

FOR IMMEDIATE RELEASE: JANUARY 9, 2020

CONTACT: LISA PEARSON publisher@sigliopress.com **siglio** PO BOX 111 CATSKILL, NY 12414 P: 310-857-6935

All Siglio titles available at www.sigliopress.com and distributed worldwide by D.A.P./Artbook.com and their partners

ADRIAN PIPER: “For anyone who wants to experience directly the uncharted regions of inner and outer space in which language, perception, thought, and image play freely with our cramped expectations of them, the **Madeline Gins Reader** is an indispensable guide and a startling discovery. Her explorations . . .

The Saddest Thing Is That I Have Had to Use Words: **A MADELINE GINS READER** edited by Lucy Ives

. . . of the interstices between words as symbols, as images, as sounds, as drawings are sure, steady, and entirely original. There are pleasant surprises on every page, in which narratives open up to encompass your experience as reader; fold over on one another to include and picture her activity as author; break open to scatter into lists, logical formulae, diagrams; reconfigure our grasp of what a page is for and what it can do. It is a dizzying and deeply exhilarating ride. Madeline Gins was a pioneer of language, poetry, and Conceptual art. It seems incredible that her work received so little attention during her lifetime. This volume performs an invaluable service in recalling her to our attention.”

PUB DATE: **APRIL 21, 2020** | \$28 | PB | 6x8 | 328 pages | fiction / poetry / artist's books | ISBN: 978-1-938221-24-8

ADVANCES AVAILABLE NOW.

Poet, philosopher, speculative architect and transdisciplinary artist, **Madeline Gins** (1941–2014) is well-known for her collaborations with her husband, the artist Arakawa, on the experimental architectural project Reversible Destiny, in which they sought to arrest mortality by transforming the built environment. Yet, her own writings—in the form of poetry, essays, experimental prose, and philosophical inquiries—represent her most visionary and transformative work. Expansive and playful, Gins’s vigorous and often ecstatic exploration of the physicality of language challenges us to sense more acutely the ways in which we can—and could—write and read. Like Gertrude Stein before her, Gins transfigures grammar and liberates words. Like her contemporaries in conceptual art, her writing is attuned to the energized, collaborative space between reader and page. She invites the reader into a field of infinite, ever-multiplying possibility.

The Saddest Thing Is That I Have Had to Use Words: A Madeline Gins Reader is a revelatory anthology, edited and with an introduction by the writer and critic Lucy Ives. It brings never-before-published poems and essays together with a complete facsimile reproduction of Gins’s 1969 masterpiece, *WORD RAIN*

MORE →

siglio is a small, fiercely independent press driven by its feminist ethos and its commitment to writers and artists 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 books are uncategorizable and uncommon works that live at the intersection of art and literature.

(or *A Discursive Introduction to the Intimate Philosophical Investigations of G,R,E,T,A, G,A,R,B,O, It Says*), along with substantial excerpts from her two later books *What the President Will Say and Do!!* (1984) and *Helen Keller or Arakawa* (1994). Long out of print or unpublished, Gins's poems and prose form a powerful corpus of experimental literature, one which is sure to upend existing narratives of American poetics at the close of the twentieth century.

More praise

PAUL CHAN: "Madeline Gins was marooned here, on Earth, and made the best of it, using what was available to her, like words. This book is a splendid testament to how far she pushed them, and us, to realize what she already knew. That this, all this, is not it. Not. Even. Close."

JOHANNA DRUCKER: "Gins was a foundational figure. Her work was original and yet also deeply indicative of the transformative activities of conceptualism that performed a tectonic shift in art-making beginning in the late 1960s . . . Ives frames the collection articulately, giving us a vivid sense of the period in which Gins began and developed her remarkable body of work. This is a welcome publication that will renew our appreciation of Gins's intellect and wit."

About the author and the editor

Born in the Bronx and long a resident of New York City, **MADLINE GINS** (1941–2014) participated in experimental artistic and literary movements of the 1960s and '70s before developing a collaborative practice as a philosopher and architect. Alongside her own writing practice, Gins collaborated with her husband, the artist Arakawa, on a theory of "procedural architecture," an endeavor to create buildings and environments that would prevent human death. Arakawa+Gins's Reversible Destiny project realized five built works in the United States and Japan, and before her death in 2014, Gins independently completed a staircase in the Dover Street Market in New York City for Rei Kawakubo of Comme des Garçons. She leaves a rich and complex legacy of interdisciplinary thought, action, and writing: although much of her work was unpublished or went out of print in her own lifetime, her prescient efforts in poetics, aesthetics, and environmental studies are central to contemporary debates about how to form communities and create collaboratively and sustainably.

Editor **LUCY IVES** is the author of two novels, *Impossible Views of the World* (Penguin Press, 2017) and *Loudermilk: Or, The Real Poet; Or, The Origin of the World* (Soft Skull Press, 2019), both *New York Times* Editor's choices. Her writing has appeared in *Art in America*, *Artforum*, *frieze*, *Granta*, and *Vogue*, among other publications. She holds a Ph.D. in comparative literature from New York University.

Also this spring from Siglio: **MEMORY** by **BERNADETTE MAYER**

In July 1971, Bernadette Mayer embarked on an experiment: For one month she exposed a roll of 35mm film and kept a daily journal. The result was a conceptual work that investigates the nature of memory, its surfaces, textures and material. *Memory* is both monumental in scope (over 1100 photographs, two hundred pages of text and six hours of audio recording) and a groundbreaking work by a poet who is widely regarded as one of the most innovative experimental writers of her generation. Presaging Mayer's durational and constraint-based diaristic works of poetry, *Memory* also evinces her extraordinary—and unheralded—contribution to conceptual art. This publication brings together the full sequence of images and text for the first time in book form, making space for a work that has been legendary but mostly invisible. **PUB DATE: MAY 25, 2020** | \$45 | HB | 10.7.25 | 336 pages | art, poetry, photography | ISBN: 978-1-938221-25-5

END