



**MoMA
BOOKS**

SPRING 2023



SIGNALS

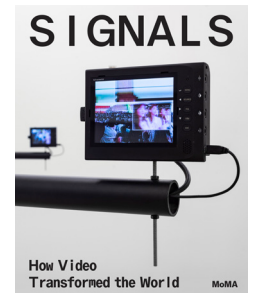
How Video Transformed the World

Edited by Michelle Kuo and Stuart Comer.

With contributions by Erika Balsom, Aria Dean, David Joselit, Tiffany Sia, and Ravi Sundaram. Annotated timeline by Peter Oleksik.

Having become widely accessible as a consumer technology in the 1960s, video is everywhere today. It is on our phones and our screens, shaping our ideas and our politics, spreading disinformation, documentation, evidence, and fervor. *Signals: How Video Transformed the World* charts the ways in which artists have explored video and telecommunications as the basis for a new public sphere—an interactive “electronic democracy”—and posed urgent questions about technology, society, and power.

Published in conjunction with an exhibition that will feature more than one hundred exemplary works from The Museum of Modern Art’s holdings, this catalogue—MoMA’s first major publication on the subject in nearly thirty years—includes essays and interviews by leading scholars and artists that investigate histories of video, art, and the public sphere, and a timeline that traces the development of video broadcasting networks around the globe. Throughout the publication, artists and authors explore the dizzying rise and range of video, from utopian visions to deep fakes, viral video to police footage, while presenting trenchant critiques of these formats and technologies.



PAPERBACK
8 x 10 in., 176 pp.;
140 color and b&w ills.
978-1-63345-123-0

\$45
March

Exhibition at The Museum of Modern Art, New York: 03/05/23-07/08/23





GEORGIA O'KEEFFE To See Takes Time

By Samantha Friedman

In 1916, Georgia O'Keeffe wrote to Alfred Stieglitz that she had "made [a] drawing several times—never remembering that I had made it before—and not knowing where the idea came from." These drawings, and the majority of O'Keeffe's works in charcoal, watercolor, pastel, and graphite, belong to series, in which she develops and transforms motifs that lie between observation and abstraction. In the formative years of 1915 to 1918, she made as many works on paper as she would in the next forty years, producing sequences in watercolor of abstract lines, organic landscapes, and nudes, along with charcoal drawings she would group according to the designation "specials."

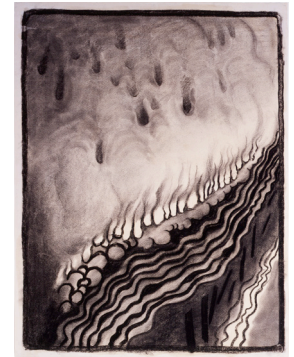
Published in conjunction with an exhibition at The Museum of Modern Art, this richly illustrated volume highlights the drawings of an artist better known as a painter, and reunites individual sheets with their contextual series in order to illuminate O'Keeffe's persistently sequential practice.



HARDCOVER

9 x 10 ½ in.; 200 pp.;
200 color ill.
978-1-63345-147-6
\$50
April

Exhibition at The Museum of Modern
Art, New York: 04/09/23-08/12/23





THROUGH CRACKS IN THE HORIZON Contemporary Latin American Art from the Cisneros Gift

By Inés Katzenstein

Some of the most relevant art of the present is conceived by artists who engage with the past as a means to repair histories of violence and reconnect with undervalued cultural legacies. Published in conjunction with an exhibition at The Museum of Modern Art, the publication presents artworks by contemporary Latin American artists who, over the last four decades, have looked to history as the source material for new work. Videos, photographs, paintings, and sculptures, many of which were donated to the Museum by the Colección Patricia Phelps de Cisneros in 2018, are presented in dialogue with one another.

