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MoMA BOOKS

FALL 2020

ТОВАРИЩИ

НЕ СПОРЬТЕ!



**В ЧЕМ СИЛА?
В ЭТОМ
КАКАО**

ENGINEER AGITATOR CONSTRUCTOR

The Artist Reinvented, 1918–1939

The Merrill C. Berman Collection at MoMA

Edited by Jodi Hauptman and Adrian Sudhalter

"We regarded ourselves as engineers, we maintained that we were building things." So recalled the German artist Hannah Höch, describing a radically new approach to art-making in the interwar period that coincided with momentous shifts in industry, technology, and labor; watershed events such as World War I and the Russian Revolution; and the rise of fascism. Foregrounding innovators like Marianne Brandt, John Heartfield, Liubov Popova, and Aleksandr Rodchenko, *Engineer, Agitator, Constructor* examines artists' ambitions to reinvent their roles for a new world, efforts that resonate today.

Engineer, Agitator, Constructor celebrates the recent transformative addition to MoMA's holdings from the Merrill C. Berman Collection, one of the great collections of early-twentieth-century art and design. Essays by eminent scholars, conservators, artists, and poets consider the era's revolutionary art forms, such as photomontage and the New Typography; the essential role of women in the avant-garde; and the networks linking these artists across geographic and ideological borders.



HARDCOVER

9 ½ x 12 in.; 288 pp.;

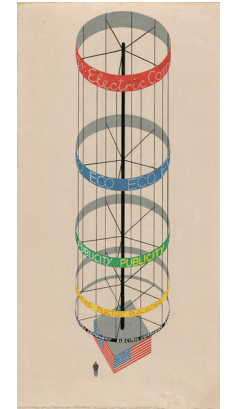
342 ills.

978-1-63345-108-7

\$75

June

Exhibition at The Museum of
Modern Art, New York: Fall 2020



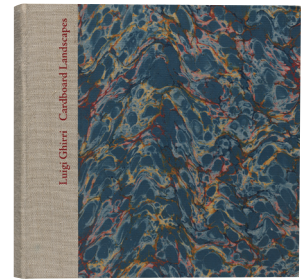


LUIGI GHIRRI
Cardboard Landscapes
Photographs from 1971–1973

By Sarah Hermanson Meister

In March 1975, on a visit to New York, the esteemed art historian Arturo Carlo Quintavalle hand-delivered a unique representation of Luigi Ghirri's work to John Szarkowski, director of MoMA's Department of Photography at the time. Among the items Quintavalle donated to the Museum on behalf of the artist was a handbound album of 111 photographs from the early 1970s titled *Paesaggi di cartone*, or *Cardboard Landscapes*. The volume was then deposited in the departmental collection, where it remained, out of sight, for nearly four decades.

This luxe facsimile edition, identical to the original album in all essential details, makes Ghirri's singular, all but unknown presentation album available to the public for the first time—at a moment of increasing recognition of Ghirri's significance in the history of photography.

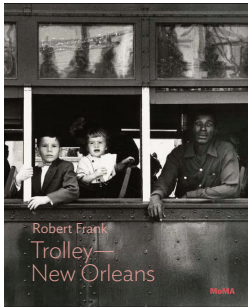


HARDCOVER
9 ½ x 9 ½ in., 108 pp.;
111 ills.
978-1-63345-102-5
\$45
September



ONE ON ONE SERIES

Each volume in the One on One series is a sustained meditation on a single work from the collection of The Museum of Modern Art. A richly illustrated and lively essay illuminates the subject in detail and situates the work within the artist's life and career as well as within broader historical contexts. This series is an invaluable guide for exploring and interpreting some of the most beloved artworks in the Museum's collection.

