

FOR IMMEDIATE RELEASE: JULY 23, 2014

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Joyfully transgressive, pan-sexual and taboo-shattering image+text work

DOROTHY IANNONE: YOU WHO READ ME WITH PASSION NOW MUST FOREVER BE MY FRIENDS

For over five decades, Dorothy Iannone has been making exuberantly sexual and joyfully transgressive image+text works, often drawing on autobiography and incorporating lovers and friends into her stories. Beginning with *An Icelandic Saga* in which Iannone narrates her journey to Iceland (where she meets artist Dieter Roth and leaves her husband to live with him), this singular volume traces Iannone's search for "ecstatic unity" from its carnal beginnings in her relationships with Roth and other men into its spiritual incarnation as she becomes a practicing Buddhist. Iannone's work—exploring sexual liberation and self-realization in a different but no less radical way than her feminist contemporaries—is rich with provocative inversions of muse and maker, sacred and profane, male and female, submission and dominance. Ever-flowing from a fertile confluence of art and life, her work is inflected in surprising ways with equal parts Tantric metaphysics and Fluxus avant-garde.

You Who Read Me With Passion Now Must Forever Be My Friends reproduces some familiar works in Iannone's oeuvre but focuses on rarely seen, long-out-of-print artist's books, drawings and unpublished writings, many reproduced in their entirety or substantial excerpted so that readers can delve into work not easily read in an exhibition space or a catalog. This selection features the complete 80-page fever-dream *Danger in Düsseldorf*, originally published by Hansjörg Mayer, as well as almost half of *A Cookbook* in which she narrates the exultations and tribulations of her life between the lines of recipes. With wit, visual delight, irresistible erotic candor and heart-felt generosity, Iannone invites readers into an intimate world that speaks to the liberating potential of love.

PRAISE FOR YOU WHO READ ME WITH PASSION...

Dorothy Iannone is a pioneer whose work from the 1960s forward has opened out a space of exuberant, colorful transgression, mixing a canny sense of humor with the gravity of the erotic. Her paintings and drawings, in which she is often the star, are a hybrid mix of high and low references—and represent a crucial piece in the history of female self-articulation. Bizarre, proliferative, and also figurative, her work can be understood as parallel to the taboo-shattering underground comics of Robert Crumb and Aline Kominsky-Crumb. Iannone's oeuvre, beautifully collected here in this important book, is part of a history of brave—often sexually explicit—expression that we recognize today in contemporary comics. *You Who Read Me With Passion Now Must Forever Be My Friends* is a revelation.

—HILLARY CHUTE

Graphic Women: Life Narrative and Contemporary Comics

Weird and wonderful!

—ALISON BECHDEL

Fun Home and Dykes to Watch Out For

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. With her joyous, pan-sexual energy, Iannone has been endlessly rewriting her autobiography, mixing art history and fairy tales.

—MASSIMILIANO GIONI

Curator and critic

MORE →

PUB DATE: NOVEMBER 30 \$45 PB 7.25 x 9 320 pages 95 color /210 bw illustrations ISBN: 978-1-9388221-07-1

Edited by Lisa Pearson, with an essay by Trinie Dalton and interviews by Dalton, Maurizio Cattelan and Noa Jones. **Advances available now.**

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DOROTHY IANNONE ARTIST'S BOOKS

NEW YORK ART BOOK FAIR

MOMA P.S. 1, SEPTEMBER 25-28, 2014

Devoted to Iannone's rarely seen artist's books, this exhibition probes the heart of her artistic practice in which her candidly erotic, visually mesmerizing, emotionally arresting and ultimately witty narratives unfold. Featuring dozens of works—including several of the original publications reproduced in *You Who Read Me With Passion Now Must Forever Be My Friends*—this exhibition will thrill Iannone fans and win her new converts.

Utterly charming yet disarmingly rigorous, erotic, ecstatic, and always sublime, Dorothy Iannone's image-texts are both the chronicle and the very substance of seduction, of love. Her oeuvre pulses with life, yet its magic is out of this world. Iannone is our Ariadne: gracious and sly, she'll lead us out of the labyrinth, then let us share in her bliss.

—ARIANA REINES
The Cow and Mercury

To read Dorothy Iannone is to be lit by the artist's contagious passions, to join a conspiracy of beauty and romantic obsession, to enter a pact of fecund, forever female friendship.

—MICHELLE TEA
The Passionate Mistakes and Infinite Corruption of One Girl in America and Rent Girl

High priestess, matriarch, sex goddess: the self-taught American artist Dorothy Iannone has been called all these things and more. —*New York Times*

DOROTHY IANNONE: (b. 1933, Boston, MA) is best known for her exuberantly transgressive, sexually explicit, mostly autobiographical image+text works exploring “ecstatic unity.” She has been making artist's books, paintings, drawings, sculptures, sound pieces and video installations in relative obscurity since the 1960s until The Wrong Gallery featured her work at the Tate Modern in 2005, followed by The Whitney Biennial in 2006 with the work “I Was Thinking Of You,” (1975/2005) colloquially known as “the orgasm box.” Her first solo exhibition at a U.S. museum, “Dorothy Iannone: Lioness,” took place in 2009 at the New Museum in New York when she was seventy-six years old.

Raised by her Catholic mother Sarah Pucci in a multi-generational Italian-American household, Iannone studied American Literature at Boston University and pursued graduate studies at Brandeis before marrying the painter and investor James Upham. Together, they traveled extensively throughout Europe, North Africa and Asia which had a lasting and profound influence on her art. Returning from a trip abroad, U.S. Customs seized her copy of Henry Miller's *Tropic of Cancer*, designating it obscene. She sued for its return and won, lifting the ban on Miller's work not knowing that she would later fight (and often lose) battles over the censorship of her own work, particularly her earliest figurative works, “People.” This series of hundreds of small, flat wood sculptures of beloved actors, writers, mythic and historic figures who, while clothed, had drawn-on genitals were often deemed pornographic by the authorities (and sometimes confiscated and even destroyed) but vehemently defended by curators and fellow artists.

Involved with the downtown art scene in New York City when she and Upham founded the Stryke Gallery, she also began cultivating lifelong friendships with European and American ex-pat artists such as Robert Filliou and George Brecht. In 1967, Iannone and Upham traveled with Fluxus poet and artist Emmett Williams on a freighter to Iceland to visit the artist Dieter Roth who was living in Reykjavik. As narrated in *An Icelandic Saga*, Iannone left Upham to embark on a new life with Roth with whom she spent the next seven years and who served as her muse. Their relationship—in all its sexual, emotional, creative and quotidian aspects—served as material and inspiration for her work. Iannone moved from Reykjavik to live in London, Basel and Düsseldorf with Roth before their relationship ended in 1974.

When she received a Berlin Artists-in-Residence fellowship from the DAAD in 1976, Iannone moved to Berlin where she still lives today. Persisting through economic hardship and intermittent exhibition opportunities, Iannone steadily began earning more recognition. Other factors in her life at this time also deeply affected her art work: in 1985, she began her study and practice of Tibetan Buddhism, and later in the 1990s, Iannone spent time caring for her ailing mother who died in 1996. With burgeoning international recognition in 2005-06, Iannone's work has now been discovered and embraced by younger generations of artists, writers, curators and critics. Her most recent solo exhibitions include “Innocent and Aware” at the Camden Arts Centre, London, and “Imperturbable” at the Centre National Édition Art Image, Paris, both in 2013. This year in 2014 a solo show at the Migros Museum für Gegenwartskunst, Zürich follows “This Sweetness Outside of Time,” a major retrospective at the Berlinische Galerie für Moderne Kunst, Berlin.

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