uncommon books at the intersection of art & literature

Founded in Los Angeles in 2008 and now located in the Hudson River Valley in New York, Siglio is a small, fiercely independent press 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. Siglio publishes uncommon books that live at the intersection of art and literature: cross-disciplinary, hybrid works that defy categorization, authored by renowned as well as little known artists and writers.

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Individuals can order Siglio books & editions online at www.sigliopress.com. Every order receives a little gift of Siglio ephemera inspired by Fluxus in general and Dick Higgins' Great Bear pamphlets in particular, as well as by Wallace Berman’s Semina: a set of cards, a broadside, a booklet, etc., created in collaboration with artists and writers whose work we admire.

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75 Broad Street, Suite 630, New York, NY 10004. p: 800-338-2665.

UK distribution by Art Data: www.artdata.co.uk
European distribution by Idea Books: www.ideabooks.nl

SIGLIO TURNS TEN IN 2018

Siglio got its start when I met poet Ron Padgett for coffee at Ukrainian National Home on the Lower East Side in New York City. I had sent Ron, who manages the Joe Brainard Estate, a letter professing my love for Brainard's work and proposing a book. In those very early days, I sent out a couple dozen of those letters—to artists and writers whose work I not only revered, but also influenced my editorial vision for the press in a very particular way. (A number of those initial letters led to books by Marcel Broodthaers, Sophie Calle, Nancy Spero, for example.) That wintry March day Ron and I set The Nancy Book in motion; it was on press a little over six months later, propelled by the great generosity and good will of Brainard's many friends and admirers, and released just a year later. It felt like a miracle.

Ten years of Siglio seems no less miraculous to me. That has something to do with the harsh reality of the publishing landscape, riddled with an ever-morphing variety of hazards all publishers—and particularly tiny, independent ones like Siglio—must dodge. But it's mostly to do with almost always proceeding from the unknown, from a place of imagining the possibilities. Many Siglio books originate in a deeply collaborative process of experimentation, which really means: we don't know until we do. And yet, each book, once complete, seems to me inevitable.

That process is saturated with an unequivocal love for the work and buttressed by the desire to shape a rich experience of it in the space of the book. And with collaboration comes another kind of miracle: the community of artist-writers I publish, and the editors, translators, writers and curators whose commitment to the work equals or exceeds my own. Two years ago, Siglio embarked on a series of artist’s books co-published with the Contemporary Arts Center, New Orleans in which an artist with a show at the museum is invited to intervene in the history and space of the book. We've released the first two—by Adam Pendleton and Cecilia Vicuña—and Mickaële Thomas will author the third in 2019. The collaborative spirit drives this series, too.

What I imagine for the press now is another ten years of not being able to quite imagine what's yet to come. I hope that's exciting for you, too.

—Lisa Pearson, publisher

Front and back cover detail from "Untitled (Wonder Woman)" by Richard Kraft
TEN YEARS OF SIGLIO TITLES

(Alphabetical by author. Page number at left. Forthcoming and most recent titles in red)

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(op: out of print)
To our knowledge, ours is the first all-girl high school swing band in the country. As we expected, the girls do a lovely job on the sweet music. But to the amazement of most of us they really get “on the beam” in a “jive” number, too. It’s a good bet that when these “gals” have been organized a while, they’ll lead the boys a merry chase.

Naturally, his wants are a soldier’s, and his worries are about keeping his own dear body safe until an honorable discharge. As he snores, he’s ripening the man he will become after the war—husband, father, proud owner of something shiny, like an auto shop or a motorboat.

Briefly I picture him at the helm of the Connie Marie, but my pigeon supper’s not sitting well, and he hasn’t the instinct to reach for me just because I am here. I am here, Me, Me, Constance Marie, under the Italian stars.

I wake him with the story of an severed hand stuck on a fencepost in Caserta, the ring taken along with its finger. I am in a nightgown of fraying apricot silk, which feels nice so he does hold me awhile.
KAREN GREEN

KAREN GREEN is an artist and writer whose inventive, hybrid image-text works narrate the intimate spaces of human experience. Her first book Bough Down earned numerous accolades and a devoted readership. Her works are in numerous private collections as well as the collections of the Yale Beinecke Library and the Whitney Museum of American Art Special Collections, among others. She divides her time between Northern California and New York City.

Frail Sister

Artist and writer Karen Green’s second book originated in a search for a woman who had vanished: her Aunt Constance whom Green knew only from a few family photos and keepsakes. In her absence, Green has constructed an elliptical arrangement of artifacts from an untold life. In this rescued history, Green imagines for her aunt a childhood in which she is bold, reckless, perspicacious, mischievous; an adolescence ripe with desire and scarred by violation and loss; and an adulthood in which she strives to sing above the incessant din of violence.

Constance—one half of a sister-duo put to work performing as musical prodigies in the dirt poor town of Oil City, Pennsylvania during the Great Depression—escapes as a teenager to the U.S.O. and tours a ravaged Italy during World War II. Soon after she returns to an unsparing life in New York City, she disappears. Green traces her dissolution in a deftly composed trove of letters Constance writes to her beloved sister and those she receives from a dozens of men, along with her drawings, collages and altered photographs. Frail Sister invites the reader to be an archivist, or even a detective, sorting through the fragments of a missing woman’s life.

Though told mostly from Constance’s point-of-view, Frail Sister is also haunted by the voices of the transient, the absent and the dead. Men—some kind, some nefarious, some an ineluctable cocktail—write to Constance, smitten by her stage persona. The letters (a few real, many invented) expose not only the quotidian reality of war but also the ubiquitious brutality it throws into relief. There are more ghosts—an array of Jane Does, women whose loss of identity and violent demise Constance threads in anticipation of her own.

Nimble, darkly funny, and poignant, Frail Sister examines the thin membrane between resiliency and fragility, the love of family and its inevitable betrayals. Frail Sister is possessed by the disappeared, giving voice to the voiceless, bringing into focus a life disintegrating at every edge.

Bough Down

One of the most beautiful expressions of love and loss you will ever read. Bough Down put me in mind somehow of the Portuguese fado: a lament rendered so precisely it becomes luminous and affirmative. This is a profound, lovely, bitterly funny book that fulfills the first requirement of great art: it is magical. —GEORGE SAUNDERS

With fearlessness and grace, Bough Down reports from deep inside the maelstrom of grief, Karen Green summons memories and the machinations of the interior mind with poetic precision, a startling sense of humor, and an acute awareness of contradictory truths and the volatility of language. Crystaline fragments of text refract meaning with the emotional precision of music; in counterpoint, her tiny collages of salvaged language and scraps of the material world evince the reassembling of life. Conjuring that inscrutable space in which clarity and contradiction, sense and madness converge, she charts her passage through the devastation. Bough Down is laird, keenly observed and awash with the honesty of a strikingly open heart.

