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Press inquiries: Lisa Pearson, publisher lisa@sigliopress.com

NEW PUBLICATION DATE UPCOMING EVENTS EXCERPT IN THE PARIS REVIEW INTERVIEW WITH IVES AT PUBLIC PARKING

three six five: prompts, acts, divinations

(an inexhaustible compendium for writing)

by Lucy Ives

with drawings by Nick Mauss

publication date: May 4, 2026

\$36 | HARDBACK | 6 x 7.75 | 416 pages + 42 BW drawings | ISBN 978-1-938221-37-8 | Distributed by D.A.P./Artbook.com

There are 365 exercises for writing in this book, but it is not simply a book of writing exercises. *three six five* is a “how-to” book of questions—not answers. It is an ars poetica of expanding possibility, a tarot deck of acts instead of images, a book of bending hours, a diary of contemplation and imagination, an antidote to consumption in the shape of care and attention.

These prompts, acts, and divinations—in alchemical combinations with new drawings by Nick Mauss—invite both aspiring and experienced writers to learn and unlearn, to mine memory and forgetting, to enter impossible spaces and create new ways of telling time, to inhabit multiple, other, and conflicting perspectives, to discover the elasticity of language and its constraints, to write by drawing, walking, listening, and even by being distracted.

While this is an inexhaustible compendium for writing, it is also an enduring reservoir for those who have no desire to be(come) a writer. Many exercises take the form of play, encourage collaboration with friends, strangers, and non-human beings, and operate off the page, often in the world, in the spirit of discovery rather than result. All intend to nurture and cultivate possibility.

Tracing the lineage of Yoko Ono’s *Grapefruit* and Raymond Queneau’s *Exercises in Style*, novelist, poet, and critic Lucy Ives offers encouragement, candor, and a deep appreciation for the vagaries, wonders, and challenges of a writing life.

SATURDAY, APRIL 11 at 4 PM, UNNAMEABLE BOOKS in TURNER FALLS, MA

The Infra-Ordinary with Lucy Ives

Inspired by novelist Georges Perec’s notion of the “infra-ordinary,” or subtle aesthetic reverberations of the everyday, Lucy Ives convenes an occasion for writing based on *three six five: prompts, acts, divinations* (an inexhaustible compendium for writing). In a relaxing 40-minute workshop for refreshing our memories, dissolving block, and getting creative, participants will answer questions like: Could you create a clock or calendar using only household objects? What rich materials are in your dreams? Can you describe something you’ve completely forgotten? Free and open to the public.

Unnameable Books is located at 66 Avenue A, Turners Falls, MA 01376.

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siglio uncommon books at the intersection of art and literature po box 234, south egremont, ma 01258 p: 310-857-6935

SUNDAY, APRIL 12 at THE CLARK INSTITUTE OF ART in WILLIAMSTOWN, MA

Two events at “Artists’ Book Day”

Ives has located various “prompts” for museum visitors to encounter—by chance or desire—in specific locations in the galleries, offering creative ways to engage, ponder, imagine and especially to write. (Docents and writing materials on hand, if needed. Prompts available throughout the day.)

and “Ordinary Magic: How Artists’ Books Transform Reading & Writing.” Ives gives a talk on the ways in which artists’ books reconfigure both the act of reading and our relationship as readers to the form of the book itself. For creative writers, visual artists, and curious readers who want to learn more about artists’ interventions into the book form and what they might mean now in our digital age.

Artists’ Book Day takes place 11am - 4pm. Ives’s talk takes place at 2 pm, no preregistration required. Admission to the museum is free as are all activities including the Art Book Expo, featuring regional artists and artists’ book publishers, including siglio which will have copies of three six five available for sale.

The Clark Institute of Art is located at 225 South Street, Williamstown, MA 01267.

Ten prompts at The Paris Review introduced by the editors:

The novelist and critic Lucy Ives began composing writing prompts, sometimes spontaneously in classes she was teaching. These prompts grew to a collection of three hundred and sixty-five, which will be published as a book this year. We wanted to share some of them with you here. They are unusually precise prompts, many of which aim to activate your memory or descriptive faculty; they’re appropriate for writers of all ages and levels of experience. You’ll need a writing implement and a surface and occasionally a smartphone or computer, but the majority of the work will actually happen in your head. Ives writes, “These prompts won’t solve all your problems or even any of your problems. They might make something happen.”

Shiv Kotecha interviews Lucy Ives at Public Parking:

“I’m not sure recognition allows us to understand the origins and consequences of action, which is another way to talk about fate. I think it’s an interesting paradox that even perceiving your actions may not be enough to save you from whatever caused them or their reverberating aftermath. These prompts represent one person’s attempt to think about agency differently, to expose herself to other, denigrated aspects of it. This is important to me as a teacher, but also as a person. Agency is troubling. It doesn’t work the way we want it to. The reason these prompts aren’t lyric poems or philosophical aphorisms is because I’m so interested in agency, in the many things it might be or become, once you begin to contemplate it in its most forgotten guises. Which are actually the only parts of it that are, in my opinion, possible and truly alive.”

LUCY IVES is a novelist and critic. Her most recent books, both from Graywolf Press, are *Life Is Everywhere: A Novel* and *An Image of My Name Enters America: Essays*, winner of the 2024 Vermont Book Award in Creative Nonfiction. Ives’s work has appeared in *Artforum*, *Harper’s*, *The New York Times Book Review*, *The Paris Review*, and *Vogue*, among other publications. A recipient of an Andy Warhol Foundation Arts Writers Grant, she has taught at Brown, Cornell, and New York Universities. Ives previously collaborated with siglio as the editor of *The Saddest Thing Is That I Have Had to Use Words: A Madeline Gins Reader*.

NICK MAUSS is a multidisciplinary artist working in drawing, dance, performance, ceramics, and other media. He is also a writer. His work has been included in gallery and museum exhibitions worldwide, including solo shows at Kunsthalle Basel, Museum Ludwig, Cologne, and at 303 Gallery and the Whitney Museum of American Art, both in New York City.

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