

MoMA BOOKS

FALL 2022





WOLFGANG TILLMANS

To look without fear

Edited by Roxana Marcoci. With contributions by Quentin Bajac, Yve-Alain Bois, Julia Bryan-Wilson, Clément Chéroux, Durga Chew-Bose, Stuart Comer, Keller Easterling, Paul Flynn, Sophie Hackett, Michelle Kuo, Oluremi C. Onabanjo, Phil Taylor, and Wolfgang Tillmans. Chronology by Phill Taylor and Andrew Vielkind

A visionary creator and intrepid polymath, Wolfgang Tillmans unites formal inventiveness with an ethical orientation that attends to the most pressing issues of life today. While his work transcends the bounds of any single artistic discipline, he is best known for his wide-ranging photographic output. From trenchant documents of social movements to windowsill still lifes, sensitive portraits to architectural studies, ecstatic images of nightlife to cameraless abstractions, astronomical observations to intimate nudes, he has explored seemingly every genre of photography imaginable, continually experimenting with ways to make new pictures and deepen the viewer's experience.

Published in conjunction with a major exhibition of Tillmans's work, this copiously illustrated volume surveys four decades of the artist's career. An outstanding group of writers offer diverse essays addressing key aspects of his multifaceted practice, and a new text by Tillmans himself elucidates the distinctive methodology behind his system of presenting photographs. *Wolfgang Tillmans: To look without fear* grants readers new insight into the work of an artist who has not only transformed the way photography is exhibited but pointed contemporary art in dynamic new directions.



HARDCOVER

9½ × 12 in.; 320 pp.;
400 color ills.

978-1-63345-111-7

\$75

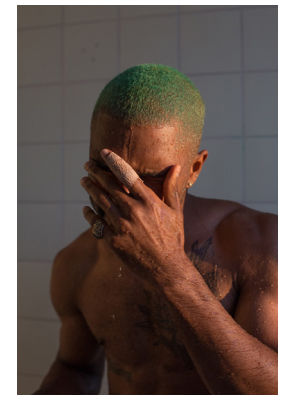
September

Exhibition schedule:

The Museum of Modern Art,
New York: 09/12/22-01/01/23

Art Gallery of Ontario:
04/15/23-09/24/23

San Francisco Museum of Modern
Art: 11/23-03/24



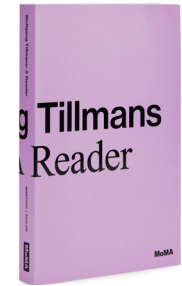


WOLFGANG TILLMANS

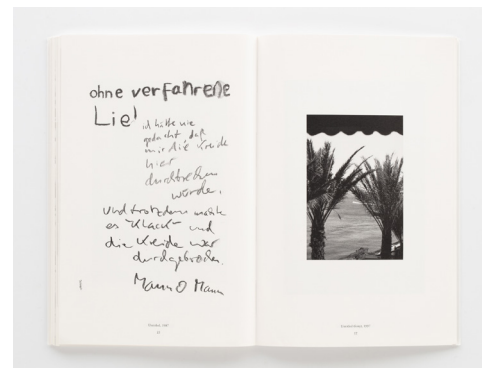
A Reader

Edited by Roxana Marcoci and Phil Taylor

Wolfgang Tillmans: A Reader is a panoramic collection of interviews and writings from an artist for whom language has always been a significant means of creative expression. Arranged chronologically, the assembled texts reflect Tillmans's thinking on photography, music, politics, nightlife, astronomy, spirituality, and activism. The sources are as varied as their content, with statements and conversations that originally appeared in exhibition catalogues rubbing up against social-media posts and song lyrics. Whether discussing his own work as a photographer or drawing out the thoughts of others, Tillmans is a generous interlocutor with a refreshing clarity of thought. This timely and visually rich publication tracks Tillmans's contributions to art and cultural criticism in tandem with the social and political shifts of the past thirty years.



