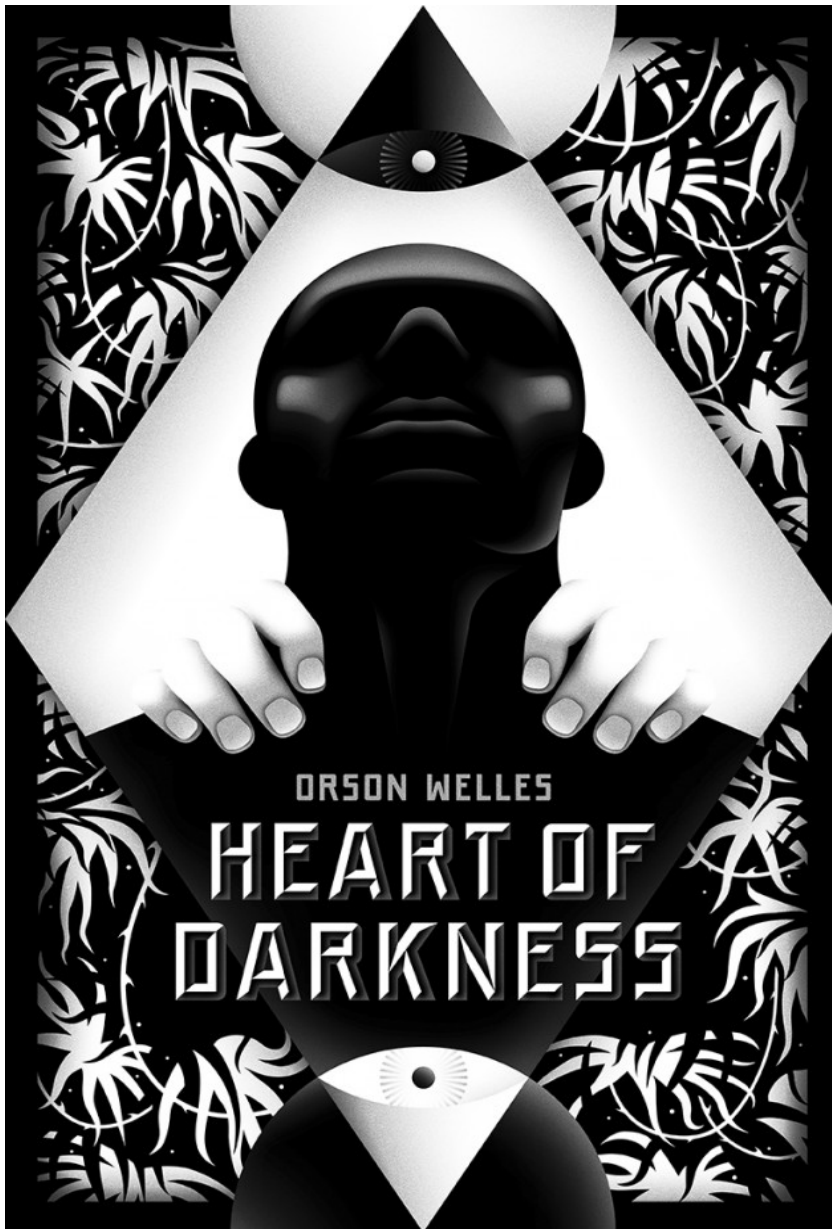

ART-O-RAMA, Marseille
August 25, 26, 27 | 2017

PRESS RELEASE
mfc-michèle didier



The Greatest Film Never (Fiona Banner and La Boca) by Fiona Banner, 2015

mfc-michèle didier
66 rue Notre-Dame de Nazareth, 75003 Paris, France
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info@micheledidier.com - <http://www.micheledidier.com>

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For its 4th consecutive participation to Art-O-Rama, the Paris based publishing house and gallery mfc-michèle didier will gather for its booth a selection of artworks by **Robert Barry**, **Fiona Banner** and **The Guerrilla Girls**.

Three artists questioning language through its textual and/or graphic representation on printed matters.

