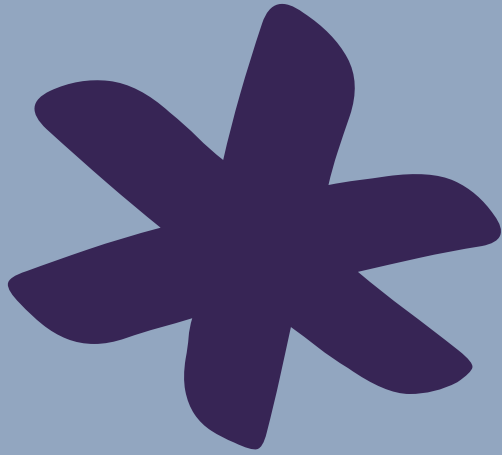


THE BASIL DOCUMENT: ASSOCIATION FOR THE RESEARCH OF CIRCULAR STUDIES



# ABSTRACT

THE ASSOCIATION FOR THE RESEARCH OF CIRCULAR STUDIES\* HAS PUT TOGETHER THE READER THE BASIL DOCUMENT AROUND PRINT. THE BASIL DOCUMENT EXAMINES 'REALITY MAKING', INTERNAL TO THE PRACTICE OF PRINTING, THROUGH ATTENTION TO THE DOUBLE NATURE OF PRINT AS AT ONCE DIRECTING OUR THOUGHTS TOWARDS THE INTERPRETATION OF REALITY AND PRODUCING MEANING IN ITS SPATIAL MATERIALITY.

## **THE BASIL DOCUMENT: ASSOCIATION FOR THE RESEARCH OF CIRCULAR STUDIES\***

The title of this project is in the first place playful, a kind of joke. At the same time, it aims to represent how we relate to knowledge production. Knowledge production is not something that can be achieved in a linear way, nor can it be determined by a single author. This is one reason why we term the project circular studies. Another is that information is shared through circulation, and circulation is a mechanism of distribution that facilitates the transformation of the original message as it becomes interpreted and redistributed in new contexts. We act on behalf of the association: the Association for the Research of Circular Studies. This association, a fictional entity, is put to use strategically to open our discourse to the place of community. Although the communal nature of our project has its premise in fiction, we hope it comes to create the reality of community through the role the reader plays in circulation and reception. In doing so the reader will become a part of the Association, and therefore in practice realise the fictional collective premise.

Further, the Document represents a report, or a summary of statements of members who have begun to engage in the circulation of our project within the process of developing it. Finally, there is a hint to basil, the leaves of this plant 'commonly' used as a herb for culinary purposes.

The Association for the Research of Circular Studies has put together a reader, PRINT, examining 'reality making' internal to the practice of printing. We examine print from the point of view of its double nature of print as as at once constructing an interpretation of reality, and at the same time, producing meaning in its spatial materiality. In this way, print creates meaning both conceptually as forming and moulding worldviews, and also materially through producing objectivity that exists in the world making up culture in practice. It is from this point of view that we read and examine the ways in which print contributes to shared culture or community. As a form of mass media and a mechanism of producing shared knowledge, print, in its broad function, facilitates collective knowledge and in doing so produces forms of collectively or distinct communities. However, the formation of community also always creates what is other to it, or 'foreign' to it. It is on this note that we aim to shift the focus of print to the way in which print mis-performs its role in creating a community on the one hand, and what is other to the community on the other, through print's inability to be faithful to precise technical reproduction since to print is to always create a displacement.

In this reader these ideas are examined in practice through looking at:

- ~ faults in actual material documents with focus on topological placement and displacement. Something thought through by looking at the instability of geography in its role in producing community (Geographies of Drift).

- ~ the inability to draw a line between truth and fiction as truth always comes into being, in time, through modes of production that in their inception are based on 'meaning making' or fictional construction (time, truth, facts, fiction).
- ~ the role of print in the production of reality and how the production of meaning is based on a tension between what is material and what is ideal. We discuss these ideas through the lens of how print is a manifestation of this dynamic (Reality Printing).
- ~ the limitations and possibilities print offers through a focus on classifications produced according to categories of 'type' (Topology).
- ~ an examination of the printing method of 'risoprint,' a method of printing that systematically creates a print that is other to the original. Risoprint is a kind of self-conscious printing form that is aware of difference in repetition or how the new is always other or 'foreign' to what has come before it (Ideal Science – imprimer vérité).
- ~ how a document's reception is produced by its context and social framing in its presentation. Print, as the form that brings a document into being in space and time, is understood as a 'paratext' that operates as the mechanism behind our reception and perception of a written document. We address the particular role print plays in interplay of presentation and reception (Annotations. Mechanisms).
- ~ incoherence as a necessary component of rationality. Print is a form of objective rationality and as such reflects the way in which rational structures always create coherence through drawing upon and putting to use incoherence, a dynamic at the heart of the rationality of community (Madness In-coherence/community).
- ~ the role of gesture in print, something that offers openings to think about the world differently (Chestnut banquet, hardly).

