

MoMA BOOKS

SPRING 2020





MoMA BOOKS

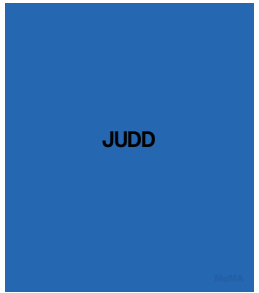
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JUDD

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 ½ in.; 288 pp.;
415 color ills.
978-1-63345-032-5
\$75
March

Exhibition at The Museum
of Modern Art, New York:
March 1-July 11, 2020





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 interspecies—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.



PAPERBACK

9 ½ x 12 in.; 192 pp.;
220 ills.

978-1-63345-105-6

\$50

February

Exhibition at The Museum
of Modern Art, New York:
February 22–May 25, 2020



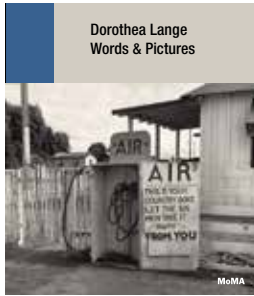


DOROTHEA LANGE Words & Pictures

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.



HARDCOVER
9 x 10 ½ in.; 176 pp.;
75 duotone and 70 color ills.
978-1-63345-105-6
\$55
February

Exhibition at The Museum
of Modern Art, New York:
February 9–May 2, 2020



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

5 x 7 ¼ in.; 64 pp.;
10 ill.
978-1-63345-109-4
\$12.95
February

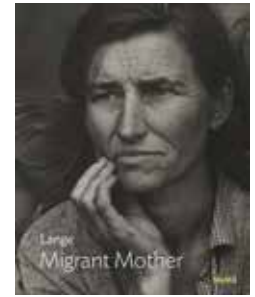


Also Available

DOROTHEA LANGE Migrant Mother

By Sarah Hermanson Meister

The United States was in the midst of the Depression when photographer Dorothea Lange began documenting unemployed men on the streets of San Francisco. Her work gained the attention of one of President Franklin D. Roosevelt's New Deal agencies, the Resettlement Administration (later the Farm Security Administration), and in 1935 she started photographing the rural poor under its auspices. One day in Nipomo, California, Lange recalled, she "saw and approached [a] hungry and desperate mother, as if drawn by a magnet." The woman was Florence Owens Thompson, and their encounter resulted in seven exposures, including *Migrant Mother*, which would become an emblem of the era and a landmark work in the history of documentary photography. MoMA curator Sarah Hermanson Meister's deeply researched essay offers new insights into its creation and its impact then and now.



PAPERBACK

7 ¼ x 9 in.; 48 pp.;
35 ill.
978-1-63345-066-0
\$14.95



John Heartfield



5 Finger hat die Hand
Mit **5** Wählt Lüste
Kommunistische Partei!
padst Du den Feind!

ENGINEER, AGITATOR, CONSTRUCTOR The Artist Reinvented

Edited by Jodi Hauptman and Adrian Sudhalter.
With texts by Juliet Kinchin and others

"We regarded ourselves as engineers, we maintained that we were building things," declared Hannah Höch, describing a radical new approach to artmaking that took shape in the 1920s and '30s, in lockstep with the era's shifts in industry, technology, and labor, and amid the impact of momentous events: World War I, the Russian Revolution, the collapse of the Austro-Hungarian Empire, and the rise of fascism. Artists involved with varied avant-gardes—Dada, the Bauhaus, Futurism, Constructivism, and de Stijl—reinvented their roles to create a dynamic art for a new world.

This experimentation is richly represented in the Merrill C. Berman Collection, one of the most significant private collections of early-twentieth-century works on paper. Published in conjunction with a major exhibition celebrating MoMA's acquisition of more than three hundred works from the collection, this richly illustrated book includes close readings of drawings, propaganda posters, advertising, architecture, exhibition installations, journals, and theater design. Among the themes it explores are the crucial role of collage and photomontage in the interwar period; the importance of collective authorship; and the impact of political, economic, and social change on visual culture.