Robert Barry's work is intimately connected to language since the 1960's. The artist uses words, he plays with them, directs them, and questions them. The *statements* of *Somethings that...* as short sentences which seem to evoke absolutely nothing, are a major aspect of his practice. Indeed, even though these word combinations are meaningful and grammatically correct, neither image nor transcription is elaborated by the reader's mind, only the idea of possible figures remains.

With Barry, textual language becomes conceptual, it loses its immediate discursive function to give way to visual language. Visual language indeed in the american artist's work, based on a most radical and identifiable typographic form. The font used by the artist recalls the visual power of his artworks. The formal plays, such as the text position on the sheet space, trigger the materialization of sentences, words, and even language itself.

For **The Guerrilla Girls**, having resort to language is a political act. Through the distribution and/or posting of several posters during their various actions in public space, the "Bad Girls" are looking, among other things, to share a message: "Opening the public eye to the discrimination which reigns within our artistic institutions". Their posters therefore are leaflets, and their texts, headlines. Wishing to communicate with the highest number, The Guerrilla Girls use simple but powerful codes, short but incisive texts, black bold or ultra bold capital letters. This efficacy of the the visual vocabulary focuses the attention on the discourse content, that is to be heard.

Far away from Robert Barry's typewriting series, here, the language is a weapon and girls get straight to the point !

Destined to act as genuine promotional tools, the four posters of **Fiona Banner's** *The Greatest Film Never Made* series have been commissioned by the artist from three London based industry movie poster design studios. Each one echoes the narrative's dramatic intensity of Joseph Conrad's tale *Heart of Darkness*. This novel that occupies an important place in Banner's work relates a slow voyage up the Congo River through the eyes of a young British officer named Marlow who sets out to find Kurtz, an ivory trader reported missing.

Using traditional communication means which are film posters, Fiona Banner imposes picture. There is no text here, except for the movie title and the billing block. However, Conrad's tale is at the heart of the visual aim. With *The Greatest Film Never Made*, the British artist translate in picture the narrative structure of a text that have influenced generations of film makers like Orson Welles or Francis Ford Coppola.

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Conceptual, politic or ironically promotional, the language used by Robert Barry, The Guerrilla Girls or even Fiona Banner is an artistic language. Language they have chosen, to assert and to express. Language that the public of Art-O-Rama will most certainly enjoy to discover.

ART-O-RAMA, Marseille
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Robert Barry

Somethings that...

2016

Set of 3 sheets of paper in a cardboard portfolio mounted in grey paper

Each set contains 2 mutual statements and one specific statement

Sheet of paper: 27.9 × 21.5 cm

Portfolio: 27.98 × 21.54 × 0.6 cm

Limited edition of 24 sets of 3 sheets of paper numbered and signed and 6 artist's proofs

Produced and published in 2016 by mfc-michèle didier

©2016 Robert Barry and mfc-michèle didier

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Robert Barry
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**ART-O-RAMA, Marseille
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**BUS COMPANIES ARE
MORE ENLIGHTENED THAN
NYC ART GALLERIES.**

% of women in the following jobs*

Bus Drivers	49.2%
Sales Persons	48
Managers	43
Mail Carriers	17.2
Artists represented by 33 major NYC art galleries	16
Truck Drivers	8.9
Welders	4.8

Please send \$ and comments to:
Box 1056 Cooper St., NY, NY 10271 **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

**THE ADVANTAGES
OF BEING
A WOMAN ARTIST:**

- Working without the pressure of success
- Not having to be in shows with men
- Having an escape from the art world in your 4 free-lance jobs
- Knowing your career might pick up after you're eighty
- Being reassured that whatever kind of art you make it will be labeled feminine
- Not being stuck in a tenured teaching position
- Selling your ideas late on in the work of others
- Having the opportunity to choose between career and motherhood
- Not having to chafe on those big cigars or paint in Italian suits
- Having more time to work when your motto says you fit someone younger
- Being included in revised versions of art history
- Not having to undergo the embarrassment of being called a genius
- Getting your picture in the art magazines wearing a gaffe suit!

A PUBLIC SERVICE MESSAGE FROM **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

**The internet was 84.5%
male and 82.3% white.**



Until now.

