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

“A timely book about dictatorships, propaganda and friendship. Imagine Art Spiegelman meets Chris Marker, told in gorgeous ‘tricolor’ photography, a knock out!”

—Richard McGuire, author of *Here*

ANOUCK DURAND: ETERNAL FRIENDSHIP

TRANSLATION BY ELIZABETH ZUBA WITH AN INTRODUCTION BY ELIOT WEINBERGER

Winner of the French Voices Award from the French Embassy + FACE Foundation for excellence in publishing and translation

This exquisitely composed and nuanced photo-novel by French artist-writer Anouck Durand—collaged from photographic archives, personal letters and propaganda magazines—tells the true story of a friendship between two photographers forged in the crucible of war. It begins in Albania during World War II, stops in China during the Cold War, and ends in Israel as Communism is crumbling.

In *Eternal Friendship*, the circuitous 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.

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“A graphic poem, a photo novel, an archive-based comic book — *Eternal Friendship* is a rare juxtapositional mix of genre and media, such that history, the history of ideas, and the bodies that mediate both are captured with tone-perfect temporal lucidity.”

—Christian Hawkey, author of *Ventrakl*

When the Nazis invaded Albania, young partisan Refik Veseli and his Muslim family hid Jewish photographer Moshia Mandil and his wife, while Moshia's two small children posed as Refik's siblings. Despite the dire circumstances, Moshia instilled in Refik a great passion for photography. After liberation, the Mandils left for Israel, inviting Refik to join them. Refik instead stayed behind to contribute to his new nation, not knowing that he would never see his dear friend again: Enver Hoxha soon sealed Albania off from the rest of the world.

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. Free from the Albanian censors, he attempts to mail a letter to Moshia that he hopes will arrive, unlike all the others, without redaction or revision. Ten years later, Refik continues his correspondence with Moshia's son Gavra 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 construction of the fictional, personal and historical, Durand imagines Refik's wary but mordant and sometimes wistful voice. She inhabits his private thoughts that seem haunted by the specter of surveillance. With restraint and a

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sensitivity to the power of the oblique, 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.

As Eliot Weinberger points out in his introduction, world history is remembered through “the hegemonies of great powers,” but the net of unlikely correspondences tells an unexpected but often truer picture of the world. Durand intertwines these two narratives, paying acute attention to the ways in which the powerful erase history and the less powerful attempt to remember and record, despite the threat of grave repercussions. *Eternal Friendship* speaks to the ways in which the pursuit of human connection becomes a means to resist oppression.

“The happy social-realist people of Enver Hoxha’s Albanian utopia, like other smiling citizens photographed in the Stalinist empire, look sincere in retrospect. For me, they are exuding nostalgia for a childhood inhabited by the official happiness of people caught in the long exposures of my mother’s photshop. We lived in a similarly symbolic world, but now, after decades of war and irruptions of tribal bloodshed, I can weep for something so benign-looking. Anouck Durand has managed to create an ambiguity of her own in the very bosom of artifice, with words and photographs that reveal only now, in our shaky present, the dark side of the ordered delirium of an orwellian world.”

—Andrei Codrescu, author of *The Posthuman Dada Guide*

ANOUCK DURAND (b. 1975) 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. This is her first book in English.

ELIZABETH ZUBA is the translator of *Marcel Broodthaers: My Ogre Book, Shadow Theater, Midnight* (Siglio, 2016) as well as of a volume poetry by Argentinian writer Arnaldo Calveyra, forthcoming from UDP. She edited *Not Nothing: Selected Writings by Ray Johnson, 1954-1994* (Siglio, 2014) and is the author of one book of poetry *Decoherent the Wing’ed* (Split Level Texts) and the chapbook *May Double as Whistle* (The Song Cave).

ELIOT WEINBERGER is the esteemed author of over a dozen books of poetry, essays and criticism including, most recently, *The Ghosts of Birds* (New Directions, 2016) and the expanded edition of *Nineteen Ways of Looking at Wang Wei* (New Directions, 2016). His translations of Octavio Paz, Jorge Luis Borges, Bei Dao among other revered authors are highly lauded.

ALSO FORTHCOMING THIS FALL (NOVEMBER)

VINCENT SARDON: THE STAMPOGRAPHER

Introducing English-speaking readers to one of the most unusual and original 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.

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