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NEW SIGLIO TITLE FOR FALL

SOPHIE CALLE

THE ADDRESS BOOK

THE LEGENDARY WORK BY THE RENOWNED ARTIST-PROVOCATEUR
NOW PUBLISHED IN ITS ENTIRETY IN ENGLISH FOR THE FIRST TIME

Never before published in its entirety in English, *The Address Book* is a key and controversial work in Sophie Calle's oeuvre. Having found a lost address book on the street in Paris, Calle copied the pages before returning it anonymously to its owner. She then embarked on a search to come to know this stranger by contacting listed individuals—in essence, following him through the map of his acquaintances. Her written accounts of these encounters with friends, family and colleagues—juxtaposed with Calle's photographs—originally appeared as serial in the newspaper *Libération* over the course of one month in 1983.

As the entries accumulate, so do the vivid impressions of the address book's owner, Pierre D., while also suggesting ever more complicated stories as information is gifted, parsed, and withheld by the people she encounters. A multitude of details, from the seemingly banal to the potentially revelatory, are not only collaged into a fragile and strangely intimate portrait of Pierre D.; they also accumulate into a collection of miniatures of the people around him as they reveal something, often unknowingly, of themselves. Further layering *The Address Book* is Calle's first person narrative in which she interrogates herself—her fears, obsessions, and assumptions—over the course of her pursuit.

When Pierre D. learned about the work and its appearance in the newspaper, he threatened to sue (and demanded that *Libération* publish nude photographs of Calle as a reciprocal invasion of privacy). Calle agreed not to republish the work until after his death. In the almost thirty years since its original publication in France, *The Address Book* has only been described—in *Double Game*, Calle's monograph which converses with Paul Auster's novel *Leviathan*, and again in the novel itself as a work thought up (but not executed) by the fictional character Maria whom Auster based on Calle—never published in full again.

Part conceptual art, part character study, part confession, part essay, *The Address Book* is, above all, a prism through which desire and the elusory, persona and identity, the private and the public, knowledge and the unknown are refracted in luminous and provocative ways.

This is the first trade publication in English of *The Address Book* (Gemini G.E.L. in Los Angeles released a suite of lithographs modeled on the original tabloid pages from *Libération* in an edition of 45). Designed in collaboration with Calle, Siglio's book has the physical weight and feel of an actual address book, creating an intimate space that allows the story to unfold and be savored by the reader.

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I found an address book on the Rue des Martyrs . . . I will contact the people whose names are noted down. I will tell them, "I found an address book on the street by chance. Your number was in it. I'd like to meet you." . . . Thus, I will get to know this man through his friends and acquaintances. I will try to discover who he is without ever meeting him.

—from *The Address Book* by Sophie Calle

She would set out in the dark, knowing absolutely nothing, and one by one she would talk to all the people listed in the book. By finding out who they were, she would begin to know something about the man who had lost it. It would be a portrait in absentia, an outline drawn around an empty space . . . She wanted encourage people to open up to her when she saw them, to tell her stories about enchantment and lust and falling in love, to confide their deepest secrets in her.

—from *Leviathan* by Paul Auster

SOPHIE CALLE (b. 1953, Paris) is an internationally renowned artist whose controversial works often fuse conceptual art and Oulipian-like constraints, investigatory methods and fictional constructs, the plundering of autobiography and the artful composition of self. Using a range of media—photography, film, writing, performance, installation—Calle explores the tensions between the observed, the reported, the secret, and the unsaid; desire and voyeurism are often agents to expose the multiplicity of truth as well as its absence. Her 2007 Venice Biennale French Pavillion installation *Please Take Care of Yourself* has been exhibited worldwide to great acclaim. It will be installed at The Pulitzer Foundation in St. Louis later this year. The Whitechapel Gallery in London organized a retrospective in 2009, and her work has been show at major museums such as Musee d'art Moderne de la Ville de Paris and Centre Georges Pompidou, Paris; De Appel, Amsterdam; The Museum of Modern Art and The Whitney Museum of American Art, New York; Carnegie Museum of Art, Pittsburgh; Museum of Fine Arts, Boston; Hayward Gallery and Serpentine Gallery, London; Museum of Contemporary Art, Chicago; among others. She lives and works in Paris.

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