PAPERBACK
6 ½ × 9 ¾ in., 368 pp.,
100 color ills.
978-1-63345-112-4
\$45
January





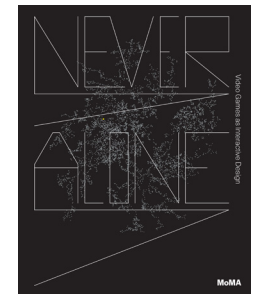
NEVER ALONE

Video Games as Interactive Design

By Paola Antonelli, Anna Burckhardt, and Paul Galloway

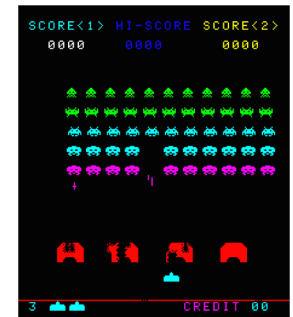
Every interaction in our onscreen lives—with ATMs, vending machines, retail websites, and video calls—takes place through an interface. Sometimes buggy and confusing, sometimes inviting and accessible, these interfaces, like other everyday tools, are seldom the object of critical examination, and often we don't even notice them. In video games, however, the interface is at the heart of the design: it is the conduit to the narrative and to the experience as a whole.

Through the thirty-six video games in the collection of The Museum of Modern Art, *Never Alone: Video Games as Interactive Design* explores the field of design that mediates and facilitates our relationships with computers, with systems, and even with each other. The games, created between 1972 and 2018, include *Space Invaders* (1978), *Pac-Man* (1980), *The Sims* (2000), and *Minecraft* (2011); they embody a rich cultural history of technology, culture, social behavior, and creative enterprise. By looking at video games as reflections of our increasingly complex interactions with the world, *Never Alone* offers a new perspective on a powerful tool for communicating, collaborating, and playing.



FLEXIBOUND
8 x 10 in., 140 pp.;
120 color ills.
978-1-63345-141-4
\$39.95
September

Exhibition at The Museum of Modern Art, New York: 09/10/22-07/16/23





Sibona Jackson

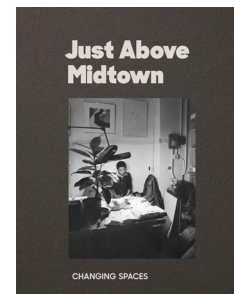
JUST ABOVE MIDTOWN

Changing Spaces

Edited by Thomas (T.) Jean Lax and Lilia Rocio Taboada, in collaboration with Linda Goode Bryant. With contributions by Eric Booker, Brandon Eng, Thelma Golden, Linda Goode Bryant, Marielle Ingram, Kellie Jones, Yelena Keller, Thomas (T.) Jean Lax, Legacy Russell, Lilia Rocio Taboada

Just Above Midtown, or JAM, was a New York art gallery and self-described laboratory for experimentation established in 1974 by Linda Goode Bryant with the intention of presenting African American artists "on the same platform with other established artists." A hub for conceptual art, abstraction, performance, and video, JAM was a Black space open to artists of different races, generations, and educational backgrounds. The gallery, which was open until 1986, cultivated debate and prioritized process, collaboration, and the needs of artists over the demands of the art market.

Co-published by The Museum of Modern Art, New York, and The Studio Museum in Harlem, in conjunction with a path-making exhibition at MoMA, this richly illustrated catalogue provides the most complete account to date of the gallery's history, with an emphasis on rarely seen artworks, archival materials, and the recollections of those who were there.



PAPERBACK WITH JACKET

9½ x 12 in.; 184 pp.;
225 color and b&w ill.
978-1-63345-137-7
\$45

October

Exhibition at The Museum
of Modern Art, New York:
10/09/22-02/18/23



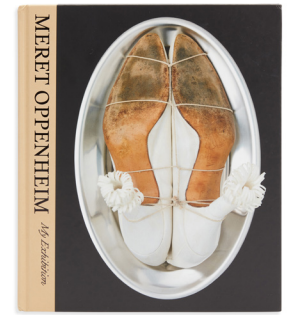


MERET OPPENHEIM My Exhibition

By Nina Zimmer, Natalie Dupêcher, and Anne Umland,
with Lee Colón and Nora Lohner

The Swiss artist Meret Oppenheim (1913–1985) may be best known for her furlined teacup of 1936, but her legacy encompasses much more than that notorious Surrealist object. Over the course of some sixty years Oppenheim produced a dizzying range of unconventional paintings, drawings, sculptures, collages, and assemblages. She engaged with witty wordplay, celestial bodies, and the heroine of a fable from the High Middle Ages, and employed unusual materials such as saws, almonds, and ornate picture frames.

