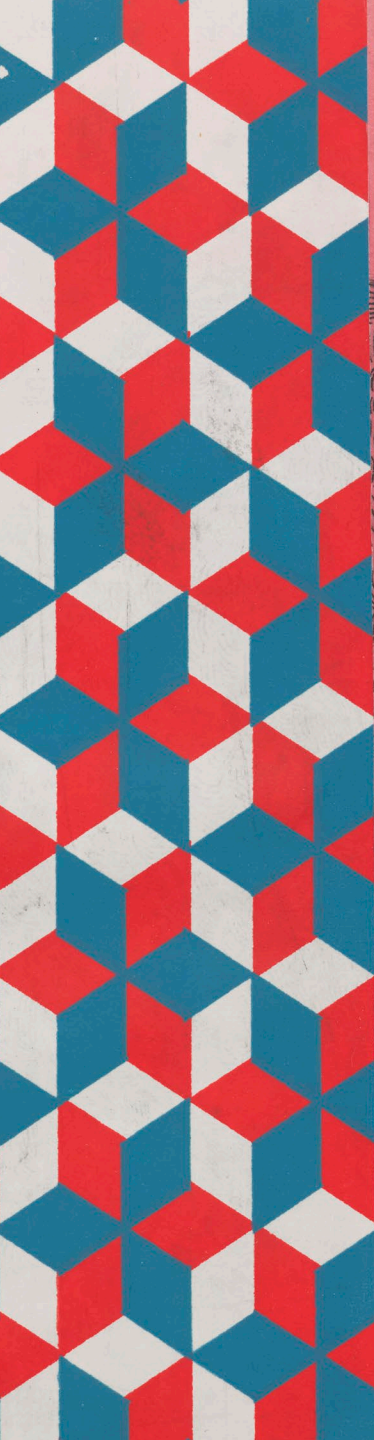


MoMA BOOKS

FALL 2023





VICKSBURG,

Ed Ranta 1960

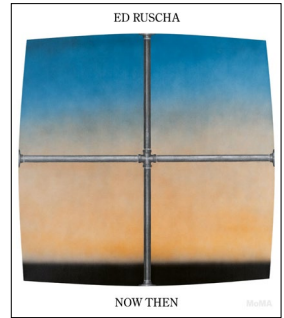
ED RUSCHA / NOW THEN

A Retrospective

Edited by Christophe Cherix with Ana Torok and Kiko Aebi. Additional contributions by Benjamin H. D. Buchloh, Donna De Salvo and Linda Norden, Michael Govan, Ellen Lupton and Jennifer Tobias, Andrew Perchuk, and Jeffrey Weiss

Spanning sixty-five years of Ed Ruscha's remarkable career and mirroring his own cross-disciplinary approach, *Ed Ruscha / Now Then* features more than 200 artworks produced from 1958 to the present, in genres including painting, drawing, printmaking, photography, artist's books, film, and installation. Published to accompany the most comprehensive presentation of the artist's work to date—and his first solo exhibition at The Museum of Modern Art, New York—this richly illustrated catalogue celebrates Ruscha's most acclaimed paintings and books alongside lesser-known aspects of his practice.

In these pages, an interdisciplinary group of contributors examines Ruscha's production under a new light, beyond the categories of Pop and Conceptual art with which he has traditionally been associated, to present fresh perspectives on one of the most influential figures in postwar American art. Taken together, these essays underscore Ruscha's singular contributions, including his material exploration of language, his experiments with unconventional mediums—such as gunpowder, chocolate, and chewing tobacco—and his groundbreaking self-published books. Supplemented by an illustrated chronology, *Now Then* captures the ceaseless reinvention that has long defined Ruscha's prolific art making, now in its seventh decade.



HARDCOVER

9 x 10 ½ in.; 336 pp. + 3 gatefolds;
374 color ill.

978-1-63345-150-6

\$75

September

Exhibition schedule:

The Museum of Modern Art,

New York: 09/10/23-01/13/24

Los Angeles County Museum of Art
(LACMA): 04/07/24-10/06/24





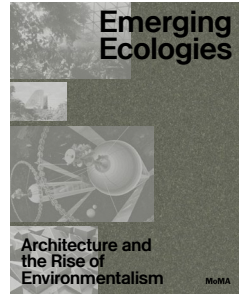
EMERGING ECOLOGIES

Architecture and the Rise of Environmentalism

Edited by Carson Chan and Matthew Wagstaffe

In the 1960s, the postwar push for endless growth and ever-increasing consumption gave rise to concerns about industrial pollution, resource depletion, and ecological collapse, inspiring a new generation of architects to rethink the core tenets of their profession. Published to accompany the first expansive survey of the history of environmental thinking in architecture, *Emerging Ecologies* studies the role architects have played in defining our understanding of “nature” and the “environment,” specifically during the emergence of the environmental movement.

