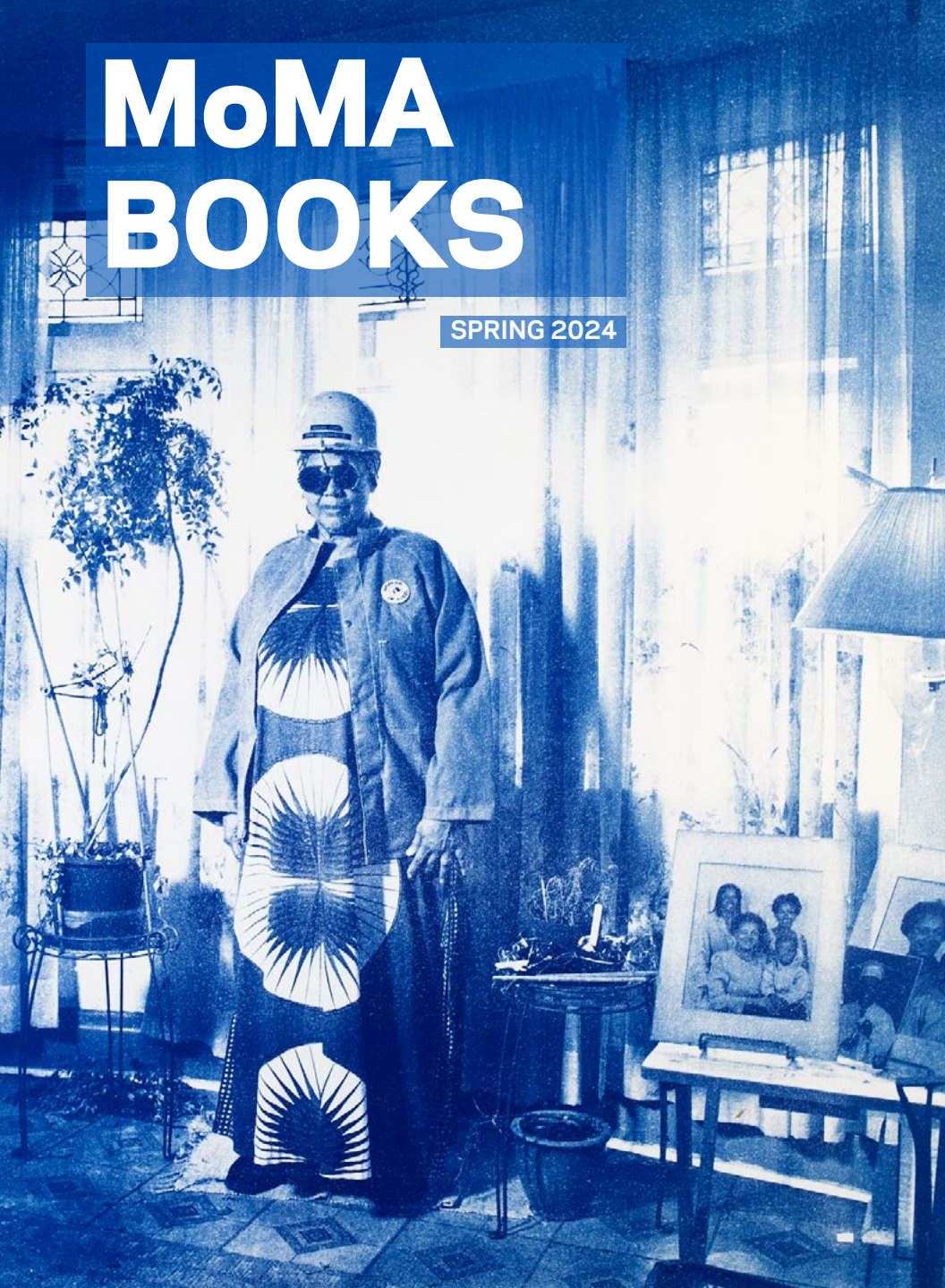


MoMA BOOKS

SPRING 2024





JOAN JONAS

Good Night Good Morning

Edited by Ana Janevski with Lilia Rocio Taboada. With contributions by Danielle Jackson, Piper Marshall, Chus Martínez, Jason Moran, and Gillian Young. Photographic portfolio by Zoe Leonard