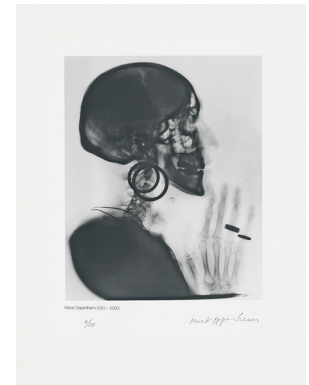
Co-published by The Museum of Modern Art, New York, Kunstmuseum Bern, and The Menil Collection, Houston, in conjunction with the first major transatlantic retrospective of Oppenheim's career, *Meret Oppenheim: My Exhibition* takes its name from a series of drawings Oppenheim created in 1983, a lovingly rendered overview of her work that exemplifies her active role in shaping the narrative of her life and art. Essays by the curators critically examine the artist's unruly output, bringing a new, full appreciation of an artist who has for too long been eclipsed by her most famous provocation.



HARDCOVER

9 x 10 ½ in.; 184 pp.;
250 color ills.
978-1-63345-129-2
\$45
October

Exhibition at The Museum
of Modern Art, New York:
10/30/22-03/04/23



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
7½ x 9 in.; 48 pp.;
35 color and b&w ills.
978-1-63345-134-6
\$14.95
August

GEORGIA O'KEEFFE Abstraction Blue

By Samantha Friedman

A pivotal figure in the history of modern American art, Georgia O'Keeffe first gained widespread recognition in the 1920s for her flower paintings. Although these representational canvases remain some of her most iconic works, abstraction—then a revolutionary new form of expression—was central to O'Keeffe's art. Influenced by predecessors including the painter Vasily Kandinsky and the progressive arts educator Arthur Wesley Dow, O'Keeffe held a sophisticated view of the relationship between abstraction and representation, often challenging the boundary between the two. "Objective painting is not good painting unless it is good in the abstract sense," she declared. Created in 1927, *Abstraction Blue* illustrates that belief, echoing the vivid color, careful modulation, and zoomed-in view of the artist's contemporaneous blooms while forgoing any strict adherence to representation. Situating *Abstraction Blue* within O'Keeffe's broader career, artistic milieu, and critical reception, curator Samantha Friedman enriches our understanding of the painting's technical virtuosity and conceptual underpinnings.



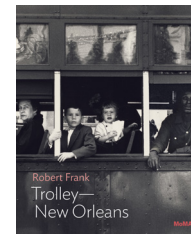
PAPERBACK
7½ x 9 in.; 48 pp.;
35 color and b&w ills.
978-1-63345-136-0
\$14.95
August

ANDY WARHOL Campbell's Soup Cans

By Starr Figura

At the time of his death in 1987, Andy Warhol was the most famous artist in America. But in the 1950s and early '60s, he was best known as a commercial illustrator and had yet to make his mark in the art world. That all changed in 1962 when he painted his iconic *Campbell's Soup Cans*—thirty-two nearly identical canvases, one for each soup flavor the Campbell Soup Company then sold. With his irreverent marriage of mass-culture imagery and machinelike repetition at the altar of high art, Warhol would be propelled to the fore of a new artistic movement soon to be known as Pop. Ultimately an ironist, he celebrated postwar America's ascendant consumer culture while at the same time exposing its banality, monotony, and excess. Curator Starr Figura explores this pivotal moment in Warhol's career and his profound impact on contemporary art.