Guerrilla Girls have invaded the world wide web.
Join us.
<http://www.voyagerco.com/gg>

email: guerrillagirls@voyagerco.com

**WHEN RACISM & SEXISM ARE
NO LONGER FASHIONABLE,
WHAT WILL YOUR ART
COLLECTION BE WORTH?**

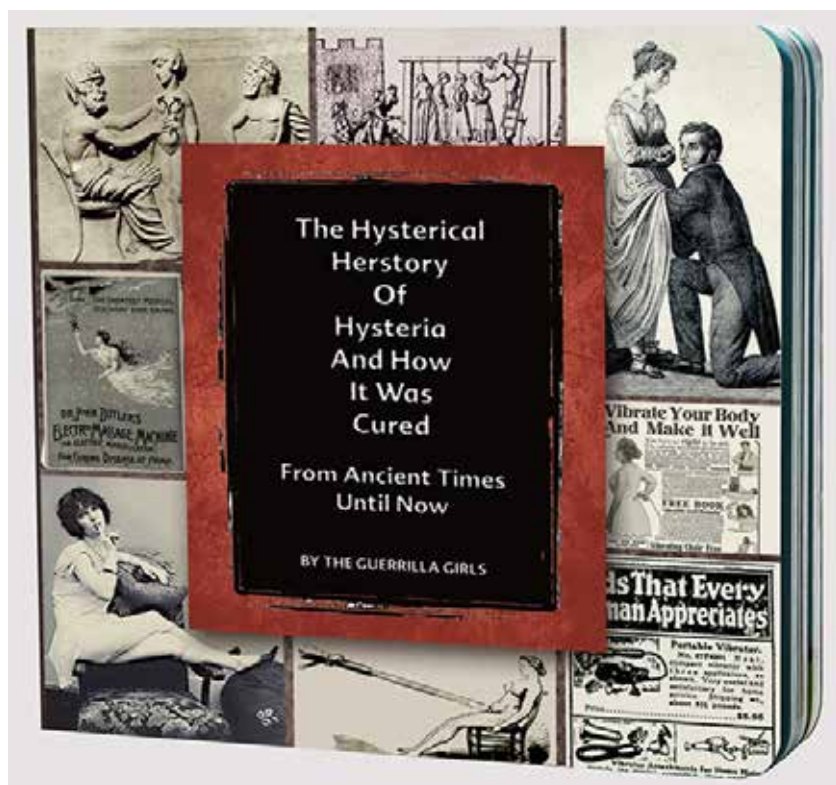
The art market won't bestow mega-buck prices on the work of a few white males forever. For the 17.7 million you just spent on a single Jasper Johns painting, you could have bought at least one work by all of these women and artists of color:

- | | | | |
|---------------------|--------------------|-------------------------|--------------------|
| Bonnie Abbett | Heide de Koning | Donna Deane | Sarah Paolo |
| Ann Akbar | Janice Fortuna | Wona Lorenzin | Ulla-Pia Pippin |
| Dorothea Anagnostis | Anna Meryck Taylor | Edgardo Lopez | Chloé Rouquet |
| Christa Bartsch | Alanna Contreras | Lucy Lyette | Chloé Rouquet |
| Yvonne Bell | Marguerite Conrad | Bethann Longtin | Richard Russell |
| Isabel Bishop | Audrey Courtin | Clare Shaw | Julie Safran |
| Sumi Brant | Ada Covicovici | Lynn Smith | Christine Spangher |
| Elizabeth Brasher | Berilyn Flannery | Lois Swarth | Michaela Szymanski |
| Wynne Burleson | Eric Chava | Paula Tondurillo Becker | Christine Thompson |
| Karoline Busby | Alicia Frank | Terri Austin | Kathryn Turner-By |
| Jill Carpenter | Alycia Hargrave | Debra Vogel | Chloé Rouquet |
| Julie Carr | Allyson Hill | Colleen Adams | Elizabeth Valiente |
| Beatrix Carrara | Paula Kelly | Colinda Miller | Allyson Hill |
| Christine Chan | Andrea Kaufman | Shelley Mitchell | Elizabeth Valiente |
| Michelle Cheong | Allyson Kaufman | Christine McMillan | Elizabeth Valiente |
| Tracy Chubb | Kathie Kuhn | Georgia O'Rourke | Elizabeth Valiente |
| Debra Chubb | Lee Kuzner | Heidi Opatowich | Elizabeth Valiente |

