

artbook &

BLOG

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RECENT POSTS

DATE 4/3/2017

Ida Applebroog:
Mercy Hospital

DATE 4/2/2017

Linda Foard
Roberts:
Passage

DATE 4/1/2017

MoMA Presents
'Arbus
Friedlander
Winograd:
New
Documents,
1967' at the
Strand

DATE 4/1/2017

EVENTS

THOMAS EVANS | DATE 3/17/2017

Thomas Evans Interviews Claudio Gobbi, Author of Arménie Ville

Claudio Gobbi's **Arménie Ville** was one of the finest and most revelatory photobooks of the past year—revelatory for both content (the extraordinary designs and rich heritage of Armenian church architecture) and conception (its organization of the material). It's also a beautifully designed publication, as you'll see from the photographs below.

From 2007 to 2016, visiting more than 25 countries, Gobbi documented Armenian religious architecture from the Middle Ages to the present. Besides the photographer's own photographs, the series also includes images from archives, pictures from the Internet and from commissioned artists. We interviewed him about the making of the book.



Jamel Shabazz
to Launch
'Sights in the
City' at
BOOKMARC

DATE 4/1/2017

Arbus
Friedlander
Winogrand:
New
Documents,
1967

DATE 3/31/2017

Larry Sultan &
Mike Mandel:
Evidence

DATE 3/30/2017

Anthony
Hernandez

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Karl Blossfeldt:
Masterworks

DATE 3/28/2017

Philip Trager:
New York in the
1970s

DATE 3/27/2017

New York in
Photobooks

DATE 3/26/2017

James 'Son
Ford' Thomas:
The Devil and
His Blues

DATE 3/24/2017

Marguerita
Mergentime:
American
Textiles,
Modern Ideas

THOMAS EVANS: Can you describe the origins of this project? How did you become interested in Armenian ecclesiastical architecture?

CLAUDIO GOBBI: I started thinking about this project in 2007. At that time I was artist in residence at Cité des Arts in Paris and it was the Year of Armenia in France; there were many exhibitions about Armenia so I had the opportunity to learn about its culture. In all my projects I'm basically interested in investigating the geographical and cultural borders of Europe, so Armenia—with its geographical position in the Caucasus and its status as the first Christian country in the world—was a very fascinating place to me. I went there for the first time the following year, 2008, and I discovered that, for the past 1,500 years, Armenian churches all over the world have been built along similar lines. This was an amazing revelation and the incentive to start my research.

TE: Before we delve into the specifics of the book, could you say a little more about what has shaped your concern with the “geographical and cultural borders of Europe”?

CG: I've traveled quite a lot across Europe since I was a child, and when I started thinking about photography, that probably shaped my desire to go deeper and investigate this sense of belonging to a transnational community, exploring its frontiers.

I consider all my photo-projects as posing questions about cultural identity, and I'm interested in what is hybrid and displaced.



DATE 3/24/2017

Karl Blossfeldt: Masterworks

DATE 3/24/2017

Maddie Gilmore on the Textiles of Marguerita Mergentime

DATE 3/24/2017

Join ARTBOOK | D.A.P. at the AIPAD Photography Show

DATE 3/23/2017

Models Matter

DATE 3/22/2017

Trisha Brown, 1936 - 2017

DATE 3/21/2017

Merce Cunningham: Common Time - Rei Kawakubo

DATE 3/21/2017

Christopher Niquet to Launch 'Models Matter' at BOOKMARC

DATE 3/20/2017

Felix Gonzalez- Torres: Specific Objects Without Specific Form

DATE 3/20/2017

Marsie Scharlatt & Aram Saroyan Launch 'A

TE: What you say highlights a tension in Arménie Ville between the diaspora of a people and the continuity and permanence of an architecture. The book opens with two maps: the first indicates all of the churches and monasteries portrayed in Armenia, and the second those in Europe and the Middle East. The extraordinary stylistic consistency of these buildings is highlighted in a key that identifies six architectural types: Round Drum, Octagonal Drum, Polygonal Drum, Umbrella Shaped Dome, Decorated Drum and Colonnaded Drum. ("Drum" conveys the rounded, broad structure of Armenian ecclesiastical architecture in general.) How did you develop this classification system?

CG: I developed this classification together with the graphic designer Rob van Hoesel. A few of the oldest churches work like prototypes for all the others. The process is without end, in the sense that even today there are churches under construction wherever there are significant Armenian communities, if the land and resources allow the construction of new buildings. These new churches are always inspired by one of the "mother churches." As much as possible, we tried to give our classification system scientific parameters, even though I'm neither an architect nor an archaeologist, and even though the book is just an artist's book. That's why there are some notes clarifying this point.

