

ARTBOOK | D.A.P.

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SPRING/SUMMER 2013 TITLE SUPPLEMENT



James Turrell

GUGGENHEIM MUSEUM

Text by Carmen Giménez, Nat Trotman, Arthur Zajonc.

Manipulating light as a sculptor molds clay, James Turrell creates works that directly amplify perception. Unlike pictorial art that replicates visual experience through mimetic illusion, Turrell's light works—one cannot call these shimmering events "objects" or "images"—give form to light. Each installation activates a heightened sensory awareness that promotes discovery: what seems to be a lustrous, suspended cube is actually the conjunction of two flat panels of projected light; a rectangle of radiant color hovering in front of a wall is really a deep, illuminated depression in the space; a velvety black square on the ceiling is a portal to the night sky. With such effects, Turrell hopes to coax the viewer into a state of self-reflexivity in which one can see oneself seeing. This publication accompanies the exhibition at the Solomon R. Guggenheim Museum in New York—Turrell's first museum exhibition in the city since 1980—which is co-organized with the Los Angeles County Museum of Art and the Museum of Fine Arts in Houston (who will also be hosting site-specific shows). At its core is a major new project that recasts the Guggenheim rotunda as an enormous volume filled with shifting artificial and natural light. One of the most dramatic transformations of the museum ever conceived, the installation reimagines Frank Lloyd Wright's iconic architecture as one of Turrell's Skyspaces, referencing in particular his magnum opus at Roden Crater. Other works from throughout the artist's career are reproduced and discussed, offering a complement and counterpoint to the new work in the rotunda.

9780892074884

Clth, 9.75 x 11 in. / 128 pgs / 100 color.

U.S. \$55.00 CDN \$55.00

July / Art

EXHIBITION SCHEDULE

New York: Solomon R. Guggenheim Museum,

06/21/13–09/21/13

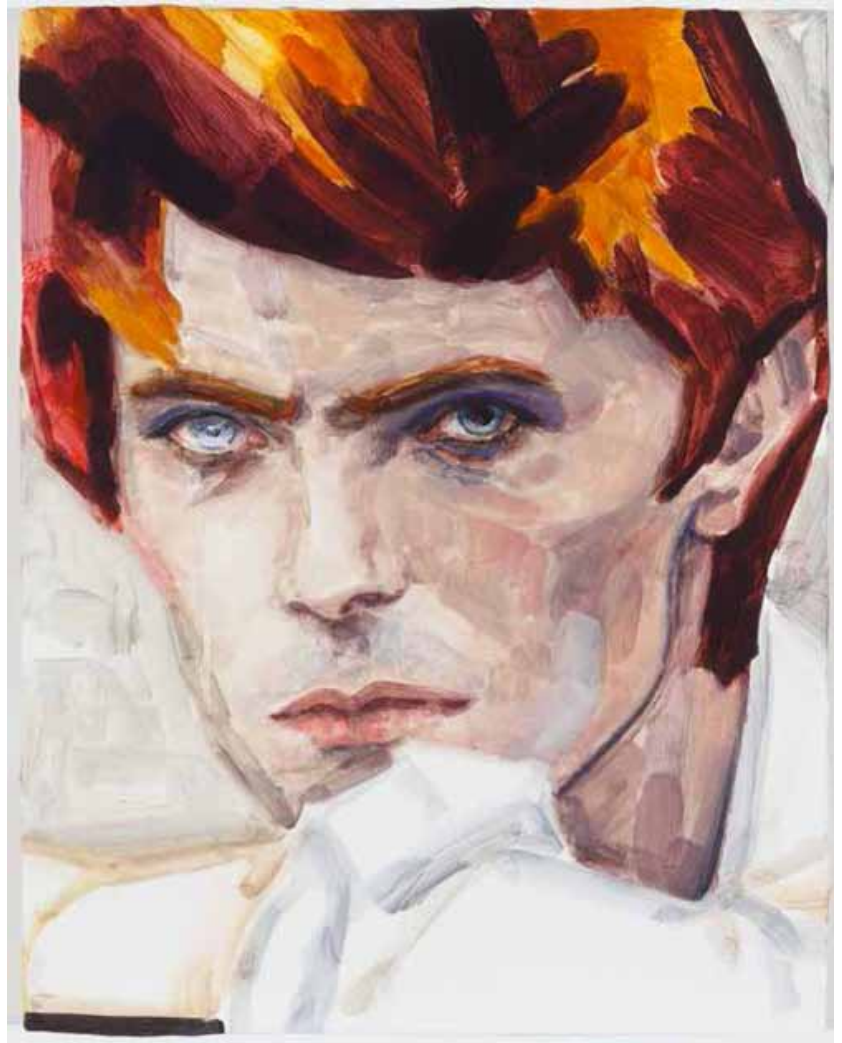
Elizabeth Peyton: Here She Comes Now

WALTHER KÖNIG, KÖLN

Edited by Johan Holten, Elizabeth Peyton.
Text by Johan Holten, Dodie Kazanjian.

