



# MoMA BOOKS

FALL 2021



## AUTOMANIA

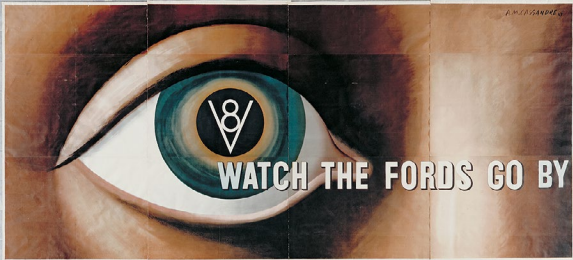
Edited by Juliet Kinchin. With contributions by Paul Galloway and Andrew Gardner

Drawing on the wealth of automobile-related design, art, and architecture in MoMA's collection, *Automania* takes an in-depth look at an industrial object that changed the world. From its first appearance as a plaything for the rich in the 1890s to its establishment as a utilitarian necessity of modern life, the car has transformed how we live, work, and enjoy ourselves, inspiring countless designers and artists working in varied media. Some have viewed the automobile as the ultimate expression of technological progress, capable of bringing about widespread economic growth and positive societal change. Others have seen it as the enemy of humanistic values, leading only to rising fatalities and the proliferation of waste and pollution. But all have recognized it as central to contemporary life, design, and culture. *Automania* traces the rich cultural history of the car while giving pride of place to the ten vehicles in the Museum's collection, which mark pivotal moments in the history of automotive design.



**HARDCOVER**  
8 x 10 in., 112 pp.;  
100 ills.  
978-1-63345-127-8  
\$29.95  
Available now

Exhibition at The Museum of Modern Art, New York: 7/4/2021-1/2/2022



I could be a super-cool secret agent and drive a super-cool car.



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Or maybe it should be this one.  
Nobody would catch me.



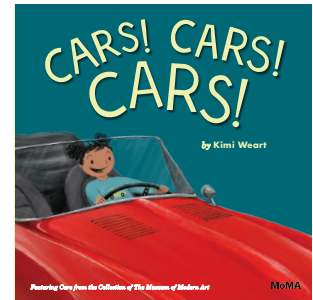
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## CARS! CARS! CARS! Featuring Cars from the Collection of The Museum of Modern Art

By Kimi Weart

Meet Rosario—she loves cars! She knows everything there is to know about cars. She can't wait until she can drive a car. But which one does she want? A race car? A spy car? A purple, green, or blue car? Which would you choose?

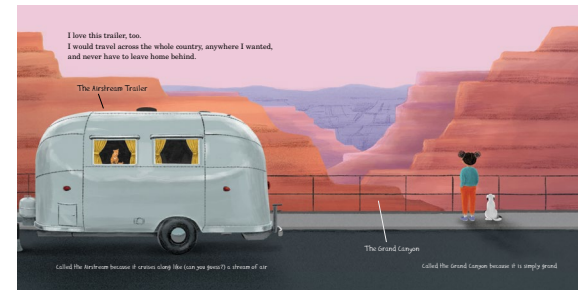
As Rosario considers her options, from a Ferrari F1 race car to a Volkswagen to a Smart Car, she realizes that her dream car might not be the one she expected. This whimsical children's book, featuring ten cars from the collection of The Museum of Modern Art, invites young readers to imagine their own ideal vehicle, and to think about what's best for the environment and the future. Through Rosario's journey, readers learn that the history of the car is one of innovation and artistic achievement.