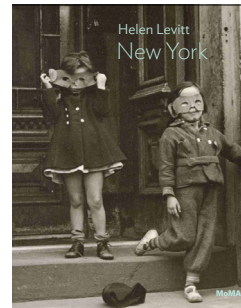


PAPERBACK
7 ¼ x 9 in.; 48 pp.; 35 ills.
978-1-63345-119-3
\$14.95
December

ROBERT FRANK Trolley—New Orleans

By Lucy Gallun

In the midst of an extended road trip across the United States, Robert Frank turned from bustling Canal Street, New Orleans, where crowds of people swarmed the sidewalks, pointed his camera lens at a passing trolley, and clicked the shutter. That single exposure produced a picture with enduring clarity: a row of windows framing the street car's passengers—white passengers in the front, black passengers in the back. Frank captured individuals, from the weary black man in his work shirt to the young white girl just in front of him, her hand resting on the wooden sign that designated areas segregated by race. In 1958, Frank wrote, "I have attempted to show a cross-section of the American population. My effort was to express it simply and without confusion." By the time his landmark book *The Americans* was published in the United States in 1959, with *Trolley—New Orleans* on its cover, New Orleans streetcars and buses had been desegregated through a court order. But Jim Crow was still in full swing, the 1960s Civil Rights struggles still ahead. An essay by MoMA curator Lucy Gallun conveys how this image continues to reverberate today.

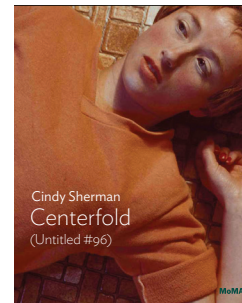


PAPERBACK
7 ¼ x 9 in.; 48 pp.; 35 ills.
978-1-63345-120-9
\$14.95
December

HELEN LEVITT New York

by Shamoan Zamir

Helen Levitt's photographs from the 1930s and 1940s of the communities of New York City's Harlem are startling achievements of street photography. They catch the evanescent configurations of gesture, movement, pose, and expression that make visible the street as surreal theater, and everyday life as art and mystery. The unguarded life of children at play became, understandably, Levitt's particular preoccupation. Levitt resisted political readings of her work, and distanced herself from the progressive impulses of social documentary photography. But class, race, and gender are everywhere at work in Levitt's images. The diffidence and deceptive artlessness of the images also hide her devotion to both popular and avant-garde cinema, attention to the work of other photographers, and frequenting of New York's museums and galleries. Here, Shamoan Zamir, Associate Professor of Literature and Visual Studies at New York University Abu Dhabi, examines the different registers and contexts of Levitt's work through a reading of *New York*, one of Levitt's iconic images.



PAPERBACK
7 ¼ x 9 in.; 48 pp.; 35 ills.
978-1-63345-118-6
\$14.95
December

CINDY SHERMAN Centerfold (Untitled #96)

By Gwen Allen

In 1981 Cindy Sherman was commissioned to contribute a special project to *Artforum* magazine. Given two facing pages, she chose to explore the pornographic centerfold, creating twelve large-scale horizontal images of herself appearing as various young women, often reclining, in private, melancholic moments of reverie. As Sherman explained, "I wanted a man opening up the magazine to suddenly look at it in expectation of something lascivious and then feel like the violator that they would be." Sherman's Centerfolds were so provocative that they were never published for fear that they would be misunderstood. In her essay, Gwen Allen, Professor of Art History and Director of the School of Art at San Francisco State University, examines one of the most iconic photographs in the series, *Untitled #96*—in which a young woman lies on her back against a vinyl floor, clutching a scrap of newspaper—exploring the production and critical reception of Sherman's Centerfolds in relation to the politics of pornography, gender, and representation.

RECENTLY PUBLISHED



HARDCOVER

9 x 10 1/2 in.; 288 pp.;
415 color ill.
978-1-63345-032-5
\$75

JUDD

Edited by Ann Temkin. With contributions by Erica Cooke, Tamar Margalit, Christine Mehring, James Meyer, Annie Ochmanek, Yasmil Raymond, Ann Temkin, and Jeffrey Weiss

Published to accompany the first US retrospective exhibition of Donald Judd's sculpture in more than thirty years, *Judd* explores the work of a landmark artist who, over the course of his career, developed a material and formal vocabulary that transformed the field of modern sculpture. This richly illustrated catalogue takes a close look at Judd's achievements, and, using newly available archival materials at the Judd Foundation and elsewhere, expands scholarly perspectives on his work. The essays address subjects such as his beginnings in painting, the fabrication of his sculptures, his site-specific pieces, and his work in design and architecture.



