



FALL 2009

# MoMA BOOKS







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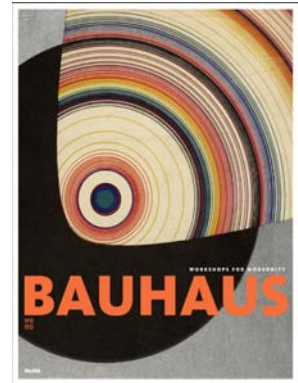


## BAUHAUS 1919-1933

### Workshops for Modernity

By Leah Dickerman and Barry Bergdoll. With contributions by Benjamin H. D. Buchloh, Brigid Doherty, Hal Foster, Charles W. Haxthausen, Andreas Huyssen, Michael Jennings, Juliet Kinchin, Ellen Lupton, Christine Mehring, Detlef Mertins, Marco De Michelis, Peter Nisbet, Paul Paret, Alex Potts, Frederic J. Schwartz, T'ai Smith, Adrian Sudhalter, Klaus Weber, Christopher Wilk, and Matthew S. Witkovsky

The Bauhaus school brought together artists, architects, and designers in an extraordinary conversation on the nature of art in the industrial age. Rethinking the form of modern life, the Bauhaus became the site of a dazzling array of experiments in the visual arts that have profoundly shaped the world today. *Bauhaus 1919-1933: Workshops for Modernity*, published to accompany a major multimedia exhibition, is MoMA's first comprehensive treatment of the subject since its famous Bauhaus exhibition of 1938. It offers a new generational perspective on the twentieth century's most influential experiment in artistic education. Organized in collaboration with the three major Bauhaus collections in Germany (the Bauhaus-Archiv Berlin, the Stiftung Bauhaus Dessau, and the Klassik Stiftung Weimar), *Bauhaus 1919-1933* examines the extraordinarily broad spectrum of the school's products. Featuring approximately 400 full-color plates, richly complemented by documentary images, this volume includes essays by the exhibition's curators, Leah Dickerman and Barry Bergdoll, shorter essays by over twenty leading scholars, and an illustrated narrative chronology.



CLOTHBOUND  
9 1/2 x 12 in.; 328 pp.; 510 color ill.  
978-0-87070-758-2  
\$75.00  
November







## GUNTA STÖLZL: Bauhaus Master

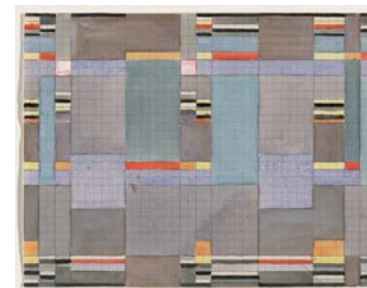
Foreword by Monika Stadler. Text by Gunta Stölzl

Gunta Stölzl was the only woman among the masters at the Bauhaus, the twentieth century's most important school of design, architecture, and art. An inventive textile designer, Stölzl was head of the weaving workshop and during her tenure there transformed it into a flourishing, productive enterprise. This volume illustrates over seventy-five key works by Stölzl accompanied by excerpts from her journals, letters, and articles—some of which are published here for the first time. With explanatory comments and a foreword by Monika Stadler, Stölzl's daughter, these personal writings offer a fascinating, intimate view of the artist's life and work between 1917 and 1931, from her student days in Munich to her service as a Red Cross nurse in World War I, continuing through her years at the Bauhaus in Weimar and Dessau to the establishment of her own hand weaving business in Zurich. The chronological organization of the texts, paired with related works, gives rise to surprising discoveries and provides a vivid portrait of Stölzl as both individual and artist.

This book is distributed outside North America by Hatje Cantz.