Please send \$ and comments to:
Box 1056 Cooper St., NY, NY 10271 **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

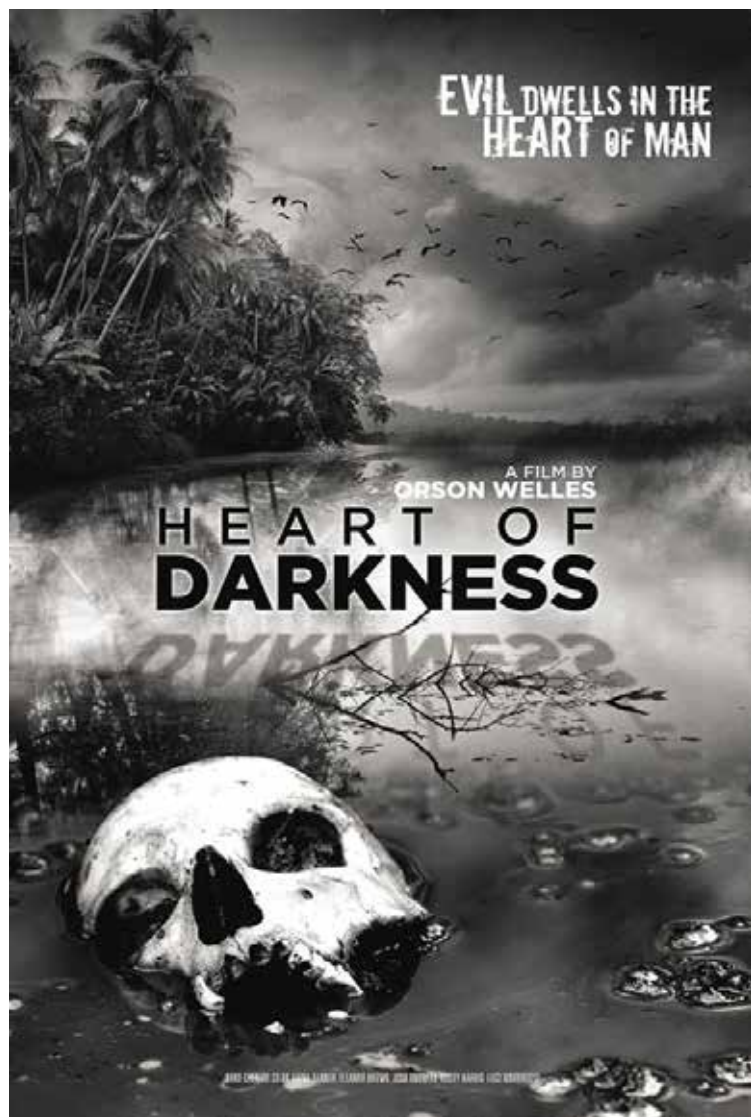
The Guerrilla Girls
Selection of 9 posters
B&W print
Variable dimensions
Unlimited edition
Each copie is signed by the The Guerrilla Girls

ART-O-RAMA, Marseille
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The Guerrilla Girls
The Hysterical Herstory of Hysteria And How It Was Cured
2016
Board Book with rounded corners
22 pages
20.3 × 20.3 × 1.2 cm
Limited edition of 500 copies and 500 artist's proofs
Produced and published in 2016 by mfc-michèle didier
©2009, 2011, 2016 by The Guerrilla Girls and mfc-michèle didier