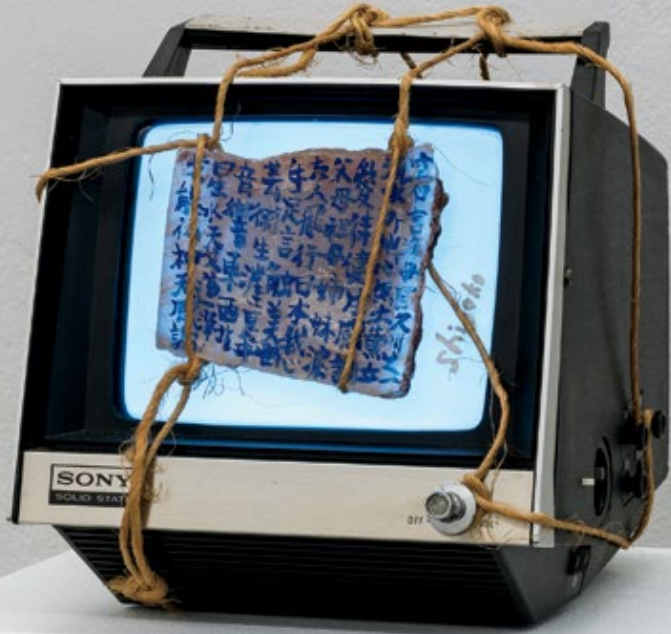


**HARDCOVER**

9 ½ x 9 ½ in.; 40 pp.;  
illustrations throughout  
978-1-63345-131-5  
\$18.95  
August

Exhibition at The Museum of Modern Art, New York: 7/4/21—1/2/22





## SHIGEKO KUBOTA Liquid Reality

Edited by Erica Papernik-Shimizu. With an essay by  
Gloria Sutton

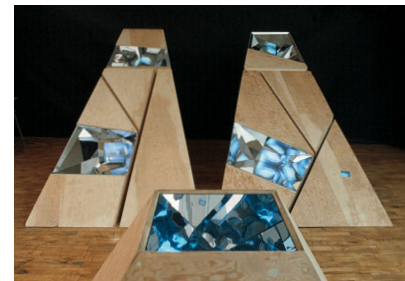
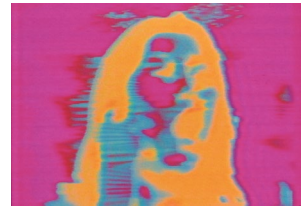
Shigeko Kubota was one of the first artists to commit to video in the early 1970s. Treating recently introduced portable video equipment like a “new paintbrush,” she created hypersaturated, otherworldly explorations of identity, memory, technology, and the natural landscape. She proposed a life for video beyond the television monitor with her pioneering video sculptures, which combine the “energy of electrons” with three-dimensional forms made from raw materials like plywood and sheet metal, and often incorporate mirrors and flowing water. Prismatic in their layering of images and meanings yet economical in form, Kubota’s hybrid works continue to resonate.

Published in conjunction with the first solo exhibition of the artist’s work at a museum in the United States in twenty-five years, *Shigeko Kubota: Liquid Reality* provides fresh perspectives on a selection of key video sculptures made through the mid-1980s. In-depth readings, as well as drawings, documentary photographs, and archival ephemera, illuminate her creative process and situate her in the vibrant New York art scene of the day.



**HARDCOVER**  
9 x 10 ½ in.; 112 pp.;  
100 ills.  
978-1-63345-128-5  
\$35  
September

Exhibition at The Museum of Modern  
Art, New York: 8/21/21—1/2/22



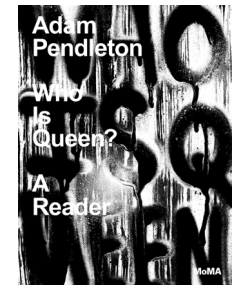


## ADAM PENDLETON Who Is Queen? A Reader

Edited by Adam Pendleton with Alec Mapes-Frances.  
Introduction by Stuart Comer. Contributions by Adrienne  
Edwards, Mario Gooden, Danielle A. Jackson, and Lynne  
Tillman

In his paintings, drawings, and other works, the artist Adam Pendleton calls on a broad range of artistic and cultural currents—including Dada, Minimalism, and Black Power—to explore the ways in which context influences meaning. Through his reconfigurations of words, forms, and images, he questions long-accepted historical narratives about representation and abstraction.