HARDCOVER  
8 x 9 in.; 144 pp.; 110 ills. (65 color)  
978-0-87070-773-5  
\$39.95  
July







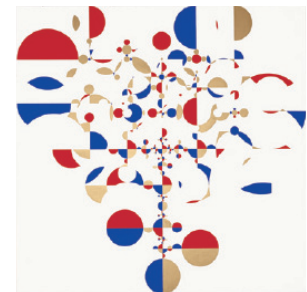
## GABRIEL OROZCO

By Ann Temkin. Text by Benjamin H. D. Buchloh, Briony Fer, Ann Temkin, Paulina Pobocha, and Anne Byrd

Gabriel Orozco emerged at the beginning of the 1990s as one of the most intriguing and original artists of his generation—the final generation to come of age in the twentieth century. He roams freely and fluently among drawing, photography, sculpture, installation, and painting, producing work that is unique in its formal power and intellectual rigor. Deliberately blurring the boundary between the art object and the everyday environment, Orozco situates his work in a place that merges art and reality, whether through exquisite drawings made on airplane boarding passes or sculptures composed of recovered trash. This publication, accompanying a monographic exhibition of the artist's work at MoMA, examines two decades of Orozco's production year by year, from 1989 through 2009. Each section is richly illustrated and includes a short text based on interviews with the artist that combines biographical information with a brief and focused discussion of selected works. Critical essays by Ann Temkin, Benjamin H. D. Buchloh, and Briony Fer supplement these foundational and chronological explorations, providing new insights and strategies for grounding Orozco's work in the larger landscape of contemporary art production.



CLOTHBOUND  
9½ x 12 in.; 256 pp.; 435 color ill.  
978-0-87070-762-9  
\$55.00  
December



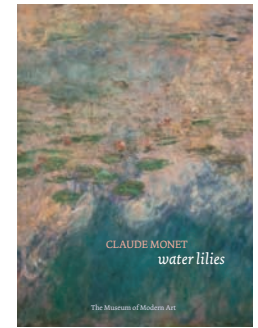




## CLAUDE MONET: Water Lilies

By Ann Temkin and Nora Lawrence

Claude Monet devoted the final twenty-five years of his career to paintings of the Japanese-style pond and gardens of his house in Giverny, France. Two of these luminous paintings—*Reflections of Clouds on the Water-Lily Pond* (c. 1920), a mural-size triptych, and *Water Lilies* (c. 1920), a single canvas—are among the most beloved works in the collection of The Museum of Modern Art. These late works, considered unstructured, even unfinished, were for many years less appreciated than Monet's classic Impressionist works, but with the emergence of Abstract Expressionism in the 1950s, Monet became an extraordinarily relevant predecessor. This lively volume recounts the history of Monet's Water Lilies at the Museum—including the destruction of two works in a fire in 1958—and underscores the paintings' resonance with the art and artists of the last half-century.



PAPERBACK

6 x 8 in.; 48 pp.; 40 color ills.

978-0-87070-774-2

\$9.95

September



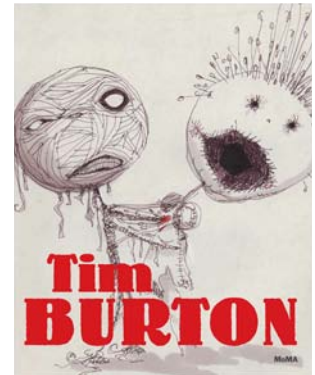




## TIM BURTON

By Tim Burton, Jenny He, and Ron Magliozzi

With a visual style inspired by the aesthetics of animation and silent comedy, Tim Burton has reinvented Hollywood genre filmmaking over the past three decades, melding the exotic, the horrific, and the comic and manipulating expressionism and fantasy with the skill of a graphic novelist. Published to accompany a major retrospective at The Museum of Modern Art, this volume considers Burton's career as an artist and filmmaker. It narrates the evolution of his creative practices, following the current of his visual imagination from his earliest childhood drawings through his mature oeuvre. Illustrated with works on paper, film stills, drawn and painted concept art, puppets and maquettes, storyboards, and examples of his work as a graphic artist for his nonfilm projects, this exhibition catalogue sheds new light on Burton and presents previously unseen works from the artist's personal archive.



PAPERBACK

8 x 10 in.; 64 pp.; 54 ills.

