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First time in print in English as a standalone book

A conceptualist's inventory of the ordinary and extraordinary lives in a Venetian hotel

THE HOTEL

SOPHIE CALLE

PUBLICATION DATE: NOVEMBER 12, 2021. ADVANCES AVAILABLE NOW.

\$39.95 | Cloth | 6 x 8 | 248 pages, 12 color, 200 bw plates | artist's books + contemporary art | ISBN 978-1-938221-29-3

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Working as a chambermaid for the Hotel C. in Venice, Italy, Sophie Calle stashes her camera and tape recorder in her mop bucket, so that as she cleans and tidies, she can also sort through the evidence of the hotel guests' lives. Assigned twelve rooms on the fourth floor, she surveys the state of the guests' bedding, their books, newspapers and postcards, perfumes and cologne, traveling clothes and costumes for Carnival. She methodically photographs the contents of closets and suitcases, examining the detritus in the rubbish bin and the toiletries arranged on the washbasin. She discovers their birth dates and blood types, diary entries, letters from and photographs of lovers and family. She eavesdrops on arguments and love-making. She retrieves a pair of shoes from the wastebasket and takes two chocolates from a neglected box of sweets, while leaving behind stashes of money, pills, and jewelry. Her thievery is the eye of the camera, observing the details that were not meant for her, or us, to see.

Like her other conceptual projects rooted in surveillance and almost forensic-like observation, *The Hotel* is one of Calle's most provocative works, raising questions about our curiosity about the private lives of others and our assumption of our own privacy, about what selected artifacts of our own lives might reveal rightly or wrongly about us, and about how we navigate the known and unknown in lives partially revealed.

The Hotel now manifests as a single, standalone book for the first time in English (it was previously included in the 1999 book *Double Game*, now long out of print). In collaboration with Calle on a completely new design, Siglio has included larger, enhanced reproductions as well as a number of previously unpublished photographs in *The Hotel*. As with Siglio's other collaborations with Calle—*The Address Book* (2012) and *Suite Vénitienne* (2015)—*The Hotel* pays special attention to book as an object and an experience, as one of Calle's primary media is the book itself: her audience must read image and text, in multiple ways, to fully engage with her work.

Sophie Calle (born 1953) is an internationally renowned artist whose controversial works often fuse conceptual art and Oulipo-like constraints, investigatory methods and the plundering of autobiography. The Whitechapel Gallery in London organized a retrospective in 2009, and her work has been shown at the Museum of Modern Art and the Whitney Museum of American Art, New York; the Carnegie Museum of Art, Pittsburgh; the Museum of Fine Arts, Boston; the Hayward Gallery and Serpentine, London; and the Museum of Contemporary Art, Chicago, among others. She lives and works in Paris.

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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.