Elizabeth Peyton rose to fame in the early 1990s as a painter energetically renewing portraiture's relationship to popular culture. Consciously locating her work in the tradition of nineteenth-century painters of society and celebrity such as Manet, Peyton uses a loose, sensuous figuration to portray the young, the famous and the glamorous of our times. Alongside portraits of royalty and artist friends, she has become particularly famed for her portraits of musicians. This publication groups together her portraits of rock musicians such as David Bowie, Kurt Cobain, Jarvis Cocker, Pete Doherty, Noel and Liam Gallagher, John Lydon and Keith Richards, and opera singers (both living and dead) such as Jessye Norman, Jonas Kaufmann and Ludwig Schnorr von Carolsfeld—depicted not in traditional portraiture poses, but in performance. Based on snapshots or archival photographs, these portraits express Peyton's intensive examination of the vulnerability of live artistic creation. The source photographs are presented here en face with the final works, surveying oil paintings and works on paper from the last 20 years.

Elizabeth Peyton was born in Connecticut in 1965, and studied at the School of Visual Arts in New York. Her work is collected by leading museums including the Museum of Fine Arts, Boston; The Museum of Modern Art, New York; Whitney Museum of American Art, New York; San Francisco Museum of Modern Art; Seattle Art Museum; and Walker Art Center, Minneapolis. Her recent solo exhibitions include *Live Forever*, (New Museum, Walker Art Center, 2008); *Reading and Writing* (Irish Museum of Modern Art, 2009); *Wagner* (the Gallery Met, New York, 2011); and *Ghost: Elizabeth Peyton* (Mildred Lane Kemper Art Museum, 2011). Peyton lives and works in Long Island, New York, and Berlin.



Peyton paints the romance
and mystique of musicians
from Jarvis Cocker to
Jessye Norman

9783863353254

Hbk, 8.75 x 11 in. / 112 pgs / 64 color.

U.S. \$49.95 CDN \$49.95

May / Art

Naïve and knowing, Jockum Nordström's paintings and collages are heir to the epics of Henry Darger and Surrealism



Jockum Nordström: All I Have Learned and Forgotten Again

HATJE CANTZ

Text by Marc Donnadieu, John Hutchinson.

Jockum Nordström creates oddball, apparently naïve narratives that owe much to the twin influences of folk art and modernist absurdism. Each of his painted, drawn or collaged stories is both specific and open-ended, as though—not unlike Henry Darger's paintings—they are part of a much grander and ongoing tale that unfolds over a prolonged period. His distinctive sensibility draws on a wide range of inspirations in music, poetry, and architecture—particularly the Stockholm suburb where he grew up, which both his drawings and his sculptures reference on an ongoing basis. Other important influences include Swedish academic and pop culture, as well as American folk art, Art Brut or Surrealist collage. Dotted with an assortment of objects, animals and people, the narratives in his art can by turns be elegant, endearing or even at times disconcerting. Although carefully structured, Nordström's style is distinguished by an apparently spontaneous and improvised quality that mines the rich vein of his fertile imagination. The action unfolds in a sequential format, which is often reminiscent of movie storyboards in its episodic nature. This publication comprises almost 100 of Jockum Nordström's works, unfolding a comprehensive panorama of his career to date, ranging from the earlier pencil drawings to his more recent vivid collages, including his architectural models and photographic collages.

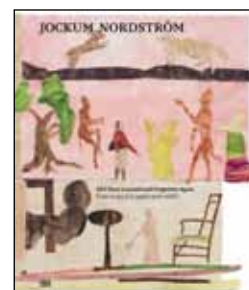
Jockum Nordström (born 1963) is undoubtedly one of the most renowned Swedish artists of his generation. His work is included in world-class museums, such as The Museum of Modern Art, New York, the Moderna Museet in Stockholm and the Cleveland Museum of Art, Ohio.

9783775735827

Hbk, 9 x 11.5 in. / 208 pgs / 103 color.

U.S. \$60.00 CDN \$60.00

May / Art



NOW IN PAPERBACK

Kippenberger

The Artist and His Families

J&L BOOKS

By Susanne Kippenberger.

Translation by Damion Searls.