978-0-87070-760-5

\$19.95

November





## THE MUSEUM OF MODERN ART IN THIS CENTURY

By Glenn D. Lowry

The Museum of Modern Art's recent redesign—the largest and most comprehensive building program in the Museum's history—embraces the changing nature of the institution and establishes it as an evolving idea, a flexible entity rather than a fixed treasure house. As the current generation of curators puts its mark on the Museum through acquisitions, exhibitions, and installations, the building will be a place where the history of art is constantly revisited, investigated, and reshaped, by its visitors as well as its staff. *The Museum of Modern Art in This Century* is an illustrated overview of an institution that is dedicated to accommodating the diversity of contemporary art and an increasingly complex and nuanced understanding of modern art. An essay by Museum director Glenn D. Lowry examines MoMA's current role in contemporary art as part of its long history of disrupting established paradigms, focusing on the building as a site where viewers actively experience art rather than passively receive it.



PAPERBACK

6 x 8 in.; 80 pp.; 77 color ill.

978-0-87070-764-3

\$9.95

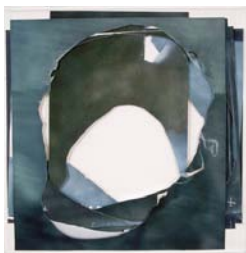
October







PAPERBACK  
8 x 10 in.; 64 pp.; 55 b&w and  
color ills.  
978-0-87070-776-6  
\$24.95  
September



## PAUL SIETSEMA: Figure 3

By Cornelia Butler. With texts by Anne Demeester and  
Bruce Hainley

Paul Sietsema's ethereal drawings, sculptures, and films explore combinations of color, space, and movement through subjects spanning a broad geographic and temporal range. For his third and newest project, *Figure 3* (2008), Sietsema takes as his inspiration the precolonial indigenous ethnographic objects found in various locations, including Africa, Indo-Asia, and the South Pacific region of Oceania, that he has collected since 2001. He reimagines these objects through drawings and intricately detailed, handcrafted sculptures, then captures the sculptures on 16mm film; the results are flickering, mostly black-and-white moving images that slip between abstraction and figuration. This unique volume presents for the first time a comprehensive overview of Sietsema's films and related objects, which together explore ideas around cultural production and the relationships between drawings, materiality, and film. Further, it situates *Figure 3* in the broader context of Sietsema's production of the last ten years, with a focus on how drawing functions in relation to his films.



From the MoMA Artist Series:

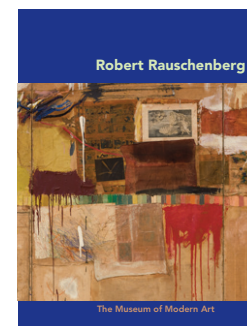
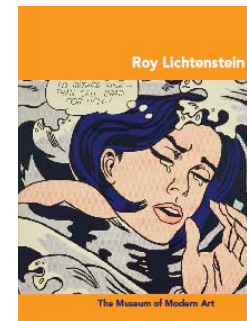
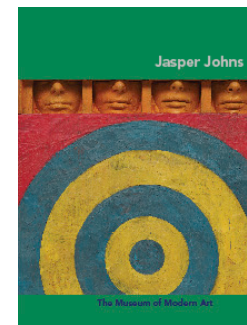
## JASPER JOHNS, ROY LICHTENSTEIN, JACKSON POLLOCK, and ROBERT RAUSCHENBERG

By Carolyn Lanchner

Jasper Johns, Roy Lichtenstein, Jackson Pollock, and Robert Rauschenberg each made a tremendous impact on modern art in the twentieth century. As pioneers of the revolutionary movements of Abstract Expressionism and Pop art, they are key figures in the postwar transitions that brought American art to the forefront of the international scene. These latest volumes in the MoMA Artist Series, exploring important artists and favorite works in the collection of The Museum of Modern Art, guide readers through ten of each artist's most memorable achievements. A lively essay by Carolyn Lanchner, a former curator of painting and sculpture at the Museum, accompanies each work, illuminating its significance and placing it in its historical moment in the development of modern art and the artist's own life. These books are excellent resources for readers interested in the stories behind the masterpieces of the modern canon.

PAPERBACK  
6 x 8 in.; 48 pp.; 40 b&w and color ills.  
978-0-87070-768-1 (Johns)  
978-0-87070-770-4 (Lichtenstein)  
978-0-87070-769-8 (Pollock)  
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Also in the MoMA Artist Series:  
*Henri Matisse, Joan Miró, Pablo  
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