PRAISE FOR BOUGH DOWN

Maggie Nelson, LOS ANGELES REVIEW OF BOOKS: Karen Green’s new—and incredibly, her first—book is an astonishment. It is one of the most moving, strange, original, harrowing and beautiful documents of grief and reckoning I’ve read . . . It is suffused throughout with the dissonant, private richness of the minor, while also managing to be a major achievement.

NEW YORKER: Grief emphatic, grief redeeming, grief protracted, grief abraded all intertwine in this funny, prickly memoir . . . The book interweaves its vignettes with tiny sepia collages of text, fingerprints, and crime-scene-like shots that function as peepholes into grief. The result would be too painful if not for its insistence on humor as a palliative. Green has the eye of a novelist and rejects the easy ending. She writes, “Ultimately, the loss becomes immortal and hole is more familiar than tooth.”

J. Mae Barrie, HYPERALLERGIC: Bough Down is a beautiful anomaly in itself. It is many things: art book, collage, lyric, prose poetry and ultimately, a dizzying and wondrous incantation of grief . . . The work enthralls because it exposes artistic creation as an act of necessity, this feat of laying it all down.

Meghan O’Reourke, SLATE: One of the most singular books I read this year—a book that left an indelible impression on me—is Karen Green’s Bough Down, a lyric elegy for a husband who took his own life. Comprising both visual collages and elliptical prose entries, Bough Down is a lament for a lost love, by turns yearning, acerbic, resigned, and alive with protest.

$39.95 • HB • 168 pages • full color throughout • 7.5 x 10 • pub date: October 26, 2018
ISBN: 978-1-938221-19-4 • ART / NARRATIVE / COLLAGE • Limited edition with artist’s multiple available

$36 • HB + dust jacket • 188 pages • 56 color illustrations • 5.75 x 7.75 • 2013 • 3rd printing
ISBN: 978-1-938221-01-9 • ART / NARRATIVE / COLLAGE • Limited edition sold out
Square Octagon Circle

ELLIE GA

First, I will introduce myself as an artist who is studying marine archaeology at the University of Alexandria. Then I will tell him how I spent half a year with a French scientific expedition living on a boat that was drifting in the Arctic pack ice, near the North Pole. . . . When the ice finally released us, the first light we saw after so many months of darkness came from a lighthouse. I’ve learned that the word for “lighthouse” in Romance languages originates from the Pharos Lighthouse in Alexandria, where the ruins lay at the bottom of the harbor. These are the waters where, according to The Odyssey, Proteus was said to have dwelled. —from Square Octagon Circle by Ellie Ga

Over two thousand stone remnants of the fabled Pharos Lighthouse lie in the murky waters of the Mediterranean. Although mapped meticulously by underwater archaeologists, this ancient wonder will never be reconstructed: the Lighthouse can only be inferred from its fragments. Above the surface, in the post-revolutionary Egyptian city of Alexandria, images of the Lighthouse are everywhere, populating the public imagination, though they bear little resemblance to the ruins at the bottom of the sea.

In a richly layered narrative of image and text, artist Ellie Ga embarks on a labyrinthine inquiry into the Lighthouse, navigating the spaces between history, memory and mythology, translation and mistranslation, the uncovered and the overlooked. Ga takes the reader with her on dive boats and into the water, behind the walls of hidden museums, through city streets pitted with political graffiti, into the offices of archaeologists and the homes of Alexandrians.

Using a lightbox and layering transparencies of photographs, video stills, and an array of archival materials, Ga arranges and rearranges fragments, accumulating and subtracting them to illuminate correspondences and contradictions. Above and below the surface, into the past and the present, Square Octagon Circle not only pursues seeming tangents, elusive truths and near-discoveries, but also maps the impossible desire to reconstruct this ancient wonder of the world.

ELLIE GA is a New York-born artist whose immersive, wide-ranging investigations include the classification of stains on city sidewalks to the charting of the quotidian in the frozen reaches of the Arctic Ocean. In performances, video-essays and installations, Ga’s braided narratives interwine extensive research with first-hand experiences that often follow uncertain leads and take unexpected turns. She has exhibited and performed internationally at the New Museum, The Kitchen and the Guggenheim Museum in New York, the Albright-Knox Museum in Buffalo, and La Fondation Cartier pour L’Art Contemporain in Paris, among many others.
Intermedia, Fluxus and the Something Else Press: Selected Writings by Dick Higgins

Edited by Steve Clay and Ken Friedman

There are few art-world figures as influential—and as little known—as Dick Higgins, co-founder of Fluxus, “polyartist,” poet, scholar, theorist, composer, performer and, not least, the publisher of the Something Else Press. In 1965 he restored the term “intermedia” to the English language, giving it new dimension to recognize the dissolution of boundaries, the expansion of liminal spaces between traditional modes of art making, and the open field for new forms that cannot be compartmentalized. His own contributions to intermedia are many—as a participant and instigator of Happenings, as writer and composer straddling traditional and vanguard forms, among others—but it was the Something Else Press (1963-1974) that redefined how “the book” could inhabit that energized, in-between space.

Something Else Press was as much a critical statement and radical experiment as it was a collection of books by some of the most luminary artists and writers of the twentieth century: Gertrude Stein, John Cage, Ray Johnson, Dieter Roth, Bern Porter, Emmett Williams, Robert Filiou, George Brecht, among many others. Along with his Great Bear pamphlet series and the Something Else Press newsletter, Higgins exploited and subverted conventional book production and marketing strategies to get unconventional and avant-garde works into the hands of new and often unsuspecting readers.

Edited by Granary Books publisher Steve Clay and Fluxus artist Ken Friedman, this judiciously curated and indispensable compendium of essays, theoretical writings and narrative prose by Higgins dives deep into the ever-influential ideas that he explored in theory and practice. Clay and Friedman have chosen works that illuminate his voracious intellectual appetite, encyclopedic body of knowledge, and playful yet rigorous experimentation in a selection that includes many writings long out-of-print or difficult to find.

Steve Clay is the publisher of Granary Books, a curator and archivist as well as the editor of several volumes including A Book of the Book: Some Works & Projections about the Book & Writing with Jerome Rothenberg and A Secret Location on the Lower East Side: Adventures in Writing 1960-1980, with Rodney Phillips. Ken Friedman is the youngest member of the Fluxus group, the former manager of the Something Else Press, editor of The Fluxus Reader, the first comprehensive scholarly overview of Fluxus, as well as co-editor of the MIT Press series Design Thinking, Design Theory.

