for some this marks a decline in the literary and visual arts, many of those engaged in the arenas of bookworks and digital artworks instead see it as a widening of once-narrow fields and the beginning of an exciting interdisciplinary form of artistic production. This expanded domain requires the redefinition of making and materiality, particularly with regard to reading and publishing within the realm of artistic production. Reading as Art, edited by conceptual writer and professor Simon Morris, and Publishing as Artistic Practice, edited by comparative literature scholar Annette Gilbert, seek to guide and hone this redefinition, exemplifying a broadening field of study that examines the reading and production of language in both gallery and book spaces.

Morris, whose book serves as the exhibition catalogue for a show that opened at Bury Art Museum & Sculpture Centre in England, collects the responses from poets, writers, and visual artists to the notion of reading as a form of artwork in its own right. Reading as Art is an interdisciplinary investigation into the intangibility of reading as a private act,

made tangible in the gallery space through the display of video projects by Kenneth Goldsmith and Morris, and framed text works by Craig Dworkin and Kate Briggs, among others. Gilbert's collection includes some of the same writers and touchstones as Morris's, among them Nick Thurston and Goldsmith, and brings in the voices of artists' book scholar Anne Moeglin-Delcroix, paginated exhibition curator Anna-Sophie Springer, and media critic Alessandro Ludovico, among others. Just as Morris's book focuses on the act of reading as art, rather than the text being read, Gilbert asks: what if we consider the act of publishing as an artistic product rather than simply the means of production? Gilbert's inquiry begins at the root of publishing, asking what it means to publish when so much is already public in the digital realm, shared on personal social media feeds to small and large audiences, made into screenshots for even larger audiences, posted in emails and text messages that we've recently learned are often stored and read without the sender's consent.

Central to both books is the tension between legibility and illegibility; visibility and invisibility. Both attempt to make visible the invisible by framing process as product. Examined through Marcel Duchamp's concept of the *infrathin*, defined by Morris as "the point at which one can just begin to perceive a threshold between two states," reading and publishing both exist as acts of transference, a moment which Morris and Gilbert seek to make visible. In his essay in Gilbert's book, linguistics scholar Hannes Bajohr highlights various online publishers using POD as "*infrathin* platforms" that highlight the relationship between file and object.

**1 April 2017 – Art Books
'Reading as Art & Publishing as
Artistic Practice'
Megan N. Liberty**

Continued.

These platforms provide the institutionalization necessary for the work to be “published” in a time when, “on the internet, the classical distinction between non-published personal writing and published writing is moot, and with it the distinction between everyday communication and publishing”. Platforms that act as publishers by selecting and promoting bookworks on their site and using PDFs and POD technology for distribution make visible the relationship between file and object, betraying the means of their production from the start and, in doing so, making visible their digital origin.

Twelve Erroneous Displacements and a Fact (2016), a collection of Dworkin’s poetry published for Reading as Art, consists of lists of the materials used to make the object about which the poem is written. Digital video projector begins: “Zinc Oxide (Szex 2000, manufactured by the Sakai Chemistry Company), used as a photo-conductive powder: 88.73%.” Each poem reduces its subject into a list of materials, making visible the transition from materials to object. Collected in a paper book, the poems are neither the object reference nor the materials listed, thereby acting as a linguistic materialization of the in-between infrathin state. Briggs’s Paper Sized Poems (2016) similarly fixates on the materiality of objects, in this case of paper-size templates. The broadside shows the actual-size outlines of several outdated paper templates atop each other, several to a page, with the names of each along the top edges of the relevant template. The titles alone, appearing across the page like zigzag stairs, read as abstractly as Dworkin’s poems — “Grand Eagle / Grand Aigle / Double Globe / Atlas / Extra Atlas” — some illegible as the text layers over itself along the edges of similar-sized templates. Briggs, like Dworkin, makes tangible the intangible relationship between referent and

object.

This attention to the materiality of medium — in particular, the printed page — extends to the trade of publishing as well. Cultural historian Alexander Starre, in his essay in Publishing as Artistic Practice, outlines his concept of “metamedia” to account for instances in which literary texts bind themselves to specific medial format.” As he explains, a “metamedial one is sensitive to its medial embedding” — such as book design that emphasizes the page as a material rather than a blank backdrop. This focus on the whole book, including cover design and typeface, as a narrative element is reminiscent of Ulises Carrión’s famous claim that, “In the old art the writer writes texts. In the new art the writer makes books.” Starre argues a similar point, but from the angle of trade publishing, focusing on Knopf, the pioneering graphic design of W.A. Dwiggins, and the books of Mark Z. Danielewski and Jonathan Safran Foer, who engage with the medium of the book and printed page in the design of their stories. His essay, like many others in both collections, illustrates the dismantling of the divide between literary arts, visual arts, and visual culture — the book space and the materiality of language are, at the core, interdisciplinary.

The page is not the only media to be scrutinized by this emerging interdisciplinary study; naturally, the screen is as well. Digital publishing and presentation loom large over both Morris’s and Gilbert’s collections. “Any technology is, in the process of technization, ‘always-already’ on the way toward this transparency, and becoming invisible to its users,” Bajohr writes in his essay. In his essay for Gilbert’s book, Alessandro Ludovico dissects the different sensory experiences of the page versus the screen.

**1 April 2017 – Art Books
'Reading as Art & Publishing as
Artistic Practice'
Megan N. Liberty**

Continued.

The page provides a “much richer sensory experience”, he argues, engaging with sight, smell, touch, and even hearing, while the screen at best make use of sight, a flat sense of touch (all screens feel the same), and sometimes hearing (that awful artificial page-turning sound). Ludovico imagines more profound ambitions for the screen: rather than try to mimic the page in design (as with that page-turning sound), it could instead “build on the ability to instantly create, combine, and calculate content, trying to accomplish an intimacy between writer and reader”, emphasizing its own material qualities to create a more multifaceted sensory experience. Much as Starre demonstrates the exciting potential of metamedia, Ludovico suggests that the success of digital publishing lies in embracing its own characteristics.

Both collections embody this attention to materiality in their designs as well as in their content. Along the bottom right-hand corner of nearly every page of Reading as Art, a black and-white photo depicts a man in the act of reading. At first, it seems that the same photo is reprinted throughout, but several distinctions between them gradually catch the eye: sometimes the man’s hands are fastened to either opened book cover, while in others one hand hovers over the book in a frozen state of page-turning, and the width of pages on the right hand side of the man’s book reveals itself to be slowly growing. Indeed, it turns out that the photographs are in fact still images from a film of Morris himself reading. The text of his book cannot be read, and thus what is being read by the viewers in these images is the very act of reading itself, even as we are at the same time reading the catalogue for the exhibition in which this video was included. This is reading as art – not text as art, but the actual act of reading as art. This

places an action in the role of object and forces us to perform it as we read, keeping the act of reading materialized as long as we consume the book.

Gilbert also manifests publishing as a product in the design of Publishing as Artistic Practice by favoring a minimalist cover design that prints the book’s bibliographic details – title, editor, size, length, number of texts and images, price. By featuring what is usually hidden – the conditions of production – Gilbert makes the process and industry of publishing visible as an object. Read together, Reading as Art and Publishing as Artistic Practice evidence an evolving interdisciplinary discourse around the ways in which language is rendered and experienced through reading and publishing, making visible infrathin states and, in doing so, making visible the connection between physical and digital, object and referent, product and process.

Megan N. Liberty is a writer based in Brooklyn. Her interests include text and image, artists’ books and ephemera, and archive curatorial practices.

3 September 2016 – Between the land and I (A blog about art & culture in Manchester)

'Review: Reading as Art at Bury Art Museum' Edwina McEachran

Bury Art Museum is a secret gem tucked away at the end of the tram lines. With a confident and bold creative programme, its ability to outshine any large scale gallery in the city centre is well worth the trip out to Bury for.

Reading as Art at Bury Art Museum is an exploration of our interaction with words through sound, sight and visceral experience. Sometimes loud, sometimes hidden the corners of the walls, this exhibition, curated by Simon Morris, successfully shows the quietly powerful qualities of the written and spoken word.

In crevasses and dark places, a few works are linked by the responses of writings by big 20th century writers turned philosophers including Marcel Proust and Iris Murdoch whom used their writing to document a certain way of thinking. Of course, one of the most famous works of fiction heavily influenced by memory and loss – Proust's *In Search of Lost Time* is the ultimate journey of experience and an epic search for identity. In Jérémie Bennequin's *Erased Proust Writing* we witness an hour long film of the erasure of one page out of Proust's mammoth 3000 page novel. The noise from the rubber scrubbing at the pages echo throughout the space, acting as both white noise, and a small act of violence against an object that is seen so holy in the eyes of many cultures.

In contrast, Jo Hamil's beautiful *Gutter Words* installation sits in the corner of the gallery space, unassuming until inspected closely. Using extracts from James Joyce's *Ulysses* Hamil uses the gutter words of a book – the words that appear on each side of the adjoining pages to create a site specific concrete poem which works so well in the space, so well it's

easy to walk past, unintentionally assuming its home, organically placed in the corner of the gallery's walls.