TE: This typological treatment of the subject and your use of documentation by photographers other than yourself foreground the anthropological dimension of this book—which in turn raises the specter of the Armenian diaspora and the terrible genocide preceding it (the repercussions of which continue to unfold). Presented in this typological style, the formal consistency of these buildings suggests the persistence of a culture that has been dispersed across the globe. How did visiting all these extraordinary buildings actually feel, over the course of the project?

CG: My first journey to Armenia in 2008 was actually very emotional; after this I returned every year with a growing sense of familiarity. Except for Yerevan, which is the only real modern city in the country, travelling across the countryside is a time-travel experience. At least as a European, it is difficult not to be moved by the virginity of a place that is still not damaged by mass tourism, and also at a human level. I loved this sense of intimacy, to feel yourself at home in a remote foreign land.

The condition of the buildings varies a lot. Few of them are visited by local or international tourists; the majority are fairly isolated and it was not unusual to be completely alone there.

Being inside some of them gave full rein to the imagination (in the Middle Ages, many of them were important cultural centers) and allowed one to

Breathed Yes'
at ARTBOOK @
Hauser & Wirth
Los Angeles

DATE 3/19/2017

Miralda: El
Internacional
(1984–1986)

DATE 3/18/2017

Yayoi Kusama
Takes On Hans
Christian
Andersen's
'Little Mermaid'

DATE 3/17/2017

Joan Rothfuss
& Nancy Dalva
on 'Merce
Cunningham:
Common Time'
at 192 Books

DATE 3/17/2017

Yayoi Kusama:
Give Me Love,
The Obliteration
Room

DATE 3/16/2017

Renoir:
Intimacy

DATE 3/16/2017

Nancy Perloff
launches
EXPLODITY at
ARTBOOK @
Hauser & Wirth,
Los Angeles

DATE 3/15/2017

Nothing Is Real:
When the
Beatles Met the
East

understand how geography plays a major role in the history of a country.



TE: Were you able to get a sense of their current social function (which I'm sure varied from location to location)?

CG: In some cases the social function is evident, especially (but not only) for those churches that are built outside contemporary Armenia, which represent the expression of the presence of a large Armenian community, its vitality. In some cases the churches are associated with a cultural center. I think there are many churches today under construction in, for instance, Ukraine, Russia, the Middle East. The social function of those churches that are part of historical Armenia may be diverse. Many are just ruins and testify clearly to the history, of the struggle of a people to resist, to survive through the centuries. A few monasteries are today UNESCO heritage sites and are places regularly visited and protected.

DATE 3/14/2017

**Masao
Yamamoto:
Small Things in
Silence**

DATE 3/14/2017

**Antoni Miralda
to Launch 'El
Internacional
(1984–1986):
New York's
Archaeological
Sandwich' at
MoMA PS1**

DATE 3/13/2017

**Andy Warhol:
Prints**

DATE 3/13/2017

**Larry Fink to
Launch 'Fink on
Warhol' at
Rizzoli**

DATE 3/13/2017

**Rizzoli Presents
Philip Trager
and Ken Schles
on NYC
Photography**

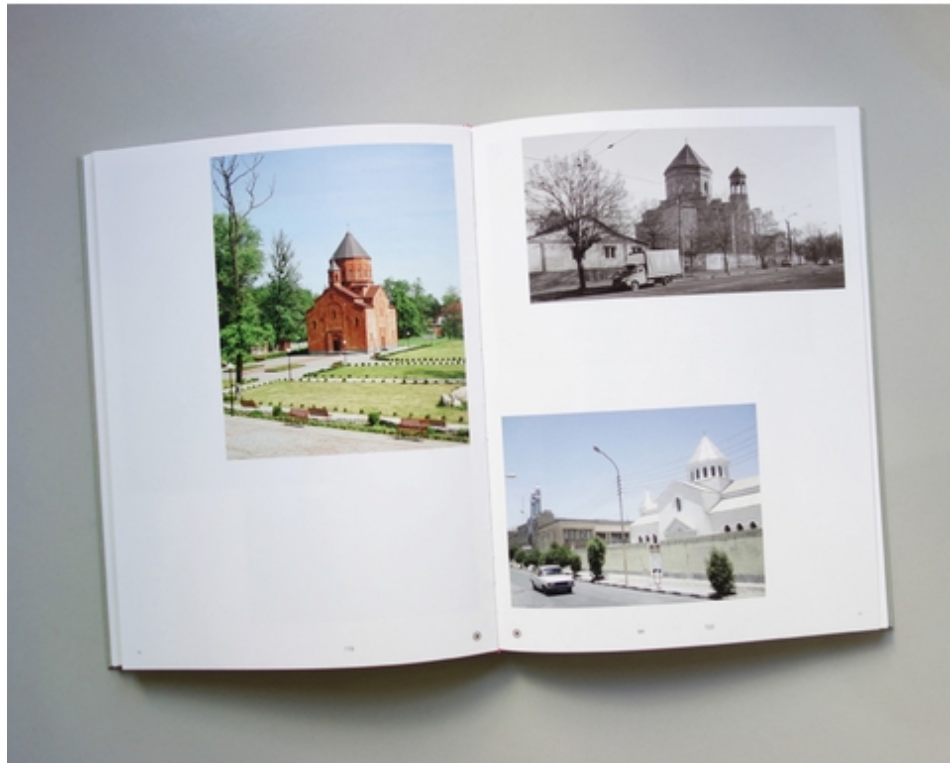
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**Cubism and
War: The
Crystal in the
Flame**