Published in conjunction with a major retrospective, this volume showcases Joan Jonas's ever-expanding archive of images, sounds, gestures, ideas, and places. The entwining of her artwork, teaching, and personal life is revealed through an extensive selection of archival and contemporary images, accompanied by excerpts from oral-history interviews with her friends, collaborators, and former students. An essay by curator Ana Janevski considers the challenges of exhibiting an artist resistant to traditional labels and timelines; three shorter essays focus on forms and themes that flow through Jonas's oeuvre. In *Joan Jonas: Good Night Good Morning*, these images and texts, along with newly commissioned photographs of Jonas's living and working spaces in New York and Nova Scotia by Zoe Leonard, present the work of a singularly complex contemporary artist, one whose legacy continues to fascinate and inspire.



HARDCOVER

9 x 10½ in. (23 x 27 cm)

200 pp.; 220 ills.

978-1-63345-160-5

\$60

March

Exhibition schedule:

The Museum of Modern Art,

New York: 03/17/24-07/06/24



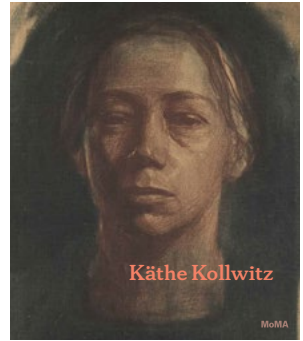


Robert Rauschenberg

KÄTHE KOLLWITZ

Edited by Starr Figura with Maggie Hire. With contributions by Kirsty Bell, Dorothy Price, and Sarah Rapoport

In the early decades of the twentieth century, as many of her peers were experimenting with abstraction, Käthe Kollwitz was widely recognized for virtuosic drawings and prints that focused on social advocacy and compassion—directly engaging with the struggles of the working class and powerfully asserting the potential of women as agents of change. Published to accompany a retrospective exhibition, this beautifully illustrated volume surveys Kollwitz’s career as it unfolded in Berlin from the 1890s to the 1940s—a period of turmoil marked by the trauma of two world wars. Examples of the artist’s most iconic prints and drawings showcase her political engagement, while rarely seen studies and working proofs highlight her virtuosity and her intensive, ever-searching creative process.



HARDCOVER
9 x 10½ in (23 x 27 cm)
248 pp.; 190 ills.
978-1-63345-161-2
\$65
March

Exhibition schedule:
The Museum of Modern Art,
New York: 03/31/24–7/20/24





LATOYA RUBY FRAZIER Monuments of Solidarity

Edited by Roxana Marcoci. With contributions by Emilie Boone, Carson Chan, LaToya Ruby Frazier, Oluremi C. Onabanjo, and Delphine Sims

Born in 1982 in the steel-manufacturing town of Braddock, Pennsylvania, artist-activist LaToya Ruby Frazier has spent the last two decades exploring the social and environmental impacts of postindustrial decline. Published to accompany a major exhibition, *LaToya Ruby Frazier: Monuments of Solidarity* presents the full range of her fiercely political and profoundly poetic practice. This beautifully illustrated volume features more than two hundred photographs and other works from across the artist's career, extensive first-person testimony by Frazier and her many working-class collaborators, and behind-the-scenes images documenting the unique installations created for the presentation at MoMA. A credo by the artist, an overview essay by curator Roxana Marcoci, and thematic texts by a gifted group of scholars articulate Frazier's role as an essential link between the cultural and working classes in the twenty-first century.



LaToya Ruby Frazier Monuments of Solidarity



PAPERBACK WITH JACKET

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256 pp.; 300 ills.

978-1-63345-159-9

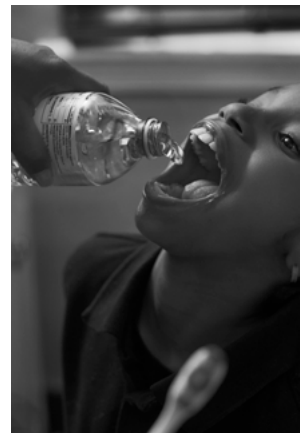
\$60

May

Exhibition schedule:

The Museum of Modern Art,

New York. 05/12/24–09/07/24



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.



