

Biographies

Bas Jan Ader (1942–1975) was a Dutch conceptual artist, filmmaker, and performer known for works exploring vulnerability, longing, and existential failure, often through gravity-based ‘fall’ pieces. In 1975, he disappeared at sea during his final performance art piece, *In Search of the Miraculous*. Ader attempted to sail across the Atlantic Ocean alone in a 12-foot boat named *Ocean Wave*. He departed from Cape Cod, Massachusetts, on July 9, 1975, intended for Falmouth, England. Contact was lost three weeks into the voyage, and his boat was found abandoned off the coast of Ireland ten months later.

Eleanor Baker is Lecturer in Old and Middle English at Corpus Christi College, Oxford, and the University of Oxford’s English Subject Lead for the Astrophoria Foundation Year. *Book Curses* (Bodleian Publishing, 2024) was her first trade press book. She enjoys reading and writing about late medieval textual materiality, medieval folk horror, and medievalist creative-critical practice.

Erica Baum lives and works in New York. She is well known for her varied photographic series capturing text and image in found printed material, from paperback books to library indexes and sewing patterns and magazines. She received her MFA from Yale University School of Art in 1994 and her BA in Anthropology from Barnard in 1984. Her work is held in collections including the Whitney Museum of American Art, New York; Solomon R. Guggenheim Museum, New York; The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; SFMoMA, San Francisco, CNAP Centre National des Arts Plastiques, Paris, frac-île-de france, Paris and MAMCO, Geneva. Her 2026 exhibition ‘Erica Baum: the bite in the ribbon – a paper show’ was on view at the George Eastman Museum in Rochester, New York. Her recently published book *Blue Kitten* is available now at eeeditions.ch.

Dave Beech is an artist and writer from a working-class family in Warrington. He is Reader in Art and Marxism at the University of the Arts, London. He is the author of *Art and Labour* (Brill 2020), *Art and Postcapitalism* (Pluto 2019) and *Art and Value* (Brill 2015). Beech worked in the collective Freee (with Andy Hewitt and Mel Jordan) between 2004 and 2018. He has had recent exhibitions as a solo artist in UNO gallery, New Orleans; Loft 8 gallery, Vienna; and Exeter Phoenix.

David Bellingham is an artist of near total obscurity, who scratches a living making and mending. His work is occasionally to be found in the regions but it does not stay long and is hard to spot. He does his best to keep a low profile. You will not have heard of him before and you may never hear of him again. The work takes its chances in the open air traveling by word of mouth, as recollection and anecdote. Bellingham was born in South London and lives and works in Glasgow.

Reanna Brooks is completing her DPhil in English at the University of Oxford (St Hilda’s College). Her doctoral project examines the materiality and craftsmanship of Virginia Woolf’s Hogarth Press, with a focus on bookbinding, print and reading cultures, and feminist craft practices. She is also a Visiting Research Fellow at the Centre for Book Cultures and Publishing (CBCP) at the University of Reading, where she conducts archival research in the W. H. Smith Business Archive on the commercial circulation of small-press modernism. This work forms the foundation of her postdoctoral research. Her scholarship has appeared in *Notes and Queries*, the *Virginia Woolf Bulletin*, and *Feminist Modernist Studies*.

YuHao Chen is a postdoctoral fellow with the 2025–26 Global Arts + Humanities Society of Fellows at the Ohio State University. He writes about historical sound media from phonography to the phonograph, and his recent work has appeared in *Resonance: The Journal of Sound and Culture*.

Dennis Duncan is an Associate Professor in English Literature at UCL. His publications include *Index, A History of the* (2022), *The Oulipo and Modern Thought* (2019), and *Book Parts* (2019, co-edited with Adam Smyth).

Stephen Emmerson is a writer and artist. His most recent publications are *Flight* (Guillemot Press), *Big Song* (Broken Sleep Books), and *How to read a book* (BOX / Spite Press). He also maintains the website eighttox.org, and is on Instagram @tothemadpoets.

Lucio Fontana (1899–1968) was an Argentine-Italian painter, sculptor, and theorist. He is known as the founder of Spatialism, and as the first known artist purposefully to slash his canvases.