Over the course of his 20-year career, Martin Kippenberger (1953-1997) cast himself alternately as hard-drinking carouser and confrontational art-world jester, thrusting these personae to the forefront of his prodigious creativity. He was also very much a player in the international art world of the 1970s right up until his death in 1997, commissioning work from artists such as Jeff Koons and Mike Kelley, and acting as unofficial ringleader to a generation of German artists. Written by the artist's sister, Susanne Kippenberger, and now available in paperback, this first English-language biography draws both from personal memories of their shared childhood and exhaustive interviews with Kippenberger's extended family of friends and colleagues in the art world. *Kippenberger* gives insight into the psychology and drive behind this playful and provocative artist. Reviewing the hardcover edition in *The New York Times*, Roberta Smith wrote: "Ms. Kippenberger provides wonderful thumbnail portraits of the many key figures in her brother's life, while using their reminiscences to create a finely diced composite oral history that makes palpable both his charming and his repellent sides."

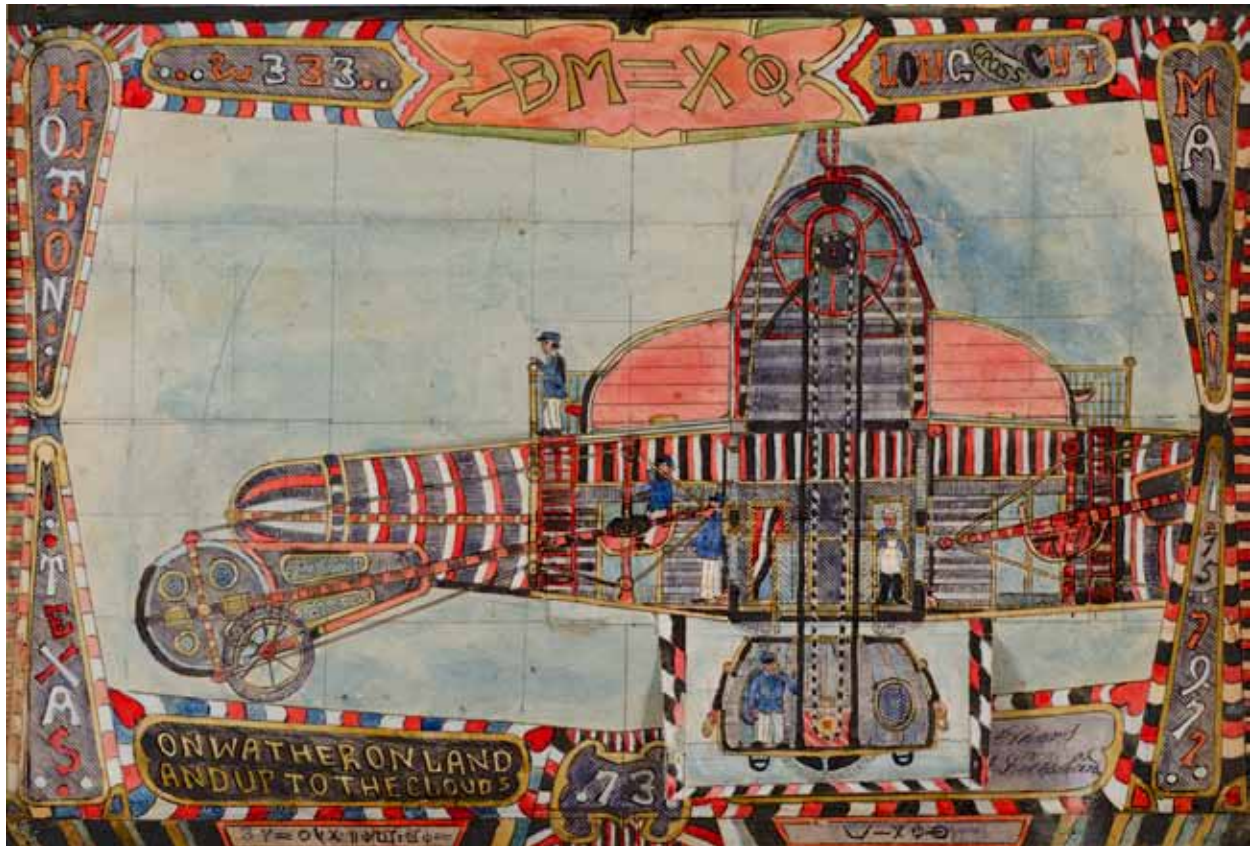
9780982964286

Pbk, 6 x 9 in. / 592 pgs / 25 b&w.

U.S. \$29.95 CDN \$29.95

May / Art





PREVIOUSLY ANNOUNCED

Charles Dellschau

MARQUAND BOOKS/D.A.P.

Text by Thomas McEvelley, Roger Cardinal, James Brett, Thomas D. Crouch, Barbara Safarova, Randall Morris, Tracy Baker-White.

