



EDITIONS

Full Stop

The cover art for this issue was taken from Fiona Banner's 2020 project, *Full Stop*, an intervention developed in collaboration with the environmental campaign group Greenpeace. Further documentation of this project is included on pages 42–50.

The pandemic has made us more alert to the precariousness of nature, at a time when words like 'crisis' and 'emergency' have been repeated to the point of diluting their urgency, this work is a message – a call to stop, reconsider and act. Language is the medium of treaties, argument, debate and agreement. The *Full Stop* sculptures are anti-texts. They are symbols of language on the precipice that are blown-up, made physical and confrontational. The Full Stops symbolise an impasse and crisis in language. They highlight the slipperiness of communication in a time of polarised rhetoric during which the term post-truth is common vernacular. In this instance, the disjunction between what a marine protected area stands for and the reality of what is happening in those areas. It makes those agreements absurd and represents a rupture in language. Working with this extraordinary stone, densely formed by natural forces, it became clear how it resists human intervention. Like human versus nature, the stone is only half tamed and half formed into full stop shapes. It retains part of its natural form, redolent of eons of bouldering around on the planet. Nature is strong but fragile, it cannot bend to our will ad infinitum.

Fiona Banner aka The Vanity Press

This Sculpture symbolises our Government's abject failure to protect our most important marine habitats from destructive and illegal fishing. Marine protected areas like the Dogger Bank are

EDITIONS

protected in name only. Our boulder barrier will keep bottom trawlers out of almost 50 square miles of the Dogger Bank, but for our oceans to be properly protected, the Government must step in. We can't do it all. The Government should put a big full stop on destructive and illegal fishing in our protected areas, period.

Philip Evans, Oceans Campaigner at Greenpeace UK

Photography by Suzanne Plunkett

Piano Rolls

Like crude precursors of computer punch tape, piano rolls speak a peculiar machinic language of holes. Their perforations were the operating code of the player piano, each one positioned to trigger a note of particular pitch and duration, producing music without the need for a musician. In Erica Baum's photographs, with their holes rendered as a series of dots and dashes, these relics of the Edwardian drawing room become something strange and compelling. It's a subtle recontextualization that seems to elicit new possibilities of meaning, just beyond our reach. What language do they speak now, read by the human eye and not the pianola? They are an enigmatic kind of visual poetry, a puzzle of glyphs and ciphers, even their trite song lyrics – floating vertically up the page – transformed into fragmentary, cryptic verse.

Gill Partington

First published upon the exhibition *Word Each to Cling I* at the Kelly Writers House, the University of Pennsylvania, September 11, 2008 through October 25, 2008. This edition was commissioned from Erica Baum for issue 2 of *Inscription* on 'holes'.

EDITIONS

Cigar Burn Apertures

Cigar Burn Apertures, David Bellingham, 2019

Dear David,
Metzger is determined in his rejection of the commodification of art, a negation of the superficial objects of desire, the capitalist candy that fills the galleries and the dealers that push it: 'You stinking fucking cigar smoking bastards and you scented fashionable cows who deal in works of art.' (Gustav Metzger, 'Manifesto World', October 1962). This is why the emphasis in Metzger's practice is on process rather than any concrete products, as the methodology he employs involves the aesthetics of disappearance.

Dear Simon,
In the Cigar Burn pictures the act of burning is a process of marking by erasure. They are ruins (ruined pictures) that address a mean point between Metzger and Fontana, where fine materials are undermined by damaging methods. They sit somewhere between auto-construction and auto-destruction.

To dig a hole is to make space.
A hole is a thing defined by an absence of material.
In order to make a hole something must be taken away.
It is easy to make a hole it is less easy to maintain it.
A hole is a thing defined by the material around it.
A hole is always half full and half empty.
Holes are conspicuous in their 'absent presence'.
Hole n. an act of erasure resulting in an space of potentiality.

From a correspondence between Simon Morris and David Bellingham, August, 2021.