Joe Gilmore is a graphic designer and artist based in York, UK. He designs books, exhibition catalogues, music packaging, identities and websites, and he produces independent curatorial, artistic and research projects which focus on typography, the image archive, artists’ books, publishing, audio art and graphic design. He has exhibited widely including The Henry Moore Institute, Leeds; Site Gallery, Sheffield; White Columns, New York; Goldsmiths CCA, London; Form, The Netherlands; Tai Kwun Contemporary, Hong Kong; and ZKM, Karlsruhe. His audio work has been published by labels including Line, Fals.ch, Leonardo Music Journal and Fällt. He is also a lecturer in Graphic Design at University of Leeds.

Jo Hamill is a Graphic Designer, Artist and the Head of Art and Design at Leeds Beckett University. Her practice explores the physical and editorial manipulation of found and literary texts. In 2019, her ongoing project *Gutter Words* received the Yorkshire Sculpture International Book Art Prize, supported by the Henry Moore Institute, Leeds Art Gallery, The Hepworth Wakefield, and delivered in partnership with the imprint information as material Ltd. *Gutter Words* has been widely exhibited, including *Reading as Art* (2016) at Bury Art Museum and Sculpture Centre, and *Sensational Books* (2022) at the Bodleian Libraries in Oxford. In 2023, *Gutter Words* was installed at the James Joyce Centre in Dublin as part of the international Bloomsday Festival, where it remains on permanent display.

Libby Higgins is a graphic designer at Fraser Muggeridge studio in London. She has worked on the typography, design and production of issue 6 with the editors.

Anneleen Masschelein is a Professor of Literary and Cultural Studies at the University of Leuven, Belgium, where she works on intellectual history, psychoanalysis and theory, and the history of creative practices. She is the author of *The Unconcept* (SUNY 2012), and co-editor of the *Interviewing as Creative Practice* (Biography 2018), and *Writing Manuals for the Masses* (Palgrave 2020). She also wrote on the work of Patti Smith (*Paragraph* 2020) and Didier Anzieu (2019). Her most recent work studies artist’s books by choreographers.

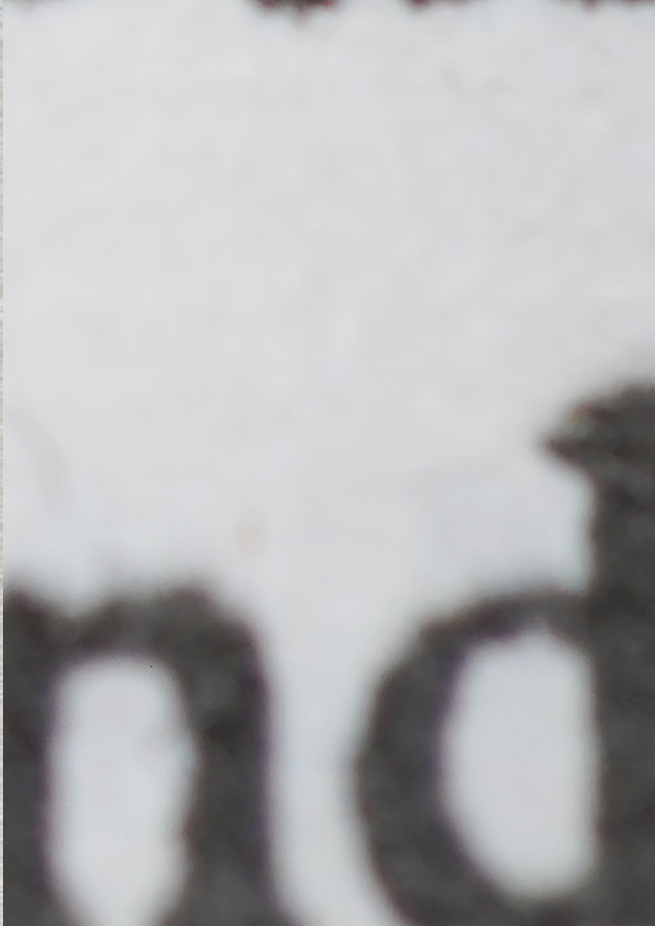
Simon Morris is a Professor Emeritus at Leeds Beckett University. In 2002, he founded the publishing imprint information as material Ltd. (iam) which publishes work by artists and writers who use extant material – selecting it and reframing it to generate new meanings – and who, in doing so, disrupt the existing order of things. He has made numerous experimental bookworks including *bibliomania* (with Helen Sacoor) 1999; *Royal Road to the Unconscious*, 2003; *Re-Writing Freud* (with Christine Morris), 2005; *Getting Inside Jack Kerouac’s Head*, 2010; and *Pigeon Reader*, 2012. He is co-editor of *Inscription*.