On the opposite side of the exhibition is Carol Sommer's *Cartography for Girls* (2016) which explores the female experience within the novels of Iris Murdoch, an Irish philosopher and novelist who is at the centre of much of Sommer's research and work. *Cartography for Girls* catalogues all incidences of female experience in Murdoch's novels, and are pinned neatly against the wall of the gallery space. As a delicate landscape of paper, Sommer's work is a quietly powerful study of human experience, cascading across the room, and provides a real spectacle, a highlight of the exhibition.

Morris curates the show in a way that allows the reader to glide through the space naturally and effortlessly allowing participation to be active in the art of reading and interpreting. Then there is Martin Creed's no.88 which is often seen as the very work that questions and explores the space between words and experience. His simplistic sculptures, made from thin sheets of white paper crumpled into a small ball, offer an alternative response to the written word and the space it takes up. But, as he would probably put it, it's just a piece of paper crumpled up into a ball. Creed's very simplified and matter of fact way of speaking about his work is relieving contrast from a very philosophically dense exhibition creating nice waves of engagement throughout the space.

Morris features 12 artists in this exhibition, all explore the relationship between reading and language as an art form in itself. Each artist explores the page, from its dimensions, its purpose, to its content and ideas.

3 September 2016 – Between the land and I (A blog about art & culture in Manchester)

**'Review: Reading as Art at Bury Art Museum'
Edwina McEachran**

Reading is its own form of making – the message is in the medium – the reader as author. All these postmodern ideas bring the reader into the creative process to create an alternative meaning. This very thoughtful arrangement of work reminds me of Roland Barthes' well sited 1967 essay Death of the Author – an exploration of an active reader, and the blurred relationship between maker, or author and reader, or audience. As Barthes writes, "a text consists of multiple writings, issuing from several cultures and entering into dialogue with each other". Morris, who currently lectures at Leeds Beckett University, curates the show in a way that allows the reader to glide through the space naturally and effortlessly allowing participation to be active in the art of reading and interpreting. In his professor biography, it's easy to see where his concerns and questions lie "What could we write if reading could be a materially productive act of making art? How might a certain kind of reading-as-making problematise the understandings of authorship, production and reproduction ensconced in our cultural industries?"

Words are symbols, when strung together they cause political and social warfare, create communities, provide solace beyond the confines of its pages. Morris and his 12 artists successfully carve a small narrative through words enabling us to document a world of experience, immortalising ideas and providing legacy through language. A wonderful exhibition from Morris who is constantly questioning the blurred lines between art and literature, and in direct relation, our responsibilities as readers.

SIMON MORRIS

Pedagogically intolerable

1. Juan Ramón Jiménez is quoted by Ray Bradbury in the epigraph of his book *Fahrenheit 451* (2004).
2. 'What this institution cannot bear, is for anyone to tamper with language. It can bear more readily the most apparently revolutionary ideological sorts of 'content', if only that content doesn't touch the borders of language and all of the juridico-political contracts that it guarantees'. Craig Dworkin quotes Jacques Derrida from 'Living on: Borderlines', in *Reading the Illegible* (2003: 157).

If they give you ruled paper, write the other way.

(Juan Ramón Jiménez in Bradbury 2004)¹

The exhibition *Reading as Art* at Bury Art Museum and Sculpture Centre (27 August–19 November 2016) explored the potential of the act of reading as art.

The works included in the exhibition find different means to foreground and investigate the activity of reading: the forms it can take (silent reading, reading aloud, spontaneous reading, purposeful reading, and so on), the matter of reading (the book, the screen, the space of the page), the bodies that engage in it and the contexts in which it occurs. All of the works are concerned to make reading manifest in some way; in so doing, they each show – differently – how reading is its own form of making.

The philosopher Jacques Derrida used the term 'pedagogical intolerable' to describe the act of disrupting the linguistic reception and presentation of language. He stated that what the 'institution cannot bear is for anyone to tamper with language'.² This is the territory that this exhibition explores: we are going to tamper with language, its use, and misuse, its presentation and its reception. This exhibition is intent on playfully³ disrupting the triangulation between meaning, support and context. It examines the materiality of words and the materiality of the ground on which they are inscribed, the context that frames their meaning, the margins, the edges and the borders. In this exhibition a number of international practitioners who explore this liminal territory

have been gathered together. Collectively, this exhibition aims at achieving an engaging interplay between word, context and the medium of the page, at mapping the shift between the analogue and the digital, and furthering our understanding of how even the most resistant works can be read.

The exhibition examines two distinct bodies of work.

Part one

The obscenity of language

In the exhibition, one set of works explores the proliferation of language in the digital age. The cultural theorist Jean Baudrillard referred to an excess of information as the 'obscenity of language'.⁴ He also used the term 'an ecstasy of communication' for instances where information overload degenerates into incomprehensibility. Confronted by an excess of information, language falters, stumbles, repeats and challenges us to learn to read differently. This body of work is exemplified by the contributions from Rob Fitterman, Kenneth Goldsmith and Ian Truelove, and Carol Sommer. While the volume of words may at first appear overwhelming, these works also exploit the malleability of digitized text, and show how its signification can change when rapidly shifted from one context to another.

Fitterman presents an audio recording of his poem *No, Wait: Yep: Definitely Still Hate Myself*, which was originally published by Ugly Duckling Presse in 2014.

Fitterman's book-length poem borrows its poetic form, loosely, from James Schuyler's *The Morning of the Poem* (1980), to orchestrate hundreds of found articulations of sadness and loneliness from blogs and online posts. A collective subjectivity composed through the avatar of a singular speaker emerges. But the real protagonist of *No, Wait: Yep: Definitely Still Hate Myself* is subjectivity as a mediated construct – the steady stream of personal articulations that we have access to are personal articulations themselves already mediated via song lyrics, advertising, or even broadcasters. *No, Wait...* blurs the boundary between collective articulation and personal speech, while underscoring the ways in which poetic form participates in the mediation of intimate expression.⁵

For example, from the start, teenage angst pervades the poem:

I'll just start: no matter what I do I never
seem to be satisfied,
The world spins around me and I feel like

3. I like the definition of 'play' offered by the Fluxus art movement:

[o]ne of the definitions of play is as 'a space in which something, as part of a mechanism is predetermined to take place within a specific space', or within a strictly defined set of movements. When there is too much play in the operation of any set of parts, there is a general disruption of the 'proper functioning' of that machine. The actions of Fluxus as they play are thus useful to think of in some analogous way to the actions of play in a machine, or specifically the improper operation of that machine when there is too much play. Thus Fluxus seeks not only to instigate play, but to do so in order to create too much play and thus cause the machine, in this case the system of meaning, and generally the art world, to become at least partially inoperable, or to operate incorrectly (in terms of individual and institutional expectations). (Smith 1993: 116)

4. Obscenity begins for Jean Baudrillard 'when

all becomes transparency and immediate visibility, when everything is exposed to the harsh and inexorable light of information and communication' in Craig Dworkin's, 'The logic of substrate', in *No Medium* (2013: 8).

5. Excerpt from the press release for Robert Fitterman's *No, Wait: Yep: Definitely Still Hate Myself* (2014, <http://www.uglyduckling-press.org>, accessed 5 August 2016).

I'm looking in from outside.
I go get a donut, I sit in my favorite part
of the park, but that's not
The point: the point is that I feel socially
awkward and seem to have
Trouble making friends, which makes me very
sad and lonely indeed.
I am way too sensitive and always feel like
no one likes me.
I don't know what to do—I'm just super tired
of feeling this way.
I used to really like people—I wasn't always
imagining the Coney Island
Roller-coaster ride as, you know, a metaphor
for my life!

(Fitterman 2014: 1)

However, despite the general content being one of teenage despair, the poem also includes some acute sociological observations on loneliness, such as:

I used to live alone and it never struck me
as particularly odd
If you've been in New York for any length
of time, you know from both
Intuition and daily observation that many people live
on their own in this town.
But I never fully appreciated how many, and by
extension, how colossally banal
My own solitary arrangement was until I checked with
The Department of City Planning
A couple of months ago. How many apartments in Manhattan
would you have guessed
Have just one occupant: one of every eight? Every four?
every three? The number is
One of every two! Of all 3,141 counties in the United States,
New York County is the

Unrivaled leader in single-individual households at 50.6 percent.
More than three-quarters
Of the people in them are below the age of 65,
and 57 percent are female.
In Brooklyn, the overall number is considerably lower at
29.5 percent, and Queens at 26.1
But on the whole, in New York City, one in three homes
contains a single dweller,
Just one lone man or woman who flips on the coffeemaker
in the morning, and switches
Off the lights at night. These numbers should tell
an unambiguous story;
They should confirm the belief about our city,
which is that New York is an
Isolating, cold hearted sort of place. Maybe that's why
Mark Twain called it: 'a splendid desert –
A domed and steepled solitude, where the stranger is lonely
in the midst of a million of his race'.