$35 • PB + flaps • 320 pages • 48 color illustrations • 7 x 9.25 • pub date: October 26, 2018
ISBN: 978-1-938221-20-0 • ARTIST'S WRITINGS / NON-FICTION / FLUXUS
Selected Writings
MIRTHA DERMISACHE

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 Ropoulas, Because I Write!

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 promixity 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 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 and allow the work to speak for itself.

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.

MIRTHA DERMISACHE (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. Her first major retrospective “Because I Write!” was recently mounted at the Museo de Arte Latinoamericano de Buenos Aires in 2017.

$30 • PB + flaps • 128 pages • 37 color & 54 bw • 6.75 x 8.75 • pub date: March 26, 2018
ISBN: 978-1-938221-17-0 • ART / LATIN AMERICAN ART / POETICS
Co-published with Ugly Duckling Presse
Eternal Friendship

ANOUCK DURAND
Translated from the French by Elizabeth Zuba with an introduction by Eliot Weinberger

Teju Cole, NEW YORK TIMES MAGAZINE: Anouck Durand’s photo-novel (or is it a photomemoir?) is bewildering, peculiar and smart, a matryoshka doll of a story . . . A brilliant rerouting of photography that reminds me of those strange documentaries by Werner Herzog, say, or Chris Marker.

This exquisitely composed photo-novel—collaged from photographic archives, personal letters and propaganda magazines—tells a true story of the young partisan Refik Veseli and his Muslim family who hid Jewish photographer Mosha Mandil and his family when the Nazis invaded Albania. Despite the dire circumstances, Mosha instilled in Refik a passion for photography, and a friendship was forged in the crucible of war. After liberation, the Mandilis invited Refik to join them in Israel, but he stayed behind to rebuild his new nation, not knowing that he would never see his dear friend again.

Durand begins the story decades later in 1970, when Refik, having risen in the ranks as a state photographer, is allowed to travel to China and attempts to mail Mosha a letter, free of the Albanian censors. The story ends as Communism is crumbling and Refik visits Mosha’s son Gavra in Israel whose testimony to Yad Vashem (The World Holocaust Remembrance Center) results in Refik and his family being the first Albanians to receive the designation of “Righteous Among Nations.”

In a deft and nuanced construction of the fictional, personal and historical, Durand imagines Refik’s voice and inhabits private thoughts that seem haunted by the specter of surveillance. She weaves his story of enduring friendship with Mosha into another in which the blunt alteration of history and extraordinary acts of censorship take place on a grand scale, as two ostracized regimes—China and Albania—attempt and ultimately fail to embrace. In Eternal Friendship, the obscured path is the most revelatory, images that seem to have one message have many, and photography—used at the behest of merciless state powers—becomes a tool for resistance, liberation and human connection.

ANOUCK DURAND creates polyphonic photo-novels and image-based narratives using a variety of found materials and archives, drawing on history, pop culture as well as fictional constructions. Her work has been exhibited and collected by a variety of institutions including Museum Nicéphore Niépce and the Kandinsky Library at Centre Georges Pompidou. Eternal Friendship (originally Amitié Éternelle) was exhibited at the Arles Photography Festival in 2014.

$36 • HB + dust jacket • 100 pages • full color throughout • 7 x 9.75 • 2017
ISBN: 978-1-938221-14-9 • ART / ARTIST’S BOOKS / HYBRID NARRATIVE / PHOTOGRAPHY / HISTORY
The Stampographer
VINCENT SARDON
Translations by Philippe Aronson with an interview by Lisa Pearson and Richard Kraft

BOOKFORUM: Vincent Sardon’s rubber-stamp artworks, on jolly display in The Stampographer, revive the Dadaist tradition of artful mischief.

NEW YORK REVIEW OF BOOKS: There is passion here, and power, and a lyrical delight in color and form, as well as technical skill. Stampography is a ludic art, a game, a play of poetry. Whether he likes it or not, Vincent Sardon is an artist—and his stamps do make you laugh.

THE PARIS REVIEW DAILY: Its pages produce a kind of alternate bureaucracy, a profane portal dedicated not to renewing your driver’s license but to spreading chaos and fatalism, one inky impression at a time.

Introducing English-speaking readers to one of the most unusual voices in contemporary French culture, The Stampographer traverses the fantastic, anarchic imagination of Parisian artist Vincent Sardon, whose dark, combative sense of humor is infused with Dadaist subversion and Pataphysical play. Using rubber stamps he designs and manufactures himself, Sardon commandeers a medium often associated with petty and idiotic displays of bureaucratic power, then uses those stamps not to assert authority, but to refuse it. He scours the Parisian landscape as well as the world at large, skewering the power-hungry and the pretentious, reveling in the vulgar and profane.

In The Stampographer, there are insults in multiple languages, sadomasochistic Christmas ornaments, and a miniature Kamasutra with an auto-erotic Jesus. Sardon also wields the stamp as satirical device, deconstructing Warhol portraits into primary colors and turning ink blots into Pollock paint drips. Yet Sardon’s razor-sharp wit is tinged with the irony of his exquisite sense of beauty.

Sardon’s work is provocative in its subject matter as well as in its process and dissemination: he not only stands defiantly outside the art world’s modes of commerce but his artworks (the rubber stamps themselves) are actually the means with which anyone can make a work of their own.

VINCENT SARDON is a radically independent artist who makes and sells his work in a little shop and studio in Paris. He began his career as political cartoonist for the left-wing Libération then, disillusioned, he set out on his own to make rubber stamps. He has an ardent cult following in France following the illustrious comic book press L’Association publication of Le Tampographe, a four-year journal narrating his artistic life and work, which is now in its third printing.

$32.50 • HB • 100 pages • full color throughout • 7.75 x 10.5 • 2017
ISBN: 978-1-938221-16-3 • ART / SATIRE / POPULAR CULTURE
FORTHCOMING IN 2019

A new, expanded paperback edition with previously unpublished writings

Diary: How to Improve the World (You Will Only Make Matters Worse)

JOHN CAGE

Co-edited by Joe Biel and Richard Kraft with an essay by Laura Kuhn

Holland Cotter, NEW YORK TIMES: Over 16 years, beginning in 1965, John Cage compiled anecdotes, observations and koanlike tales, originally typing everything on an IBM Selectric and using chance methods to determine the formatting of texts that twist down each page. The Siglio edition preserves his graphic effects, but, more important, it gives a sense of the company he kept during those years—Marcel Duchamp, R. Buckminster Fuller, D.T. Suzuki—and of his passionate feelings about a world locked in a state of perpetual warfare. Cage has a reputation for being a Zen-inspired wist. He was also much more, an intensely engaged moral thinker.

