

# STUDY #13. EVERY WORD UNMADE, FIONA BANNER

## 29.01 – 05.03.2016

This exhibition looks in depth at the work *Every Word Unmade* (2007) by artist Fiona Banner (b. 1966, Merseyside, UK). This is the first presentation of the work in London, accompanied by a selection of Banner's works focused on her use of language and light.

*Neon Full Stop* is Banner's first neon work. Produced in 1997 by the artist herself, this small neon form introduces Banner's interest in isolating and examining the structures and shapes of language. This is the first of a number of full stop works Banner has made, including polystyrene and bronze sculptures.

*Scroll Down and Keep Scrolling* (2015) is an artist's book published by The Vanity Press on the occasion of Banner's solo exhibition of the same name at Ikon Gallery, Birmingham (10 Oct 2015 – 17 Jan 2016), travelling to Kunsthalle Nuremberg (24 Mar – 29 May 2016). The book comprises a wide range of archival material and is over 800 pages long. Artist's books and prints form an integral part of the artist's practice.

Throughout the galleries are a number of *Full Stop* bean bag sculptures. Each is based on the full stop design in a different typeface (*Avant-garde, Courier, Helvetica, Didot, Peanuts, Klang, Capitalist, Bookman, Onyx*, 2015). These existing typefaces were used by Banner to create her own *Font* (2015), used in this exhibition for captions and this handout.

For *The Vanity Press* (2013), Banner bent in neon the letters and digits of an ISBN (International Standard Book Number). The sculpture was registered as a publication, and so assigned an ISBN, under the imprint of her publishing house The Vanity Press. Founded by the artist in 1997, The Vanity Press publishes editions, books, DVDs, posters, postcards and sculptures.

*Beagle Punctuation* (2013) composes in neon punctuation marks (two question marks and a full stop) the well-known face of cartoon Beagle Snoopy (for copyright reasons unnamed in the title). Snoopy's familiar face is reduced to pure form, almost a symbol or character, between sign and representation.

*Every Word Unmade* (2007) is a series of 26 metre-high neon letters, together comprising an upper-case alphabet. The work is the subject of Study #13, which includes a text by Emily King, and is available in Galleries 1 and 3.

*Striptease* (2003) and *Nude Portrait* (2011) contain descriptions of nudes written by Banner onto different media. For these works, Banner narrates detailed portraits of different nude sitters, calling attention to the act of viewing and the tradition of the nude in art history. The works on display in this gallery contain, for the first time in the exhibition, Banner's own writing; and introduce her interests in the body and performance.

*Mirror* (2007) is a video work made by Banner from the unauthorised recording of a performance at Whitechapel Gallery, London. Samantha Morton (English actress, screenwriter and director) reads for the first time a text by Banner, her own nude portrait written during a 'life drawing session' in Banner's studio the previous day.

*Scroll Down and Keep Scrolling* (2015) is a sixty metre long paper scroll made from the book covers of the 800 page artist's book of the same name. These flat sheets are used by printers to set colour balance and tone, a normally unseen byproduct of the printing process.

*Every Word Unmade* (2007) and *Striptease* (2003) are in the David Roberts Collection, London. All other works are loaned courtesy of the artist and Frith Street Gallery, London.

THANKS to Fiona Banner, Alice Walters (Studio Manager), Emily King, Jane Hamlyn and Ann-Marie Peña (Frith Street Gallery) and Andy Cook (Linton Signs).

# STUDY #14. OH MYSTERY GIRL 3, ROSEMARIE TROCKEL 29.01 – 05.03.2016

This exhibition looks in depth at the work *Oh Mystery Girl 3* (2006), a collage work by German artist Rosemarie Trockel (b. 1952, Schwerte, Germany) from the David Roberts Collection, London. A new text by writer Matthew McLean studying *Oh Mystery Girl 3* is commissioned for the project, which is printed in a leaflet in Gallery 5.

Four additional loaned works selected by Trockel are presented alongside: *Solitude* (2011), *Training 2* (2012), *Training* (2011) and *Untitled* (20014). These works are loaned courtesy of the artist and Sprüth Magers.

THANKS to Rosemarie Trockel, Matthew McLean, Andreas Gegner and Andrew Silewicz (Sprüth Magers, London) and Friederike Schuler (Sprüth Magers, Cologne).

**DRAF STUDIES** are a series of focused case-studies of works from the David Roberts Collection. Each presentation centres on a single work, displayed on its own in a gallery with a printed booklet. The commissioned writer studies the work in depth: from its techniques, origin and history to its position in the artist's practice and contemporary debates. Previous Studies include works by Victor Man, Carole Bove, Bruce McLean, Martin Boyce, Boyle Family, Michael Simpson, Yto Barrada, Sterling Ruby, Ida Applebroog, Andreas Slominski, Etel Adnan and Phillip Guston.

**DRAF (DAVID ROBERTS ART FOUNDATION)** is an independent, non-profit space for contemporary art in London founded in 2007. It is directed and curated by Vincent Honoré. DRAF presents an international programme of exhibitions, commissions, live events, discussions and projects. The David Roberts Art Foundation Limited is a registered charity in England and Wales (No.1119738). It is proudly supported by the Edinburgh House Estates group of companies.

## ADDRESS

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The nearest tube stations are Mornington Crescent and Camden Town. DRAF is a 15 minute walk from Kings Cross St. Pancras.

Buses: 24, 27, 29, 88, 134, 168, 214, 253

## OPENING TIMES

Thu - Sat, 12 - 6 pm

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