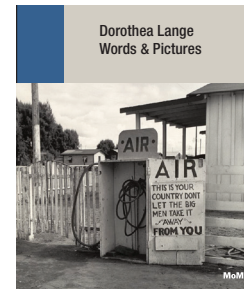
HARDCOVER

9 x 10 1/2 in.; 256 pp.;
228 ill.
978-1-63345-101-8
\$65

FÉLIX FÉNEON The Anarchist and the Avant-Garde

Edited by Starr Figura, Isabelle Cahn, and Philippe Peltier. With texts by Cécile Bargues, Yaélle Biro, Anna Blaha, Isabelle Cahn, Starr Figura, Megan Fontanella, Claudine Grammont, Joan U. Halperin, Charlotte Hellman, Béatrice Joyeux-Prunel, Patricia Leighten, Philippe Peltier, Léa Saint-Raymond, Élodie Vaudry, and Marnin Young

This catalogue accompanies the first exhibition to pay tribute to Félix Fénéon (1861–1944), the French art critic, editor, dealer, collector, and anarchist. Though largely forgotten today and always behind the scenes in his own day, he had an extraordinary impact on the development of modernism in the late nineteenth and early twentieth centuries. Operating at the nexus of avant-garde aesthetics and radical politics, he played a key role in the careers of leading artists including Georges Seurat, Paul Signac, Pierre Bonnard, and Henri Matisse, and in the reception of African art in Europe. The centerpiece of the project is Signac's 1890 portrait of Fénéon, a masterpiece in MoMA's collection.



HARDCOVER

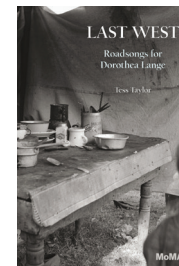
9 x 10 1/2 in.; 176 pp.;
75 duotone and 70 color ill.
978-1-63345-105-6
\$55

DOROTHEA LANGE Words & Pictures

Edited by Sarah Hermanson Meister. With texts by Julie Ault, Kimberly Juanita Brown, River Encalada Bullock, Sam Contis, Jennifer Greenhill, Lauren Kroiz, Sally Mann, Sarah Hermanson Meister, Sandra Phillips, Wendy Red Star, Christine Sharpe, Robert Slifkin, Rebecca Solnit, and Tess Taylor

Toward the end of her life, Dorothea Lange (American, 1895–1965) remarked that “all photographs—not only those that are so-called ‘documentary’ . . . can be fortified by words.” Though Lange's career is widely heralded, the connection she made between words and pictures has received scant attention. Published in conjunction with an exhibition at MoMA, this catalogue provides a fresh approach to some of her best-known photographs, such as *White Angel Breadline* and *Migrant Mother*, as well as rarely seen works.

An introductory essay by curator Sarah Hermanson Meister is followed by sections organized according to “words” from a range of historical contexts: Lange's landmark photobook *An American Exodus*, *Life* and *Aperture* magazines, an illustrated guide to minimizing racism in jury selection, and many more. Also included are original contributions from contemporary writers, artists, and critical thinkers.



PAPERBACK

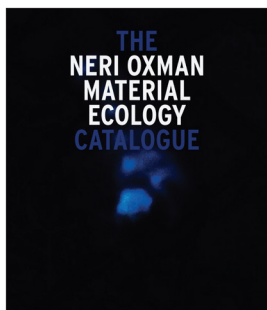
5 x 7 3/4 in.; 64 pp.;
10 ill.
978-1-63345-109-4
\$12.95

LAST WEST Roadsongs for Dorothea Lange

By Tess Taylor

In conjunction with the forthcoming book and exhibition *Dorothea Lange: Words & Pictures*, the acclaimed American poet Tess Taylor has written a poem that responds to Lange's legacy and their shared interest in their home state of California. Accompanied by reproductions of several of Lange's photographs and related ephemera, the poem includes quotes from Lange's notebooks, lyrics from contemporary “roadsongs,” as Taylor calls them, and bits of interviews and other found text.

Taylor explores mass migration, climate change, and homelessness, and features the stories of the people impacted by these crises, in keeping with Lange's compassionate and richly textured depictions of the human experience.