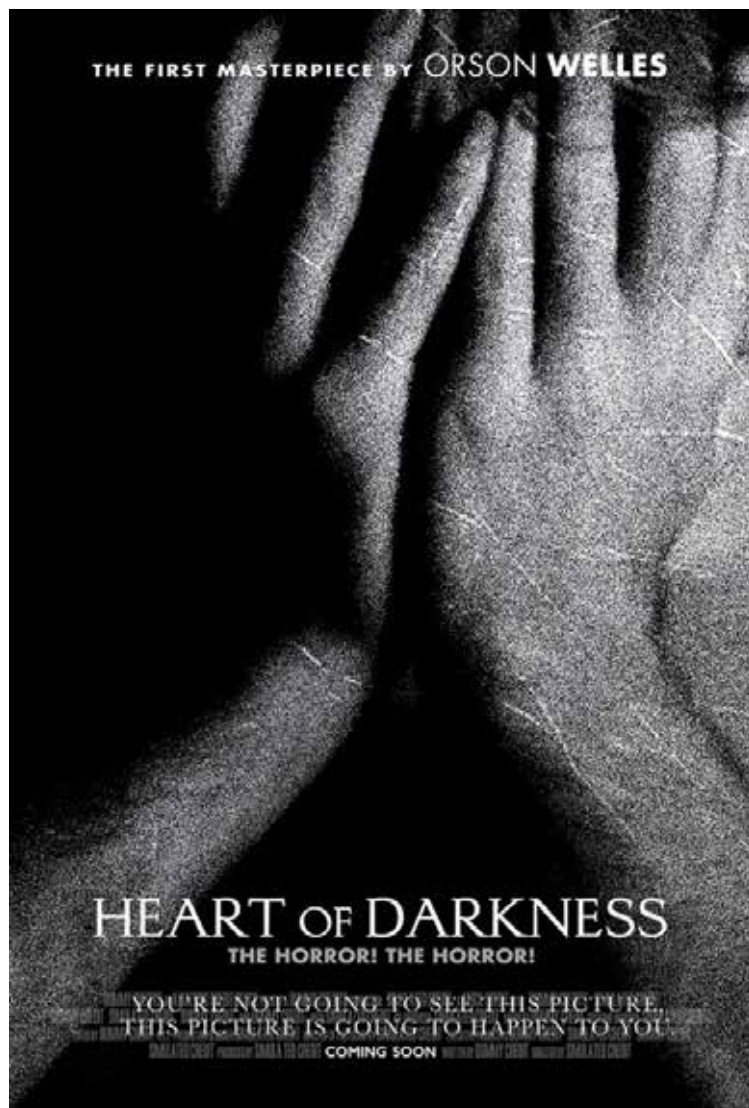
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Fiona Banner
The Greatest Film Never Made (Fiona Banner and Name Creative)
2015
Digital print
133 x 88.4 cm
Limited edition of 7 copies and 3 artist's proofs
Numbered, embossed with the initials "FB" and signed by the artist
Published in 2015 by mfc-michèle didier