Cage described Diary as “a mosaic of ideas, statements, words and stories.” It is also one of his most prescient and personal works, registering his assessment of the times in which he lived as well as his often uncanny portents about the world we live in now. With a great sense of play as well as purpose, Cage traversed vast territory, from German music to Watergate, from the domestic minutiae of family to ideas on how to feed the world. Originally typed on an IBM Selectric, Cage used chance operations to determine word count, typefaces, the number of letters per line, patterns of indentation, and—in the case of Part III (published as a Great Bear pamphlet by Something Else Press)—color. These beautiful and unusual visual variances become almost musical as the physicality of the language on the page suggests the sonic.

The first, complete hardcover edition (Siglio, 2015) collected all eight parts Cage originally published in A Year from Monday: New Lectures and Writings, M: Writings ’67-’72 and X: Writings ’79-’82. Co-editors Kraft and Biel consulted these publications then used chance operations to render the entire text in various combinations of red and blue as well as apply a single set of eighteen typefaces to the entire work. This new paperback edition will include an additional selection of manuscript pages from an unpublished ninth part along with an essay by Laura Kuhn probing Cage’s concerns in the last decade of his life.

JOHN CAGE (1912-1992) is one of the most influential figures of the twentieth-century American avant-garde. Composer, philosopher, writer and artist, Cage blurred the boundaries between art and life, reframing the world so that it could be listened to and seen anew. A pioneer in extending the boundaries of music, often composing works through chance operations, Cage also had an extraordinary impact on dance, poetry, performance and visual art.

$24.95 • 556 pages • 2 color throughout • 5.5 x 8 • SPRING 2019
ISBN: 978-1-938221-21-7 • ARTIST’S WRITINGS / NON-FICTION

PROFIT.) CLXXVI. Our Spring Will Come. That was the title of Pearl Primus’s dance for which I wrote music in the ‘forties. It will, –of course Spring will come. But before it does no amount of good weather keeps us from thinking we’re in for a few more storms. We no longer need to dig in the earth for mercury. We have it in our oceans. “All we have to do is collect it when it’s washed up on the beaches: Edwin Schlossberg. Susan spent three years in Europe, then was obliged to return to the U.S. She told me she was surprised to find things were going on more or less as usual. She had expected to find herself in the midst of violence, destruction, revolution. CLXXVII. Church was bombed. Façade remains. Two men came to an intersection. One was blind and accompanied by his seeing-eye dog. While they waited for the light to change, dog pissed on his master’s leg. Blind man then fed dog some beef. Other man said: “Why reward ‘im? (Pissed on your leg.) “I’m not rewarding’im. I’m finding out where his head is so I can kick him in the ass.” Paper should be edible, nutritious. Inks used for printing or writing should have delicious flavors. Magazines or newspapers read at breakfast should be eaten for lunch. Instead of throwing one’s mail in the waste-basket, it should be saved for the dinner guests.
SOPHIE CALLE

An internationally renowned artist, SOPHIE CALLE uses a range of media—photography, film, writing, and installation—to explore the tensions between the observed, the reported, the secret, and the unsaid. She represented France at the 2007 Venice Biennale with her installation Please Take Care of Yourself which has been shown worldwide to great acclaim. Her recent U.S. installations include Rachel, Monique in 2013 at the Episcopal Church of the Heavenly Rest in Manhattan, Missing at Fort Mason in San Francisco in 2017, and Here Lie the Secrets of the Visitors to Green-Wood Cemetery, an ongoing Creative Time project in Brooklyn. She lives in Paris.

The Address Book

Sheila Heti, THE BELIEVER: The project’s illicitness is huge part of its meaning and effect; the suspense that exists in this text is the suspense of partaking in an act that feels wrong; we are invading his privacy each time we read his words, knowing he didn’t want us to. This book is only being published now because Calle agreed to withhold it until after his death. Thirty years later, here it is . . . Most books, most artworks, are so civilized, they hardly matter. They exist in the realm of please and thank you. But art at its best is a kind of gamble with civility, with ethics, with boundaries, with good citizenship, and with the question of what we can endure in life, and death.

Having found a lost address book on the street in Paris, artist Sophie Calle copied the pages before returning it anonymously to its owner Pierre D. She then began contacting the people listed in it in order to know this stranger—in essence, following him through the map of his family, friends, lovers and acquaintances. Calle’s written accounts of these encounters—juxtaposed with her photographs—originally appeared as serial in the French newspaper Libération over the course of one month. Now, The Address Book, a key and controversial work in Calle’s oeuvre, has been published for the first time in its entirety in English as a beautiful trade edition artist’s book, designed in collaboration with the artist.

As The Address Book entries accumulate, so do the vivid impressions of Pierre D., suggesting ever more complicated stories as information is gifted, parsed and withheld. A multitude of details—from the seemingly banal to the potentially revelatory—are collaged into a fragile and strangely intimate portrait. Simultaneously, Calle also turns the interrogation on herself, her own fears, assumptions and obsessions. Part conceptual art, part character study, part confession, part essay, The Address Book is, above all, a prism through which persona and identity, the private and the public, knowledge and the unknown are refracted in luminous ways.

Suite Vénitienne

Suite Vénitienne is Sophie Calle’s first artist’s book, long out-of-print and highly coveted. Newly redesigned by Siglio in collaboration with Calle to be the definitive English-language edition, the book is printed on luscious Japanese paper with a die-cut hard cover and gilded edges. Originally published in 1983, Suite Vénitienne is the crucible of her inimitable and provocative fusion of investigatory methods, fictional constructs, the plundering of real life and the artful composition of self.

For months I followed strangers on the street. For the pleasure of following them, not because they particularly interested me. I photographed them without their knowledge, took note of their movements, then finally lost sight of them and forgot them.

At the end of January 1980, on the streets of Paris, I followed a man whom I lost sight of a few minutes later in the crowd. That evening, quite by chance, he was introduced to me at an opening. During the course of our conversation, he told me he was planning an imminent trip to Venice. I decided to follow him.

—from Suite Vénitienne by Sophie Calle

Calle notates—in diaristic, time-stamped entries—her search for and surveillance of Henri B., while also carefully observing her own emotions. As she wanders throughout Venice, intentionally losing herself in the labyrinthine streets, the city becomes a repository of her desires. She must remind herself that while it feels like she’s in love, she is not; that his elusivity may be more appealing than actually knowing him; and that the gap is wide between her own thoughts and his, which she cannot know.