PAPERBACK
9 ½ x 12 in.; 192 pp.;
220 ills.
978-1-63345-105-6
\$50

NERI OXMAN Material Ecology

Edited by Paola Antonelli and Anna Burckhardt

Throughout her twenty-year career, Neri Oxman has pioneered not only new ideas for materials, buildings, and construction processes, but also new frameworks for interdisciplinary—and inter-species—collaborations. A professor of media arts and sciences at the Massachusetts Institute of Technology’s Media Lab, she coined the term “material ecology” to describe her process of producing techniques and objects informed by the structural, systemic, and aesthetic wisdom of nature. Oxman’s work is groundbreaking for its solid technological and scientific basis, its rigorous and daring experimentation, its visionary philosophy, and its unquestionable attention to formal elegance.

This book—designed by Irma Boom and published to accompany an exhibition of Oxman’s work—highlights the interdisciplinary nature of the designer’s practice and positions her work within the context of MoMA’s exhibition history and of architecture at large. It demonstrates how Oxman’s contributions allow us to question and redefine the idea of modernism—a concept in constant evolution—and of organic design.



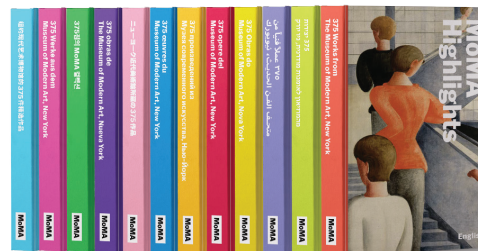
HARDCOVER
9 x 10 ½ in.; 240 pp.;
175 color ills.
978-1-63345-070-7
\$60

SUR MODERNO Journeys of Abstraction— The Patricia Phelps de Cisneros Gift

Edited by Inés Katzenstein and María Amalia García,
with Karen Grimson and Michaëla de Lacaze

Sur moderno: Journeys of Abstraction explores the abstract and Concrete art movements that flourished in South America from the mid-1940s to the late 1970s. Published in conjunction with a major exhibition, this richly illustrated volume features work by artists from across the region, including Lidy Prati, Tomás Maldonado, Rhod Rothfuss, Lygia Clark, Hélio Oiticica, Jesús Rafael Soto, and Alejandro Otero. *Sur moderno* highlights a selection of works gifted to MoMA by Patricia Phelps de Cisneros between 1997 and 2016—a donation that has transformed the Museum’s holdings of Latin American art, enabling a more comprehensive representation of the region’s integral role in the development of modern art.

Available in English, Portuguese, and Spanish



PAPERBACK
5 ½ x 8 ½ in.; 408 pp.;
375 color ills.
978-1-63345-077-6
\$24.95

MoMA HIGHLIGHTS 375 Works from The Museum of Modern Art

Introduction by Glenn D. Lowry

This wholly revised edition of MoMA Highlights presents 375 works from The Museum of Modern Art’s unparalleled collection of modern and contemporary

art. Through a chronological overview of the art of the past 150 years, readers will encounter some of the Museum’s most beloved artworks, as well as lesser-known but equally fascinating objects of art, architecture, and design. Published to accompany the opening of MoMA’s expanded campus, this volume features 170 works and 120 artists not included in earlier editions, reflecting the exhilarating diversity of ideas, audiences, and perspectives embraced by the art of our time.

Available in Arabic, Chinese, English, French, German, Hebrew, Italian, Japanese, Korean, Portuguese, Russian, and Spanish

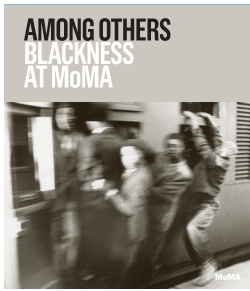


HARDCOVER
9 ½ x 12 in.; 424 pp.
375 color ills.
978-1-63345-100-1
\$75

MoMA NOW Highlights from The Museum of Modern Art: Ninetieth Anniversary Edition

Introduction by Glenn D. Lowry. Text by Quentin Bajac, Christophe Cherix, Stuart Comer, Rajendra Roy, Martino Stierli, and Ann Temkin

MoMA Now is an enlarged edition of *MoMA Highlights*, and celebrates the richness of the Museum’s collection on the occasion of its ninetieth anniversary. The book is not meant to be a comprehensive overview, nor to provide a definitive statement on what the Museum has to offer. On the contrary, it is designed to explore the variety of the collection, and to suggest imaginative ways of understanding the works of art that constitute it. Featuring a diverse selection of artworks—each accompanied by a lively, informative text—this new publication is both a record of MoMA’s past and a statement in anticipation of its exciting future.

