

Editions

Bas Jan Ader

I'm too sad to tell you, 1970

© Digital image, The Museum of Modern Art, New York/Scala, Florence

The image comes from a now-lost silent black and white film from 1970, shown at Claremont college, California, where Bader was studying. The image is from a still from the film, subsequently made into a postcard, dated September 13, 1970, with 'I'm too sad to tell you' written on the reverse.

Erica Baum

Crops as Cuts, 2026
Set of 8 postcard prints, 10 × 15 cm

Selections and highlights from old seed catalogues.

A deadpan foray.
An appreciation.

'This Is Just To Say', by William Carlos Williams

I have eaten
the plums
that were in
the icebox

and which
you were probably
saving
for breakfast

Forgive me
they were delicious
so sweet
and so cold



Erica Baum, *Crops as Cuts*, 2026

Dave Beech

When News Hit Shore, 2023
1-sided print, 42 × 59.4 cm

Dave Beech makes montages from photographs cut out of an archive of books that he collects from second-hand bookshops. Books are one of the ways in which photos of things and events in the world pass back into the world as things. Sourcing photobooks from charity shops and second-hand bookshops means collecting pictures that were once owned by others: the second-hand bookshop is a vernacular library. Beech interweaves images from these books into new patterns. The cuts for these montages do not trace along the outlines of things to construct fictional photographic images. Beech cuts straight lines through things, people and places to create new combinations of events made from photographic fragments. The fragments are arranged in grids extracted from geometric abstract painting by artists such as Carmen Herrera, Luibov Popova, Hélio Oiticica and Lygia Clark. The starting point for *When News Hit Shore* was a book about the Titanic movie. There is a story that Jack Johnson wanted to sail on the Titanic but was refused because the White Star Line company had a whites-only policy for passengers and crew. The title of the work is a line borrowed from the famous toast, 'Shine and the Titanic'. In the story, Shine is a black crew member of the Titanic who survives by swimming to New Orleans. When news hit shore that the Titanic had sunk, Shine was already celebrating in a neighbourhood bar.



Dave Beech, *When News Hit Shore*, 2023

David Bellingham

a piece of paper torn in two, 2024
Postcard print, 10 × 15 cm

a piece of paper torn in two, 2026
A sheet of paper with added handwriting, tear and self adhesive sticker gathered in glassine envelope, 167 × 240 cm

A tear is something added, a severing in which one thing becomes three; the two halves and the space between them.

a sheet of paper torn in two: 2 things
the two halves of the tear: 2 things
some words written in ink: 7 things
printed sticker: 1 thing
words on the sticker: 2 things
fraction on the sticker: 3 things
the space the paper occupies: 1 thing
the time the paper occupies: 1 thing