CLARA PORSET Butaque

By Ana Elena Mallet

"There is design in everything," declared Clara Porset, one of the most innovative Latin American designers of the twentieth century. Throughout her long career, Porset—who was born in Cuba but spent much of her life in Mexico—pioneered the design of modern interiors and furnishings, succeeding in an era that offered few opportunities for the professional development of women. In this latest volume of MoMA's One on One series, scholar and curator Ana Elena Mallet explores Porset's interpretation of the butaque, the traditional low-slung chair found throughout Latin America. Porset's butaque—distinctively modern yet rooted in ancient cultures—demonstrates how a single item of design can convey multitudes about society, regional identity, and intersecting histories.

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48 pp.; 37 color and b&w ill.

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Available now

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.



PAPERBACK

7½ x 9 in (18 x 23 cm)

48 pp.; 33 color and b&w ill.

978-1-63345-149-0

\$14.95

November

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.

RECENTLY PUBLISHED



HARDCOVER

9 x 10 ½ in.; 336 pp.
+ 3 gatefolds; 374 color ills.
978-1-63345-150-6
\$75

ED RUSCHA / NOW THEN A Retrospective

Edited by Edited by Christophe Cherix with Ana Torok and Kiko Aebi

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. 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. *Now Then* captures the ceaseless reinvention that has long defined Ruscha's prolific art making, now in its seventh decade.



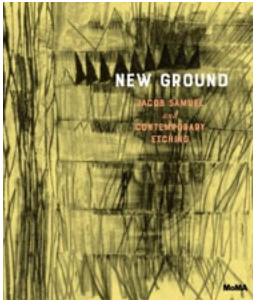
HARDCOVER

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

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. *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 that 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 x 10 ½ in.; 176 pp.;

324 color ills.

978-1-63345-155-1

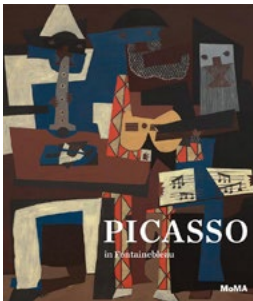
\$55

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. 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.; 228 pp.;

239 color ills.

978-1-63345-139-1

\$65

PICASSO IN FONTAINEBLEAU

Edited by Anne Umland with Francesca Ferrari and Alexandra Morrison

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. *Picasso in Fontainebleau* includes never-before-seen photographs and archival documents as well as reproductions of the artist's paintings and works on paper. An introduction by curator Anne Umland, together with fifteen essays by art historians and conservators focusing on distinct groupings of works, give the reader both a sweeping overview of this productive moment in Picasso's creative trajectory and a deep dive into the compelling artworks he produced during his summer in Fontainebleau.



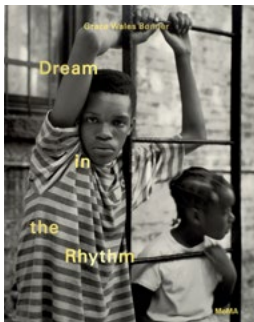
HARDCOVER

9.5 x 12 in.; 184 pp.;
222 color ill.
978-1-63345-152-0
\$60

AN-MY LÊ Between Two Rivers

Edited by Roxana Marcoci

Over her three-decade career, An-My Lê has considered the cycles of global conflict, the consequences of diaspora, and the sensationalization of warfare. Born in Vietnam in 1960, Lê came to the United States in 1975 as a political refugee after the fall of Saigon. These experiences of war and displacement are woven throughout her work, from the black-and-white photographs taken on her first trip back to Vietnam after the war to a cyclorama-style installation of different landscapes linked by sinuous waters. The Mekong and the Mississippi—Lê's titular rivers—become geographical touchpoints for the fluid connections between disparate places and memories. A comprehensive essay by Roxana Marcoci and focused contributions by La Frances Hui, Joan Kee, Thy Phu, and Caitlin Ryan examine the full sweep of Lê's artistic practice; poetic texts by the writers Monique Truong and Ocean Vuong bring a further lyrical dimension to Lê's examination of landscape and war.