In the fall of 1899, Charles A.A. Dellschau (1830–1923), a retired butcher from Houston, embarked on a project that would occupy him for more than 20 years. What began as an illustrated manuscript recounting his experiences in the California Gold Rush became an obsessive project resulting in 12 large, hand-bound books with more than 2,500 drawings related to airships and the development of flight. Dellschau's designs resemble traditional hot air balloons augmented with fantastic visual details, collage and text. The hand-drawn "Aeros" were interspersed with collaged pages called "Press Blooms," featuring thousands of newspaper clippings related to the political events and technological advances of the period.

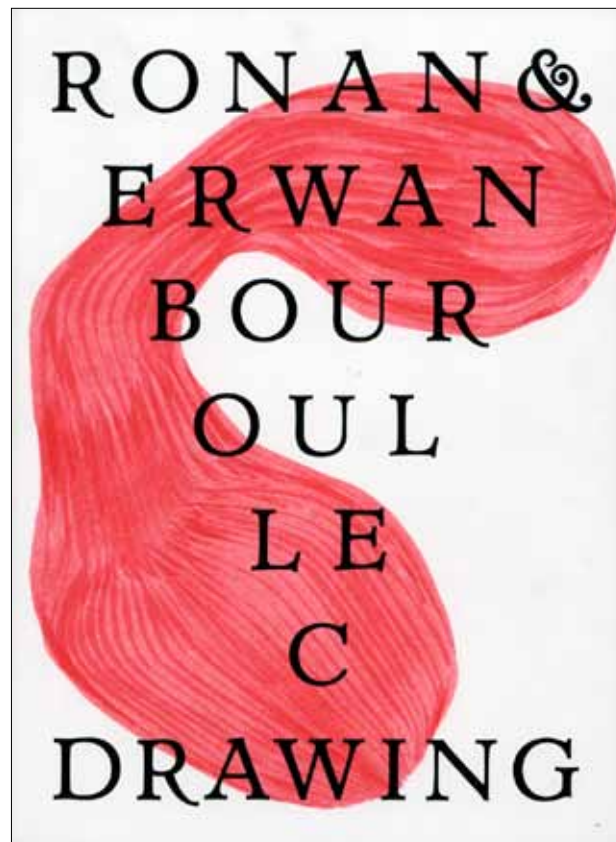
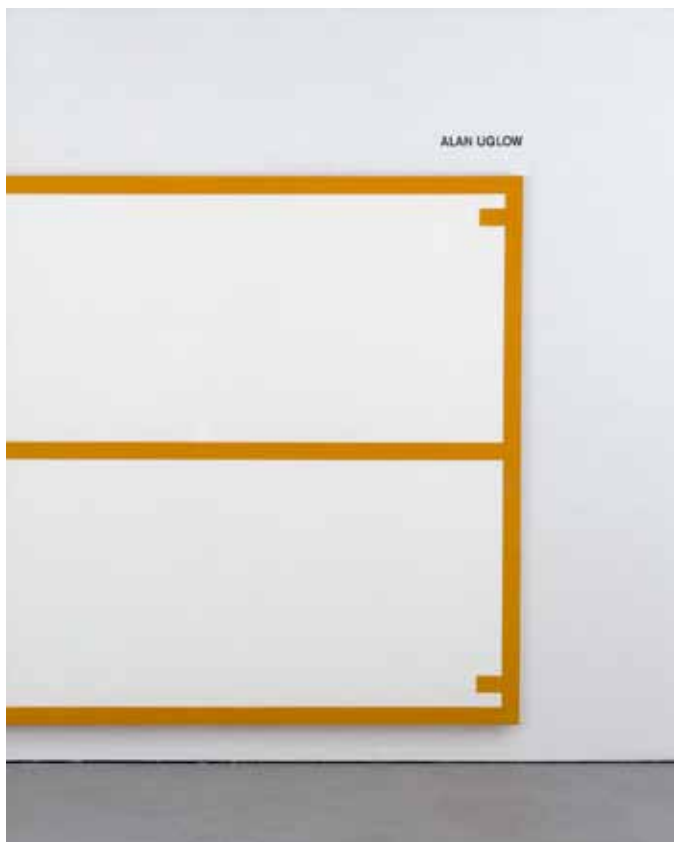
After the artist's death in 1923, the books were stored in the attic of the family home in Houston. In the aftermath of a fire in the 1960s, they were dumped on the sidewalk and salvaged by a junk dealer. Eight made their way into the collections of the San Antonio Museum of Art, the Witte Museum and the Menil Collection; the remainder were sold to a private collector. Dellschau's works have since been collected by numerous other museums including the American Folk Art Museum, the High Museum, the John Michael Kohler Arts Center and the Philadelphia Museum of Art. Like the eccentric outpourings of Adolf Wölfli, Henry Darger and Achilles Rizzoli, these private works were not created for the art world, but to satisfy a driving internal creative force. Dreamer, optimist and visionary, Charles Dellschau is one of the earliest documented outsider artists known in America. This first monograph on Dellschau includes an essay by art critic Thomas McEvelley, an essay by critic Roger Cardinal of the University of Kent, a text by James Brett of the Museum of Everything in London, an essay by Tom Crouch of the Smithsonian Institution's Museum of Air and Space, an essay by Barbara Safarova and a biographical overview by artist and independent curator Tracy Baker-White.