\*Headquarters: Rebecca Carson and Verina Gfader

## Annotations

in order of appearance in the dedicated folders

### \* 1. Geographies of Drift

**Kader Attia, *Mirrors*, 2018.**

<http://kaderattia.de/mirrors-2018/> (accessed December 30, 2019).

**Paper Machine by Derrida.pdf.** Extract. P 65. SCRIBD,

<https://www.scribd.com/document/227451678/Paper-Machine> (accessed December 30, 2019).

Derrida, Jacques, *Paper Machine*. Translated by Rachel Bowlby. Stanford, California: Stanford University Press, 2005.

**Sabih Ahmed, 'What Does the Revolt of Sediments Look Like? Notes on the Archive.'**

Extract. Pp 33–5, of Pp 30–5.

Sabih Ahmed, 'What Does the Revolt of Sediments Look Like? Notes on the Archive.' ONCURATING, Issue 35, Decolonizing Art Institutions, December 2017: 33–5. Edited and published by Dorothee Richter & Ronald Kolb, Zürich.

<https://www.on-curating.org/issue-35-reader/what-does-the-revolt-of-sediments-look-like.html#.Xgm7sBdKiRs> (accessed December 30, 2019).

### \* 2. time, truth, facts, fictions

**David Horvitz Yesterday 13july2018 front.** Scan.

Work by David Horvitz made specifically for librairie Yvon Lambert, Paris.

**ONG 41.** Extract. P 41.

Walter J. Ong, *Orality and Literacy: The Technologizing of the Word*. London and New York: Routledge, 1982, 2002.

**Suite for Barbara Loden Nathalie Leger annotate 2nov2018.** Extract. Pp 2–27.

Nathalie Leger, *Suite for Barbara Loden*. St. Louis: Dorothy, 2016.

**the clue, it's all about the clues: WANDA.**

Annotation to *Suite for Barbara London* by the Association for the Research of Circular Studies.

### \* 3. Reality Printing

**ONG 101.** Extract. P 101.

Walter J. Ong, *Orality and Literacy: The Technologizing of the Word*. London and New York: Routledge, 1982, 2002.

**Pessoa Book of Disquiet.** Extract. P 106–107.

Fernando Pessoa. *The Book of Disquiet*. UK: Penguin Random House, 2015.

**Table of Categories Kant.** P 113.

Immanuel Kant. *Critique of Pure Reason*. New York: St Martin's Press, 1965.

**KMH environs 7dec2020.**

Karl Marx Hof environs, Vienna, December 7, 2019. Photo by the Association.

**David Horvitz Yesterday 13july2018 back.** Scan.

Work by David Horvitz made specifically for librairie Yvon Lambert, Paris.

 4. Typology

**Bibliothèque nationale de France visit list.** Scan.

Bibliothèque nationale de France visit list with annotations by Verina Gfader, on the occasion of a special appointment (/ Visite de la Bibliothèque nationale de France, Réserve des livres rares avec Marie Minssieux-Chamonard), July 11, 2018, as part of Bibliothèque Kandinsky's Summer University 5th edition: *Primary sources at work. Artists' publishing practices: from the studio to the library (and back again)*, Musée National d'Art Moderne/Centre Pompidou, Paris, July 2–13, 2018.

**Kader Attia Mirrors info.** Kader Attia, artist website.

<http://kaderattia.de/mirrors-2018/> (accessed January 11, 2020).

**ONG 77 78.** Extract. Pp 77–8.

Walter J. Ong, *Orality and Literacy: The Technologizing of the Word*. London and New York: Routledge, 1982, 2002.

 5. Ideal Science- imprimer vérité

**David Horvitz Yesterday 12july2018 back.** Scan.

Work by David Horvitz made specifically for librairie Yvon Lambert, Paris.