Organized into three thematic sections, the richly illustrated catalogue features over 40 artists from different generations working across Latin America, including Alejandro Cesarco (Uruguay), Regina José Galindo (Guatemala), Mario García Torres (Mexico), Leandro Katz (Argentina), Suwon Lee (Venezuela), Gilda Mantilla (Peru) and Raimond Chaves (Colombia), Cildo Meireles (Brazil), Rosângela Rennó (Brazil), Mauro Restiffe (Brazil), and José Alejandro Restrepo (Colombia), among others.



HARDCOVER

9 x 10 ½ in.; 128 pp.;

105 color ills.

978-1-63345-138-4

\$45

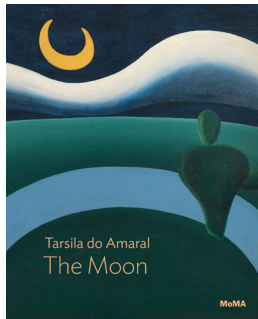
April

Exhibition at The Museum of Modern
Art, New York: 04/30/23-09/09/23



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.

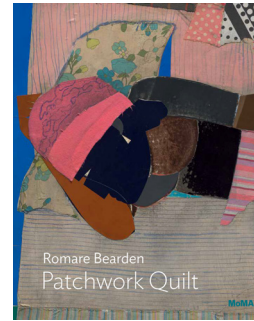


PAPERBACK
7½ x 9 in.; 48 pp.;
35 color and b&w ills.
978-1-63345-135-3
\$14.95
January

TARSILA DO AMARAL The Moon

By Beverly Adams

In 1923 the Brazilian artist Tarsila do Amaral declared, "I want to be the painter of my country." Galvanized by the new styles of painting then revolutionizing European art and by the nationalist drive of her circle of innovative artists and poets in São Paulo, Amaral set out to craft a uniquely Brazilian form of modern art. The resulting works—enigmatic, dreamlike paintings such as *The Moon* (1928)—directly inspired Anthropophagy, a cultural movement whose audacity and anticolonial stance would have a profound influence on future generations. In this latest volume in MoMA's One on One series, curator Beverly Adams explores Amaral's mysterious night landscape and traces the artist's journey from her early experiments in Paris to her creation of the works that would make her Brazil's most celebrated modern painter.

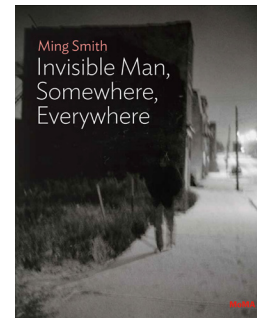


PAPERBACK
7½ x 9 in.; 48 pp.;
35 color and b&w ills.
978-1-63345-145-2
\$14.95
January

ROMARE BEARDEN Patchwork Quilt

By Esther Adler

Romare Bearden's *Patchwork Quilt* (1970) is dominated by its monumental figure, a woman reclining on a couch. But the quilt on which she lies, made of patterned fabrics assembled in a complex abstract composition, is as much of a presence as she is. With disparate tones and shapes combined in a striking, elegant collage, *Patchwork Quilt* demonstrates Bearden's virtuosity in the medium. As a young artist Bearden had bristled at the expectation that his work reflect his race and identity, but he came to embrace the subject of Black American life on his own terms, drawing on his strong family ties and formative experiences in the American South and in the vibrant Black community of Harlem, in New York City. An essay by curator Esther Adler traces Bearden's restless creativity, from early figurative works to abstract experiments and finally to works in his signature medium.



PAPERBACK
7½ x 9 in.; 48 pp.;
35 color and b&w ills.
978-1-63345-140-7
\$14.95
January

MING SMITH Invisible Man, Somewhere, Everywhere

By Oluremi C. Onabanjo

The photographer Ming Smith has practiced her craft for more than fifty years, producing a body of work distinguished by its uncanny merging of subject and style. Her *Invisible Man, Somewhere, Everywhere* (1991) was made in the depths of winter. Depicting a lone figure whose form dissolves into the ink-black shadows of a frigid city street at night, the photograph testifies to the artist's life-long entanglement with the truths and tensions that animate African American experiences. This latest volume in MoMA's One on One series invites readers to discover, through the close reading of one picture, Smith's ethereal yet enduring contributions to the history of photography.