9781935202905

Clth, 12 x 12 in., 332 pgs, 250 color.

U.S. \$55.00 CDN \$55.00

March / Art



Alan Uglow

RADIUS BOOKS/DAVID ZWIRNER

Text by Bob Nickas.

Working in series that evolved slowly over decades, British-born, New York based painter Alan Uglow (1941–2011) always remained faithful to his central vision; his practice was unaffected by the increasingly commercial demands of the art scene in the 1980s and 1990s, earning him the “artist’s artist” tag. His paintings revolve around a subtle dialogue between notions of center and edge, and are executed gradually, with several layers of paint. They appear at once calm and dynamic, and simultaneously suggest emptiness and ground. Published to coincide with a 2013 exhibition organized by Bob Nickas at David Zwirner, New York, this indispensable catalogue includes all new photography of paintings created from the early 1990s through 2011, archival interviews, archival images and an exhibition chronology illustrated with images of museum and gallery invitation cards.

9781934435649

Hbk, 10.5 x 12.5 in. / 96 pgs / 48 color.

U.S. \$60.00 CDN \$60.00

April / Art

Ronan & Erwan Bouroullec: Drawing

JRP|RINGIER

Edited with text by Cornel Windlin.

This volume unveils a little-seen side of the daily studio work of acclaimed designers Ronan and Erwan Bouroullec (born 1971 and 1976): their drawing. Printed on newsprint and gorgeously designed, this chunky book has been put together from a volume of sketchbooks and drawings realized between 2004 and 2012, totaling more than 850 color and black-and-white works. Ronan and Erwan Bouroullec have worked together since 1998 for numerous manufacturers, among them Vitra and Cappellini. Among their iconic pieces are the “Disintegrated Kitchen” (1997), the “Spring Chair” (2000), and, more recently, the “Vegetal Chair” (2009). They have also worked with Issey Miyake, Camper and Kvadrat on architectural projects. *Drawing* is published on the occasion of several exhibitions of Ronan & Erwan Bouroullec’s designs, including their retrospective at the Musée des Arts Décoratifs, Paris.

9783037643198

Pbk, 8.25 x 11.25 in. / 868 pgs / 651 color / 215 b&w.

U.S. \$35.00 CDN \$35.00

May / Design



Le Corbusier's Secret Laboratory: From Painting to Architecture

HATJE CANTZ

Edited by Jean-Louis Cohen. Text by Staffan Ahrenberg, Daniel Birnbaum, Jean-Louis Cohen, Catherine Dumont d'Ayot, Genevieve Hendricks, Johan Linton, Pascal Mory, Danièle Pauly, Bruno Reichlin.

Charles-Édouard Jeanneret, known as Le Corbusier, had an unparalleled influence on the design, function, and construction of twentieth-century buildings, both public and residential. In addition, he was an artist and designer—an aspect of his creativity which was somewhat eclipsed by his architectural renown. Le Corbusier had originally intended to be a painter and his early studies were primarily focused on art and decoration. For more than five decades, Le Corbusier oscillated between contradictory poles: his fascination with mechanical objects on the one hand, and his search for poetic form on the other. The intermingling of his more private aesthetic pursuits and his more public works took place in his “secret laboratory,” inside his artist’s studio. This volume consolidates the diverse facets of his oeuvre, offering a more complete understanding of his paintings, drawings, sculptures, tapestries, furniture, architectural sketches and plans—as well as his books and photographs. In tying together these disparate strands, we gain greater insight into the path of his overall creative evolution. This unified overview is revealing both for scholars of Le Corbusier’s work and for all those seeking a better understanding of this exceptionally talented and significant historical figure. The book’s five chapters cover a wide spectrum, ranging from the purist paintings and early villas to Le Corbusier’s later reinterpretation of his values and his final works. Perhaps the most important visionary of modern architecture, the Swiss-born **Le Corbusier** (1887–1965) broke new ground in re-imagining residences, workplaces and urban environments—aiming to provide an enhanced quality of life for all—especially for the poorer classes. Prolific and an enthusiastic traveler, his work can be found at locations throughout Europe, India and America.