DATE 3/12/2017

**The "Odessey":
The Zombies in
Words and
Images Launch
at the Strand**

DATE 3/10/2017



TE: The images in *Arménie Ville* are reproduced at a fairly consistent size—more or less postcard dimensions—with a lot of white space around them. Can you talk about the layout of the images in that regard?

CG: In designing the book it was very important to me to keep it as close as possible to the original photo-installation, which is why I wished to have a layout where the images were "democratically" distributed with minimal differences in their dimensions and quality of reproduction. One main aspect of the project is to approach the seriality of Armenian architecture to reflect on how the photographic medium is changing today—in terms of vision, serialization and materiality. Both the installed work and the book strive for a dialectic approach, the comparison and dialogue between images of an architecture that is always the same in space and time but which is seen with different eyes.

Mark Klett:
Camino del
Diablo

DATE 3/9/2017

Justin Kimball:
Elegy

DATE 3/8/2017

Merce
Cunningham:
Common Time
Has Arrived!

DATE 3/7/2017

David Taylor:
Monuments

DATE 3/6/2017

Costume &
Fashion

DATE 3/4/2017

Jimmy Wright:
Bathhouse,
Meatpacking
District and the
Dream Cards

DATE 3/3/2017

Josef Albers:
Midnight and
Noon

DATE 3/3/2017

Digital Collages
from Béatrice
Dupire @theiye

DATE 3/2/2017

Masterworks:
Rare and
Beautiful Chess
Sets of the
World

DATE 3/2/2017

In Memory of
Gustav Metzger,



TE: The emphasis on seriality and permutation makes the project ideally suited for book form. Were there any important precedents for you in that regard—artist's books, photobooks, art-historical works?

CG: Not so much in term of books, but I could say that in a way I grew up with serial photography, which was really pervasive in the '80s and '90s, and with the practice of photography as a direct experience of the real. I wished to break out of this and deal with a more structured approach to photography where the meaning of the images comes not only from a simple concept of authorship. Today anyone is able to produce good photographs and even a camera is no longer needed, so I guess what the images recall, or where they project, is becoming more important. In this regard I can say that Lewis Baltz has been very important to me, for his great capacity to deconstruct his own vision.

1926-2017

DATE 3/1/2017

Masterworks:
Rare and
Beautiful Chess
Sets of the
World

DATE 3//2017

ARTBOOK |
D.A.P. at the
Society for
Photographic
Education
Conference



DATE 2/28/2017

Valérie Belin

TE: A nd where do you think this will tak e you next?

DATE 2/27/2017

Hollywood and
the Ivy Look

DATE 2/26/2017

We Go Out

DATE 2/25/2017

Miralda's El
Internacional
(1984–1986):
New York's
Archaeological
Sandwich

CG: I'm currently working on another long-term project in the Ur al region in Russia. I tr aveled there for the first time in 2011. Historically the r egion is considered the geogr aphical fr ontier between E urope and Asia. It' s a v ery interesting multicultural place that, in r ecent years, has been going thr ough a radical urban tr ansformation, and sear ching for a new identity . This pr oject will display for the first time different photographic genr es within the same series and a collection of objects. Hopefully in a couple of y ears ther e will be a book too.

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Claudio Gobbi: Arménie Ville

HATJE CANTZ

HBK, 8.5 X 10.75 IN. / 160 PGS / 125