HARDCOVER

9 ½ x 12 in.; 312 pp.;
344 ills.
978-1-63345-108-7
\$45
May

Exhibition at The Museum of
Modern Art, New York: May 10-
September 12, 2020



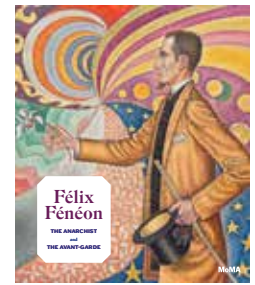


FÉLIX FÉNEÓN The Anarchist and the Avant-Garde

Edited by Starr Figura, Isabelle Cahn, and Philippe Peltier.
With texts by Cécile Bargues, Yaëlle 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.

The exhibition and catalogue were produced in collaboration with the Musées d'Orsay et de l'Orangerie and the Musée du quai Branly-Jacques Chirac. A related French catalogue was published in May 2019.



HARDCOVER
9 x 10 ½ in.; 256 pp.;
228 ills.
978-1-63345-101-8
\$65
March

Exhibition at The Museum
of Modern Art, New York:
March 22–July 25, 2020



RECENTLY PUBLISHED



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

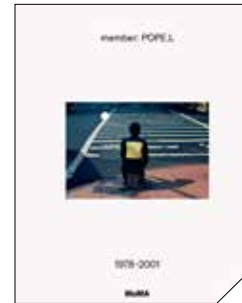
9 x 10 ½ in.; 240 pp.;
175 color ills.
978-1-63345-070-7
\$60

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



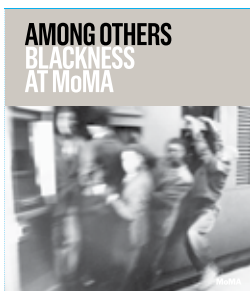
HARDCOVER

8 x 10 in.; 144 pp.;
100 color ills.
978-1-63345-086-8
\$40

member: POPE.L, 1978-2001

Edited by Stuart Comer

Pope.L is a consummate thinker and provocateur whose practice across mediums—including painting, drawing, installation, sculpture, theater, and video—utilizes abjection, humor, endurance, language, and absurdity to confront and undermine rigid systems of belief. Published to accompany an exhibition of the artist's work, *member: Pope.L, 1978-2001* presents a detailed study of thirteen early performances that helped define Pope.L's career, as well as the legacies of these ephemeral projects. Essays by curators, artists, filmmakers, and art historians, plus an interview with and interventions by the artist, highlight the role that performance has played in establishing Pope.L as an influential force in contemporary art.

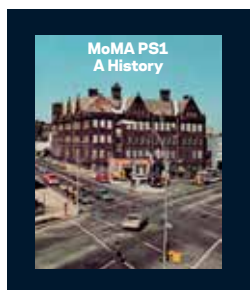


HARDCOVER
9 x 10 ½ in.; 488 pp.;
300 ill.
978-1-63345-034-9
\$65

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 ill.
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
6 ½ x 9 ¾ in.; 232 pp.;
400 ill.
978-1-63345-056-1
\$45

STRUCTURED LINEAGES Learning from Japanese Structural Design

Edited by Guy Nordenson

Structured Lineages presents a selection of essays and roundtable discussions by internationally prominent structural engineers on the intertwined traditions of architecture and engineering in post-war Japan. Originally delivered as talks at a symposium held at The Museum of Modern Art in 2016, the ten essays gathered in this volume offer insight into the collaborations that engendered many of the most important buildings erected in Japan after 1945. Charting a largely unexplored history in a manner both scholarly and accessible, this publication offers a uniquely international perspective on the spirit of creativity and cooperation that persists in Japanese architectural practices to this day.



PAPERBACK
8 ¾ x 10 ¾ in.; 208 pp.;
100 ill.
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.