9783775735681

Hbk, 6.5 x 9.5 in. / 468 pgs / 365 color.

U.S. \$60.00 CDN \$60.00

June / Art



Grand Hotel

HATJE CANTZ

Text by William F. Baker, Todd Gannon, Bruce Grenville, Brad A. Johnson, Norman Klein, Thomas Y. Levin, Karina Longworth, Cédric Morisset, Rebecca Morse, Suzanne Oxenaar, Stephanie Rebick, Leonard Sanders, Michael Turner, Jennifer M. Volland, Matthew Weiner, et al.

From the hotel's origin in humble inns dotted along ancient trade routes, to today's worldwide Hilton and Hyatt networks, the concept of the hotel has come a very long way indeed. We now talk about boutique hotels and resort hotels, places that connote a relatively new lifestyle of perpetual leisure and transience, and as the role of the hotel has expanded, so too have architects and interior designers risen to the challenge, producing ever more spectacular structures. Today, the largest hotel in the world—the First World Hotel in Malaysia—boasts 6,118 rooms, and the tallest hotel—the Ritz-Carlton Hong Kong—sits at the top of the 1,600-foot-high International Commerce Center. *Grand Hotel* is the most ambitious book on the subject yet published. Its scope is global and trans-historical: a tiny sampling of hotels featured includes the Dolder Grand Hotel and Curhaus in Zurich; SLS Bazaar in Beverly Hills; the Ace Hotel in New York; Fontainebleau Hotel in Miami Beach; and the Lloyd Hotel and Cultural Embassy in Amsterdam. With 350 color illustrations, it includes extended blog entries, newly commissioned essays and interviews, plus reprints and excerpts from classic texts on the topic.

9783775734837

Hbk, 8.75 x 10.5 in. / 368 pgs / 350 color.