RECENT BACKLIST



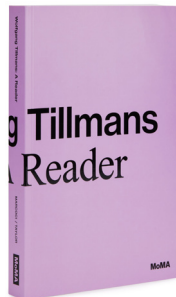
HARDCOVER
9 ½ x 12 in.; 320 pp.;
400 color ills.
978-1-63345-111-7
\$75

WOLFGANG TILLMANS

To look without fear

Edited by Roxana Marcoci

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—he has explored seemingly every genre of photography imaginable, continually experimenting with ways to make new pictures and deepen the viewer's experience. This copiously illustrated volume surveys four decades of the artist's career through diverse essays that address key aspects of his multifaceted practice, and a new text by Tillmans himself that elucidates the distinctive methodology behind his system of presenting photographs.



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

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. 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.



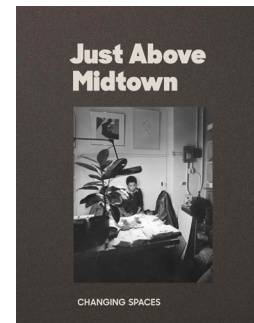
FLEXIBOUND
8 x 10 in.; 140 pp.;
120 color ills.
978-1-63345-141-4
\$39.95

NEVER ALONE

Video Games as Interactive Design

By Paola Antonelli, Anna Burckhardt, and Paul Galloway

Through 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.



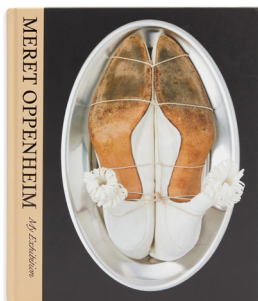
PAPERBACK WITH JACKET
9 ½ x 12 in.; 184 pp.;
225 color and b&w ills.
978-1-63345-137-7
\$45

JUST ABOVE MIDTOWN

Changing Spaces

Edited by Thomas (T.) Jean Lax and Lilia Rocio Taboada, in collaboration with Linda Goode Bryant

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. Co-published by The Museum of Modern Art and The Studio Museum in Harlem, 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.

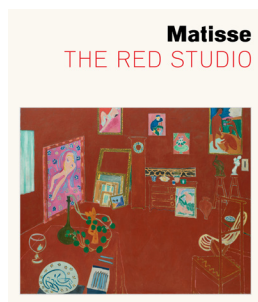


HARDCOVER
9 x 10 ½ in.; 184 pp.;
250 color ill.
978-1-63345-129-2
\$45

MERET OPPENHEIM My Exhibition

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

The Swiss artist Meret Oppenheim may be best known for her fur-lined 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. Co-published by The Museum of Modern Art, Kunstmuseum Bern, and The Menil Collection, *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—and allows for a fuller appreciation of an artist who has for too long been eclipsed by her most famous provocation.

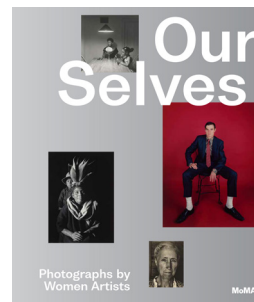


HARDCOVER
9 x 10 ½ in.; 224 pp.;
200 color ill.
978-1-63345-132-2
\$55

MATISSE The Red Studio

By Ann Temkin and Dorte 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.

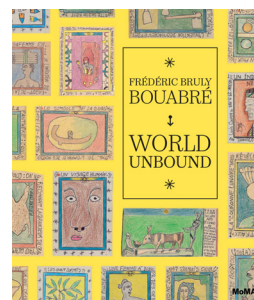


HARDCOVER
9 x 10 ½ in.; 152 pp.;
114 color ill.
978-1-63345-133-9
\$45

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. shaping Cézanne's vision.



HARDCOVER
9 x 10 ½ in.; 96 pp.;
645 color ill.
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.

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