**P1000234 cut paris.** Scan.

Presentation by Didier Schulmann. Photo by Stanislas Renaud, for the team of Bibliothèque Kandinsky. Bibliothèque Kandinsky's Summer University 5th edition, Musée National d'Art Moderne/Centre Pompidou, Paris, 2018.

**Demonstration of PRINT GOCCO.** Screen grab from RISO website.

RISO <https://www.riso.co.jp/> RISO's History. <https://www.riso.co.jp/c/english/company/history/> (accessed January 11, 2020).

 6. Annotations. Mechanisms.

**David Horvitz – Yesterday monthly subscription / Novembre 2018.** Screen grab from librairie Yvon Lambert website.

Work by David Horvitz made specifically for librairie Yvon Lambert, Paris.

**y l mail 1&2mar2019 -- Re- David Horvitz contact 1\_Page\_1 and Page\_2.** Extract from email exchange.

The Association for the Research of Circular Studies with Bruno Mayrargue, Yvon Lambert libraire (March 1 & 2, 2019).

## \* 7. Madness In-coherence/community

**Simone Weil Gravity and Grace Illusions.** Pp 99–102.

Simone Weil. *Gravity and Grace*. Lincoln: University of Nebraska Press, 1997.

**David Horvitz Yesterday 11may2019.** Screen grab from librairie Yvon Lambert website.

Work by David Horvitz made specifically for librairie Yvon Lambert, Paris.

**Etel Adnan MOONSHOTS OoP.** Etel Adnan publication – Poetry Out of Print.

Poet, essayist, artist website. <http://www.eteladnan.com/moonshots/>

## \* 8. Chestnut banquet, hardly.

**Anne Carson Contempts.** P 8–9.

Anne Carson, 'Contempts.' *Arion* 16 (3):1-10, 2009.

**David Horvitz Yesterday 28oct2018.** Screen grab from librairie Yvon Lambert website.

Work by David Horvitz made specifically for librairie Yvon Lambert, Paris.

**David Horvitz mail Yesterday– enquiry (Yvon Lambert Paris)\_Page\_1 21mar2019.**

Extract from email exchange.

The Association for the Research of Circular Studies with David Horvitz (March 21, 2019)

**Sarat Maharaj Weggebobbles.**

Sarat Maharaj, "Weggebobbles to Virginatarian': the alimentary passage through the vegan and beyond in James Joyce's foodscape\*." In *SO PRETTY PRATTLY POLLYLOGUE. Some Thoughts for Food*, ed. Nico Dockx, Curious43, 2018.

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## Email conversations

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Melanie Jackson and Esther Leslie, *Deeper in The Pyramid*. London, Birmingham, Nottingham: Banner Repeater, Grand Union and Primary, 2018.



## **READER**

PRINT

The Basil Document: Association for the Research of Circular Studies

## **EDITORS**

Rebecca Carson & Verina Gfader

“Annotating” is a series of open access readers seeking to elaborate and explore perspectives on institutional practices. Each “Annotation” is developed by a commissioned collaborator, a select author-compiler, who’s inspired and inspiring work is to bring into momentary focus, and relation, institutional-practices from a given perspective. Recomposing the inevitable canonizing power of all institutional practice, and in particular this thing we call ‘research’, Annotations seeks to envelop the outlier and undo the archive of movements known as ‘institutional critique’, ‘new institutionalism’ and ‘instituent practice’, concentrating on what is to be done, by whom, with whom and how.

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## **SERIES**

Other issues of this series are available at  
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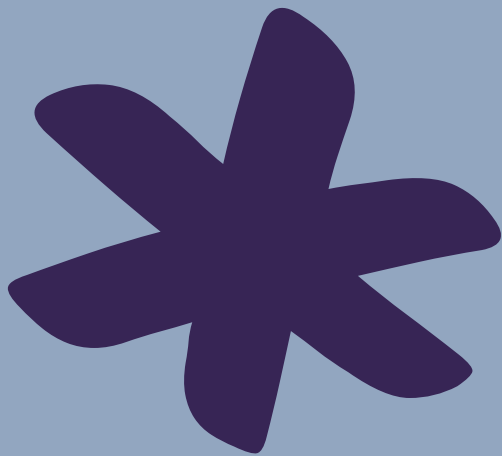
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Each publication is the result of a workshop and discussion among the contributors, with the aim to elaborate and explore perspectives on institutional practices.

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