Published to accompany the installation *Who Is Queen?* at The Museum of Modern Art, this reader serves as a primer and a handbook. It includes photocopies of texts that have been critical to Pendleton's practice, including the work of such disparate figures as Glenn Gould, Michael Hardt, and Ruby Sales, alongside images of Resurrection City and Pendleton's own drawings. The texts pick up and elaborate on the exhibition's themes: the idea of the museum as a repository for meaning and the influence that mass movements—including recent ones such as Black Lives Matter and Occupy—can have on the exhibition as form.



**HARDCOVER**  
7 7/8 x 10 1/4 in.; 272 pp.;  
255 black-and-white ills.  
978-163345-110-0  
\$45.00  
September

Exhibition at The Museum of Modern  
Art, New York: 09/18/21-01/30/22



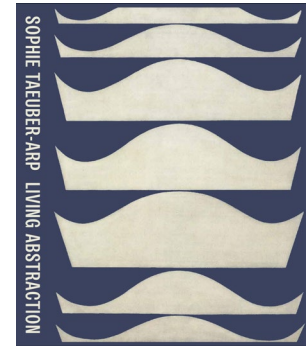


## SOPHIE TAEUBER-ARP Living Abstraction

Edited by Anne Umland and Walburga Krupp with Charlotte Healy. With contributions by Laura Braverman, Leah Dickerman, Briony Fer, Mark Franko, Maria Gough, Jodi Hauptman, Medea Hoch, Juliet Kinchin, Eva Reifert, Natalia Sidlina, T'ai Smith, Adrian Sudhalter, Jana Teuscher, Michael White, and Annie Wilker

Published to accompany the first retrospective of Sophie Taeuber-Arp's work in the United States in forty years, *Sophie Taeuber-Arp: Living Abstraction* presents a comprehensive survey of this multifaceted innovator's wide-ranging body of work and establishes unequivocally her place in the pantheon of twentieth-century abstract art. Taeuber-Arp's background in the applied arts and dance, her involvement in the Zurich Dada movement, and her projects for architectural spaces were essential to her development of a uniquely versatile and vibrant abstract vocabulary. Through her artistic output and various professional alliances, Taeuber-Arp consistently challenged the historically constructed boundaries separating fine art from craft and design.

This richly illustrated catalogue explores the artist's interdisciplinary and cross-pollinating approach to abstraction through some four hundred works, including textiles, beadwork, polychrome marionettes, architectural and interior designs, stained-glass windows, works on paper, paintings, and relief sculptures.



**HARDCOVER**  
9 x 10 ½ in.; 352 pp.;  
435 color ill.  
978-1-63345-107-0  
\$75.00  
Available now

Exhibition schedule:  
Kunstmuseum Basel:  
03/19/21-06/20/21  
Tate Modern, London:  
07/13/21-10/17/21  
The Museum of Modern Art,  
New York:  
11/21/21-03/12/22



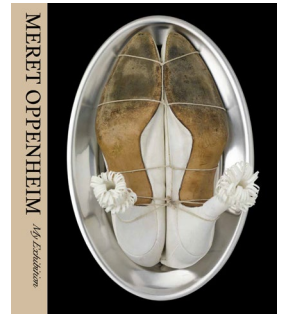


## MERET OPPENHEIM My Exhibition

Edited with text by Nina Zimmer, Natalie Dupécher, and Anne Umland

Over the course of her protean career, Meret Oppenheim produced witty, unconventional work that defies neat categorizations of medium, style, and subject matter. “Nobody will give you freedom,” she stated in 1975. “You have to take it.” Her freewheeling, subversively humorous artistic practice was always in constant flux yet held together by the singularity and force of her creative vision.