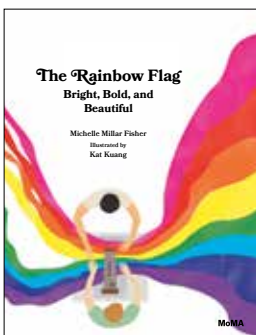


BETYE SAAR Black Girl's Window

By Christophe Cherix and Esther Adler

Made at a critical juncture in Betye Saar's career, the enigmatic assemblage *Black Girl's Window* (1969) was recognized by the artist as a crucial link between her past and future even at the time she made it. Saar has drawn upon family history, spirituality, astrology, and politics consistently throughout her sixty-year career, and all are present in the prints, drawings, and found material neatly ensconced within the gridded panes of the antique window frame that is the work's defining element. Drawing on new research into the work's construction and materials, and on firsthand discussions with the artist, this in-depth and generously illustrated study expands our understanding of Saar's early career and casts light on all that followed.

PAPERBACK
7 ¼ x 9 in.; 48 pp.;
35 ills.
978-1-63345-076-9
\$14.95



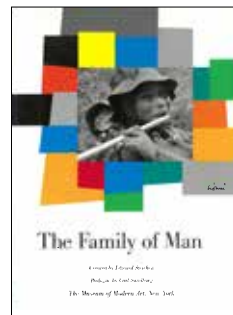
Ages 4+ THE RAINBOW FLAG Bright, Bold, and Beautiful

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.

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

FEATURED BACKLIST



THE FAMILY OF MAN

Edited by Edward Steichen. Preface by Carl Sandburg

Hailed as the most successful exhibition of photography ever assembled, *The Family of Man* opened at The Museum of Modern Art in January 1955. It was groundbreaking in its scope—503 images by 273 photographers from 69 countries—as well as in the numbers of people who experienced it on its tour through 88 venues in 37 countries. As the permanent embodiment of Edward Steichen's monumental exhibition, this publication reproduces all 503 images, which Steichen described as “a mirror of the essential oneness of mankind throughout the world. Photographs made in all parts of the world, of the gamut of life from birth to death.”

PAPERBACK
8 ½ x 11 in.; 192 pp.;
503 ills.
978-0-87070-341-6
\$29.95



WILLIAM EGGLESTON'S GUIDE

By John Szarkowski

Originally published in 1976, *William Eggleston's Guide* was MoMA's first book of color photography. The book and the show it accompanied unabashedly forced the art world to deal with color photography, a medium scarcely taken seriously at the time, and with the vernacular content of photographs that could have been but definitely were not from an average family album. The forty-eight images featured in the *Guide*, taken by Eggleston in Tennessee and Mississippi between 1969 and 1971, are, as John Szarkowski wrote, “about the photographer's home, about his *place*, in both important meanings of that word.” This volume is now considered one of the most important American photobooks ever published.

HARDCOVER
6 ½ x 9 in.; 112 pp.;
48 ills.
978-0-87070-378-2
\$45



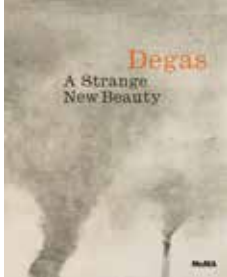
HARDCOVER

9 x 10 ½ in.; 245 pp.;
357 color ills.
978-1-63345-041-7
\$55

LOUISE BOURGEOIS An Unfolding Portrait

By Deborah Wye

Louise Bourgeois: An Unfolding Portrait explores the celebrated artist's prints and books, a little-known but highly significant aspect of Bourgeois's larger practice. These works encompass the same themes and motifs that occupied Bourgeois throughout her career and shed light on her creative process overall. This catalogue presents more than 250 prints and books and features an essay that traces Bourgeois's involvement with these mediums and emphasizes the collaborative relationships that were so fundamental to these endeavors. Included are interviews with Bourgeois's longtime assistant, the printer she worked with at her home/studio in New York, and the publisher who encouraged her to work on a large scale in the last decade of her life.