(Fitterman 2014: 14–15)

Kenneth Goldsmith presents *Seven American Deaths and Disasters*, from 2013. Goldsmith created a series of prose poems that encapsulated seven pivotal moments in recent American history: the assassinations of John F. Kennedy, Robert F. Kennedy and John Lennon, the Space Shuttle Challenger disaster, the Columbine shootings, 9/11 and the death of Michael Jackson. The exhibition includes all seven texts as seven digital screen works in series. For this exhibition, I invited the creative technologist Ian Truelove to create an algorithm that presents the texts on the digital screen as if they were being continually live-typed, accompanied by the artificial sound of a typewriter. As all seven tragedies will be presented simultaneously, the audience will experience a cacophony of typewriters, hammering out bad news:

[m]y thanks to all of you and it's on to Chicago and let's win there.

We want Bobby! We want Bobby! We want Bobby! We want Bobby!

Senator. How are you going to counter Mr. Humphrey in his, uh, backgrounding you as far as the delegate votes go?

Senator Kennedy has been... Senator Kennedy has been shot! Is that possible? Is that possible? It could... Is it possible, ladies and gentlemen? It is possible he has... not only Senator Kennedy... Oh my God! Senator Kennedy has been shot. And another man, a Kennedy campaign manager. And possibly shot in the head. I am right here. Rafer Johnson has a hold of a man who apparently has fired the shot. He has fired the shot. He still has the gun. The gun is pointed at me right at this moment. I hope they can get the gun out of his hand. Be very careful. Get that gun! Get the gun! Get the gun! Stay away from the gun!

Get the gun! Stay away from the gun! His hand is frozen. Get his thumb! Get his thumb! Get his thumb! Take a hold of his thumb and break it if you have to! Get his thumb! Get away from the barrel! Get away from the barrel, man!

Watch it with the gun. Watch it with the gun!

Look out for the gun! Okay. Alright. That's it, Rafer! Get it! Get the gun, Rafer!

Get the gun! Get the gun! Okay now hold onto the guy! Get the gun! Get the gun! Hold on to him! Hold on to him!

Ladies and gentlemen, they have the gun away from the man. They've got the gun. I can't see... I can't see the man. I can't see who it is. Senator Kennedy, right now, is on the ground. He has been shot. This is a... this is... What is he? Wait a minute. Hold him! Hold him! Hold him! We don't want another Oswald! Hold him Rafer, we don't want another Oswald! Hold him, Rafer! Keep people away from him! Keep people away from him!

(Goldsmith 2013: 43–44)

Carol Sommer presents a site-specific installation in the gallery alongside her new book, *Cartography for Girls* (2016). In this work, Sommer identifies, collates and maps, without hierarchy, all of the experiences of female consciousness depicted in all of author Iris Murdoch's 26 novels, which were originally published between 1954 and 1995. While there are many ways of thinking about what might constitute female experience, Sommer borrows and reflects on Murdoch's own philosophical thinking and the latter's warnings about the dangers of classification. Using the indexical, abecedarian logic of the Geographer's A–Z Street Atlas – a British mapmaking institution – *Cartography for Girls* (2016) charts the strong connections between truth and love through direct quotation. In *Metaphysics as a Guide to Morals* (1992), Murdoch describes loving as 'an orientation, a direction of energy, not just a state of mind'. Individual consciousness, she tells us, is ultimately truth seeking; therefore, 'what we attend to, how we attend and whether we attend' is an integral

part of moral activity. While Murdoch clarifies that not all states of consciousness are evaluating (or can be evaluated), it is the thoughts of her fictional female characters that Sommer has collated as 'orientations' in *Cartography for Girls* (2016). For example, from the section that gathers together all the sentences beginning with the letter 'S':

She looked brave. She looked down at it as from an eminence. She looked down at the sunny street through sudden tears. She looked forward to her company. She looked in the mirror and the sight of her terrible face brought on more tears. She looked into her dressing-table mirror, at her beautiful hair and her distorted face, and for a moment opened her eyes wide and resumed her old insistent animated look which said 'like me, like me'. She looked into his face, and whereas before she had seemed to see only the luminous eyes and the tender mouth, she now saw his expression which was quizzical, almost humorous. She looked into the dazzling fire and dug her fingers into the corners of her eyes. She looked into the heart of it. She looked like a mad creature, transformed, grimacing, her eyes staring with terror and horror. She looked like the head of a woman's college, an eminent doctor, a scholar, all the things she might have been and ought to have been and was not. She looked much older, but beautiful in a dreadful way. She looked not ten but twenty years younger and more beautiful than she had ever looked in her life. She looked out into the close black emptiness and her heart seemed like a bird ready to break from her breast and fly over the quiet Marsh, to Dungeness, to the sea. She looked over his head at the beautiful, perky, ordinary, selfish, material world of motor-cars and evening appointments as she closed the door. She looked plump and tall and desperately old-fashioned and awkward. She seemed to Emily like a being from another era, and it was hard to imagine how they could both inhabit the same moment of time. She looked very unhappy. She looked with a sort of amazement at the collection of food, at the half-open door of the fridge, at her own half-finished drink. She looked years younger. She lost consciousness. She loved Blaise, in all this, very much and felt close to him, though without this love and this closeness including any conception of the future. She loved Carel and she could not love anyone else. She loved her father and she had loved him only. She loved her husband and her son and her brother and carried every discontent into the light of that love to be consumed. She loved him with a quiet undemanding hopelessness. She loved him, but she could do nothing with her love. She loved his orders. She loved Hood House, loved tending it and embellishing it and feeling proud of it, and she only wished she could somewhere find her stepfather, if the old swine was still alive, and let him see the stylish way she lived now in a real gentleman's residence. She loved John Robert. She loved Mischa. She loved Monty, and could not remain silent or make little of it. She loved the golden boy who could not say a cross word,

she chose peace; but not on the terms expressed by her mother who said, 'always give in to men, they are physically stronger' (advice which the poor woman did not always follow). She loved the particular silence which the stilled life of flowers could give to a room. She loved the people who surrounded her and felt a little thrill at the special sense, on her return, of their need for her, a tiny spark as at the resuming of an electrical connection. She loved Tim with passion, with tenderness, with laughter and tears, all the accumulated intelligent forces of her being; although there were times when she was rational enough to ask herself, well, and what follows from that? She loved Tim, his childishness, his gaiety, his wry humility, his animal playfulness, his love for her, his talent (for she believed in this), his lack of pretension, or ambition, or affectation, or dignity. She made a gesture, touching her breast with a closed hand, then opening the hand and stretching it towards him. She made an effort and stood up on her own. She made her home her fortress where she was secure and content to be invisible. She made her own clothes and dressed with a smartness so unobtrusive as to render her (he told her) almost invisible. She made it return again and again. She made this discovery with a mixture of relief, horror, and grotesque amusement. She made up her face through solitary afternoons. She managed a smile. She managed to sit down on a chair. She married him a little for his money. She married him because he was so wonderfully more grown-up than her thin neurotic art-student friends. She married him for a certain integrity and nobility of character which she saw in him. She married him for his good taste and his flat in Knightsbridge. She married, finally, because of the demonic intensity of Paul's desire for her. She meant to say to him, I don't believe you. She measured now how far the concept of happiness had not been burnt out of her. She met his name before him and thought it a strange lovely name, and she was glad to meet its eccentric owner. She might even now, she felt, go back to teaching in a school. She might go abroad somewhere, leaving no address. She might have drowned in Cumbria before Gertrude's eyes, she might have set off some new and awful causal chain by taking hold of Peter's hand. She might have prayed to God to dissolve the obsession and to show her simplicity if only she had believed in Him. She might regret having come, but would surely much more terribly regret not having come. She might have to witness that. She missed him hideously, and yearned for him with a violent fruitless yearning which was a kind of maimed falling in love. She missed his presence with a detailed yearning. She mistook, at first, her warmer feelings for protectiveness, even pity. She moaned aloud with desire for the return of her husband, so that she could console and reassure him and herself. She moaned now and wept freely, her hands over her nose and open mouth, gazing at her crumpled face in the mirror. She mopped her eyes, feeling the relief of a more general sadness. She mourned Gregory's absence and was permanently wounded by his imprudent marriage to that pert Judith Craxton child. She moved about mechanically and

her teeth chattered with a localized self-pity. She moved away, coming apart from him with a kind of horror, as if a human limb were to break off, softly, easily, in a dream. She moved first; but Marian knew afterwards that she had moved too, impelled by some immediate irresistible magnetism towards the purple dressing gown.