total: 19 things



David Bellingham, *a piece of paper torn in two*, 2024

Stephen Emmerson

Holes, 2026
7" vinyl record, 45RPM

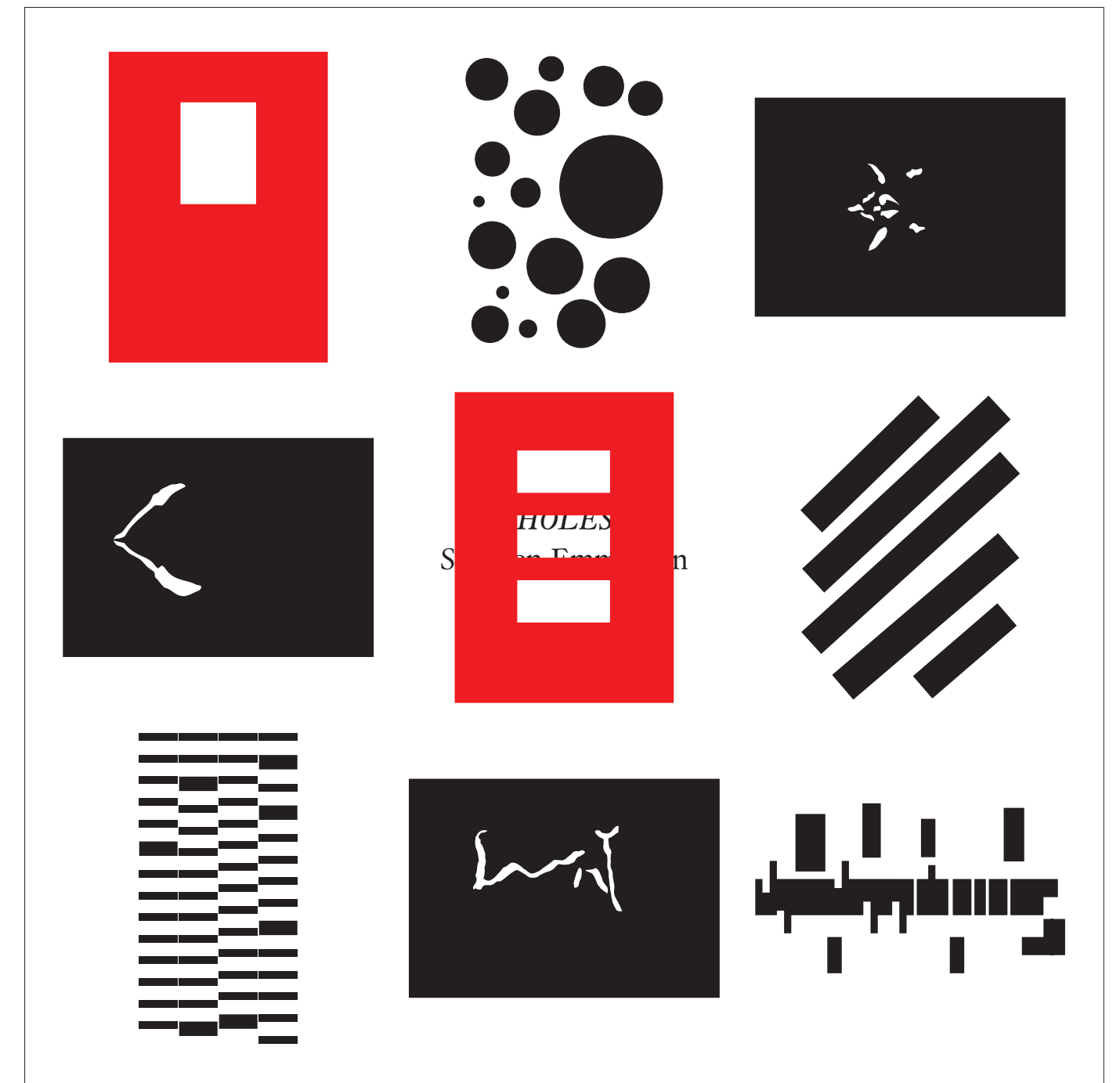
Poetry Wholes is a set of five red templates made from geometric shapes. Three editions of *Poetry Wholes* were published by If P Then Q in 2014, 2017 and 2025.

Wormholes is a set of five black templates that were created by tracing bookworm holes found in old books.

Cover-ups is a set of eight transparent acetate templates with printed black shapes.

Any of the templates can be placed over a page of text and the words and word-fragments that remain can be read to create experimental poems, sound poems, audio performances and vocal improvisations.

Content created by form. The shape of performance. A line of sound.



