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siglio

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2432 Medlow Avenue, LA, CA 90041
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An unprecedented collection of image and text, redefining the act of reading: IT IS ALMOST THAT

It Is Almost That collects twenty-six visionary image+text works by women artists and writers. Supremely imaginative in their use of word and image, these hybrid works are steeped in narrative play and subversion, inviting readers to engage in multiple modes of reading and to make unexpected connections. The first in a series that embodies Siglio's unique editorial mission, *It Is Almost That* features substantial excerpts or the works in their entirety—many previously unpublished, difficult to find, or long out-of-print.

Among the selected works:

- a full chapter from the painted autobiographical novel by a young artist who died in the Holocaust (Charlotte Salomon)
- the transformation of the front pages of newspapers into alchemical drawings (Suzanne Treister)
- a comic book-like paean to sexual awakening (Dorothy Iannone)
- a computer-generated chance operation that “imagines” houses and their inhabitants (Alison Knowles)
- the pseudo-scientific examination of mother-daughter conversations (Eleanor Antin)
- drawings called “body maps,” inscribed with stories of HIV-positive South African women (Bambanani Women's Group)

This collection is not organized like a traditional anthology; rather, it creates a constellation of works in conversation with one another. As these works exceed categorical boundaries, the editor has selected and sequenced the collection so that various kinds of connective tissue (formal, aesthetic, thematic, metaphorical, etc.) cohere the works with one another. While many works may be recognized by their various connections (such as to Fluxus, Conceptual, Feminist, and Outsider art as well as to experimental literature, etc.), the collection aims to engage both literary and art audiences, reorienting the reader so that these works may be seen *and read* anew.

IT IS ALMOST THAT: A Collection of Image+Text Work by Women Artists & Writers
Edited by Lisa Pearson

\$45 • Cloth • 296 pg • 8.25 x 10.25 • over 250 half-tone illustrations
ISBN: 978-0-9799562-6-3 • Release: MAY 30, 2011

Siglio books now distributed by D.A.P.

Distributed Art Publishers, a major international distributor of books and special editions by an array of the world's most respected publishers, museums and cultural institutions, has welcomed Siglio to its highly lauded list. Launching three new titles as well as featuring Siglio's backlist in the spring catalog, D.A.P. will significantly expand the marketplace for Siglio books.

IT IS ALMOST THAT includes work by

Eleanor Antin
Bambanani Women's Group
Fiona Banner
Louise Bourgeois
Theresa Hak Kyung Cha
Cozette de Charmoy
Ann Hamilton
Jane Hammond
Susan Hiller
Dorothy Iannone
Bhanu Kapil & Rohini Kapil
Helen Kim
Alison Knowles
Ketty La Rocca
Bernadette Mayer
Adrian Piper
Charlotte Salomon
Geneviève Seillé
Molly Springfield
Cole Swensen & Shari DeGraw
Suzanne Treister
Erica Van Horn & Laurie Clark
Carrie Mae Weems
Hannah Weiner
Sue Williams
Unica Zürn

SIGLIO is an independent press in Los Angeles dedicated to publishing uncommon books that live at the intersection of art and literature. Siglio books defy categorization and thoroughly engage a reader's imagination and intellect. We believe that challenging work can be immensely appealing; our books are beautiful, affordable, and as much a pleasure to touch and hold as they are to read.

END

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A testament to its multi-faceted appeal to a wide range of readers, *It Is Almost That* has also been selected as an Editor's Choice for the Fall issue of *BOMB Magazine*, and editorial coverage is forthcoming in the Sept/Oct issue of *Art in Print* (review by Nancy Princenthal), on *poetryfoundation.org* (review by Eileen Myles), as well as in *The Comics Journal*, *Women in the Arts*, and the literary journals *Diagram* and *Fence*. Excerpts from reviews from *Bookforum* & *Publishers Weekly* on reverse.

Praised for the boldness of its editorial vision, its resistance to typical categories, and its selection of powerful but often neglected works, *It Is Almost That: A Collection of Image+Text Work by Women Artists & Writers* speaks to a breadth of subjects—memory, illness, family, identity, desire, violence—in the most thought-provoking and moving ways.

It Is Almost That brings together 20th century luminaries and cult figures, ascendant and cutting edge artists and writers with those who have been overlooked and forgotten, highlighting many previously unpublished, out-of-print, and difficult to find works. The book is also unusual in its design as it presents highly legible, beautiful reproductions of each work in its entirety or as a substantial excerpt, allowing the reader to fully engage and experience the work.