(Sommer 2016)

6. Craig Dworkin's, 'The logic of substrate' in *No Medium* (2013: 17–18).

Part two

The infrathin

The second set of works all revolve around paper, the surface of writing, the materiality of the ground and its physical size while playfully and purposefully removing language. I'm fascinated by works that seem to ask only that they're not read. I like to think about what Marcel Duchamp terms 'the infrathin', the point at which one can just barely begin to perceive a threshold between two states. As Craig Dworkin refers to in his book *No Medium*:

[t]he concept, Duchamp insisted, could not be directly defined but could be elaborated through examples: the moment between the report of a gun and the appearance of a bullet hole; the temperature change in a seat that has just been vacated; the volumetric difference between the air displaced by a clean shirt and the same shirt after it has been worn; the noise made by corduroy pants rubbing together when one moves; the impression formed between two sides of a thin sheet of paper... something to be studied!

(2013: 17–18)⁶

Something to be studied indeed and many of the works in this exhibition address this liminal state. But when almost all language has been removed or erased, the works seem to speak more clearly than ever. As Dworkin notes: '[e]rasures obliterate, but they also reveal; omissions within a system permit other elements to appear all the more clearly' (2013: 9).

In Jérémie Bennequin's *Albertine Disparue*, the artist presents six out of the seven volumes that made up his complete work *ommage À la recherche du temps perdu* (2005–15). In *ommage À la recherche du temps perdu* (2005–15) the artist erases the work of Marcel Proust's *À la recherche du temps perdu* (*In Search of Lost Time*, 1913) for a period of ten years, from 2005 to 2015. As a self-imposed constraint Bennequin erased a page a day with an ink rubber. He slowly and methodically worked through the white edition of this work, which was published by Gallimard in a series of seven volumes. Once erased, the fragments of the deleted text were scanned and then republished. The reprinted ruined text includes scattered letters, solitary syllables, fragments of sometimes entirely legible words, glimpses of sentences and even scraps of thoughts. His work includes the

erased pages, the shavings left over from the exhausted ink rubber and a manual of instructions, carefully detailing the correct approach to making a work like this. One volume of Proust's work has been purchased by an art collector and so, consequently, Albertine is absent from this particular instantiation of Bennequin's work. Alongside the erased pages and rubber shavings is a one hour, twenty minute film made by Rob Lavers from Paris, documenting Bennequin as he goes about erasing a single page of Proust's 3000-page novel.

Kate Briggs exhibits *Paper Size Poems* (2016), which presents a poster template of the now obsolete paper sizes that were once used for writing, drawing, wrapping and printing across Europe prior to the introduction of the standard 'A' series in the 1960s and 1970s. The names of these erstwhile paper sizes are strange, unlikely, and often quite beautiful: Grand Eagle, Atlas, Elephant, Soleil, Large Fan, Middle Hand, Coquille, Bastard, Small Hand, Crown, Pinched Pott, Flat Cap, Foolscap, Pott, Cloche, Cap, Diamond and Bird, etc. Briggs' project is to present these formats for viewing and handling: if each one is potentially a 'poem', it is because she is interested in the relationship produced between the scale, the material, the name and its other referents.

Pavel Büchler exhibits *Writing Lesson* (1998), a found flash card, originally from an educational set for students, with the word 'read' on it. With a play on the discrepant pronunciations of the past and present tense, Büchler invites the reader to read the word 'read'.

Martin Creed exhibits *Work no.88* (1995) a sheet of A4 paper crumpled into a ball. Creed takes a flat two-dimensional piece of paper and turns it into a three-dimensional object, making a simple but brilliant artwork from the most minimal of sculptural gestures.

Craig Dworkin presents his entire corpus of thirteen facts for the very first time in a book that was specially commissioned for this exhibition, *Twelve Erroneous Displacements and a Fact* (2016). Dworkin's FACT series is an exact list of ingredients that make up the constituent components of the object, hence the blunt title of the work. It's a self-reflexive, deconstructed meditation on the act of writing and of publishing, with an emphasis on the materiality of language. Each time Dworkin displays the poem he researches the medium on which it is being viewed, and changes the list of ingredients. It is a flexible work in progress, sometimes manifesting itself as a list of the ingredients that make up photostatic toner on a sheet of copier paper and sometimes appearing as a rug, hand-knotted on a loom using traditional methods by weavers in Pokhara in Nepal, using Himalayan wool, Chinese silk and Swiss Clariant dyes. It is exactly what it says it is – the idea is written on and through the material form. For example, here is one of Dworkin's thirteen facts that was sent out as the invitation card to the exhibition private view and is also on display in the museum. This text records the relative molecular weights of the neurotransmitters activated when it is read.

Voltage-gated axon scaffolds and cell-body synapses accommodating: glutamate
[C₅H₉NO₄]: 47.75%; γ -aminobutyric acid [C₄H₉NO₂]: 28.85%; aspartate [C₄H₇NO₄]:
14.50%; sodium [Na]: 2.15%; calcium [Ca₂]: 1.65%; acetylcholine [C₇H₁₆NO+₂]: 1.25%;

nitric oxide [NO]: 1.20%; potassium [K]: 1.05%; neuropeptide Y [C190H287N55O57]: .90%; glycine [C2H5NO2]: .65%; cholecystokinin [C166H261N51O52S4]: .025%; noradrenaline [C8H11NO3]: .0125%; somatostatin [C76H104N18O19S2]: .0005%; alanine [C3H7NO2], cystathionine [C7H14N2O4S], histamine [C5H9N3], substance P [C63H98N18O13S], and vasoactive intestinal peptide [C147H237N43O43S]: approximately .0001%, respectively; suspicions of extracellular magnesium [Mg⁺⁺]; neurotensin remnants [C78H121N21O20]; vestigial traces of oxytocin [C43H66N12O12S2] and serotonin [C10H12N2O]; indications of corticotropin-releasing factors [C208H344N60O63S2]; relic enkephalins [C28H37N5O7]; fugitive endorphins [C158H251N39O46S]; vasopressin spoor [C46H65N15O12S2]; the lees of secretin [C130H220N44O39], receding, washes of pre- and post-synaptic proteins; background films of adenosine monophosphate [C10H14N5O7P], adenosine triphosphate [C10H16N5O13P3], and dipeptidyl aminopeptidase [C19H26N6O3·2HCl]; fumes, diffusive, of carbon monoxide [CO] and nitric acid [HNO3]; proline [C5H9NO2], taurine [C2H7NO3S], and tyrosine [C9H11NO3], ghosting; a residue of dopamine [C8H11NO2], proleptic, depending.

(Dworkin 2016)

As a near-perfect expression of the infrathin and Duchamp's exhortation to examine the 'impression formed between two sides of a thin sheet of paper', Tom Friedman has made a new work for this exhibition. Riffing off his celebrated 1992 sculpture, *A Piece of Paper* (1992), in which a single sheet of US Letter paper (28×22 centimetres), the US office/home stationary standard was aligned with exact congruence on top of a plinth with a base that also measured 28×22 centimetres, Friedman has made for this exhibition, *A Piece of Paper, ISO⁷ edition* (2016). In this work, a piece of ISO A4 paper (29.7×21 centimetres), the International (bar Canada and the United States of America) office/home stationary standard, is aligned with exact congruence on top of a plinth with a base that also measures 29.7×21 centimetres.

In 2011, Patrick Wildgust, the curator of the Laurence Sterne Trust in Coxwold, North Yorkshire, invited 169 artists, designers and writers to respond to page 169 of Laurence Sterne's novel *The Life and Opinions of Tristram Shandy, Gentleman*. On this page, Sterne presents a marbled page, which he describes as the 'motley emblem of his work' in the sense that he considers chance as the key to his particular craft. Wildgust invited these 169 individuals to present what they felt was the 'emblem of their work'. The German artist Eugen Gomringer responded to the challenge by simply signing the small blank piece of white paper, in effect presenting nothing as his emblem.

The artist Jo Hamill presents a site-specific installation entitled *Gutter Words* (2016). *Gutter Words* is an installation in the corner of a gallery space that comprises extracts of *Ulysses* (1922) by

7. The ISO is the International Organization for Standardization (www.iso.org).

James Joyce. In *Gutter Words* Hamill carefully selects words that appear on each side of the crease where the pages adjoin to create prose that resembles concrete poetry; as such, the corner of the space serves to mimic the crease.

For *Reading as Art* (exhibition), I am presenting one of my own works from 2004. The work shares the title of the exhibition and includes hundreds of photographic stills of myself reading, photographed at a rate of around three to four frames per second. I frame approximately four minutes of reading for the viewer's engagement. The continuous unedited stream of photographs allows us to engage with the activity of reading itself. Shifting in my seat, eyes moving from left to right, blinking, hand playing with the page, book placed down flat on the table, breathing, finger stroking the page back and forth, the blur of movement as a page is turned. The 414 still images of reading are presented on a digital screen, looping on a slide show.

Finally, Nick Thurston presents *Erased Kosuth Concept (Art as Idea as Idea as Art)* (2008). Following on from Robert Rauschenberg's erasure of Willem de Kooning's drawing in 1953, Nick Thurston's *Erased Kosuth Concept* takes the first of Kosuth's dictionary definition series from the 1960s and erases it with light during the photographic print development exposure process taking place in the dark room. To make the print Thurston beamed just enough light through the enlarger – at such a distance so as to replicate the four square feet of Kosuth's work – that the refraction in the beam bent around the letters and blacked them out, thus burning the letters onto the paper and then off the paper into an over-exposed black square. As Thurston was making the photographic silver print, he could see the words appear and disappear during the chemical processing of the image.