This richly illustrated publication presents more than forty-five architectural contributions—from Eleanor Raymond and Mária Telkes’s groundbreaking work on solar houses to Buckminster Fuller’s world resource management system and the environmental symbolism of Emilio Ambasz—to explore the role designers played in both promoting the ecological cause and in outlining the very terms of their nascent field. Through an introductory essay by curator Carson Chan, sharply focused texts on each of the featured projects, and a concise historical timeline, *Emerging Ecologies* documents the entanglements between ecology, design, and statecraft, allowing readers to take stock of historic milestones as architecture confronts today’s climate emergencies.



HARDCOVER

9 ½ x 12 in.; 224 pp.;
250 color ills.
978-1-63345-154-4
\$65
September

Exhibition schedule:
The Museum of Modern Art,
New York: 09/17/23-01/20/24



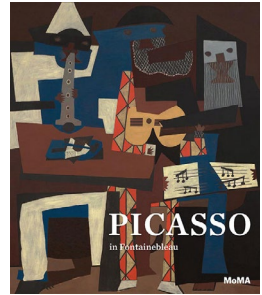


PICASSO IN FONTAINEBLEAU

Edited by Anne Umland with Francesca Ferrari and Alexandra Morrison. With contributions by Cindy Albertson, Anny Aviram, Lee Ann Daffner, Michael Duffy, Emilie Faust, Starr Figura, Erika Mosier, and Rachel Mustalish

In the summer of 1921, on the west wall of his improvised garage studio in Fontainebleau, France, Pablo Picasso painted two large-scale and astonishingly different-looking pictures side by side. On the left hung his classicizing *Three Women at the Spring*, long associated with the “return to order” in the aftermath of World War I. To its right Picasso worked on one of two versions of *Three Musicians*, often described as the culmination of his prewar cubist style. The visual dissonance of this pairing still has the ability to shock. Yet a close look at Picasso’s handling of materials, studio installations, and fluid understanding of style reveals that these two seemingly incompatible works have more in common than meets the eye, as do other monumental works on canvas, small paintings, line drawings, etchings, and pastels that the artist created in Fontainebleau during his brief three-month residency there.

Published to accompany an exhibition that reunites *Three Women at the Spring* and *Three Musicians* with the richly varied body of work that emerged at the same time, *Picasso in Fontainebleau* includes never-before-seen photographs and archival documents as well as copious reproductions of the artist’s paintings and works on paper. An introduction by curator Anne Umland, together with fifteen essays co-authored by art historians and conservators focusing on distinct groupings of works, give the reader both a sweeping overview of this remarkably productive moment in Picasso’s creative trajectory and a deep dive into the compelling artworks he produced during his summer in Fontainebleau.