Stephen Emmerson, *Holes* (cover), 2026

Spatial Concept, Waiting, 1960

© Fondazione Lucio Fontana, Milan
Photo: Tate

Spatial Concept, Waiting, 1960 is one of a series of works Fontana made in Milan between 1958 and 1968. These works, which all consist of a canvas that has been cut either once or multiply, are collectively known as the *Tagli* ("cuts"). Considered together, they are Fontana's most extensive and varied group of works and they have come to be seen as emblematic of his gestural aesthetic. Fontana first began puncturing the surface of paper or canvas in the late 1940s, blurring the distinction between two and three dimensionality. Recognising the importance of this innovation, he continued, through the 1950s and 1960s, to seek different ways of developing the hole as his signature gesture. The first *Tagli* were made in the late summer and early autumn of 1958. They comprised small, often diagonal incisions, composed in groups over unprimed canvases. During 1959 these tentative slits evolved into single, more decisive slashes, as in the present work. Each cut was made with a single gesture using a sharp blade, and the canvases were then backed with strong black gauze giving the appearance of a void behind. In 1968 Fontana told an interviewer that, "my discovery was the hole and that's it. I am happy to go to the grave after such a discovery" (quoted in Whitfield, p.12). Fontana experimented with both the size and shape of the *Tagli* and painted a number of the canvases in bright monochrome colours. From the earliest works in the series, he wrote the word "Attesa", meaning "expectation" or "hope", on the back of all the canvases with one cut, and "Attese" (plural) on all those with multiple cuts. This added a temporal dimension to the generic title "Spatial Concept", which he gave to all his works from the late 1940s. In 1966 Fontana presented an entire room of white *Tagli* at the Venice Biennale, claiming that he had found a way of "giving the spectator an impression of spatial calm, of cosmic rigour, of serenity in infinity" (Crispoliti, p. 38). In the instances where Fontana slashed an unpainted canvas, as in the present work, there is a particular affinity between the rawness of the surface and the primordial character of the gesture itself. Destruction and creation were bound together in these works. The same gesture that negated the canvas as a purely pictorial vehicle also opened up its sculptural possibilities. "Art dies but is saved by gesture", Fontana wrote in 1948 (*Lucio Fontana 1899–1968: A Retrospective*, exhibition catalogue, Solomon R. Guggenheim Museum, New York 1977, p. 19). Such rhetoric was characteristic of *Spazialismo*, the movement he founded in 1947 when he returned to Milan after spending the war years in Buenos Aires. Many of Fontana's marks – slashes, gouges, puncturings – evoke pain, and in particular suggest wounds to the skin. His *Nature* series of sculptures clearly reference female genitalia and the *Tagli* can also be interpreted in this light.

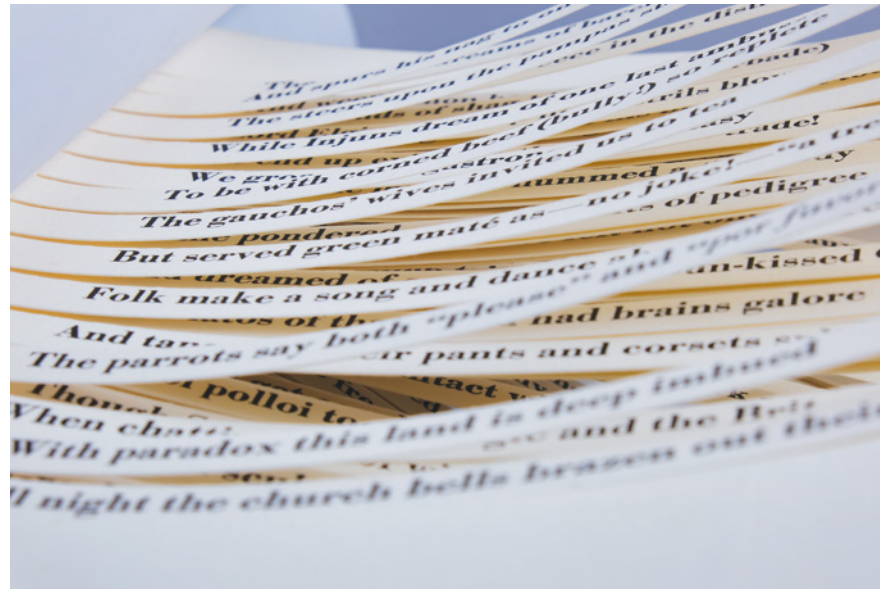


Patrick Wildgust reading Raymond Queneau's *One Hundred Million Million poems, 2026*

Queneau Reading Group (Joe Gilmore, Simon Morris, Tom Rodgers and Patrick Wildgust)

Reading Raymond Queneau's One Hundred Million Million poems, 2026
8-page booklet, 22 × 25.2 cm

On Saturday 7 February 2026 at Shandy Hall in Coxwold, North Yorkshire, four bibliophiles met in order to participate in a collaborative reading of Raymond Queneau's *One Hundred Million Million Poems* (English translation, 1983). Shandy Hall is the former home of the writer Laurence Sterne, author of *The Life and Opinions of Tristram Shandy, Gentleman*. Sterne is seen by many as the progenitor of experimental literature. Inside Shandy Hall is a library of experimental literature that includes a copy of Raymond Queneau's *One Hundred Million Million Poems*. The folded work is Gilmore, Morris, Rodgers and Wildgust's readerly response to Queneau's work.