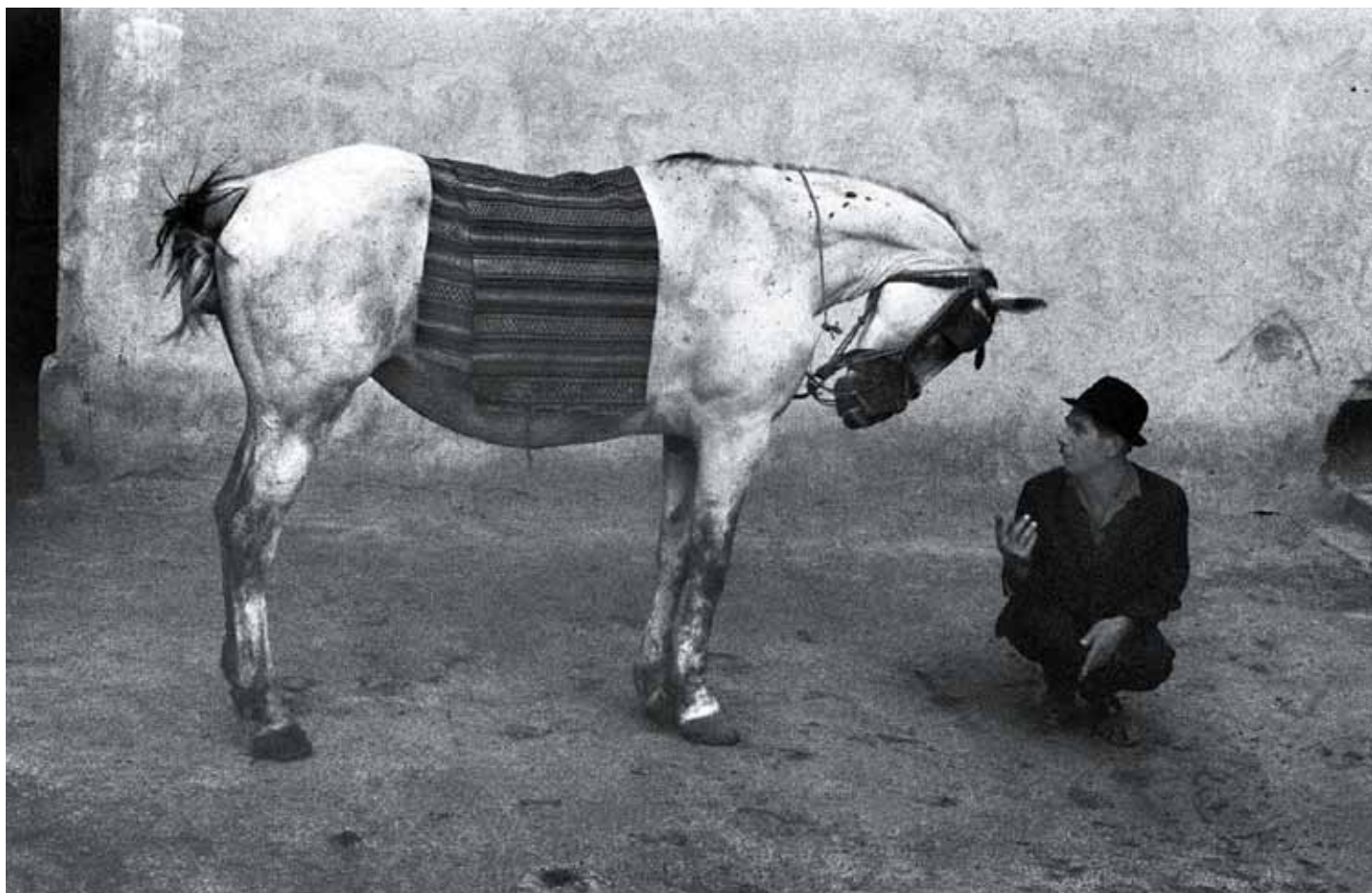
U.S. \$60.00 CDN \$60.00

June / Architecture & Urban

EXHIBITION SCHEDULE

Vancouver, BC: Vancouver Art Gallery 04/13/13–09/15/13





BACK IN STOCK

Koudelka

APERTURE

Text by Robert Delpire, Dominique Eddé, Anna Fárová, Michel Frizot, Petr Král, Otomar Krejca, Pierre Soulages, Gilles Tiberghien.

Stark, impassioned, and singularly intense, the work of the itinerant and fiercely independent Czech photographer, Josef Koudelka, has received deserved acclaim over the past three decades for having made a uniquely significant contribution to the language of photography. This major new monograph presents the most comprehensive survey of Koudelka's work to date, bringing together more than 150 of his most eloquent images—from his earliest, many published here for the first time, to his most recent: mesmerizing studies of the European landscape made with a panoramic camera. Whether photographing Prague's avant-garde theater scene in the 1960s, the secretive world of the Eastern European gypsies, Czech resistance to the Soviet advance on Prague, or the environmental degradation of our postindustrial world, Koudelka has consistently produced transformative images that stand outside of time and place. In the words of the legendary French photography-world figure and Koudelka's longtime champion and publisher, Robert Delpire, "Koudelka brings an intense eye and full heart to each place, object, and person. This work proves once again that he is a photographer with unique personality and power." Beautifully produced with duotone printing and three gatefolds, this volume also contains eight original essays, each exploring a different aspect of Koudelka's work and illustrating the artist's constant evolution and intensity.

9781597110303

Hbk, 11.5 x 11.25 in. / 276 pgs / 161 duotone.

U.S. \$75.00 CDN \$75.00

Available / Photography





BACK IN STOCK

Josef Koudelka: Invasion 68

Prague

APERTURE

Introduction by Jaroslav Cuhra, Jirí Hoppe, Jirí Suk. Epilogue by Irena Sorfová.

In 1968, Josef Koudelka was a 30-year-old acclaimed theater photographer who had never made pictures of a news event. That all changed on the night of August 21, when Warsaw Pact tanks invaded the city of Prague, ending the short-lived political liberalization in Czechoslovakia that came to be known as the Prague Spring. Koudelka had returned home the day before from photographing gypsies in Romania. In the midst of the turmoil of the Soviet-led invasion, he took a series of photographs which were miraculously smuggled out of the country. A year after they reached New York, Magnum Photos distributed the images credited to "an unknown Czech photographer" to avoid reprisals. The intensity and significance of the images earned the still-anonymous photographer the Robert Capa Award. Sixteen years would pass before Koudelka could safely acknowledge authorship. Forty years after the invasion, this impressive monograph features nearly 250 of these searing images—most of them published here for the first time—personally selected by Koudelka from his extensive archive. Interspersed with the images are press and propaganda quotations from the time, also selected by Koudelka, alongside a text by three Czech historians. Though the images gathered in this remarkable publication document a specific historical event, their transformative quality still resonates.

9781597110686

Pbk, 9.75 x 12.75 in. / 296 pgs / 250 duotone.

U.S. \$60.00 CDN \$60.00

Available / Photography





Arthur Grace: *America 101*

FALL LINE PRESS

Introduction by Brett Abbott.