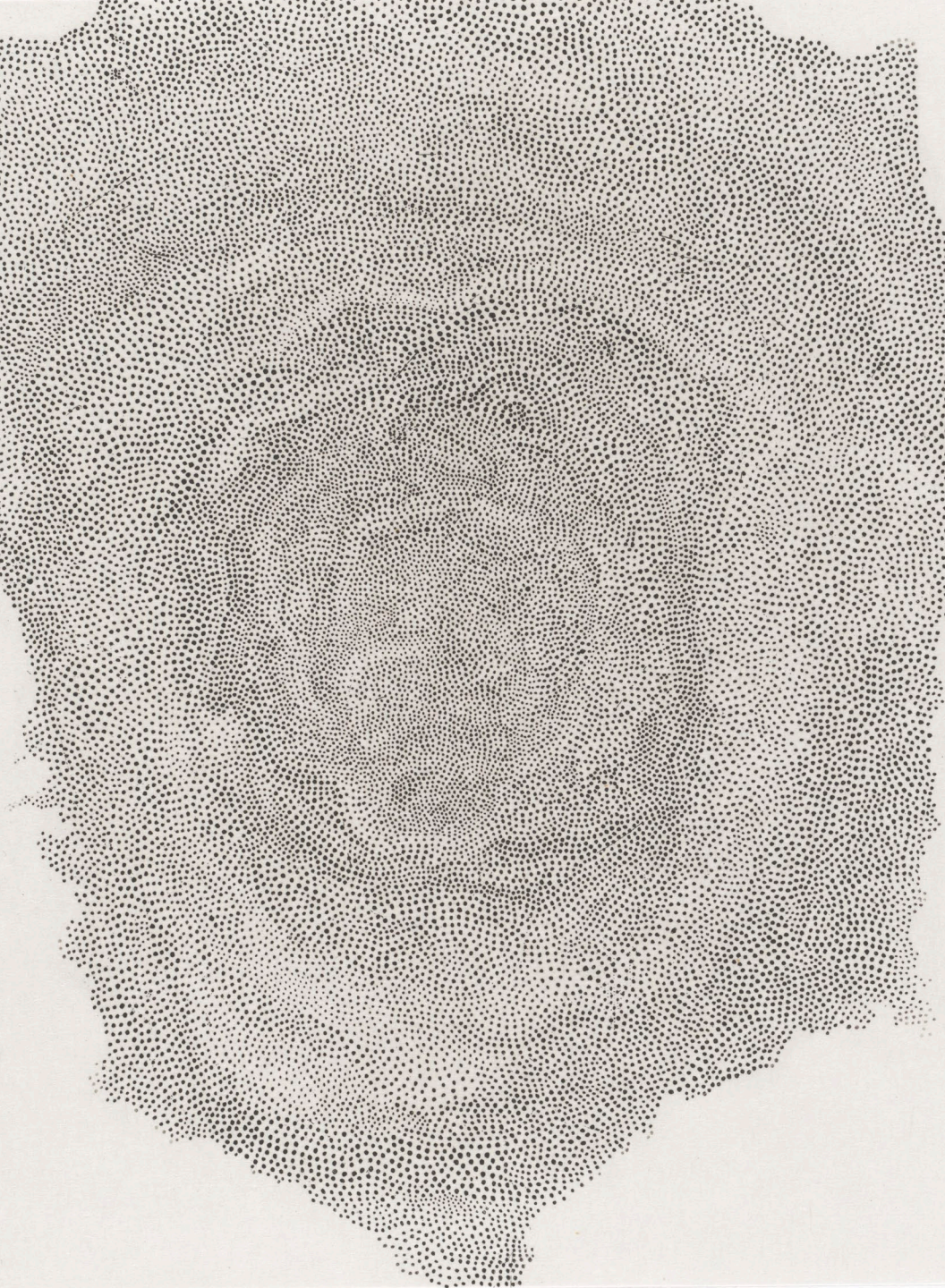


HARDCOVER

9 x 10 ½ in.; 228 pp.;
239 color ill.
978-1-63345-139-1
\$65
October

Exhibition schedule:
The Museum of Modern Art,
New York: 10/08/23-02/17/24





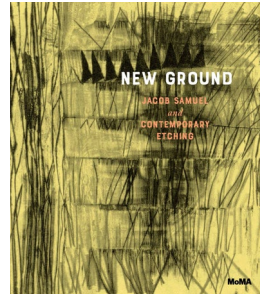
NEW GROUND

Jacob Samuel and Contemporary Etching

Edited by Esther Adler. Featuring interviews with thirteen artists who have worked with Jacob Samuel

The Los Angeles-based master printer and publisher Jacob Samuel collaborated with some of the most influential artists of our time, introducing painters, sculptors, photographers, and even performance artists to etching, a printmaking technique with a five-hundred-year history. The results—the more than seventy portfolios, books, and individual prints published by Edition Jacob Samuel between 1988 and 2015—are compelling evidence of the beauty and versatility of traditional printmaking and its relevance for artists and audiences today.

Featuring works by Marina Abramović, Mona Hatoum, Rebecca Horn, Jannis Kounellis, Barry McGee, Wangechi Mutu, Gabriel Orozco, and Christopher Wool, among many other contemporary artists, this richly illustrated catalogue accompanies a career-defining exhibition of Edition Jacob Samuel publications at The Museum of Modern Art. An essay by curator Esther Adler, introducing Samuel and illuminating his inclusive and experimental approach to printmaking, is complemented by interviews with thirteen of his artist collaborators and an illustrated list of the complete set of Edition Jacob Samuel works now in MoMA's collection.



HARDCOVER

9 x 10 ½ in.; 176 pp.;

324 color ills.