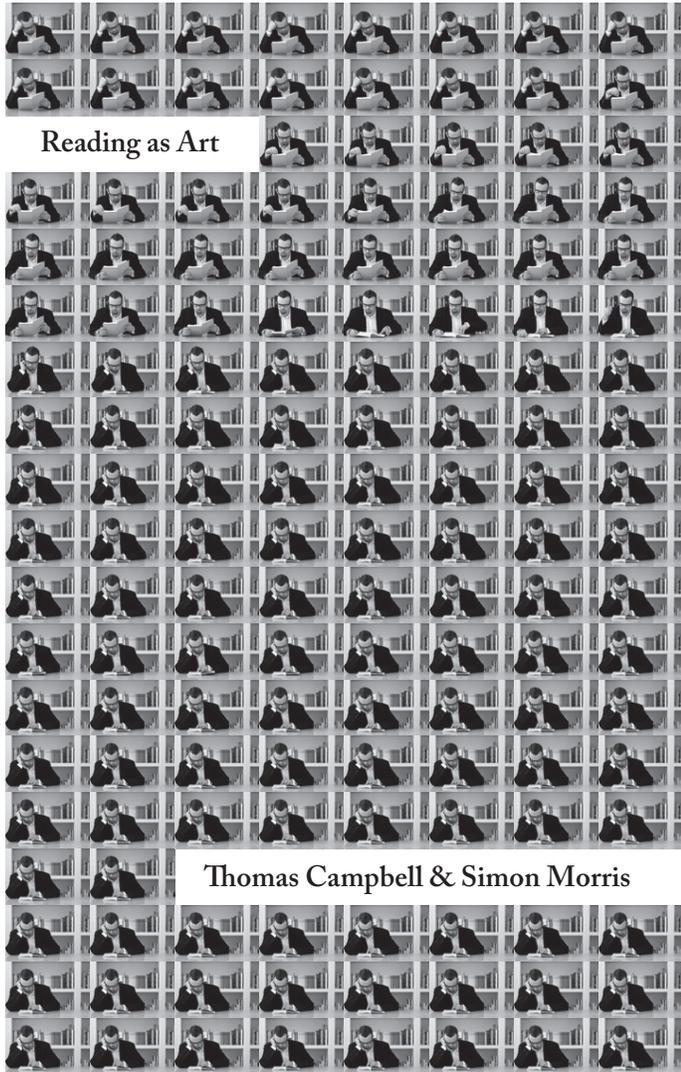
All of the work in this exhibition considers reading as a purposeful and powerful creative act in its own right. The artist as reader, recording the work of reading and asking us to read it anew. The artist as reader, inviting us to wonder what we are actually doing when we read, to attend to its material conditions – paper, print, the space of the page or the screen – and to rethink what counts as matter worth reading. The viewer as reader too, complicit in activating and reactivating this work, as she considers the relationship between reading and looking. Together, the two orientations of the exhibition conceive of reading as a practice, an intervention, an event, a question. What can reading (or not reading) make happen? To texts, to minds, to bodies, in the world? How to make the everyday, often private and undocumented action of reading – with its circumstances and protocols, its materials and affects, and its very real consequences – appear?

These are questions that I ask,
and I think there is some point
in an ~~writer~~ *artist* asking them.

(Perec [1976] 1999: 185, emphasis added)

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- Fitterman, Robert (2014), *No, Wait: Yep: Definitely Still Hate Myself*, Brooklyn, NY: Ugly Duckling Presse.
- Goldsmith, Kenneth (2013), *Seven American Deaths & Disasters*, Brooklyn, NY: Powerhouse Books.
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- Smith, O. F. (1993), 'Playing with difference: Fluxus as a world view', in K. Friedman and O. Smith (eds), *Fluxus Virus 1962–1992*, Köln: Galerie Schuppenhauer, pp. 107–16.
- Sommer, Carol (2016), *Cartography for Girls, An A–Z of Orientations*, York: information as material.
- Simon Morris has asserted his right under the Copyright, Designs and Patents Act, 1988, to be identified as the author of this work in the format that was submitted to Intellect Ltd.
-



In Reading as Art (art work) Simon Morris invites us to read the activity of reading itself. In the nineteenth century, Friedrich Nietzsche called for the study of other histories, the

anonymous facts of our daily lives. In their own way Michel Foucault and



Georges Perec, working at the same time, in the latter half of the twentieth century, fulfilled this desire. Foucault made us look at the micro-histories of subjects such as love, sex, madness, crime and punishment at different times across history. In his book, *Species of Spaces and Other Pieces* (1974), Perec looked at the everyday in life, paying attention to matters such as how one arranges one's books, a list of everything he ate in the year 1974, and reading as a socio-physiological outline:

We read with the eyes. What the eyes do while we are reading is of such complexity as to exceed

both my own competence and the scope of this article. From the abundant literature devoted to this question since the beginning of the century (Yarbus, Stark, etc.), we can at least derive one elementary but basic certainty: the eyes do

not read the letters one after the other, nor the words one after the other, nor the lines one after the other, but proceed jerkily and by becoming fixed, exploring the whole reading field instantaneously with a stubborn redundancy. This unceasing perusal is punctuated by imperceptible halts as if, in order to discover what it is seeking, the eye needed to sweep across the page in an intensely agitated manner, not regularly, like a television receiver (as the term 'sweeping' might lead one to think), but

in a disorderly, repetitive and aleatory way; or, if you prefer, since we're dealing in metaphors here, like a pigeon pecking at the ground in search of breadcrumbs. – Georges Perec, 'Reading: A Socio-physiological Outline', 1974'

 Morris applies the same level of visual scrutiny to the physical activity of reading. Still images of reading are nothing new and Morris is, of course, very aware of existing works by artists that investigate reading: Hubert Francois Bourguignon's *Le Lecteur* (1733–56) and Robert Hubert's *Déjeuner de Madame Geoffrin* (1772) are just two of countless images  of people reading. In the 1960s and 70s the conceptual artist Joseph Kosuth presented his Information Rooms, installations that consisted of tables covered in books with the artist, head buried in the books, reading, cogitating. In 1967  at the Lannis Gallery  in New York Kosuth curated an exhibition in which fifteen artists chose their favourite  book. In 1968, the English artist John Latham invited his students to chew the pages from Clement Greenberg's *Art and Culture* (1961)  and spit them  back into a flask. In 2001, Rainer Ganahl presented his book on pedagogical structures and the acquisition of knowledge, entitled *Reading Karl Marx*. Reading and seminar discussions are used by Ganahl as a means to question artistic practice as a form of knowledge production. In 2001 John McDowall presented his bookwork *Story of the Time* in which eight single stills of different  characters reading in Jean-Luc Godard films are presented on double page spreads, on fine paper, in  a small book. You, the reader, are confronted by repeated images of people reading, holding books in their hands, whilst you hold the book in your hands, reading the images. In 2002 Rémy Markowitsch presented *Bibliotherapy* in which  he explores the act of reading, the image generated by the interpreter in the process of reading aloud, and the way in which listeners are emotionally affected beyond what is being said.

In 2005, the French artist Yann Sérandour presented *An Art of Readers* in Rennes, France. The exhibition was an opportunity to see how a range of artists used the book for inspiration, made tactical interventions into the space  of knowledge and interrogated the scene of writing. The artists presented in this exhibition abandoned the  traditional role of the artist as  author/maker and left a gap in their work as a  space for the art of the reader. The participating  artists drew their inspiration from  extant material, work that others  have produced. Their chosen material remains  in flux, open to further contextualisation and re-reading. The exhibition included Simon Morris' work *Re-writing Freud*, 2005.

In 2004 Simon Morris  presented *Reading as Art* (art work) for the first time in a  group exhibition in London. When invited by the curator Andrew  Hunt to respond to W.G. Sebald's *The Rings of Saturn* (1995), Morris simply filmed himself reading the book, from beginning to end. His five-hour film was described by the critic David Barrett as possibly "the ideal work"²² in a review for *Art Monthly*. In 2005 Morris was selected by Gustav Metzger to participate in *East International*. For the fifty days of the exhibition, Morris read from books  selected for him by the other exhibiting artists, and digital documentation of his reading was uploaded to a website on a daily basis, which was displayed in the gallery.

Simon Morris' work differs from existing work in this field as it incorporates  durational silent film  or a continuous stream of unedited photographs  documenting up to four minutes of reading. Inspired by the practice of Andy Warhol, and in  particular his work *Sleep* (1963), *On Kawara's Date Paintings*,  known collectively as *Today* (1966–2013) and *Kimsooja's A Needle Woman* (1999), each reading is a record of time spent cogitating on the words of others. Still images of artists reading are commonplace (see Joseph Kosuth et al.) and films of people reading aloud have been widely documented (see Rémy Markowitsch and Gary Hill),



however little attention has been paid to the essentially private activity of silent reading. In Morris' new work, the intention is to document the activity of reading with the same level of objective scrutiny that Bernd and Hilla Becher applied to industrial buildings in their work. Morris has framed the activity of reading.