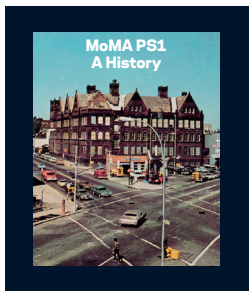


HARDCOVER
9 x 10 ½ in.; 488 pp.;
300 ills.
978-1-63345-034-9
\$65

AMONG OTHERS Blackness at MoMA

Edited by Darby English and Charlotte Barat

This expansive collection of essays on nearly two hundred works from The Museum of Modern Art's collection is the first substantial exploration of MoMA's uneven historical relationship with black artists, black audiences, and the broader subject of racial blackness. The publication begins with two historical essays: the first, by the editors, traces the history of MoMA's encounters with racial blackness since its founding, and the second, by Mabel O. Wilson, scrutinizes the Museum's record in collecting the work of black architects and designers. *Among Others* is equal parts historical investigation and truth-telling about the Museum's role in the history of the cultural politics of race.



HARDCOVER
9 x 10 ½ in.; 304 pp.;
300 ills.
978-1-63345-069-1
\$65

MoMA PS1 A History

Edited by Klaus Biesenbach and Bettina Funke

Since its inception, MoMA PS1 in Long Island City, Queens, has been a crucible for radical experimentation, engaging practitioners from across a range of disciplines. This groundbreaking publication traces the art center's history, from the 1970s to today. Presenting photographic documentation of exhibitions and performances, related ephemera from the archives, in-depth conversations with founder Alanna Heiss, plus an extensive exhibition history, this indispensable volume offers a vivid chronicle of the extraordinary history of MoMA PS1.

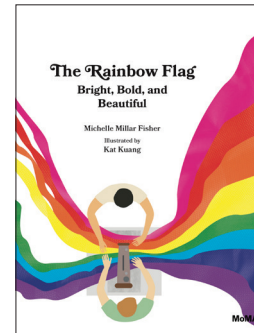


PAPERBACK
8 ¼ x 10 ¾ in.; 208 pp.;
100 ills.
978-0-87070-976-0
\$35

INFORMATION 50th Anniversary Edition

By Kynaston McShine. Text by Lucy Lippard et al.

In the summer of 1970, The Museum of Modern Art mounted the now legendary exhibition *Information*, one of the first surveys of conceptual art. Conceived by celebrated curator Kynaston McShine, the show and its attendant catalogue assembled the work of more than 150 international artists to explore the era's emerging art practices. The catalogue, rather than merely documenting the show, also included a list of recommended reading, a chance-based index by critic Lucy Lippard, and individual artist contributions. This facsimile edition of the original catalogue, which has long been out of print, invites reengagement with MoMA's landmark exhibition while illuminating the early history of conceptual art.



HARDCOVER
9 x 11 ¾ in.; 40 pp.;
illustrations throughout
978-1-63345-078-3
\$19.95

Ages 4+

THE RAINBOW FLAG Bright, Bold, and Beautiful

By Michelle Millar Fisher. Illustrated by Kat Kuang

Flags are brilliant works of art and design that unite people under a common banner. In 1978, Gilbert Baker, a young artist, decided to create a flag for the San Francisco Gay Freedom Day Parade. He and his friends brainstormed what it should look like: bright and bold, to be seen by everyone as they marched, and beautiful, like the love celebrated by the parade! Written by a former MoMA curator who helped acquire the Rainbow Flag for the Museum's collection, and based on interviews with Baker, this colorful story follows the friends who cut, dyed, and sewed the first iconic rainbow flags.

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The Museum of Modern Art, 2nd Floor

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