Sonnets from Raymond Queneau's *One Hundred Million Million poems*

Gutter Words, 2026
Bookmark, 5.5 × 19.5 cm
Augmented Reality work

Gutter Words was initially produced as a book (Yorkshire Sculpture International in partnership with Leeds Beckett University and Information as Material, 2019). The book explores how the physical and editorial manipulation of a literary text can produce what Jo Hamill calls 'radical intimacy'. Centred on James Joyce's *Ulysses*, the project unfolds through reading, rewriting, erasure, listening, and reformatting to show how intimacy can emerge through rupture, constraint, and material encounter. The work began with a durational process: typing out the entirety of *Ulysses* and erasing every word except those closest to the gutter (the void where two pages meet). What remains is a radically thinned text: 25,071 words from an original 264,448. This additive subtraction becomes both a conceptual and material strategy. What remains reveals hidden structures while inviting a readerly encounter shaped as much by absence as presence. In this textual landscape, gaps and silences demand an active, embodied reader, reframing reading as participation rather than passive consumption. A crucial dimension of the project is its engagement with women's experiences of reading, writing, and language. Drawing on Hélène Cixous' *écriture féminine*, it questions how women enter linguistic systems historically shaped by male authority. Hamill positions herself as an 'outsider' working 'inside' Joyce's monumental text, an act framed as squatting,

infiltrating, or breaking-and-entering. This estrangement becomes productive, exposing structural and affective dynamics that shape women's literary encounters. Artists such as Erica Baum, Carolyn Thompson, and Kate Briggs deepen this feminist thread. Their practices – cutting, folding, reordering, overwriting – illuminate how women may read with heightened attentiveness to absence, silence, and the unseen labour of meaning-making. *Gutter Words* situates itself within this lineage, asserting that radical reading resists neutrality and obedience. Beyond the printed page, *Gutter Words* extends into installation, sound, and web-based forms. In the gallery, words stretch across surfaces, turning architectural thresholds into textual ones. Ultimately, *Gutter Words* proposes that radical intimacy resides in the spaces underneath language, where new relationships to texts – and to oneself as reader – can form.

In 2023, Hamill produced a completely new instantiation of the work, remediating the book as a sonic piece, with the spoken words redacted from an extant audio recording of *Ulysses*, leaving only the gutter words. You can listen to the first two episodes at: <https://gutterwords.com/pages.html>.

In 2024, a permanent exhibition of *Gutter Words* was installed as a site-specific installation at the James Joyce museum in Dublin.

For this issue Hamill was commissioned to make two new art works, a bookmark and an Augmented Reality work (with Ian Truelove), opening *Gutter Words* to new audiences in new spaces.



Jo Hamill, *Gutter Words, 2019*



Jo Hamill, *Gutter Words* (bookmark), 2026

The Aleatory Moment from the project *The Royal Road to the Unconscious*, 2003
1-sided print, 18 × 11.9 cm

The Royal Road to the Unconscious was conceived by the artist Simon Morris in order to conduct an experiment on Sigmund Freud's writing. In January 2003, 78 of Morris' art students cut out every word from Sigmund Freud's 736-page book, *The Interpretation of Dreams* (including the index). The action took place in Redbridge Road in Crossways, Dorset, approximately 122 miles southwest of Sigmund Freud's psychoanalytical couch. It was Sunday 1st June 2003 and the weather was perfect. In this experiment, Morris subjected Professor Sigmund Freud's *Interpretation of Dreams* to an aleatory moment – a seemingly random act of utter madness – by throwing the entire text, cut up into 223,464 words, out of a car traveling at 90mph. The car was driven by the psychoanalyst, Dr Howard Britton. The photograph was taken by Italian photojournalist Maurizio Cogliandro and it captures the decisive moment when Morris jettisoned Freud's text from the window of the Renault Clio Sport (Va Va Voom). Morris then instructed two photographers to act as ciphers of indifference and to allow the psychoanalyst to direct them to any interesting reconfigurations of language on the road and in the neighbouring flora.