ALSO AVAILABLE:



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7½ x 9 in.; 48 pp.;
35 color and b&w ills.
\$14.95

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New Orleans:
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Frida Kahlo: Self-Portrait
with Cropped Hair:
978-1-63345-075-2

Faith Ringgold: Die:
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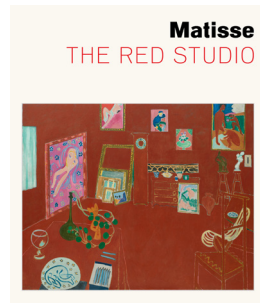
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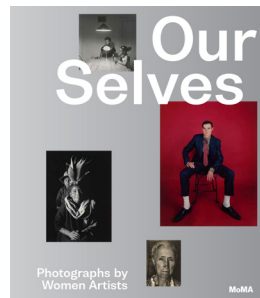
HARDCOVER

9 x 10 1/2 in.; 224 pp.;
200 color ills.
978-1-63345-132-2
\$55

MATISSE The Red Studio

By Ann Temkin and Dorthe Aagesen

Created in 1911, Henri Matisse's *The Red Studio* would go on to become one of the most influential works in the history of modern art. Matisse's radical decision to blanket most of the work's surface in red has fascinated generations of scholars and artists, yet much remained to be discovered about the painting's genesis and history. This copiously illustrated volume traces the life of *The Red Studio*, from the initial commissioning of the work through its early history of exhibition and ownership to its arrival at MoMA. With its groundbreaking research and close reading of the work, *Matisse: The Red Studio* transforms our understanding of this landmark of twentieth-century art.



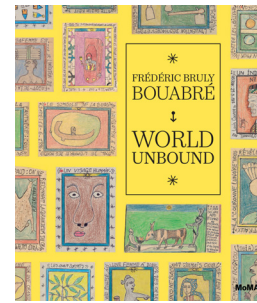
HARDCOVER

9 x 10 1/2 in.; 152 pp.;
114 color ills.
978-1-63345-133-9
\$45

OUR SELVES Photographs by Women Artists

By Roxana Marcoci

How have women artists used photography as a progressive medium? As a tool of resistance? As a way of unsettling conventions? *Our Selves* spans more than one hundred years of photography, from a turn-of-the-century photograph of racially segregated education in the United States, by Frances Benjamin Johnston, to a contemporary portrait celebrating Indigenous art forms, by the Chemehuevi artist Cara Romero. By looking at the intersections of photography with feminism, civil rights, Indigenous sovereignty, and queer liberation, *Our Selves* contributes vital insights into figures too often excluded from our current cultural narratives.



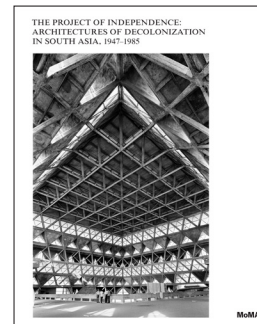
HARDCOVER

9 x 10 1/2 in.; 96 pp.;
645 color ills.
978-1-63345-130-8
\$29.95

FRÉDÉRIC BRULY BOUABRÉ World Unbound

By Ugochukwu-Smooth C. Nzewi

Frédéric Bruly Bouabré (1923–2014) created an unmistakable and entirely unique body of work, first as a writer and linguist and then in a dazzling series of colorful drawings on a multitude of subjects, from his native Bété culture to the urban milieu of Abidjan to the all-encompassing themes of fraternity, equality, and global understanding. This richly illustrated catalogue offers a vivid account of the artist's long and multifaceted career, including a detailed chronology of his life and reproductions of more than six hundred of his drawings. An essay by curator Ugochukwu-Smooth C. Nzewi introduces Bouabré to a new audience, illuminating his significance as both an important African creator and one of the most intriguing artists of the twentieth century.



HARDCOVER

9 1/2 x 12 in.; 248 pp.;
230 color ills.
978-1-63345-124-7
\$65

THE PROJECT OF INDEPENDENCE Architectures of Decolonization in South Asia, 1947–1985

Edited by Martino Stierli, Anoma Pieris, and Sean Anderson.
Photographic portfolio by Randhir Singh

Following the end of British rule in 1947–48, architects in the newly formed nations of India, Pakistan, Bangladesh (East Pakistan until 1971), and Ceylon (now Sri Lanka) proposed a novel understanding of modernity, disrupting the colonial hierarchy of center and periphery by challenging modernism's universalist claims. Anchored by a newly commissioned portfolio of images from architectural photographer Randhir Singh, this richly illustrated and meticulously researched catalogue examines a distinct body of work created by South Asian architects that advanced the theory and practice of low-cost, climatically and socially responsive design.

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