HARDCOVER

8 x 10 in.; 224 pp.;
230 ills.
978-1-63345-005-9
\$50

DEGAS A Strange New Beauty

Edited by Jodi Hauptman

Edgar Degas is best known as a chronicler of the ballet, yet it is his work in monotype that reveals his restless experimentation. In the mid-1870s, Degas was introduced to the monotype process, and he embraced it with enthusiasm, taking the medium to radical ends. With his monotypes, Degas is at his most modern, capturing the spirit of urban life, depicting the body in new ways, and exploring abstraction. This richly illustrated exhibition catalogue presents approximately 120 monotypes and some 60 related works in other mediums. Texts by curators, scholars, and conservators explore the creative potency of Degas's rarely seen monotypes and highlight their impact on his wider practice.

COMPLETE BACKLIST

ARCHITECTURE & DESIGN

Ron Arad: No Discipline

2009. PB, 8 x 10 in., 216 pp.
978-0-87070-759-9
\$45

Bio Design: Nature + Science + Creativity

2012, rev. ed. 2018. PB,
8 ¼ x 10 in., 304 pp.
978-1-63345-071-4
\$29.95

Bogdanović by Bogdanović: Yugoslav Memorials through the Eyes of Their Architect

2018. HC, 9 x 10 ½ in., 128 pp.
978-1-63345-052-3
\$40

Caribbean Modernist

*Architecture: Archivos de
Arquitectura Antillana/AAA 034*
2010. PB, 11 x 11 in., 209 pp.
978-0-87070-775-9
\$30

Century of the Child: Growing by Design, 1900-2000

2012. HC, 9 ½ x 12 in., 264 pp.
978-0-87070-826-8
\$60

Complexity and Contradiction in Architecture

1966, rev. ed. 1977.
PB, 11 x 8 ½ in., 136 pp.
978-0-87070-282-2
\$29.95

Counter Space: Design and the Modern Kitchen

2011. HC, 8 x 10 in., 88 pp.
978-0-87070-808-4
\$24.95

Design and Violence

2015. HC, 9 x 10 ½ in., 232 pp.
978-0-87070-968-5
\$45

Groundswell: Constructing the Contemporary Landscape

2005. PB, 9 ½ x 11 in., 176 pp.
978-0-87070-379-9
\$39.95

Home Delivery: Fabricating the Modern Dwelling

2008. HC, 9 ¾ x 11 ¼ in., 248 pp.
978-0-87070-733-9
\$45

Items: Is Fashion Modern?

2017. HC, 8 x 10 in., 288 pp.
978-1-63345-036-3
\$45

A Japanese Constellation

2016. HC, 9 ½ x 12 in., 256 pp.
978-1-63345-009-7
\$55

Henri Labrouste: Structure Brought to Light

2013. HC, 9 ½ x 11 ¼ in., 272 pp.
978-0-87070-839-8
\$55

*Latin America in Construction:
Architecture 1955-1980*
2015. HC, 9 ½ x 12 in., 320 pp.
978-0-87070-963-0
\$55

Le Corbusier: An Atlas of Modern Landscapes

2013. HC, 9 ½ x 12 in., 404 pp.
978-0-87070-851-0
\$75

Light Construction

1995. PB, 9 ½ x 12 in., 164 pp.
978-0-87070-129-0
\$24.95

Modern Swedish Design: Three Founding Texts

2008. PB, 7 ¼ x 10 ½ in., 352 pp.
978-0-87070-722-3
\$35

MoMA Design Series*

PB, 8 ½ x 8 ½ in., 160 pp. ea.
American Design. 2008
978-0-87070-740-7
British Design. 2009
978-0-87070-781-0
Italian Design. 2008
978-0-87070-738-4
Japanese Design. 2009
978-0-87070-739-1
\$29.95 ea.