Her investigation is both methodical (calling every hotel, visiting the police station) and arbitrary (sometimes following a stranger—a flower delivery boy, for instance—hoping someone might lead her to him). She sometimes tells the truth (when she enlists Venetian friends of her own friends who lend a phone, a look-out point, and make inquiries on her behalf). And sometimes she does not, inventing stories to entice strangers to come to her aid.

Once she does find him and follows him, “what we see,” as Lawrence Rinder writes in his essay “Sophie Calle and the Practice of Doubt,” “is not the object in closer view but the measure of the distance in between.” Henri B., as he wanders and photographs Venice often in the company of another woman, is still an enigma whom Calle observes from the semi-obscurity of the shadows where she hides in disguise. Once he confronts her—after she has ventured too close—he tells her she should’ve masked her eyes as they are what give her away.
You Who Read Me With Passion Now Must Forever Be My Friends  Dorothy Iannone
Edited with an introduction by Lisa Pearson, essay and interview by Trine Dalton

This book is an explosion of colors and adventures—the irreverent chronicle of the many lives lived by Dorothy Iannone, one of the most eccentric artists I know.

—MADMILIANO GIONI

Iannone is our Ariadne: gracious and ily, she'll lead us out of the labyrinth, then let us share in her bliss. —ARANNA REINES

For over five decades, Dorothy Iannone has been making exuberantly sexual, often autobiographical image+text works that narrate her search for “ecstatic unity,” which begins in Iceland with the artist Dieter Roth. Exploring sexual liberation and self-realization in a different but no less radical way than her feminist contemporaries, Iannone inverts muse and maker, male and female, submission and dominance. A fertile coupling of art and life, her work is infused in surprising ways with equal parts Tantric metaphysics and Fluxus avant-garde. With wit, visual delight, and irresistible erotic candor, Iannone invites readers into an intimate world that speaks to the liberating potential of love.

$45  •  PB + dust jacket  •  320 pages  •  95 color & 210 b/w illustrations  •  7.25 x 9  •  2014
ISBN: 978-1-938221-07-1  •  ART / ARTIST'S BOOKS / HYBRID NARRATIVE / SEXUALITY

It Is Almost That: A Collection of Image+Text Works by Women Artists & Writers
Edited with an afterword by Lisa Pearson

Because the frame is image+text, we’re reminded that all of us generally do more. Female artists don’t just stay in their disciplines; we experience, we forage, we play. Intuitively and practically speaking, It Is Almost That is, in effect, a handbook. It, by presenting female art history, shows us how to be an artist.

—EILEEN MYLES, THE POETRY FOUNDATION

It Is Almost That collects twenty-six visionary image+text works by women artists and writers including Fiona Banner, Louise Bourgeois, Theresa Hak Kyung Cha, Ann Hamilton, Susan Hiller, Adrian Piper, Charlotte Salomon, Carrie Mae Weems, Unica Zürn, among many others. Steeped in narrative play and subversion, these hybrid works are supremely imaginative in form and content. Unfolding over several pages, reproduced in their entirety or substantially excerpted, many are previously unpublished, difficult to find, or long out-of-print. Arranged as a constellation with various kinds of connective tissue, It Is Almost That eschews traditional categories in order to reorient the reader to discover new works and new ways of reading.

$45  •  HB + dust jacket  •  292 pages  •  over 250 b/w illustrations  •  8.25 x 10.25  •  2011
ISBN: 978-0-9799562-6-3  •  ART / HYBRID NARRATIVE / FEMINISM
Limited edition: IT IS ALMOST THAT (BOX)

Rites from "Thin, the Connoisseur" by Dorothy Iannone in It Is Almost That.
About to Happen  Cecilia Vicuña

Essays by Andrea Andersson, Lucy Lippard and Macarena Gómez-Barris
and an interview by Julia Bryan-Wilson

An object is not an object; it is a witness to a relationship. —CECILIA VICUÑA

Beginning and ending at the edge of the ocean at the sacred mouth of the Aconcagua River, About to Happen serves as a lament as well as love letter to the sea. Collecting the detritus that washes up on shore, Chilean-born artist and poet Cecilia Vicuña assembles tiny precarios and basuritas from the refuse which she sometimes makes as offerings to be reclaimed by the sea. The second in Siglio’s collaborative artist’s books series with the Contemporary Arts Center, New Orleans, About to Happen weaves personal and ancestral memory while tracing Vicuña’s decades-long practice that has refused categorical distinctions and thrived within the confluences of conceptual art, land art, feminist art, performance and poetry. Vicuña’s nuanced visual poetics—operating fluidly between concept and craft, text and textile—transforms the discarded into the elemental, paying acute attention to the displaced, the marginalized and the forgotten.

$32.95 • PB • french-fold dust jacket • 160 pages • color throughout • 8 x 8 • 2017


Torture of Women  Nancy Spero

Edited by Lisa Pearson with a selection of quotes by Nancy Spero, essay by Diana Nemiroff, story by Luisa Valenzuela and text by Elaine Scarry

Someday the hatred and cruelty inscribed in Spero’s work may be a thing of the past, but so long as they blot the world, and so long as women confront state violence with the courage that Spero also commemorates, this work will be a testament to the fact that committed art can speak truth to power—and does so most effectively when speaking with the greatest formal, theoretical and poetic sophistication.

—ROBERT STORR

Two years in the making and completed in 1976, this epic 125-foot-long, 14-panel collage weaves ancient and modern stories of oppression and resistance by juxtaposing mythological imagery with texts such as first-person accounts by victims of torture, news reportage of missing women, and definitions of torture from the 13th and 20th centuries. Siglio’s publication was conceived not to simply document Torture of Women but to create a space for the reader to engage in reading it—as an innovative and polyphonic narrative, as a feminist disquisition, as a register of political protest and outrage, and as a fierce, prescient and enduring work of art.

$48 • HB • 156 pages • color throughout • 8.5 x 9.5 • 2010
Limited edition with a signed and numbered lithograph
MORE BACKLIST FAVORITES

Tantra Song: Tantric Painting from Rajasthan

FRANCK ANDRÉ JAMME, editor

With an introduction by Lawrence Rinder, an interview by Bill Berkson, and an essay by André Padoux. Translated from the French by Michael Tweed.