This is an indispensable and thrilling volume for anyone interested in contemporary art and innovative literature, in women's studies, and in the visionary works of some of the twentieth and twenty-first centuries' most interesting artist and writers.

It Is Almost That (Box): Limited Edition

Inspired by Fluxus and the Great Bear pamphlets, Siglio gave each of ten participating artists room to play and experiment within the simply-made, saddle-stitched booklet form. Housed in a wood box, this set of numbered booklets, signed by the artists, includes works by Eleanor Antin, Fiona Banner, Susan Hiller, Ann Hamilton, Jane Hammond, Alison Knowles, and others. More information is available from the publisher. Edition of 85. Price begins at \$175.

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EXCERPT FROM
MAY 16, 2011 PUBLISHERS WEEKLY



The title, taken from artists Theresa Hak Kyung Cha's contribution, pertains to the overall sense of "indeterminacy" and "boundlessness" in the chosen works of 26 female artists, each introduced by personal, inspirational, or abstract quotations. Many works are highly effective, especially in this format, which successfully depicts all media, including photography, painting, and installation. . . .

Race, gender, sexuality, politics, and literature are prominent, best exemplified in Jane Hammond's "Fallen," an ode to soldiers in Iraq. Pearson outlines her own gender philosophies in art, along with the criteria for her self-confessed "surprising selection," omitting "obvious choices," to create an introspective, free-flowing collection that "will incite more questions than answers." Such is the nature of art, and a testament to this fine anthology.

EXCERPT FROM

BOOKFORUM

JUNE 6, 2011 BOOKFORUM.COM / THE DAILY REVIEW by CHRIS KRAUS

The title of this surprising collection of image/text works by twenty-five female visual artists and writers is a phrase borrowed from a 1977 artwork by Theresa Hak Kyung Cha. As Lisa Pearson writes in her afterword, *It Is Almost That* describes "the humming state of the not-quite this and not quite that," namely, "what familiar taxonomies cannot order." Hak Kyung Cha's piece—composed of faltering phrases projected on black-and-white slides—points to the provisional nature of language and speech. While Pearson's penchant for this open, indeterminate state might seem at first to evoke categories like *écriture féminine*, twentieth-century Language-school poetry, or non-diegetic experimental filmmaking, her selections, works produced over a span of seventy-one years from Charlotte Salomon's 1940 visual novel *Life? Or Theater? A Song Play* to Bhanu & Rohini Kapil's 2011 *India Notebooks*, defy easy classification.

Explaining her decision to select only from works composed by women, Pearson asserts: "There is still deep gender inequality when it comes to the coveted real estate of exhibitions . . . and I preferred to make space . . . for work by women." Her statement seems as dangerously uncool as it is accurate, but Pearson's boldest editorial move is bringing together works by artists and writers who are not normally thought of together. Pearson's genre-defying conflation of formalist language-based work with pieces by confrontationists such as Adrian Piper, Carrie Mae Weems, and Sue Williams suggests new affinities. Pearson's writers and artists use disparate means to probe experience from the outside. While pieces by artists like Hak Kyung Cha and Alison Knowles use text to examine the nature of meaning, perception, and language, others like Adrian Piper's *Political Portraits* and Carrie Mae Weems's haunting *Sea Island Series*, use words as polemic. Still others pursue a poetics of the quotidian, using pictures and words to describe particular places and states of being. For example, the Kapils' stunning chronicle of a trip to New Delhi excerpted from their Nightboat book *Schizophrene* concludes: "Looking down, I saw the red rooftops of the East End stretch out in a crenellate, and then I went home. I documented the corridor and then I went home. What kind of person goes home?" Some of the pieces—most notably, Louise Bourgeois's rarely-seen 1947 artist book *He Disappeared into Complete Silence*, in which drawings of unrealized sculptures are set against disjointed mock-journal entries written in imperfect English, and Unica Zurn's 1958 artist book *The House of Illness*—are deeply disturbing. Others, like Eleanor Antin's 1971 "Domestic Peace," a group of faux social science graphs of "safe" conversational topics with the artist's mother, are laugh-out-loud funny. The dissonance between the work's high-conceptual frame and the chronicle of petty domestic bickering it contains is part of the humor: Richard Kostelanetz meets Joan Rivers. . . .

Designed by Natalie Kraft, *It Is Almost That* is entirely produced in shades of sumptuous gray—"infinite shadows . . . the in-between like twilight and shadows," as Pearson describes it. A labor of love, the book is also an important step towards the amplification of "minor," uneasily categorized experience.

Chris Kraus is a critic, novelist, filmmaker, and professor. Her most recent book is *Where Art Belongs* (Semiotext(e), 2011).

END