In Reading as Art (art work), the spectator is given nothing. Apart from the image of a person reading, and the cover of the book, which tells you what they are reading, no further information



is transmitted. For Morris, silent reading contains all the essential principles of a traditional artwork. The spectator or reader is given nothing and from this ambiguous space



he or she is left with a space to construct meaning. There is a shift between illusion and reality as at times the reader is clearly conscious of



being filmed,

while at others he has lost himself in the text. As critics of reader-response theory would say, the reader has succumbed to the trance or the fascination



of reading. The art takes place in these moments of slippage, when the artist moves from one register

to another, oscillating between the inside and the outside of the text.



For Morris, these moments of slippage are like entering a piece of music by Yves Klein or La Monte Young. The work can be entered at any moment; there is no beginning and no end, just one continuous stretched-out sound.

During this period of condensation, around 47–48, I created a 'monotone'



symphony whose 'theme' is what I wished my life to be. This symphony, lasting forty minutes

(but that's quite unimportant, we shall see why) is constituted of one single continuous 'sound', stretched out, deprived of its attack and end, which creates a sensation of dizziness, of sensibility whirled outside time. Thus the symphony does not exist even while being there, leaving behind the phenomenology of time, for it has neither been born nor ever died, after existing, however, in the

world of our possibilities of conscious perception: it is audible silence-presence.

– Yves Klein, 'Overcoming the Problematic of Art', Long Live the Immaterial, 1959

Morris frames approximately four minutes of silence-presence for our engagement (two to three images per second). It makes no difference in his reading, at what point the documentation of the activity took place, what was read before or after. What the continuous unedited stream of photographs allows us to do



is to engage with the activity of

reading itself. Shifting in his seat, eyes moving from left to right, blinking, hand playing with the page, on the table, breathing, a finger and forth, the blur of movement



book placed down flat stroking the page back as a page is turned.

As part of the creative process, the artist is effaced in the process of making.



In much the same way, for Maurice Blanchot and

many others, reading involves 'a dissolution of the reader's sense of self'. In Reading as Art (art work), the activity of reading has been framed as art. The



activity of reading has been from Laurence Sterne, to John Barth, have drawn attention



presented to be read. Writers Charles Dickens and John to the figure of the reader:

The reader! You, dogged, unsultable, print oriented bastard, it's you I'm addressing, who else, from inside this monstrous fiction. You've read me this far, then? Even this far?



For what discreditable motive? How is it you don't go to a movie, watch TV, stare at the wall, play tennis with a friend, make amorous advances to the person



who comes to your mind when I speak of amorous advances? Can nothing surfeit, saturate you, turn you off? Where's your shame?

– John Barth, Readers and Reading, 1995

In Reading as Art (art work), the reader and the reading are the subjects of the work. Reading is art when the act of reading, the moments of slippage, nothingness, inbetweenness, undecidability are presented for our reception. Does Morris succeed? Whether he completes a transcendent reading or is able to make a non-transcendental reading (Foucault), whether any slippages occur at all is of no importance. To create a work of art is to make a raid on the

impossible, to attempt to capture that which cannot be captured in words, in text, in language. Whether he has succeeded by putting the activity of reading



in the frame is of no importance

– the value of the work is in the attempt and desire of the artist to capture the impossible. The significance of this project is that artists are questioning the very idea of what or how we read. Should we read the words in the book or the image of the person reading the words? Both activities are rich in



potential for the reader. Can you imagine a library

of books of different people reading, where you can reach up to the shelf and pick off a book of images of a person reading? Would you not like to have seen how Barthes, Dickens, Foucault, Perce and Sterne read? Would you not like to have seen words being inscribed on their flesh as these print-oriented bastards digested their texts?

Reading as Art: a project by Simon Morris

Text by Dr Thomas Campbell

Photographs by David Green

Design by Jonny Briggs

¹ Georges Perec, 'Reading: A Socio-Physiological Outline', in *Species of Spaces and Other Pieces*, (London: Penguin Books, 1999) pp.175–76.

² "The whole enterprise – filled with esoteric references, opaque connections and happy coincidences – is calculated to force viewers to plunder their own resources. Perhaps the ideal work in the show is by Simon Morris; his response to curator Andrew Hunt's brief was simply to read the book: the artist presents a video, stretching over two tapes, of himself doing just that. How do you deal with an audio book that has visuals instead of sound? You fill in the action with your own flights of fancy. No wonder Sebald was hospitalised." - 'Like Beads on an Abacus Designed to Calculate Infinity', curated by Andy Hunt, Rockwell, London, April 16-May 16 2004. Reviewed by David Barrett in *Art Monthly*, June 2004, no.277, pp 21-3. Forty artists respond to the German author WG Sebald's 1995 novel, *The Rings of Saturn*.

³ Yves Klein, 'Overcoming the Problematic of Art', *Long Live the Immaterial*, (New York: Delano Greenidge Editions, 2000) p.71.

⁴ Andrew Bennett (ed.) *Readers and Reading* (New York: Longman Publishing, 1995) p.188.

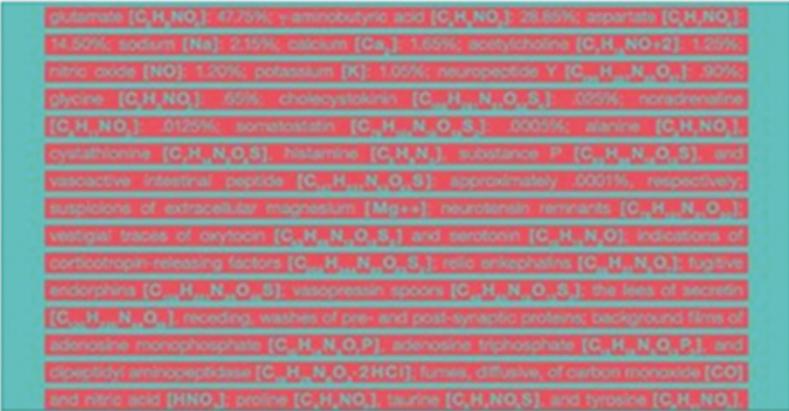
⁵ John Barth is quoted in Andrew Bennett (ed.) introduction to *Readers and Reading* (New York: Longman Publishing, 1995) p.1

SOCIAL MEDIA

 **Bury Art Museum**
Published by Steven Marsh [?] · 24 August · €

Reading as Art curated by Simon Morris

Opening this weekend at Bury Art Museum, examine the relationship between reading and art.



glutamate [C₅H₉NO₄]: 47.75%; γ-aminobutyric acid [C₄H₇NO₂]: 29.65%; aspartate [C₄H₇NO₄]: 14.50%; sodium [Na]: 2.15%; calcium [Ca]: 1.65%; acetylcholine [C₈H₁₇NO₂]: 1.25%; nitric oxide [NO]: 1.20%; potassium [K]: 1.05%; neuropeptide Y [C₃₆H₅₁N₇O₁₁]: .90%; glycine [C₂H₅NO₂]: .65%; cholecystokinin [C₃₆H₆₁N₇O₁₂S]: .025%; noradrenaline [C₈H₉NO₃]: .0125%; somatostatin [C₁₄₇H₂₅₁N₄₁O₅₇S]: .00015%; alanine [C₃H₇NO₂]: .00015%; cystathionine [C₄H₉N₂O₃S], histamine [C₅H₉N], substance P [C₇H₁₁N₃O₅S], and vasoactive intestinal peptide [C₂₈H₄₃N₇O₁₁S] approximately .00015%, respectively; suspensions of extracellular magnesium [Mg⁺⁺], neuropeptide remnants [C₃₆H₅₁N₇O₁₁], vestigial traces of oryzonin [C₁₂H₁₉N₃O₅S] and serotonin [C₁₀H₉NO], indicators of corticotropin-releasing factors [C₄₁H₆₇N₁₃O₁₂S], relic enkephalins [C₂₆H₄₁N₅O₇], fugitive endorphins [C₂₆H₄₁N₅O₇S], vasopressin spores [C₁₀H₁₇N₃O₅S], the loss of secretin [C₁₄H₂₁N₃O₇], preceding, washes of pre- and post-synaptic proteins, background films of adenosine monophosphate [C₁₀H₁₆N₅O₇P], adenosine triphosphate [C₁₀H₁₆N₅O₁₀P₃], and dipeptidyl aminopeptidase [C₃₂H₅₁N₉O₁₂HCl], fumes, diffusive, of carbon monoxide [CO] and nitric acid [HNO₃], proline [C₅H₉NO₂], taurine [C₂H₇NO₃S], and tyrosine [C₉H₉NO₃].