978-1-63345-155-1

\$55

October

Exhibition schedule:

The Museum of Modern Art,

New York: 10/29/23-03/23/24





GRACE WALES BONNER

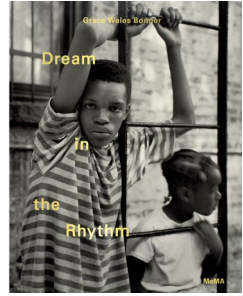
Dream in the Rhythm

Visions of Sound and Spirit in the MoMA Collection

Edited by Grace Wales Bonner

Grace Wales Bonner: Dream in the Rhythm is an artist's book created by the acclaimed London-based designer Grace Wales Bonner as "an archive of soulful expression." Through an extraordinary selection of nearly eighty works from The Museum of Modern Art's collection and archives, this unique volume draws multisensory connections between pictures and poems, music and performance, hearing and touch, gestures and vibrations, and bodies in motion.

Photographs, scores, and films by forty-one artists, including Dawoud Bey, Roy DeCarava, Henri Cartier-Bresson, Lee Friedlander, David Hammons, Glenn Ligon, Agnes Martin, Steve McQueen, Lorna Simpson, and Wolfgang Tillmans, are juxtaposed with signal texts by Black authors writing during the past century: Amiri Baraka, Nikki Giovanni, Langston Hughes, June Jordan, Robin Coste Lewis, Ishmael Reed, Greg Tate, Jean Toomer, Quincy Troupe, and Lynette Yiadom-Boakye. Published on the occasion of the exhibition *Artist's Choice: Grace Wales Bonner-Spirit Movers*, this resplendent publication is a deeply personal meditation on and around modern Black expression that echoes Wales Bonner's own vibrant, virtuosic designs.



HARDCOVER

9 ½ x 12 in.; 184 pp.;

80 color ills.

978-1-63345-158-2

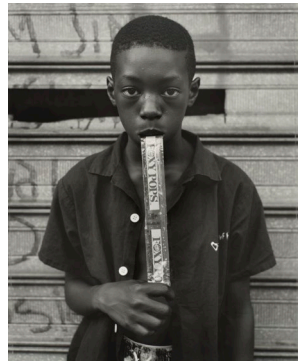
\$65

November

Exhibition schedule:

The Museum of Modern Art,

New York: 11/18/23-04/07/24



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.

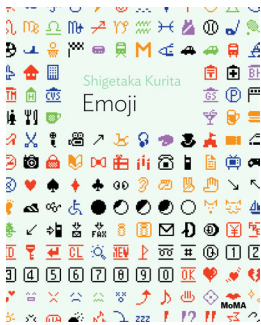


PAPERBACK
7 ½ x 9 in.; 48 pp.;
37 color and b&w ills.
978-1-63345-156-8
\$14.95
November

ELLSWORTH KELLY *Colors for a Large Wall*

By Jodi Hauptman

Ellsworth Kelly's landmark 1951 work *Colors for a Large Wall* is the culmination of an extraordinarily productive moment in the artist's early career, a time when he developed his singular form of abstraction. After serving in the US Army during World War II, he returned to France in 1948 and lived and worked there until 1954. Connecting with artists of an earlier generation, discovering Paris with his peers, and surveying monuments of the past, Kelly began an audacious creative journey in which, paradoxically, he sought to eliminate "invention" from the process of making art. In this volume of the MoMA One on One series, curator Jodi Hauptman looks closely at the evolution of *Colors for a Large Wall*, unpacking Kelly's toolbox of close observation of the world, chance procedures, collage and the monochrome, and examining his ambition to create art on a public, architectural scale.



SHIGETAKA KURITA Emoji

By Paul Galloway

Created in 1998 by Shigetaka Kurita, a young designer at the Japanese telecom company NTT DOCOMO, emoji are the body language of online speech, bringing nuance to our online interactions. They take their place in the long history of inventions that have improved human communication, including writing, the printing press, and computers. In this volume of the MoMA One on One series, collection specialist Paul Galloway traces the development of emoji—from a novelty feature included with early cell phones to the craze that took hold of Japanese youth culture in the 1990s to the global phenomenon and lingua franca of today.

