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In celebration of the publication of *Call and Response*

A conversation with Christian Marclay and Steve Beresford
with a piano performance of selected scores by Pat Thomas*

SUNDAY, JUNE 26, 6 PM AT THE VORTEX

This is a free, live event. Doors open at 5:30 p.m. Space is limited.
The Vortex is located at 11 Gillett Square, London N16 8AZ
(Overground: Dalston Kingsland and Dalston Junction)

Seeing music in the quiet of the pandemic: a dialogue between
two protagonists of experimental music in photographs and scores

CALL AND RESPONSE

CHRISTIAN MARCLAY & STEVE BERESFORD

USD \$30 UK £24 | HB | 10 x 7.75 | 48 pages | 40 color plates | artist's books + contemporary art + photography + music

Known for his ability to locate music and sound in the most unexpected contexts, artist Christian Marclay began photographing the emptied London streets when the world shut down in the spring of 2020. He found the quiet—the absence of all the city sounds—both haunting and peaceful. On his daily walks, he began to imagine that there might be music in the landscape. He snapped a photo of an iron gate adorned with decorative white balls as it reminded him of a musical score. He sent it to his friend, the composer Steve Beresford and asked: “How would this sound on the piano?” Beresford responded with a recording. Over the course of that spring, they connected virtually across the locked-down city: Marclay took more photographs which inspired Beresford to write more music.

In his introduction, Marclay writes, “I realized that all my pictures were of enclosures: gates, fences, windows, closed stores. A view of the world behind barriers.” The music both embodies and serves as counterpoint to these images of confinement, expanding space and, in its notation, reconfiguring the visual correspondences between image and sound.

Collecting twenty of Marclay’s photographs with twenty of Beresford’s scores, *Call and Response* reproduces the pairs of images and scores chronologically in an elegant, pared-down, and tactile volume reminiscent of a music notation book. Particularly for those who cannot read music, they are magical pairings in which the imagination fills the quiet and the eye conducts the music. For those who can hear Beresford’s scores, they reveal the possibilities of the musical imagination translating the visual world into the aural. In both cases, *Call and Response* is one answer to the question of how to connect in a world of dislocation and isolation.

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About the Authors

Visual artist and composer **Christian Marclay** (b. 1955) is renowned internationally for his playful, experimental fusion of sound, video, collage, performance, and sculpture. Winner of the Golden Lion at the 54th Venice Biennale in 2011 for his 24-hour video *The Clock*, Marclay is a pioneering artist who locates sound, music, and sensory experience in environments and media that one might never consider auditory. *Christian Marclay Translating*, a large-scale solo exhibition, opened in November at the Museum of Contemporary Art Japan and runs through February 23, 2022.

Steve Beresford (b. 1950) is a British multi-instrumentalist (including the euphonium and various toy instruments) and composer with an extensive discography who has collaborated frequently with artist Christian Marclay, lectured on and performed works by John Cage, worked with pop artists like Ray Davis, The Slits, and The Flying Lizards, and was a member of the legendary Portsmouth Sinfonia.

*About the Performer

Pat Thomas (b. 1960) has been playing the piano since the age of eight. By sixteen he was a serious performer of jazz improvisation. He has performed with Derek Bailey, Jimmy Carl Black, John Zorn, Moor Mother, Marshall Allen, Matana Roberts, Evan Parker, Okkyung Lee and many others. He is currently playing solo as well as with the ensembles/groups including Educated Guess, Black Top, Scatter, and Valid Tractor.

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