Gallery Exhibitions - Bury Art Museum

Gallery Exhibitions 2016 Bury Art Gallery has a selection of exhibitions with a broad appeal that have something to offer art lovers with a variety of tastes. Reading as Art 27 August - 19 November Simon Morris examines the relationship...

BURYARTMUSEUM.CO.UK

576 people reached [Boost post](#)

Like Comment Share

Rachel Defay-Liautard, Holly Rowan Hesson and 7 others

1 share

 **Bury Art Museum**
Published by Steven Marsh [?] · 7 September · €

"Morris curates the show in a way that allows the reader to glide through the space naturally and effortlessly allowing participation to be active in the art of reading and interpreting"

A great review of our most recent exhibition 'Reading As Art' from Edwina McEachran, take a look:



Review: Reading as Art @ Bury Art Museum

Bury Art Museum is a secret gem tucked away at the end of the tram lines. With a confident and bold creative programme, its ability to outshine any large scale gallery in the city centre is well wo...

BETWEENTHELAND.WORDPRESS.COM

194 people reached [Boost post](#)

Like Comment Share

Lee Crocker and Sarah Gregory

SOCIAL MEDIA

 **Bury Art Museum** shared their event.
Published by Steven Marsh [?] · 3 October · €

This Friday! Exhibition preview and performances for Reading as Art

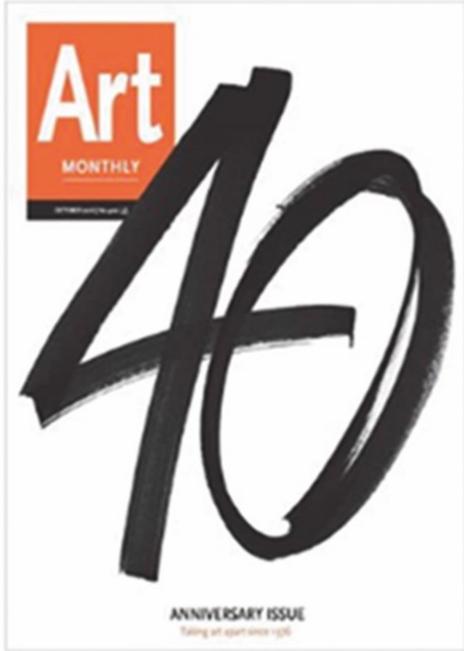


OCT 7 **Exhibition Preview & Performances - R...**
Fri 18:00 · Bury
5 people interested

161 people reached

 **Bury Art Museum**
Published by Steven Marsh [?] · 3 October · €

In Art Monthly's 40th anniversary issue David Briers has written about the #ReadingasArt exhibition at Bury Art Museum, curated by Simon Morris. The exhibition is described as:
"Carfully selected, rewarding & genuinely absorbing"
Come see it yourself, preview and performances this Friday from 6pm.



643 people reached

 Janette Robinson, Art Monthly and 2 others

SOCIAL MEDIA

Bury Art Museum
Published by Steven Marsh [?] · 5 October · 🌐

Free talk and tour today at 2pm.
Simon Morris will be in to show visitors around his exhibition "Reading As Art"



Reading As Art - Artist talk today
Simon Morris examines the relationship between reading and art . The works included in the exhibition find different means to foreground and to investigate the activity of reading

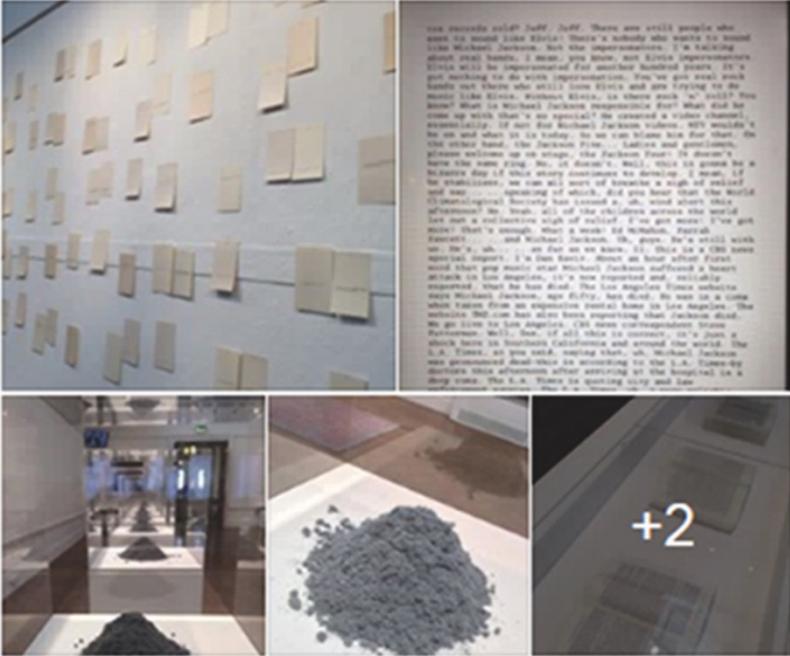
BURYARTMUSEUM.CO.UK

126 people reached Boost post

Like Comment Share

Janette Robinson Chronological

Bury Art Museum shared Dave Kirkwood's post.
Published by Steven Marsh [?] · 6 October · 🌐



Dave Kirkwood added 6 new photos — with Bernard Oglesby and 3 others.
5 October · 🌐

Artists and Designers will want to visit this important and inspirational show. If you're a student of any of the creative disciplines this show is unmissable.

See more

35 people reached Boost post

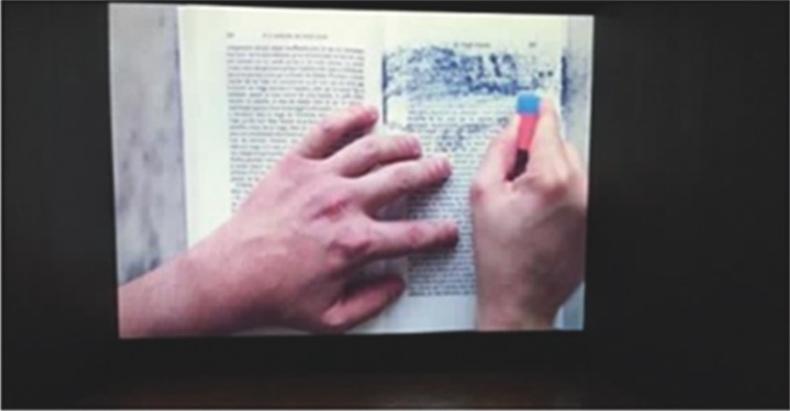
Like Comment Share

Janette Robinson

SOCIAL MEDIA

 **Bury Art Museum**
Published by Tony Trehy [?] · 28 November at 10:48 · €

A great review of our last show <http://thisistomorrow.info/articles/reading-as-art>



Reading As Art
this is tomorrow - Contemporary Art Magazine: Taking you to some of the most significant art exhibitions around the world.
THISISTOMORROW.INFO | BY THIS IS TOMORROW

244 people reached Boost post

 Like  Comment  Share 

 Su Barrett, Lesley Hale and Paul Wright

Reading as Art Bury Art Museum – Public Tweets

5 August

@belle_vintage

This looks amazing. Reading as Art

<https://www.facebook.com/informationasmaterial/posts/1069307036485819>

18 August

@theotherroom

Reading as Art <http://otherroom.org/2016/08/18/reading-as-art>

@suelord6

Carol Sommer installing 'Cartography for Girls', part of 'Reading as Art' curated by Simon Morris @BuryArtMuseum

19 August

@LSterneTrust

Four #PHTYOM contributors will be exhibiting work in 'Reading as Art' at @BuryArtMuseum 27 Aug-19 Nov 2016

<http://bit.ly/2b3GXV4> #bookart

25 August

@MarcusOfDiamond

Check this out-Opening this weekend #ReadingAsArt exhibition @BuryArtMuseum

26 August

@BuryCouncil

Reading As Art – new exhibition at Bury

<http://www.mynewsdesk.com/uk/burycouncil/pressreleases/reading-as-art-new-exhibition-at-bury-1535671>

29 August

@edwinamc

Using my lunch break wisely tomorrow and going to #ReadingAsArt exhibition at @BuryArtMuseum

30 August

@programmatology

Reading as Art (couldn't find a separate link for this excellent Simon Morris curated exhibition)

<http://buryartmuseum.co.uk/Gallery-Exhibitions>

1 September

@hollyrowan

Reading as Art looking good at @BuryArtMuseum and big thank you to @TonyTrehy for challenging and motivating meeting

3 September

@Sommercarol

Reading As Art Bury Art Museum #IrisMurdoch awesome show

@Sommercarol

Reading As Art, Bury Art Museum- #IrisMurdoch @IrisMurdoch an amazing show curated by Simon Morris – a must see!