Eva Moulart is a graphic designer, lecturer, and researcher at the graphic design department of LUCA School of Arts Ghent, and runs her own design studio *Dear Reader*, in Brussels. Her practice explores the materiality of writing and the sensory aspects of reading – using design strategies that activate the reader and create space for co-authorship and graphic literacy. Together with Willem Styfhals, she co-authored *Apologie van het schrift* (Grafische Cel, 2020). Her project *Guided by Tiles* (2024) recently received a Golden Henry van de Velde Award. She is currently completing her epistolary book *Dear Reader, Addressing Authorship Through Graphic Design* (Grafische Cel, forthcoming).

Fraser Muggeridge is Professor of Design at Leeds Beckett University and a typographic designer based in London. Muggeridge founded and is a tutor at Typography Summer School, a week-long programme of typographic study for recent graduates and professionals, held in London (since 2010) and New York (since 2013). He is a visiting lecturer at The University of Reading on the MA Book Design Course, and a visiting Professor at Iceland University of the Arts. He is a member of Alliance Graphique Internationale (AGI). He has worked on the typography, design and production of *Inscription* with the editors.

Gill Partington researches and writes about unconventional pages and unorthodox reading practices. She is Associate Fellow in at the Institute of English Studies, University of London, and is co-editor of *Inscription*.

Sally O’Reilly writes psycho-socio-infrastructureal fabulations/investigations for performance, video and the page. Recent projects include a special issue of *Cabinet* magazine on grey literature (2026), Big Throw performance collective (2024–), the novella *Help in Cucumbers* (JOAN, 2023) and the spoken word and music album, *Where They Gather* (with Kit Downes, October Records, 2022).



Abigail Reynolds is an artist based in far west Cornwall, a place she interrogates through her work which is often formed in close dialogue with other disciplines; geologists, electronic music producers, librarians, brass bands. She reworks historic events using techniques derived from collage such as the fold and overlay. Moving across huge spans of time, she opens up the almost forgotten for fresh experience and reinterpretation. In 2016 Reynolds was awarded the BMW Art Journey prize at Art Basel to travel to lost libraries along the Silk Road. Her books include *Lost Libraries* pub. Hatje Cantz and *Walking A Cappella* 2026. Her work was featured in *British Art Show 9 2020–22* and is in public collections including New York Public Library, the Government Arts Collection and the Arts Council Collection.

Eric Robertson is Professor of Modern French Literary and Visual Cultures at Royal Holloway, University of London. He has written widely on the European avant-gardes and on text-image relations. His most recent books are *Blaise Cendrars: the Invention of Life* (Reaktion (UK) / Chicago (USA) 2022, shortlisted for the 2023 R. Gapper Book Prize) and *Joan Miró: Feet on the Ground, Eyes on the Stars* (Luxembourg + Co / Ridinghouse, 2022). He co-curated the exhibition *Arp: The Poetry of Forms* (Kröller-Müller Museum and Turner Contemporary, 2017–18) and has written catalogue essays for museums and galleries including the Musée National Picasso-Paris for its Kurt Schwitters retrospective, opening in autumn 2026.

Tom Rodgers is an artist and designer based in York, UK. His practice engages mainly with photography but also includes graphic design, book design and writing. Currently, as part of a practice-led PhD at Leeds Beckett University, he explores the ontological limits of photography and how we might consider being-in-the-world through reflecting on photographic processes. His art and design work is held in a range of collections including the National Media Museum, Bradford, the Onassis Cultural Centre in Athens, the V&A art library, London and Winchester School of Art. Recently, he has had work published by *Intergraphia Books*, and work included in *Inscription*, and *Performance Research Journal*.

Angela Szczepaniak is a Lecturer in Creative Writing at the University of Surrey. Her writing on and off the page focuses primarily on multi-genre work – books that blend fiction, poetry, graphic art/design, and illustration among other forms. Her research interests include a variety of contemporary forms, including graphic novel, innovative poetry and fiction, visual/concrete poetry and fiction, cross-genre literary works, writing for digital/new media, hypertexts, and film.