'The whole spatially extended mass of psychogenic material is in this way drawn through a narrow cleft and thus arrives in consciousness cut up, as it were, into pieces or strips. It is the psychotherapists business to put these together once more...' (Sigmund Freud, 'Studies on Hysteria' (1895)).



Simon Morris, *The Aleatory Moment* from the project *The Royal Road to the Unconscious*, 2003

The Universal Now: St Paul's 1983 | 1950, 2016
Front Cover, 31.3 × 31.3 cm
Back Cover, 31.3 × 31.3 cm

Original work, 15.5 × 18 × 0.9 cm

Made from a copy of Harry Batsford, *London: Historic Buildings* (London and New York: B.T. Batsford and Son Ltd, 1950), p. 18 and a copy of Edward Jones and Christopher Woodward, *Guide to the Architecture of London* (London: Wiedenfeld and Nicolson, 1983), p. 198.

Abigail Reynolds writes: 'Cuts in time are the focus of *The Universal Now* – a series of collages in which two book plates, each showing a photograph of the same monument taken in different years, are spliced together to make one new whole: a time ruffle. The true subject of the work is not the subject that has been photographed, shown simultaneously in two moments, but the fracture between those moments – the discontinuity. These paper sculptures move into the third dimension to bring two moments in time together as a ruffle or ripple. The photographs project forward to retain all of each image, revealed in space. The publication dates of the books are pencilled in the margin of the work. In my film work, *Lost Libraries* (2018) and more recently *A Book of Holes* (2025), I have considered voids and gaps – in understanding, in language, in time. I began 'The Universal Now' in 2004 and all my later work springs from these works that fold the time-based medium of photographs through one another. The reverse of the film is always hidden in the frame, but there are always secret pleasures in the backs of the collages; elided and enigmatic fragments of sentences for example. Every decision here is determined by the image on the other side of the page.'

Photos courtesy the artist.



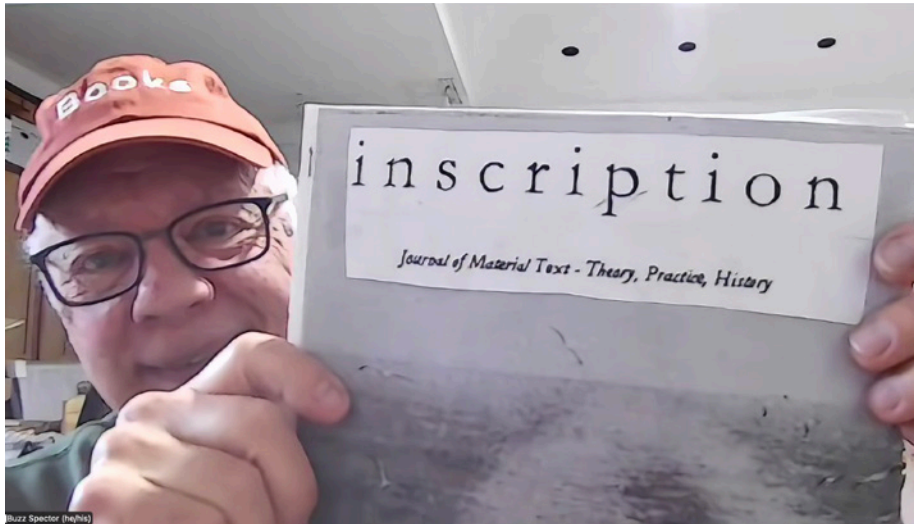
Abigail Reynolds, *The Universal Now: St Paul's 1983 | 1950*

In the beginning was the novel..., 2026
2-sided print, 31.3 × 31.3 cm

This piece consists of two spreads from Kate Briggs' book *This Little Art* (Fitzcarraldo Editions, 2017). It is a page of this journal but is also a separate object, having been torn out. It acts as a prequel to Rosetta's article in this issue of *Inscription*, which takes the instance of a typographical 'widow' in Briggs' book as the starting point to reflect on widows, orphans and hyphens, and on how graphic design and writing shape meaning together.



