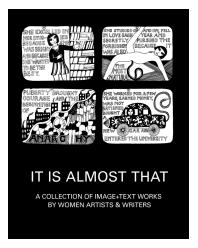
## FOR IMMEDIATE RELEASE: July 14, 2011 CONTACT: LISA PEARSON, publisher@sigliopress.com



Unprecedented, essential collection of hybrid work by women artists & writers garners high praise from *Publishers Weekly* and *Bookforum*.

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and cutting edge artists and writers with those who have been overlooked and forgotten, highlighting many previously unpublished, out-of-print, and difficult to find works.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, saddlestitched 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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#### IT IS ALMOST THAT: A COLLECTION OF IMAGE+TEXT WORK BY WOMEN ARTISTS & WRITERS

edited by Lisa Pearson

\$45 • Cloth • 296 pages • 8.25 x 10.25 over 250 half-tone illustrations ISBN: 978-0-9799562-6-3

#### With works 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 lannone Bhanu & 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

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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



# 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 ecriture feminine, 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 Weem'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 inbetween 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).