An award-winning photojournalist and social documentarian, Arthur Grace (born 1947) has traveled globally and to every region of America on assignment for major news organizations as well as for his own personal projects since the early 1970s. In *America 101*, Grace draws 101 pictures from his rich personal archive to assemble a visual crash course on what defines and represents us as Americans. Organized here into thematic chapters, Grace's book plumbs America's cultural DNA, fusing the style and the physical proximity of a photojournalist with the conceptual distance and healthy skepticism of an artist. As High Museum of Art Curator of Photography, Brett Abbott states in his introductory essay, "In Grace's America, the ordinary meets the absurd, veneration and irreverence comingle in unexpected and delightfully humorous ways, a lighthearted joie de vivre soothes a violent vein, and the sanctity of the individual competes with our continual drive toward collective direction."

9780979937934

Hbk, 11.5 x 11.5 in. / 128 pgs / 101 b&w.

U.S. \$58.50 CDN \$58.50

April / Photography





Next Stop: Italy

CHARTA

Edited by Renato Miracco.

Text by Verna Curtis, Luca Panaro.

2013 is the Year of Italian Culture in the United States, and this publication aims to celebrate Italy's less familiar, unexpected beauties. The photographers presented here travel not just to museums and palaces, but also city centers and deserted country roads, offering still lifes and portraits as well as cityscapes and landscapes. With works by Gabriele Basilico, Gianni Berengo Gardin, Mario Cresci, Renato D'Agostin, Andrea Galvani, Luigi Ghirri, Mimmo Jodice, Nino Migliori, Francesco Nonino, Bianca Sforzi, Franco Vaccari and Paolo Ventura, *Next Stop: Italy* gives a refreshing and informative overview of the contemporary photography scene in Italy. Each photographer opens their section with a poem; the authors range from Leopardi and Lorenzo de' Medici to Montale, Pasolini, Pavese and Ungaretti.

9788881588626

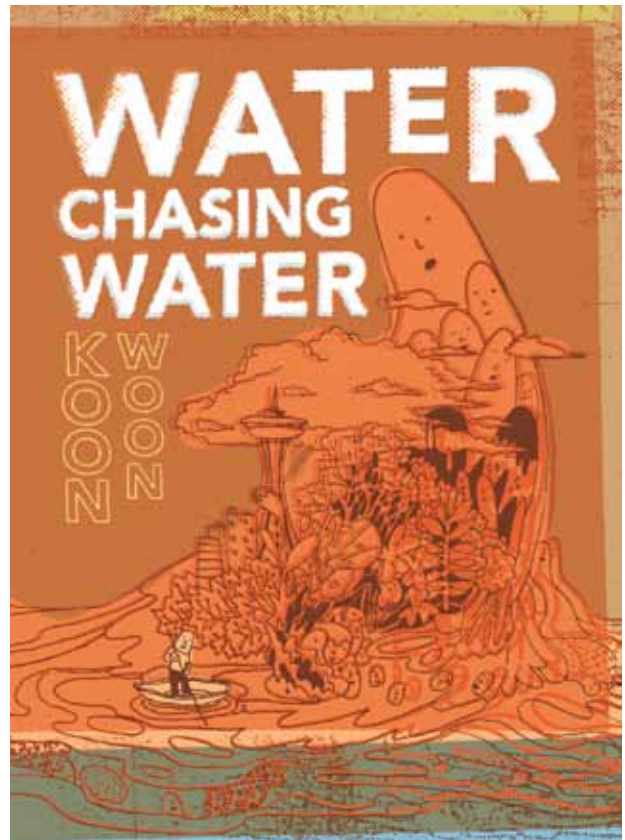
Pbk, 6.75 x 9.50 in. / 72 pgs / 19 color / illustrated throughout.

U.S. \$22.95 CDN \$22.95

April / Photography

EXHIBITION SCHEDULE

Washington D.C.: Philips Collection, 03/09/13–04/28/13



PREVIOUSLY ANNOUNCED

Water Chasing Water

New and Selected Poetry

KAYA PRESS

By Koon Woon.

Described by Bob Holman as "Li Po in drag, the voice of New America," Koon Woon exploded onto the poetry scene in the late 1990s. Largely self-taught, and struggling with both mental illness and homelessness, Seattle-based Woon wrote about the back alleys and tenement rooms on the margins of immigrant culture. His first collection, *The Truth in Rented Rooms* (included in this volume), won a PEN poetry prize and earned praise from Lawrence Ferlinghetti and Garrison Keillor. *Water Chasing Water* is Woon's second collection, and continues his exploration of loneliness and memory with poems and essays that seek out "This light / Without which existence is not detectable."

9781885030498

Pbk, 5.75 x 8 in. / 152 pgs / 3 b&w.

U.S. \$14.95 CDN \$14.95

March / Literature

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