Lauren O'Neill-Butler, THE PARIS REVIEW: The works depict deities as geometric, vividly hued shapes and mark a clear departure from Tantric art’s better-known figurative styles. They also resonate uncannily with lineages of twentieth-century art—from the Bauhaus and Russian Constructivism to Minimalism—as well as with much painting today. Rarely have the ancient and the modern come together so fluidly.

Craig Olsen: THE BROOKLYN RAIL: Those who feel the truth of 14th century German theologian Meister Eckhart’s words, “When the soul wants to experience something she throws out an image in front of her and then steps into it,” might do well to consider Franck André Jamme’s latest book from this point of view. It is an evocation of the image as a threshold leading to new dimensions of meaning, a revelatory understanding that some images are more than mere data; they are instead vital seeds, living carriers of possibility.

Tantra Song is a singular and revelatory collection of rare Tantric paintings made anonymously by adepts in Rajasthan and used to awaken heightened states of consciousness. The paintings’ magnetic, vibratory beauty—as well as their deep affinity with 20th century abstract art—inspires acute attention and boundless contemplation. The paintings are the progeny of hand-written, illustrated religious treatises from the 17th century which have been copied over multiple generations. Like musicians playing ragas of classical Indian music, adepts paint in a concentrated state of mental rapture, repeating and subtly reinterpreting melodic structures of line and color. When complete, the paintings—made in tempera, gouache, and watercolor on salvaged paper—are pinned to the wall to use in private meditation.

Having spent more than two decades in conversation with the private communities of Rajasthani tantrikas, Jamme—like other poet-ethnographers Henri Michaux, Michel Leiris, and George Bataille before him—draws on an unconventional body of knowledge. His accompanying texts—concise and luminous—further open readers to the paintings’ subtle magic.

FRANCK ANDRÉ JAMME is the acclaimed French author of more than a dozen volumes of poetry, including To the Secret, New Exercises, Another Silent Attack, The Recitation of Forgetting and Extracts of the Life of a Beetle. A specialist in art brut, Tantric and tribal art of India, he has participated in exhibitions at Centre Georges Pompidou, Beaux-Arts de Paris and Galerie du Jour – agnès b. in Paris, and The Drawing Center in New York City, among others.

$39.95 • HB + dust jacket • 112 pages • over 50 color illustrations • 8 x 11 • 2011 • 4th printing
ISBN: 978-0-9799562-7-0 • ART / ASIAN ART / RELIGION & SPIRITUALITY • Limited edition sold out
RAY JOHNSON

More than twenty years after his death, RAY JOHNSON (1927-1995) continues to be revealed as one of the most quietly consequential figures in American contemporary art. An influential pioneer of Pop art, Conceptual art and Mail art, Johnson’s extra-sensory perception and insatiable curiosity resulted in an immense body of work that spans collage, correspondence, performance, sculpture, drawing, painting and book arts.

Majorie Perloff, TIMES LITERARY SUPPLEMENT: Both The Paper Snake . . . and Not Nothing, a generous and beautifully produced selection of the artist’s “mail art” and related writings, testify to a preoccupation with language that allies Johnson to the Black Mountain poets, especially Robert Creeley . . . But it is Mail Art, with its strong ties to Conceptualism, that makes Johnson, its founding father, so interesting to a current generation of poets.

Not Nothing: Selected Writings, 1954-1994

Edited with an essay by Elizabeth Zuba and an essay by Kevin Killian

Holland Cotter, NEW YORK TIMES: Because Johnson’s mail art is epistolary, and likely considered more of a reading than a looking experience, its visibility in museums is fairly low, which makes the arrival of Not Nothing: Selected Writings by Ray Johnson, 1954-1994 a real boon. But more than filling a gap, the book crackles with intellectual energy . . . Most important, it fills out the picture of what and who Johnson was: a brilliant, uncontainable polymath, an artist-poet, the genuine item.

Ray Johnson blurred the boundaries between life and art, authorship and intimacy. The defining nature of his work were his letters (often both visual and textual in character), intended to be received, replied to (altered and embellished) and read, again and again. This lovingly curated collection of more than 200 mostly previously unpublished writings—including selected letters, minutes for “New York Correspondence School” meetings, handwritten notes and other writings—opens a new view into the whirling flux of Johnson’s art, highlighting his keen sense of play as well as his attuned sensitivity to both language and the shifting nature of meaning.

$45 • 380 pages • illustrated in b/w and color throughout • 8 x 10 • 2014
ISBN: 978-1-938221-04-0 • ART / ARTIST’S WRITINGS / POETRY / COLLAGE

The Paper Snake


$34.70 • HB + dust jacket • 48 pages • color illustrations throughout • 8.5 x 10.75 • 2014
ISBN: 978-1-938221-03-3 • ART / ARTIST’S BOOKS / COLLAGE
The Nancy Book  Joe Brainard

THE NEW YORKER: The guileless heroine of Ernie Bushmiller's long-running comic strip "Nancy" is an unlikely icon in contemporary art . . . But no one put her to better use than Joe Brainard. Brash but never bratty, fanciful without descending into preciousness, Brainard demonstrates a visual perfect-pitch equivalent to that of his miniaturist memoir-poem "I Remember."

From 1963 to 1978 Joe Brainard created more than one hundred works of art that appropriated the classic comic strip character Nancy and sent her into an astonishing variety of spaces, all electrified by the incongruity of her presence. Brainard's Nancy traverses high art and low, the poetic and the pornographic, the surreal and the absurd, reveling in her two-dimensionality as well as transcending it. The Nancy Book is the only collection of Brainard's Nancy texts, drawings, collages and paintings, with full page reproductions of over fifty works, several of which are previously unpublished and have never been exhibited.

$39.50  •  HB  •  144 pages  •  46 color & 32 b/w illustrations  •  7.5 x 9.75  •  2008
ISBN: 978-0-9799562-0-1  •  ART / POETRY / COMICS / LGBTQ
Limited edition with a numbered lithograph in a foil-stamped portfolio, slip-cased with the book

Here Comes Kitty: A Comic Opera  Richard Kraft
With interpolations by Danielle Dutton and a conversation with Ann Lauterbach

Michael Dooley, PRINT: Here Comes Kitty is the work of multidisciplinary artist Richard Kraft, a fest for our age. Kraft has craftily transformed a 1960s Polish espionage comic into a mad, post-mod melange of Western religion and Eastern mysticism, Nazi spies and domesticated animals, the disturbingly chaotic and the playfully erotic . . . In addition to its absurdist humor, the book is simply marvelous in its visual complexity, as if Max Ernst's Une semaine de bonté, Will Elder's mischievous eyeball kicks, and Terry Gilliam's animation circus took a deep dive into a James Joycean stream of heightened consciousness. Here comes everybody!