HARDCOVER

9.5 x 12 in.; 184 pp.;
80 color ill.
978-1-63345-158-2
\$65

GRACE WALES BONNER Dream in the Rhythm

Edited by Michelle Kuo

Grace Wales Bonner: Dream in the Rhythm—Visions of Sound and Spirit in the MoMA Collection is an artist's book assembled by the acclaimed London-based designer Grace Wales Bonner as "an archive of soulful expression." This lavishly produced volume draws multisensory connections between pictures and poems, music and performance, hearing and touch, gestures and vibrations, and bodies in motion. Photographs, scores, and performance documentation by artists like Dawoud Bey, Mark Bradford, Roy DeCarava, Lee Friedlander, David Hammons, Glenn Ligon, Steve McQueen, Lorna Simpson, and Ming Smith, among others, are juxtaposed with signal texts by Black authors spanning the past century, including Amiri Baraka, Nikki Giovanni, Langston Hughes, June Jordan, Robin Coste Lewis, Ishmael Reed, Greg Tate, Jean Toomer, Quincy Troupe, and Lynette Yiadom-Boakye. This sumptuous publication is a deeply personal meditation on and around modern Black expression that echoes Wales Bonner's own vibrant, virtuosic designs.

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CREDITS

Front cover: LaToya Ruby Frazier. *Sandra Gould Ford Wearing Her Work Jacket and Hard Hat in Her Meditation Room in Homewood, PA* from *On the Making of Steel Genesis*: Sandra Gould Ford [detail]. 2017. Courtesy of the artist and Gladstone gallery. © 2023 LaToya Ruby Frazier. P. 2: Joan Jonas. *Mirror Piece I*. 1969. Courtesy the artist. P. 3: [left] Joan Jonas. Film still of *Moving Off the Land II*. 2019. Courtesy the artist. [right] Joan Jonas. *Mirage*. 1976. University Art Museum, Berkeley, 1980. Performer: Joan Jonas. Assistant: Elsie Ritchie. Photo: Benjamin Blackwell. Source: Joan Jonas Studio. P. 4: Käthe Kollwitz. Self-Portrait (*Selbstbildnis*), 1891/92. The Art Institute of Chicago. Purchased with funds provided by Margaret Day Blake, Mr. and Mrs. Alan Press, and Prints and Drawings Purchase Fund. The Art Institute of Chicago / Art Resource, NY. P. 5: [left] Käthe Kollwitz, *The Parents (Die Eltern)* from *War (Krieg)*, 1921–22, published 1923. The Museum of Modern Art, New York. Gift of the Arnhold Family in memory of Sigrid Edwards. © 2023 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. [right] Käthe Kollwitz. *Never Again War! (Nie wieder Krieg!)*, 1924. Käthe-Kollwitz-Museum Berlin / Association of Friends of the Käthe-Kollwitz-Museum Berlin. Digital image © Käthe-Kollwitz-Museum Berlin / Association of Friends of the Käthe-Kollwitz-Museum Berlin.

P. 6: LaToya Ruby Frazier. *Marilyn Moore, UAW Local 1112, Women's Committee and Retiree Executive Board*, (*Youngstown Sheet and Tube Co., Lear Seating Corp., 32 years in at GM Lordstown Complex, Assembly Plant, Van Plant, Metal Fab, Trim Shop*), with her *General Motors retirement gold ring on her index finger*, Youngstown, OH from *The Last Cruze*. 2019. Courtesy of the artist and Gladstone gallery. © 2023 LaToya Ruby Frazier. P. 7: [left] LaToya Ruby Frazier. *LaToya Ruby Frazier Takes on Levi's*. 2010. Courtesy of the artist and Gladstone gallery. © 2023 Art21. [right] LaToya Ruby Frazier. *Shea Brushing Zion's Teeth with Bottled Water in Her Bathroom, Flint, Michigan*. *Flint is Family in Three Acts*, 2016–2017 © 2023 LaToya Ruby Frazier, courtesy of the artist and Gladstone gallery.

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