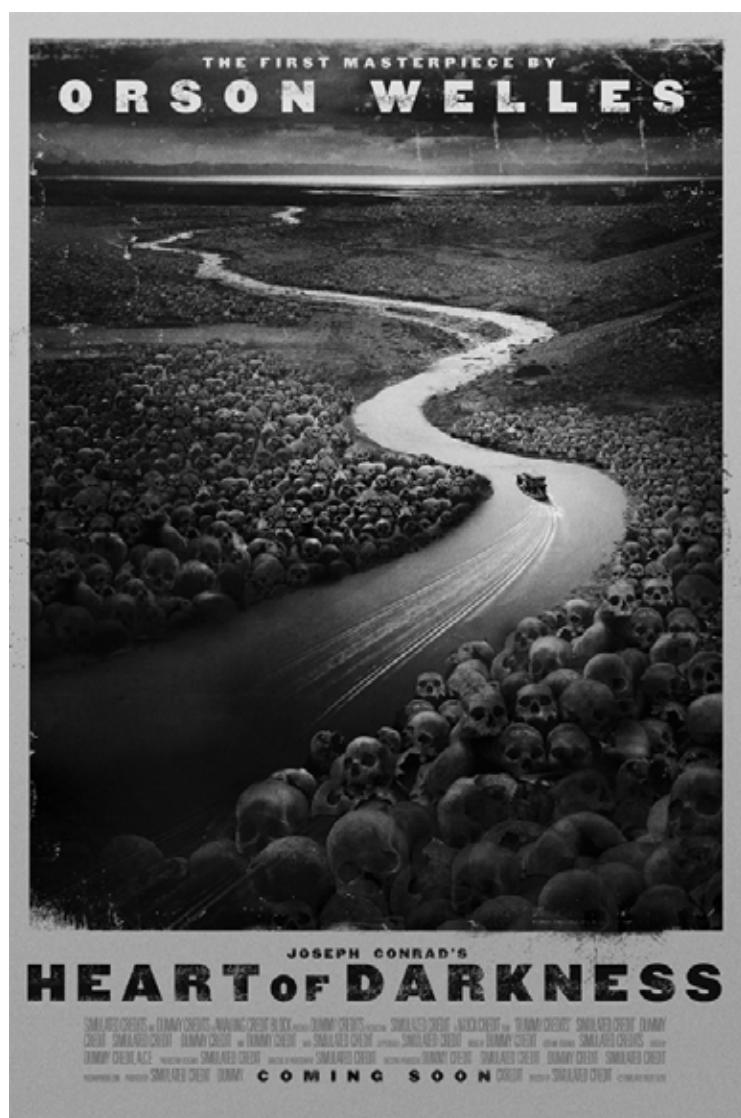
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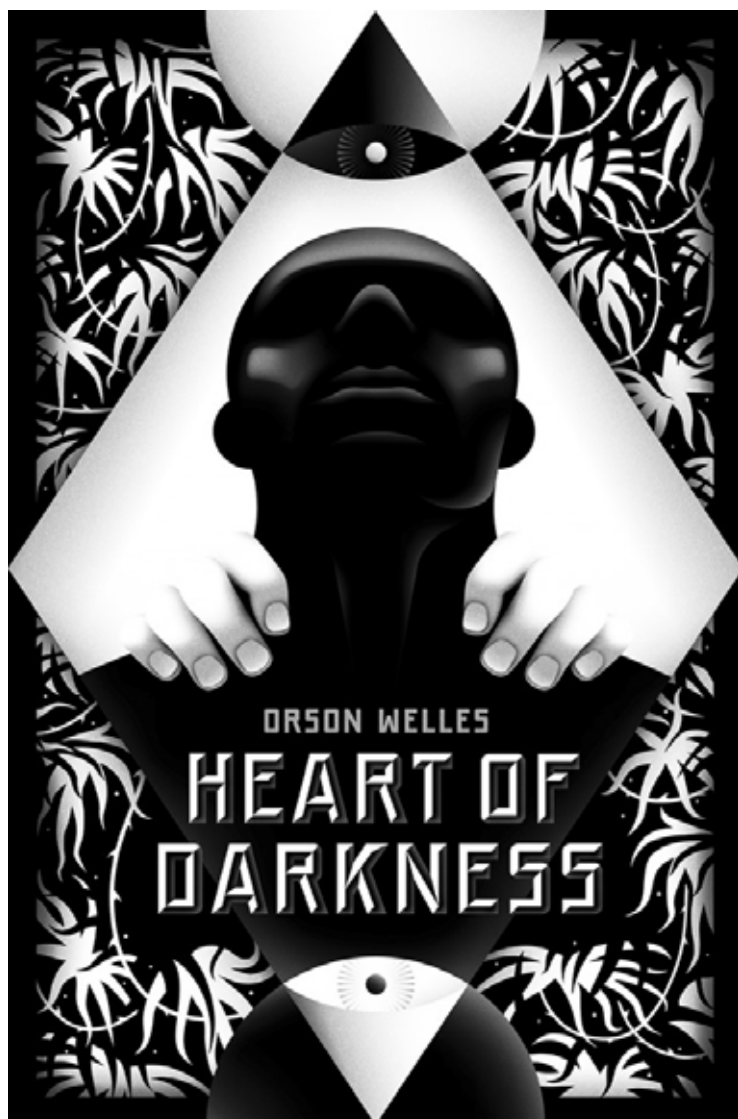
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CONTACTS

For any information or image request, please contact us

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