Published in conjunction with the first major transatlantic Meret Oppenheim retrospective, and the first in the United States in over twenty-five years, this publication surveys work from the radically open Swiss artist’s precocious debut in 1930s Paris, the period during which her notorious fur-lined *Object* (in MoMA’s collection) was made, through her post-World War II artistic development, which included engagements with international Pop, Nouveau Réalisme, and Conceptual art, and up to her death in 1985. Essays critically examine the artist’s wide-ranging, wildly imaginative body of work and her active role in shaping the narrative of her life and art.

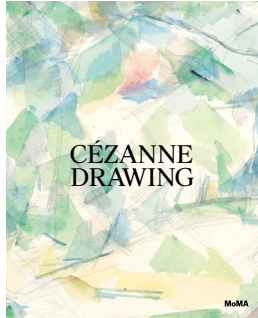


**HARDCOVER**  
9 x 10 ½ in.; 184 pp.;  
250 color ills.  
978-1-633451-292  
\$45.00  
October

Exhibition schedule:  
Kunstmuseum Bern:  
10/22/21-01/30/22  
The Menil Collection, Houston:  
03/11/22-08/07/22  
The Museum of Modern Art,  
New York:  
10/02/22-02/05/23



## RECENTLY PUBLISHED



### HARDCOVER

9 x 10 ½ in.; 184 pp.;  
254 color ills.  
978-1-63345-126-1  
\$45

## CÉZANNE DRAWING

Edited by Jodi Hauptman and Samantha Friedman. With contributions by Kiko Aebi, Annemarie Iker, and Laura Neufeld

"Drawing is merely the configuration of what you see," Paul Cézanne wrote, and his practice of drawing, he believed, taught him "to see well." Cézanne drew almost daily, hiking to views of nature; returning repeatedly to subjects close at hand, such as his wife, his son, and the objects in his home; and envisioning scenes from his imagination. The resulting works, in watercolor and pencil, are some of the artist's most radical. Accompanying a major exhibition at The Museum of Modern Art, *Cézanne Drawing* is a career-spanning appraisal of the artist's works on paper, revealing the essential role drawing played in shaping Cézanne's vision.



### HARDCOVER

9 x 10 ½ in.; 144 pp.;  
113 color ills.  
978-1-63345-116-2  
\$45

## ALEXANDER CALDER Modern from the Start

Edited by Cara Manes. With contributions by Alexander Calder and Alexander S. C. Rower

Alexander Calder's work first appeared at The Museum of Modern Art in 1930. Over the next decades his connection with the Museum would be deep and mutually beneficial. Calder cultivated relationships with notable figures, including Alfred H. Barr Jr., the Museum's founding director. His work is imprinted on MoMA's early history, not only for its innovation but also for its presence at significant moments. *Alexander Calder: Modern from the Start* celebrates this fertile relationship. Through MoMA, Calder came to be known as a pioneer of modern sculpture, and through Calder, MoMA came to understand itself as an American museum of modern art.



### HARDCOVER

9 x 10 ½ in.; 184 pp.;  
200 color ills.  
978-1-63345-084-4  
\$45

## FOTOCLUBISMO

### Brazilian Modernist Photography and the Foto-Cine Clube Bandeirante, 1946-1964

Edited by Sarah Hermanson Meister

Published in conjunction with a major museum exhibition, *Fotoclubismo* presents the groundbreaking achievements of the Foto-Cine Clube Bandeirante, an amateur photography club founded in São Paulo in 1939. Most FCCB members pursued photography as a hobby: they were businessmen, accountants, or engineers, but their artistic ambitions were considerable. Although the Bandeirantes played a leading role in the international photography-club circuit in the decades following World War II, they are essentially unknown in Europe and North America today. This is the first publication outside Brazil to celebrate the extraordinary photography that emerged in São Paulo during a singularly vibrant era