Adam Smyth is Professor of English Literature and the History of the Book at Balliol College, Oxford University. His most recent book is *The Book-Makers: A History of the Book in 18 Remarkable Lives* (Bodley Head (UK) / Basic Books (USA), 2024). He is co-editor of *Inscription*.

Buzz Spector has made altered books with torn pages for more than forty years: they have been a signatory gesture in his art. His work on/of paper is concerned with relationships between public history, individual memory, and perception. Spector’s solo museum exhibitions include the Art Institute of Chicago; Huntington Museum of Art, Huntington, West Virginia; Mattress Factory, Pittsburgh, PA; Qian Juntao Museum, Jiaxing, China; and the Saint Louis Art Museum. His work is held in more than 50 institutional collections. Spector has also written extensively on topics in contemporary art and culture. He was a co-founder, with Reagan and Roberta Upshaw, of *WhiteWalls*, a magazine of artist writings, in Chicago in 1978, and served as editor until 1987. From 2013–2025 he was art editor of *deceMBER*, the St. Louis-based magazine of literature and art.

Willem Styfhals is assistant Professor in philosophy of culture at the Institute of Philosophy, KU Leuven. He is the author of *No Spiritual Investment in the World: Gnosticism and Postwar German Philosophy* (Cornell, 2019) and *Apologie van het Schrift* (Grafische Cel, 2022). His research focuses on the material culture of philosophical thinking.

Carolyn Thompson’s multi-disciplinary practice incorporates artist’s books, altered texts, installations, textiles, drawings and video. Her work is concerned with language, process and fragmentation. Thompson reads, cuts, weaves, folds, stitches, draws, erases and re-writes, building new narratives using words taken from existing materials and documentation found in literary fiction and archival settings. She’s interested in the interconnectivity between words, place and time, and in durational activities such as reading, walking, writing and stitching as both process and performance.

Nick Thurston is a writer and editor who makes art. He explores the throughlines between those roles by publishing, reading and exhibiting his own work and others’. He is author of *Always More* (2026), *Of the Subcontract* (2013) and *Reading the Remove of Literature* (2006), plus the chapbooks *Drama Queens* (2020), *Romantic Tragedy* (2014) and *Historia Abscondita* (2007). He is co-author or editor of many more, including *Do or DIY* (2012), *Post-Digital Cultures of the Far Right* (2017) and *Careful: A Repertorium on Shadow Library Practice* (2025).

Patrick Wildgust is the curator of the Laurence Sterne Trust (2002–present). Wildgust works to promote the legacy of Sterne and to make his work relevant for contemporary audiences. He has curated multiple exhibitions at Shandy Hall including works by notable artists such as Tom Phillips, Kate Briggs, Patrick Hughes, Carolyn Thompson, Patrick Caulfield, Alison Turnbull, Brian Dettmer, Carry Akroyd, Martin Rowson and many others. He has also made the gallery space available to other artists and curators whose work relates to experimental literature and the visual arts. He has amassed an important collection of experimental literature at Shandy Hall that he uses pedagogically to engage visitors with the myriad possibilities for the written word. To make a donation to the Laurence Sterne Trust to support the museum’s ongoing legacy, visit <https://www.laurencestermetrust.org.uk/join-in/donations/>. To book a visit or to make an expression of interest for working with the Laurence Sterne Trust, please contact Patrick Wildgust at info@laurencestermetrust.org.uk.

A T Kabe Wilson is an artist, experimental poet and archival scholar. His work, which spans a variety of media, regularly exists at the intersection between the visual arts and canonical literature. He is best known for his ongoing experiments with European modernism, most notably the work of Virginia Woolf in the form of *Olivia N’Gowfri – Of One Woman or So* (2014). Kabe has performed poetic work for the Royal Society of Literature, the British Library, and the Institute of International Visual Art (Iniva). His paintings have been used as cover art for Norton Critical Editions, Routledge, Carcanet’s poetry series and *Wasafiri* magazine. He is the 2025/26 Artist in Residence at Jesus College Cambridge.

Steven Zultanski is the author of ten books of poetry, including *Help* (2024), *Relief* (2021), *On the Literary Means of Representing the Powerful as Powerless* (2018), *Honestly* (2018), *Bribery* (2014), and *Agony* (2012). With the artist Ed Atkins, he co-wrote and co-directed the play *Sorcerer* and the feature film *Nurses come and go, but for me*, which premiered at Tate Britain in 2025. He lives in Copenhagen.

