

## Writing Into Practice – Contributors' Biographies

**Gilda Williams** is an art critic, London correspondent for *Artforum* magazine and Senior Lecturer on the MFA Curating programme at Goldsmiths, where she teaches writing. Williams has written for *The Guardian*, *Sight and Sound*, *frieze*, *Time Out*, and *Art Monthly*, among many others. From 1994-2005 Williams was Editor and Commissioning Editor (from 1997) for contemporary art at Phaidon Press; among the books she edited there are 55+ monographs in the Contemporary Artists series, including Francis Alys, Jimmie Durham, On Kawara, Mike Kelley, and Pipilotti Rist. Authored books include *The Gothic* (2007) and *On and By Andy Warhol* (2016); Williams' *How to Write about Contemporary Art* (2014) is published in six languages.

**Katrina Palmer** works with stories that are distributed across found sites, audio environments, printed matter and performance. Walking narrow paths, moving alongside animals and looking for signs, the subject in these narratives is often reliant on instincts and is conscious of forming part of the real or imagined landscape. The site of writing and the process of attempting to formulate ideas, is articulated through the work. Exhibitions include *The Coffin Jump* (solo: Yorkshire Sculpture Park, 14-18 NOW 2018); *The Necropolitan Line* (solo: Henry Moore Institute, Leeds, 2015); *End Matter/The Loss Adjusters/The Quarryman's Daughters* (solo: Artangel, 2015). Among her publications are *The Dark Object* (Book Works: London, 2010). She received the Paul Hamlyn Award for Artists, 2014.

**Duncan Wooldridge** is an artist, writer and curator. His writing explores the practices of photography as a technical image, engaged not in acts of representation but in experiment. He writes regularly for a variety of publications, including *1000 Words Photography Magazine*, *Elephant*, *Foam*, *Art Monthly*, and *Artforum*. He curated an exhibition and published a parallel book exploring the abstract photographic work of John Hilliard in 2014 (Richard Saltoun; Ridinghouse) and curated an exhibition, *Anti-Photography*, for Focal Point Gallery in 2011. He is currently working on an exhibition, *Moving The Image*, taking place at Camberwell Space in April 2019. Duncan is the Course Director for BA (Hons) Photography at Camberwell College of Arts, University of the Arts London.

**Nick Thurston** is a writer and editor who makes artworks. Recent exhibitions include the solo show 'Hate Library' at Foksal Gallery (Warsaw, 2017) and *Transmediale* (Berlin, 2018), group shows at Q21 (Vienna, 2018) and *MuHKA* (Antwerp, 2018), and his co-devised exhibition about art and libraries, 'The House That Heals The Soul' at CCA (Glasgow, 2017) and *The Tetley* (Leeds, 2018). As well as writing regularly for the literary and art press, he is the author or co-author of several books, pamphlets, essays and stranger things. His next book, *Post-Digital Cultures of the Far Right*, co-edited with Maik Fielitz, will be published this winter by Transcript Verlag (Bielefeld).

**Erica Scourti** is an artist and writer, born in Athens and now based mostly in London. Her work explores biographical writing and bodily inscription in the performance and representation of subjectivity. Recent solo shows include *Chief Complaint* at Almanac, London and *Spill Sections* at StudioRCA (both 2018); group shows include

the High Line, New York, Wellcome Collection, Kunsthalle Wien, Hayward Gallery, EMST Athens. Her writing has been published in *Spells: 21st Century Occult Poetry* (Ignota Press, 2018) and *Fiction as Method* (Sternberg, 2017) amongst others. Scourti is an AHRC-funded PhD student at Goldsmiths, and is guest editor of the Happy Hypocrite journal (forthcoming 2019).

**Morgan Quaintance** is a London-based artist, writer and curator. His moving-image work has been shown recently at LIMA, Amsterdam, Cubitt Gallery, London; Jerwood Space, London; the 14th Berwick Film & Media Arts Festival, London Film Festival 2018, and November Film Festival.

**Luke McCreddie** works with sculpture, video, sound and writing. He creates sculptures which symbolise the meeting points between the verbal and the non-verbal. Sometimes the sculptures look more like signage where the message is skewed by material and at other times the material is skewed by message. He uses HD animation software to create animations of hyper real objects which he refers to as the software dreaming of real objects. He uses his own writing to pre-empt interpretation and further complicate the viewers relationship with the material, asking “How do we really look at stuff in our overly verbalised landscape?”. Shows include Mauve, Vienna; M\_HKA, Antwerp; GhOstspace, London; Rhubaba, Edinburgh; Invites, Zabłudowicz Collection, London; BALTIC, Newcastle Upon Tyne; MOCA Taipei and Lungley, London. In summer 2019 he will have a solo show at Matt’s Gallery, London. Luke was born in Bath in 1985, he lives and works in London.

**Jade Montserrat** is the recipient of the Stuart Hall Foundation Scholarship which supports her PhD (via MPhil) at IBAR, UCLan, (*Race and Representation in Northern Britain in the context of the Black Atlantic: A Creative Practice Project*) and the development of her work from her black diasporic perspective in the North of England. Jade Montserrat works at an intersection of art and activism through performance, drawing, painting, film, installation, sculpture, print and text. The artist interrogates these mediums with the aim to expose gaps in our visual and linguistic habits.

**Karen Di Franco** is a curator and doctoral researcher with Tate Britain and Reading University researching embodied iteration in artists’ publishing. Recent projects include the group show, *ORGASMIC STREAMING ORGANIC GARDENING ELECTROCULTURE* (co-curated with Irene Revell), at Chelsea Space, London. She writes and has produced digital translations of the archives of institutions and individuals including Book Works and Spike Island.