Rosetta, *In the beginning was the novel...*, 2026



Buzz Spector working on *Wake*, 2026

1) *Wake*, 2026
Created for *Inscription*

2) *Ego*, 2020
Altered book
Made from a Chinese language copy of Ryan Holiday, *Ego is the Enemy*, Nanchang, China: Jiangxi People's Publishing House, 2019

3) *The Polaroid Book*, 2024
Altered book
Made from a copy of Steve Crist (ed.), and Barbara Hitchcock, *The Polaroid Book: Selections from the Polaroid Collections of Photography*, Los Angeles: Taschen America, 2008

4) *20th Century Section*, 2023
Altered book
Made from a copy of Henry Clifford, *The Louise and Walter Arensberg Collection: 20th Century Section*, Philadelphia: Philadelphia Museum of Art, 1954

5) *L'arte del vetro*, 2024
Altered book
Made from a copy of Giovanni Mariacher, *L'arte del vetro: Dall'antichità al Rinascimento*, Milan, Italy: Fratelli Fabbri Editori, 1966. Collection Sid Goldstein and Laura Kipnis

6) *Antonioni*, 2024
Altered book
Made from a copy of Ian Cameron and Robin Wood, *Antonioni* (Revised Edition), New York: Praeger Publishers, Books That Matter Series, 1971

7) *Displacement: after Lawrence Weiner*, 2024
Altered book
Made from a copy of Lawrence Weiner: *Displacement* (exh. cat.), New York: Dia Foundation, 1991

8) *After Ansel Adams*, 2024
Altered book
Made from a copy of *Ansel Adams: The National Park Service Photographs*, New York: Abbeville Press, 1995

9) *After Ebony G Patterson*, 2024
Altered book
Made from a copy of *Ebony Patterson ... while the dew is still on the roses ...*, New York: Prestel Publishing, 2019

10) *Sails and Sailing*, 2024
Altered book
Made from a copy of Franco Giorgetti (ed.), *Sails and Sailing*, Mystic CT: Mystic Seaport Museum, 1999

11) *Spirit of Sail*, 2024
Altered book
Made from a copy of John Dyson, *Spirit of Sail*, New York: Henry Holt and Company, Inc., 1987. First American Edition, with photographs by Peter Christopher

12) *Sotto Voce*, 2021
Altered book
Made from a copy of *Sotto Voce* (exh. cat.), New York: Dominique Lévy, 2016. Collection Reagan and Roberta Upshaw

13) *Tulips*, 2023
Altered book
Made from a copy of Emilie Tolley and Chris Mead, *Tulips*, New York: Clarkson Potter Publishers, 1998. Collection Njara Stout

14) *Who? 2008*
Altered book
Made from a deluxe version of Dennis Adrian, et. al. *Who Chicago? An Exhibition of Contemporary Imagists*, Sunderland, UK: Ceolfrith Gallery, Sunderland Arts Centre, 1980. Collection: Sharp Art Museum, Southern Illinois University, Carbondale

15) *Shell Book*, 1983
Stones and shells on altered book
Collection: Museum of Contemporary Art Chicago. Restricted gift of Ira G. Wool and Illinois Arts Council Purchase Grant

Spector writes: 'The drawings I began making in the early 1970s developed from my interest in finding elemental graphic gestures, simultaneously inscribed and depicted. In 1972 I saw the white paintings of Robert Ryman for the first time and was struck by their extreme reduction of painting to its resistance to the conditions of its application. The grace and authority in Ryman's work seemed to reside in its enduring nuances of touch and surface texture. I thought that a similar residue of inflection might present itself through drawing reduced to its signatory gesture. At various scales, with shifts of technique that included the use of torn paper strips as templates, this endeavor occupied me for almost a decade. In 1981, the first time I tore pages out of a printed book to make art, I was barely thinking about the object itself. The previous year I'd made a suite of bound books whose pages were filled with graphite drawings. Those books were bound in the shape of isosceles triangles, with their titles embossed on the bases. I had an idea for another eccentrically shaped book of drawings, this one to hold a text block whose every successive sheet was slightly longer than the one before, resulting in a wedge-shaped object. I planned on covering its pages with more drawings, but was unsure about whether the shorter sheets at its beginning would lay flat. I decided to make a maquette by tearing pages out of an existing book and set to work straightaway. After excising about thirty sheets of the text block, the utter strangeness of the activity seized me. As I tore each sheet away, I was creating a field of random letterforms that still ran in neat lines across the field of torn edges. By the time I finished making the model, it had become the work.'

