

FOR IMMEDIATE RELEASE: DECEMBER 11, 2017

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SIGLIO CELEBRATES ITS TENTH YEAR IN 2018. THE FIRST RELEASE IS MIRTHA DERMISACHE: SELECTED WRITINGS

EDITED BY DANIEL OWEN AND LISA PEARSON CO-PUBLISHED WITH UGLY DUCKLING PRESSE

PUB DATE: MARCH 26, 2018 \$30 PB 6.75 x 8.75 128 pages 37 color & 54 bw plates ISBN: 978-1-938221-17-0
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I "write" (inscribe) my books, which are perfectly illegible, and that tenuous structure of "gaps" is filled as soon as it reaches the "reader." —Mirtha Dermisache

Argentinian artist Mirtha Dermisache wrote dozens of books, hundreds of letters and postcards, and countless texts. Not a single one was legible, yet, in their proximity to language, they all resonate with a mysterious potential for meaning. Using ink on paper, Dermisache invented an array of graphic languages, each with its own unique lexical and syntactic structure, laden with poetic and sometimes visceral suggestion. Some writings feel like nets or knots or transcriptions of seismic waves; some are scrawled with seeming abandon while others are meticulously inked in a refined, almost musical script.

Selected Writings is Dermisache's first collection to be published in the U.S. and includes sixteen texts and two complete books from the early 1970s, a particularly rich period for the artist. Dermisache intended her writings to be published, disseminated and read, rather than exhibited as singular works of art. Prioritizing the intimate relationship between reader and text, she published her work in variety of editions during her lifetime, including tabloid-sized newspapers and as (textual) contributions to journals. In keeping with Dermisache's intentions, *Selected Writings* is a beautiful object, designed to have a distinct kinship to a book of poetry.

Praised by Roland Barthes in the early '70s for the "extreme intelligence of the theoretical problems related to writing that [her] work entails," Dermisache's graphisms suggest both an abstract "essence of writing" and a concrete democratization of written forms—an elaborate exploration of the possibilities for ink and page to make a represent thought. Every piece of writing is open to each reader's unique sense of signification.

The subtlety and rigor of her work—her writing without words, typography without text, drawings without images—make Mirtha Dermisache an essential artist—not just of Argentinian art, but also of what we have come to call international visual poetry. —Philippe Cyroulink in the exhibition catalog "Because I Write!"

MIRTHA DERMISACHE (b. Buenos Aires, 1940–2012) was a visual artist whose rigorous inquiries into the "essence of writing" resulted in a prolific body of work at once deeply experimental, magentically beautiful and insistently democratic. Her work was introduced to North American audiences by the beloved exhibition "Drawing Time, Reading Time" at The Drawing Center (New York) in 2014. Other group shows include "elles@centrepompidou" at Centre Pompidou in Paris, "In the Margins of Art: Creation and Political Commitment" at MACBA in Barcelona, among many others. Her first major retrospective "Because I Write!" was recently mounted at the Museo de Arte Latinoamericano de Buenos Aires in 2017. "Mirtha Dermisache: The Otherness of Writings" is open now at Henrique Faria Fine Arts in New York City and runs until January 20, 2018.



In 2018 Siglio is celebrating its tenth year of fiercely independent publishing, driven by its feminist ethos and its commitment to artists and writers who obey no boundaries, pay no fealty to trends and invite readers to see the world anew by reading word and image in provocative, unfamiliar ways. Since its inception, Siglio has seen publishing itself as an act of resistance to the literal, the authoritarian and the facile, publishing cross-disciplinary, hybrid and often unwieldy works. **We continue this mission in 2018 with a rigorously eclectic list by Mirtha Dermisache, Ellie Ga, Karen Green and Dick Higgins,** artists and writers who resist categorical distinctions, envisioning image, language and the space of the book in expansive and utterly imaginative ways. Our complete 2018 catalog will be available in January.

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