On-Site: New Architecture in Spain

2006. PB, 9 x 10 ½ in., 280 pp.
978-0-87070-499-4
\$45

Perfect Acts of Architecture

2001. HC, 8 ½ x 10 ½ in.,
180 pp.
978-0-87070-039-2
\$45

Robert Venturi's *Complexity and Contradiction at Fifty*
Slipcase with two volumes
2019. HC, 6 x 8 in., 144 pp. and 192 pp.
978-1-63345-062-2
\$45

Safe: Design Takes On Risk
2005. PB, 12 x 10 in., 216 pp.
978-0-87070-580-9
\$29.95

Small Scale, Big Change: New Architectures of Social Engagement
2010. PB, 8 x 10 in., 140 pp.
978-0-87070-784-1
\$37.50

Structure and Surface: Contemporary Japanese Textiles
1998. HC, 8 ¾ x 12 in., 104 pp.
978-0-87070-076-7
\$29.95

Studies in Modern Art 6: Philip Johnson and The Museum of Modern Art
1998. PB, 8 ½ x 10 in., 168 pp.
978-0-87070-117-7
\$19.95

Studies in Modern Art 7: Imagining the Future of The Museum of Modern Art
1998. PB, 8 ½ x 10 in., 344 pp.
978-0-87070-056-9
\$35

Studies in Modern Art 8: The Show to End All Shows: Frank Lloyd Wright and The Museum of Modern Art, 1940
2004. PB, 8 ½ x 10 in., 240 pp.
978-0-87070-055-2
\$24.95

Talk to Me: Design and the Communication between People and Objects
2011. PB, 9 x 10 ½ in., 208 pp.
978-0-87070-796-4
\$35

Tall Buildings
2003. PB, 9 x 12 in., 192 pp.
978-0-87070-095-8
\$29.95

Toward a Concrete Utopia: Architecture in Yugoslavia, 1948-1980
2018. HC, 9 ½ x 12 in., 228 pp.
978-1-63345-051-6
\$65

Yoshio Taniguchi: Nine Museums
2004. HC, 10 x 10 in., 212 pp.
978-0-87070-607-3
\$49.95

The Universitas Project: Solutions for a Post-Technological Society
2006. PB, 6 ½ x 9 ¾ in., 440 pp.
978-0-87070-070-5
\$34.95

Workspheres: Design and Contemporary Work Styles
2001. PB, 9 ¼ x 10 ½ in., 224 pp.
978-0-87070-013-2
\$29.99

Frank Lloyd Wright: Unpacking the Archive
2017. HC, 9 ½ x 12 in., 256 pp.
978-1-63345-026-4
\$65

DRAWINGS & PRINTS

American Modern: Hopper to O'Keeffe
2013. HC, 9 ½ x 12 in., 144 pp.
978-0-87070-852-7
\$45

Louise Bourgeois: An Unfolding Portrait
2017. HC, 9 x 10 ½ in., 245 pp.
978-1-63345-041-7
\$55

Marcel Broodthaers
2016. HC, 9 ½ x 12 in., 352 pp.
978-0-87070-962-3
\$75

Vija Celmins: The Stars
2005. HC, 7 x 10 ½ in., 48 pp.
978-0-87070-704-9
\$40

Lygia Clark: The Abandonment of Art
2014. HC, 9 ½ x 12 in., 336 pp.
978-0-87070-890-9
\$75

Compass in Hand: Selections from The Judith Rothschild Foundation Contemporary Drawings Collection
2009. HC, 9 x 11 ¼ in., 320 pp.
978-0-87070-745-2
\$65

Compass in Hand/The Judith Rothschild Foundation Contemporary Drawings Collection: A Catalogue Raisonné Boxed Set
2009. Slipcase with 2 HC vols., 9 x 12 in.
978-0-87070-765-0
\$120

Degas: A Strange New Beauty
2016. HC, 8 x 10 in., 224 pp.
978-1-63345-005-9
\$50

Drawing from the Modern 1: 1880-1945
2004. HC, 8 ¼ x 10 ½ in., 220 pp.
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