In this boldly irreverent collage narrative, Richard Kraft reassembles Kapitan Kloss, a comic about a Polish spy infiltrating the Nazis, to orchestrate a multiplicity of voices into joyous cacophony. Like an Indian miniature painting, each comic book page is densely layered, collapsing foreground and background, breaking the frame and merging time. Proceeding from Thoreau's observation, "Yes and No are lies. A true answer will not aim to establish anything, but rather to set all well afloat," Kraft subverts all certainty to reconstruct a world in flux, rich with dark humor and its own revelatory nonsense.

$32  •  HB  •  64 pages  •  color illustrations throughout  •  8.5 x 11.5  •  2015
ISBN: 978-1-938221-08-8  •  ART / ARTIST'S BOOKS / COLLAGE / COMICS  •  Just one limited edition left
O! Tricky Cad & Other Jessoterica  Jess
Edited with an essay by Michael Duncan

Holland Cotter, NEW YORK TIMES: A book of art jam-packed with words and images by American master collageist, Jess Collins . . . its mix of verbal illogic, Victorian, vintage sci-fi and homoerotic high jinks a page-turning and lingering joy.

The inventive and sophisticated master of the collage aesthetic, the artist Jess intermingles and juxtaposes images from wildly eclectic sources in order to reassemble the meanings of our time. Known for decades to the cognoscenti, Jess’s works are now receiving fresh attention from a younger generation who—attuned to his interests in myth, narrative, and appropriation—have embraced his groundbreaking synthesis of art and literature. This lavishly produced volume brings to light paste-ups, word collages and altered comics (including all of the “Tricky Cads” and an inserted facsimile chapbook of the collage masterpiece O!) that have been largely inaccessible or unavailable since their making. Originally published in small editions and journals, or made as singular artist’s books, these works demonstrate the full range of Jess’s extraordinary verbal and visual play.

Several Gravities  Keith Waldrop
Edited and with an essay by Robert Seydel

G.C. Waldrep, WEST BRANCH: [An] ecstatic, gloriously produced volume of collages . . . this gorgeous book is a must for anyone who values the tradition of innovative lyric writing in English, as well as anyone for whom collage (in the tradition of Schwitters or Ernst) holds some lingering, intrinsic promise of the ineffable.

Several Gravities brilliantly documents the “potential random” so generative to Keith Waldrop’s wizardry as visual artist, prose stylist and master poet.—PETER GIZZI

For nearly five decades, Keith Waldrop has been creating visual art that mirrors his acclaimed body of writing. Like his collage poems, Waldrop’s visual works are enveloped in quiet tensions and ghosted impressions. They construct densities of atmosphere and architecture, drift and dream. Rich in textual and visual play, romantic and contradictory in their shapings, his collages use traces of memory to gesture toward the absent and the invisible. Several Gravities is the only collection of Waldrop’s radiant collages, and includes a previously unpublished serial poem and an essay by Waldrop that elucidates the relationship between the author’s distinctive visual and poetic practices.

$47.50  PB  + french-fold dust jacket  •  192 pages  •  92 color & 58 b/w illustrations  •  8.25 x 10  •  2012
ISBN: 978-1-938221-00-2  •  ART / COLLAGE / COMICS / LGBTQ / POETRY
Limited edition: JESS: FINDS OF THE FORTNIGHT

$39.50  HB  •  112 pages  •  33 color & 5 b/w illustrations  •  6.25 x 9.25  •  2009
ISBN: 978-0-9799562-1-8  •  ART / COLLAGE / POETRY  •  Limited edition sold out
ROBERT SEYDEL

A prolific artist and writer, ROBERT SEYDEL (1960-2011), created a multi-layered, highly original body of work marked by both an unrelenting sense of play and an extraordinary and eclectic body of knowledge. Seydel’s ongoing and interrelated series incorporated collage, drawing, photography, narrative and lyric writing, often using various personas and fictional constructs. In 2013, the Queens Museum featured “The Eye in Matter,” an exhibition dedicated to Seydel’s Ruth works.

James Gibbons, THE PARIS REVIEW DAILY: The work of the genuinely hybrid artist Robert Seydel chips away at our biases about one art form always taking precedence over another. His texts and collages have mainly come to light only in the past four years, through the publication, by Siglio Press, of three handsome volumes devoted to his art and writing.

A Picture Is Always a Book:
Further Writings from Book of Ruth

Edited with an afterword by Lisa Pearson and an interview by Savina Velkova

Blake Butler, VICE: Descriptions of dreams here seem more like reality and the reality more like dreams, and together the effect is like an enchanted closet, an eye into a set of worlds somewhat akin to the innate privacy and inaptus perspectives of Henry Darger and Emily Dickinson.

In the guise of his primary alter ego Ruth Greisman, Robert Seydel explores the boundaries between the salvaged and the lost, the unknown and the unknowable, art that is made and art that is found. This first-person, fictional archive collects over seventy of Ruth’s “journal pages,” luminous and startlingly original writings. Like her totem the hare, Ruth makes leaps—from the banalities of her daily life into an expansive, alchemical imagination that embraces the shape-shifting of meaning, the occult in letters, and the magical invocations of animals. For Ruth, the artistic impulse is implacable, and the distance between the ecstatic and melancholic “infra-thin.”

$36 • HB • 112 pages • full color throughout • 6 x 8.5 • 2014
ISBN: 978-1-938221-06-4 • ART / NARRATIVE / COLLAGE / POETRY

Songs of S. + Maybe S.

Edited by Peter Gizzi and Richard Kraft

Another persona invented by Seydel, S. was a recluse who kept a great library which he suddenly and mysteriously abandoned along with a manuscript of poems and a slim stack of drawings. These poems—hypnotic, distilled, obsessive and playful—are written by Seydel as S., whom he devises as a naïf, suffering bouts of madness and apophasia. Reproductions of handwritten excerpts from Seydel’s notebooks illuminate his creation, and revisions, of S. and the beautifully strange universe we share with him.

$24 • PB • 144 pages including a 32-page four color booklet • 6 x 8.5 • 2014
ISBN: 978-1-938221-05-7 • ART / POETRY • Co-published with Ugly Duckling Presse
Matthias Buchinger: “The Greatest German Living”  
Ricky Jay

Peter Schjeldahl, THE NEW YORKER: A delicious read, spiced by anecdotal encounters with the author’s fellow-obssesives in a field as deep as it is narrow. I had never heard of Buchinger before the book arrived in the mail. The improbable matter and elegant manner of the writing put me in mind of Borges. I thought the story might be a brilliant fable, if not a hoax, and fell into enjoying it as such.