PAPERBACK

7 ½ x 9 in.; 48 pp.;
33 color and b&w ill.
978-1-63345-149-0
\$14.95
November

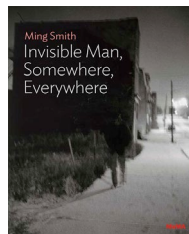
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Georgia O'Keeffe
Abstraction Blue



Andy Warhol
Campbell's Soup Cans



Ming Smith
Invisible Man,
Somewhere,
Everywhere

PAPERBACK

7 ½ x 9 in.; 48 pp.;
35 color and b&w ill.
\$14.95

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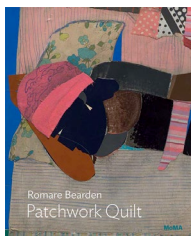
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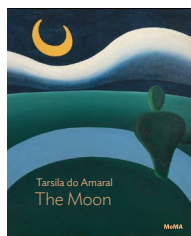
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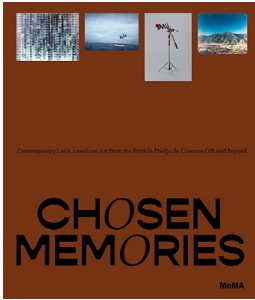


Tarsila do Amaral
The Moon



Sophie Taeuber-Arp
Head

RECENTLY PUBLISHED



HARDCOVER

9 x 10 ½ in.; 128 pp.;
105 color ills.
978-1-63345-138-4
\$45

CHOSEN MEMORIES Contemporary Latin American Art from the Patricia Phelps de Cisneros Gift and Beyond Edited by Inés Katzenstein

Chosen Memories brings together a diverse array of artworks whose mobilization of Latin America's varied histories animates both their politics and their poetics. Published in conjunction with an exhibition at The Museum of Modern Art, *Chosen Memories* examines how artists working in video, photography, painting, and sculpture over the past four decades have investigated and reimagined the region's legacies, including long histories of colonialism, undervalued cultural and visual heritages, and inherited and elective kinships. This richly illustrated catalogue features the work of more than forty artists from different generations and places, including Argentina, Brazil, the Caribbean, Colombia, Guatemala, Mexico, Peru, Uruguay, and Venezuela.

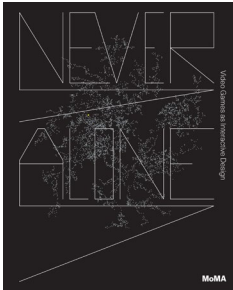


HARDCOVER

9 ½ x 10 in.; 180 pp.;
180 color ills.
978-1-63345-147-6
\$50

GEORGIA O'KEEFFE To See Takes Time Edited by Samantha Friedman

Recalling a velvety, dizzying spiral she had rendered in charcoal in 1916, Georgia O'Keeffe wrote, "I have made this drawing several times, never remembering that I had made it before—and not knowing where the idea came from." Like that spiral and its companion drawings, the majority of O'Keeffe's works on paper—in charcoal, watercolor, pastel, and pencil—were made in series. Published in conjunction with *Georgia O'Keeffe: To See Takes Time*, at The Museum of Modern Art, New York, this volume reunites many works rarely seen together, from the organic abstractions, frank nudes, and blazing sunsets of O'Keeffe's early career to the flowers, portraits, and aerial views of the following decades. Essays by Samantha Friedman, the exhibition's curator, and Laura Neufeld, the paper conservator who collaborated on this project, bring art-historical context and technical insight to a less familiar aspect of an artist we thought we knew.



FLEXIBOUND

8 x 10 in.; 160 pp.;
120 color ills.
978-1-63345-141-4
\$39.95

NEVER ALONE **Video Games as Interactive Design**

Edited by Paola Antonelli, Anna Burckhardt, and Paul Galloway

Through the thirty-six video games in the collection of The Museum of Modern Art, *Never Alone* 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.



PAPERBACK WITH JACKET

8 x 10 in.; 188 pp.;
323 color ills.
978-1-63345-123-0
\$45

SIGNALS **How Video Transformed the World**

Edited by Michelle Kuo and Stuart Comer

Video is everywhere. Since its debut as a consumer medium in the 1960s, video has shaped our opinions, our politics, and our societies. On our phones and computer screens, walls and streets, it defines new spaces and experiences—spreading memes, lies, fervor, and fact. In other words, video has transformed the world. Featuring works from the collection of The Museum of Modern Art, this illuminating exhibition catalogue—MoMA's first major publication on video art in nearly thirty years—explores the ways in which artists have both championed and questioned video's promise, some hoping to create new networks of communication, democratic engagement, and public participation, others protesting commercial and state control over information, vision, and truth itself. Lavishly illustrated essays by esteemed scholars and artists—including Erika Balsom, Aria Dean, David Joselit, Pamela M. Lee, Glenn Ligon, and Ravi Sundaram—highlight video's widely varied formats, contexts, and global reach. *Signals* is a manual for understanding the present, an era in which video has pervaded all aspects of life.

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Edited by Sophie Golub
Designed by Athina Fili