@edwinamc

Review: Reading as Art @BuryArtMuseum

<https://betweenthehand.wordpress.com/2016/09/03/reading-as-art-bury-art-museum/>

Reading as Art Bury Art Museum – Public Tweets

5 September

@Seminolereads

Review: Reading as Art @Bury Art Museum

<https://betweenthehand.wordpress.com/2016/09/03/reading-as-art-bury-art-museum/> ... via @edwinamc

@jwvvpk

A nice review of @iamSimonMorris 's Reading as Art

@BuryArtMuseum

<https://betweenthehand.wordpress.com/2016/09/03/reading-as-art-bury-art-museum/>

8 September

@CornerhousePubs

@BuryArtMuseum Great stuff! We are looking forward to seeing this book published for the #ReadingAsArt exhibition

24 September

@chethamslibrary

Fantastic visit to @BuryArtMuseum to see wonderful Reading as Art exhibition.

28 September

@paratextual

Reading as Art, 27th August – 19th November

@BuryArtMuseum <http://buryartmuseum.co.uk/Gallery-Exhibitions>

3 October

@vharples

Reading as Art @buryartmuseum & sculpture centre. A private viewing will be taking place on...

<https://www.instagram.com/p/BLF3C86jxaZ/>

4 October

@KALEIDeditions

We're big fans of reading – and @BuryArtMuseum currently has an exhibition on reading as art! Perfect! <http://buryartmuseum.co.uk/Gallery-Exhibitions>

5 October

@chethamslibrary

Fantastic talk today by curator Simon Morris #ReadingAsArt @BuryArtMuseum. Go see this exhibition

@Dave_Kirkwood

#ReadingAsArt an unmissable show @BuryArtMuseum

Opens Friday 6pm Designers you will LOVE it

<http://buryartmuseum.co.uk/Gallery-Exhibitions>

7 October

@LSterneTrust

The excellent 'Reading As Art' exhibition opens this evening @BuryArtMuseum. For more info:

<https://www.facebook.com/events/173306499782372/?ti=ia>

@suelord6

Lovely evening @BuryArtMuseum #ReadingasArt preview

#Interesting conversations #IdeasFlowing

@Dave_Kirkwood

Great night @BuryArtMuseum #ReadingAsArt event and did several @1MinuteMemory drawings of real artists

8 October

@emmaZbolland

Big recommend for Reading as Art at the beautiful @BuryArtMuseum, curated by Simon Morris

Reading as Art Bury Art Museum – Public Tweets

@allandday

If you're into conceptual art and are in the north, I'd recommend Reading as Art at @BuryArtMuseum

10 October

@Dave_Kirkwood

@IrisMurdoch Carol Sommer's work 'Cartography for Girls' based on Iris Murdoch's novels Now showing @BuryArtMuseum @sommercara #ReadingAsArt

13 October

@vharples

Craig Dworkin. Simply BEAUTIFUL, @buryartmuseum, READING AS ART, curated by sdcmorris #art...
<https://www.instagram.com/p/BLqgOcsBZyA/>

14 October

@aleveloaktree

More from Bury Art Museum and Sculpture Centre. Reading as Art, featuring work in a wide variety of...

@ZaraWorth

#readingasart curated by sdcmorris @buryartmuseum faaaaantastic show. Will be a pleasure to...
<https://www.instagram.com/p/BLidVeugJJS/>

20 October

@vharples

Reading As Art, Exhibition at @buryartmuseum & sculpture park, curated by Professor Simon Morris...
<https://www.instagram.com/p/BLxywupj24z/>

24 October

@vharples

Jérémie Bennequin ERASED PROUST WRITING @buryartmuseum// READING AS ART, curated by Simon...
<https://www.instagram.com/p/BL8PmQjDEta/>

10 November

@barbmilne

Gallery Exhibitions – Bury Art Museum #ReadingAsArt @BuryArtMuseum @thereaderorg #SharedReading
<http://www.buryartmuseum.co.uk/Gallery-Exhibitions>

Reading as Art Bury Art Museum Tweets

14 August

Reading as Art by Simon Morris will be open in two weeks, find out more at <http://BuryArtMuseum.co.uk/> Gallery-Exhibitions
1 Re-Tweet 2 Likes

15 August

New exhibition #ReadingAsArt opening at #Bury Art Museum on Saturday 27 August
<http://buryartmuseum.co.uk/Gallery-Exhibitions>

22 August

Reading as Art exhibition being installed in the gallery. Come see it this Saturday <http://buryartmuseum.co.uk/> Gallery-Exhibitions
3 Re-Tweets 4 Likes

22 August

#SneakPeak into the #ReadingAsArt exhibition, Jo Hamill preparing "Gutter Words". Opens Sat
<http://buryartmuseum.co.uk/Gallery-Exhibitions>
2 Re-tweets 3Likes

23 August

#ReadingAsArt curated by Simon Morris opens this Saturday!
<http://buryartmuseum.co.uk/Gallery-Exhibitions>
2 Re-Tweets 5 Likes

25 August

#ReadingAsArt opens Saturday. Special performances Friday 7th October 6-9pm <http://buryartmuseum.co.uk/> Gallery-Exhibitions

26 August

Simon Morris shows staff around the #ReadingAsArt exhibition ahead of tomorrows opening
<http://buryartmuseum.co.uk/Gallery-Exhibitions>
2 Re-Tweets 4 Likes

13 September

Fantastic review of the exhibition #ReadingAsArt at Bury Art Museum from @edwinamc
<https://betweentheland.wordpress.com/2016/09/03/reading-as-art-bury-art-museum/>

23 October

'Reading As Art' examines the relationship between reading and art. On display in #Bury until 19 November
<https://betweentheland.wordpress.com/2016/09/03/reading-as-art-bury-art-museum/>
1 Like

3 October

This Friday! Exhibition preview and performances for #ReadingasArt
<https://business.facebook.com/events/173306499782372/>
1 Re-Tweet 2Likes
"Carefully selected, rewarding & genuinely absorbing" David Briers review of #ReadingasArt in @ArtMonthly's 40th anniversary issue.
7 Re-Tweets 6 Likes

Reading as Art Bury Art Museum Tweets

5 October

Artist talk from Simon Morris today for the exhibition #ReadingAsArt, join us at 2pm. FREE

<http://buryartmuseum.co.uk/Gallery-Exhibitions>

1 Re-Tweet 3 Likes

Simon Morris giving his talk for the exhibition #ReadingAsArt

1 Re-Tweet 2 Likes

7 October

Tonight! Preview and performances for the #ReadingAsArt exhibition starts 6pm at #Bury Art Museum

<http://buryartmuseum.co.uk/Gallery-Exhibitions>

2 Likes 1 Reply:

Carol Sommer reading the opening section of her debut book, Cartography for Girls for the #ReadingAsArt preview [Video]

2 Re-Tweets 4 Likes

Valérie Steunou performs Kate Briggs' Paper Size Poems #ReadingAsArt

1 Like

7 October

Great exhibition preview tonight for #ReadingAsArt [video of images]

4 Re-Tweets 1 Like

28 November

A great review of our last exhibition 'Reading as Art'

<http://thisistomorrow.info/articles/reading-as-art>

Kate
Pavel Buc
Tom Campbell
Martin Creed
Craig Dworkin
Rob Fitterman
Tom Friedman
Kenneth Goldsmith
Eugen Gomringer
Jo Hamill
Jo Lavers
Kaja Marczewska
Carol Sommer
Nick Thurston
Ian Truelove



Keywords:

Conceptual Writing

Art

Publishing

Text

Curating

Key Dates:

Reading as Art exhibition at Bury Art Museum & Sculpture Centre (27 August – 19 November 2016). Curated by Simon Morris.

Satellite exhibition: Reading Matters at Printed Matter Inc., New York City (29 October – 26 November, 2016). Curated by information as material & Printed Matter.

Satellite exhibition: Reading Material, organised by the Ministry of Culture, Chile, the Office of Nothing (Felipe Cussen, Marcela Labraña & Megumi Andrade), Information as Material and Galería Gabrielle Mistral. Exhibition, lectures, performance, music and video. Venue: Local Arte Contemporáneo, Avenida Italia 1129, Providencia, (November 2019)

'Reading as Art' paper delivered at Forms of Criticism symposium, organised by University of Westminster and hosted by Parasol Unit, London (30 June 2016)

'Reading as Art' book presented at Designing Writing symposium and short film talking about the project, Écal, École Cantonale d'art de Lausanne, Switzerland (1, 2 & 3 June, 2017)

'Reading as Art' paper delivered at Conceptual Poetics Day at Miss Read: The Berlin Art Book Fair at Haus der Kulturen der Welt, Berlin (15 July, 2017)

'Reading as Art' paper delivered at the exhibition, The Art of Reading: From William Kentridge to Wikipedia at the Museum Meermanno in a partnership with the National Library of the Netherlands, the Hague, the Netherlands (15 February 2018)

'Reading as Art' paper delivered to the MA in Situated Practice at the Bartlett School of Architecture, UCL, London (28 February 2019)

'Reading as Art' paper delivered at the Institute of Advanced Studies, University of Santiago, Chile (20 November 2019)

'Reading as Art' paper delivered to the MA in Sculpture at the Royal College of Art, London (18 February 2020)

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