Matthias Buchinger (1674-1739) performed on musical instruments, some of his own invention. He deceived audiences with his skill in magic. His remarkable micrography—precise handsome letters almost impossible to view with the naked eye—was often commissioned by royalty. Amazingly, Buchinger was just twenty-nine inches tall, and born without legs or arms. He lived to the ripe old age of sixty-five, survived three wives, wed a fourth, and fathered fourteen children. Accompanying an exhibition at the Metropolitan Museum of Art, this book is a cabinet containing a single, multi-faceted wonder, refracted through acclaimed sleight-of-hand master Ricky Jay’s scholarship and storytelling as Jay delves into the history and mythology of the “Little Man.”

$39.50 • HB • 160 pages • color illustrations throughout • 8 x 10 • 2016 • very limited stock  
ISBN: 978-1-938221-12-5 • ART / ART HISTORY / NON-FICTION / MICROGRAPHY

NEW DIGITAL, STREAMING EDITION AVAILABLE ONLY FROM SIGLIO

Everything Sings: Maps for a Narrative Atlas  
Denis Wood

With an introduction by Ira Glass, an interview by Blake Butler, and essays by Ander Monson and Albert Mobilio

DESIGNERS & BOOKS: I love this book just for the fact that Wood says he strips away the extraneous “map crap” to create this simultaneously dreamy and subversive document of his Boylan Heights neighborhood. Wood is interested not in intersections but what’s within interstitals.

Iconoclastic geographer Denis Wood has created an atlas unlike any other. He surveys his small, century-old neighborhood in Raleigh, North Carolina by first paring away the inessentials (scale, orientation, street grids), then by locating the revelatory in the unmapped and unmappable: radio waves permeating the air, the paperboy’s route in space and time, the light cast by street lamps and Halloween pumpkins on porches. His joyful subversion of the traditional notions of mapmaking forge new ways of seeing not only this particular place, but also the very nature of place itself. In pursuit of a “poetics of cartography,” Wood makes maps in which the experience of place is primary, and the eye is attuned to the invisible, the overlooked and the seemingly insignificant.

$8.99 • DIGITAL, STREAMING EDITION • 152 pages • 97 b/w illustrations • 2017  
ART / GEOGRAPHY / CULTURAL STUDIES / POETICS • Trade and limited editions sold out
On the Small & the Contrary

While I was in Prague, before the Velvet Revolution, I read one of the samizdat copies of Milan Kundera’s *The Unbearable Lightness of Being*. It was an unbound, mimeographed type-written manuscript, no different in its physical form than a thick stack of Communist-era restaurant menus listing the various permutations of pork, beef, and knedlíky. With nothing to signal that it was a published, much less revered work of literature, Kundera’s book existed in the most utilitarian and urgent of forms. No one had taken great risks to retype the entire work—not from the Czech original but from a smuggled English translation.

So, here was a book that did not look like a book and furthermore was cloaked in a foreign language. Its status was not a book to be placed as a treasured object on the bookshelf; rather, it was a collection of pages, printed in soft, purple type, meant to read, to be truly consumed and devoured, and then to be given away. While this particular work of beauty and nuance by an exhiled writer was far more subversive than any blatantly political tract, the physical form of the book, the fact of its translation, and the necessity of its dissemination also profoundly affected both the act of reading and one’s role as reader: Kundera’s words challenged a whole gamut of accepted truths. Holding on to it was not a only dangerous act—a punishable offense if you were caught by the authorities—but also a selfish one. By passing it on, you shared the risk as well as gave a gift: each reader became a publisher, albeit very much through the looking glass.

Thus, Siglio is not a political publishing house, but it is committed to various kinds of subversions. This samizdat copy of *The Unbearable Lightness of Being* serves as something of a totem for Siglio: as an act of resistance to the literal, the authoritarian and the facile, as the result of undeterred ambition to share a work of art that might otherwise remain unseen and unread, and as a testament to the “book” as refuge, dissent, beacon and nexus. The subversion—in the works Siglio publishes and in the ways it publishes them—begins by looking askew at the accepted paradigms, locating their absurdities and constraints, and then imagining other possibilities. Thus, the invisible is rendered visible, unexpected connections are revealed, categories dissolved, and a space is opened for contradiction, heterodoxy, ambiguity, as well as—and most importantly—for play and wonder.

Siglio publishes uncommon books that live at the intersection of art and literature. These are hybrid, interdisciplinary works that are often unwieldy, expansive, uncategorizable and inimitable. In them, the relationship between word and image neither illustrates nor explains, thus they challenge the reader to engage in multiple, diverse, and perhaps unfamiliar modes of reading in which the act of looking is inextricably intertwined. They are not necessarily the books that larger publishing houses have rejected; rather, they are the books those publishing houses may never imagine. Together, they are (and will be) a rigorously eclectic and dynamic constellation of works that—rather than stake out a specific territorial subject or aesthetic stance, rather than serve an argument or fit a particular trim size—are connected by their way of seeing the world through the looking glass.

How does one possibly get books like these into the world? We collaborate with artists and writers to realize their vision on the field of the page, in the space of the book—the site of primary experience—rather designing a book to simply document the work. Therefore, we eschew the book as a transparent delivery device and embrace it as a very particular physical object that embodies the work and thus shapes the reader’s direct engagement with it. We cultivate and locate audiences for each book rather than selecting and tailoring a book for an intended demographic. That means we trust the immense appeal of a beautiful and unusual book and never underestimate the curiosity, intelligence and daring of the reading public—or the knowledge and passion of booksellers and reviewers. And we take nothing for granted: every stage of the process—from editorial to production, marketing to distribution—is highly individualized because every book deserves its own particular path into the world, into the hands of readers. Perhaps we can only do this because Siglio is so small, or perhaps Siglio is so small because this is how we publish books.

Small press and independent publishing is crucial in a pluralistic, democratic society—it is a stalwart against the expanding homogeneity of the marketplace and the hegemony of the most dominant voices. There is a long history of contrarian and visionary publishing that, given human nature and a means of dissemination, virtually no circumstance will abate. So it’s not a question of whether such publishing endeavors inflect the culture at-large: yes, of course, they do, and yes, of course, they don’t. We do not have power to wield, rather our influence percolates unpredictably here and there, and thus is neither easily measured nor controlled. Perhaps the question is an existential one: how do we see the world differently through the lens of our engagement with it—through the books we publish and by extension through the artists and writers whose works we champion, and the conversations and relationships those books generate?

—Lisa Pearson