### PAPERBACK

8 x 10 in.; 176 pp.;  
185 color ills.  
978-1-63345-114-8  
\$45

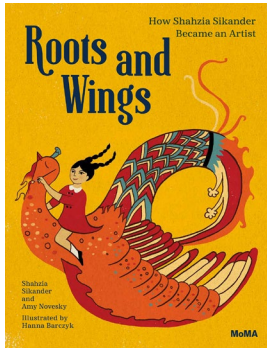
## RECONSTRUCTIONS

### Architecture and Blackness in America

Edited by Sean Anderson and Mabel O. Wilson. Preface by Robin D. G. Kelley. With contributions by Emanuel Admassu, Germane Barnes, Adrienne Brown, Sekou Cooke, Milton S. F. Curry, J. Yolande Daniels, Charles L. Davis II, Felecia Davis, Ariëlle Dionne-Krosnick, Aruna D'Souza, Ifeoma Ebo, Tonya M. Foster, Mario Gooden, Dianne Harris, Walter J. Hood, Olalekan Jeyifous, V. Mitch McEwen, Justin Garrett Moore, David Naguib Pellow, Jennifer Newsom, Audrey Petty, Christina Sharpe, Carla Shedd, Roberta Washington, Michelle Joan Wilkinson, and Amanda Williams. Photographic portfolio by David Hartt

*Reconstructions* is an urgent call for architects to reconceive our built environment rather than continue giving shape to buildings, infrastructure, and urban plans that have sustained anti-Black racism in the United States. The architects, designers, artists, and writers who contributed to this book—and to the exhibition at The Museum of Modern Art which it accompanied—reimagine the legacies of race-based dispossession in ten American cities and celebrate Black cultural spaces, forms, and practices as sites of imagination, liberation, resistance, and care. Essays and a portfolio of new photographs complement this volume's presentations of the projects at the heart of MoMA's groundbreaking exhibition.





**HARDCOVER**

9 x 11 ¼ in.; 40 pp.;  
illustrated throughout  
978-1-63345-035-6  
\$19.95

**ROOTS AND WINGS**

**How Shahzia Sikander Became an Artist**

By Shahzia Sikander and Amy Novesky. Illustrations by  
Hanna Barczyk

Growing up in Lahore, Pakistan, Shahzia flew kites, ate fruit from jamun trees, and devoured Russian fairy tales, American Westerns, and Bollywood films. She also read poetry in Urdu, her own language, and learned the slow and detailed painting technique of Indo-Persian miniatures. And when she moved far from home to study art, she brought her roots with her. *Roots and Wings* is a deeply personal story about how an artist grows. It is based on the childhood of Shahzia Sikander, one of the most exciting and celebrated artists working today.

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York. Photo by Denis Doorly. P. 10: Adam Pendleton. *Untitled (WE ARE NOT)* (detail), 2021. Image courtesy of the artist. P. 11: spreads from Adam Pendleton: *Who Is Queen?* P. 12: Sophie Taeuber-Arp. *Five Extended Figures* (detail), 1926. Stiftung Arp e.V., Berlin. Photo Alex Delfanne. © 2021 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. P. 13: Sophie Taeuber-Arp. *Head*. 1920. The Museum of Modern Art, New York. Mrs. John Hay Whitney Bequest (by exchange) and Committee on Painting and Sculpture Funds. © 2021 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. P. 14: Meret Oppenheim. *Stone Woman (Steinfrau)* (detail). 1938. Private collection. © 2021 Artists Rights Society (ARS), New York / Pro Litteris, Zurich. P. 15 (l-r): Meret Oppenheim. *Object (Objet)*. 1936. The Museum of Modern Art, New York. Purchase. © 2021 Artists Rights Society (ARS), New York / Pro Litteris, Zurich. Meret Oppenheim. *X-Ray of M.O.'s Skull (Röntgenaufnahme des Schädels M.O.)*. 1964/1981. Edition 6/20. Hermann and Margrit Rupp Foundation. Kunstmuseum Bern. © 2021 Artists Rights Society (ARS), New York / Pro Litteris, Zurich.

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