



SPRING 2012

MoMA BOOKS



MOMA BOOKS

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CINDY SHERMAN

By Eva Respini. With a contribution by Johanna Burton and a conversation between Cindy Sherman and John Waters

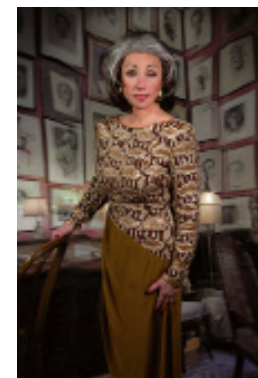
Published to accompany the first major survey of Cindy Sherman's work in the United States in nearly fifteen years, this lushly illustrated exhibition catalogue presents a stunning range of work showcasing the groundbreaking artist's thirty-five-year career. Featuring approximately 180 photographs from the mid-1970s to the present, including works made for the exhibition, this volume is a vivid exploration of Sherman's sustained investigation into the construction of identity and the nature of representation. Printed in Italy by Trifolio SRL, using its new AREAW4 printing process—which yields especially vibrant blues, purples, yellows, and oranges, not possible in conventional offset printing—*Cindy Sherman* reproduces the artist's work with astonishing color fidelity.

The book highlights Sherman's major bodies of work, including her seminal "Untitled Film Stills" (1977–80), centerfolds (1981), history portraits (1989–90), headshots (2000–02), and two recent series on the experience and representation of aging. An essay by Eva Respini, Associate Curator in the Museum's Department of Photography, presents an overview of Sherman's career, weaving together art-historical analysis and a discussion of the artist's working methods, and a contribution by art historian Johanna Burton offers a critical reexamination of Sherman's work in light of her recent series. A conversation between Sherman and filmmaker John Waters provides an enlightening view into the creative process.



HARDCOVER AND PAPERBACK MUSEUM EDITION
 9 ½ x 12 in.; 264 pp.; 255 color and black-and-white illus.
 978-0-87070-812-1 (HC)
 978-0-87070-813-8 (PB)
 \$60.00 hardcover; \$40 paperback
 February

Exhibition schedule:
 The Museum of Modern Art,
 New York: 02/26/12–06/11/12
 San Francisco Museum of Modern
 Art: 07/14/12–10/07/12
 Walker Art Center, Minneapolis:
 11/10/12–02/17/13
 Dallas Museum of Art: 03/17/13–
 06/09/13



PICTURES TAKEN HOSTAGE an attempt to hi-jack-history

PRINT/OUT: 20 Years in Print

By Christophe Cherix. With contributions by Kim Conaty and Sarah Suzuki

Over the past two decades, geopolitical borders have shifted and new technologies have forged channels of communication around the world. The Western art world has become part of a much broader field, opening itself to new continents and allowing for a significant cross-pollination of post-Conceptual strategies and vernacular modes. Printed materials, in both innovative and traditional forms, have played a key role in the exchange of ideas and sources. *Print/Out*, published in conjunction with an exhibition at The Museum of Modern Art, examines the evolution of artistic practices related to printmaking, from a recent resurgence of traditional printing techniques—often used alongside digital technologies—to the proliferation of self-published artists' projects.

Print/Out features focused sections on ten artists and publishers—Ai Weiwei, Ellen Gallagher, Martin Kippenberger, Lucy McKenzie, Aleksandra Mir, museum in progress, Edition Jacob Samuel, SUPERFLEX, Robert Rauschenberg, and Rirkrit Tiravanija—as well as rich illustrations of printed projects from the last twenty years by major artists such as Trisha Donnelly, Felix Gonzalez-Torres, Thomas Schütte, and Kelley Walker. An introductory essay by Christophe Cherix, Chief Curator of Prints and Illustrated Books at MoMA, offers an overview of this period, with particular attention to new directions and strategies within the expanded field of printmaking.



PAPERBACK

9 ½ x 12 in.; 236 pp.; 585 color ill.

978-0-87070-825-1

\$50.00

February

Exhibition at The Museum of Modern Art, New York: 02/19/12-05/14/12





FORECLOSED
Rehousing the American Dream
 By Barry Bergdoll and Reinhold Martin

This volume is an exploration of new architectural possibilities for cities and suburbs in the aftermath of the recent foreclosure crisis in the United States. In summer 2011, five interdisciplinary teams of architects, urban planners, ecologists, engineers, and landscape designers were enlisted by The Museum of Modern Art and MoMA PS1 to envision housing and transportation infrastructure that could catalyze urban transformation, focusing on American first-ring suburbs often passed over in the push of development toward an ever-more-distant periphery. Drawing on approaches proposed in *The Buell Hypothesis*, a research report prepared by the Temple Hoyne Buell Center for the Study of American Architecture at Columbia University, each team focused on a specific location within a “megaregion”—the Pacific Northwest, the Southeast, the Midwest, the Northeast, and Southern California—to come up with inventive solutions for patterns of living and working and ownership models of housing.

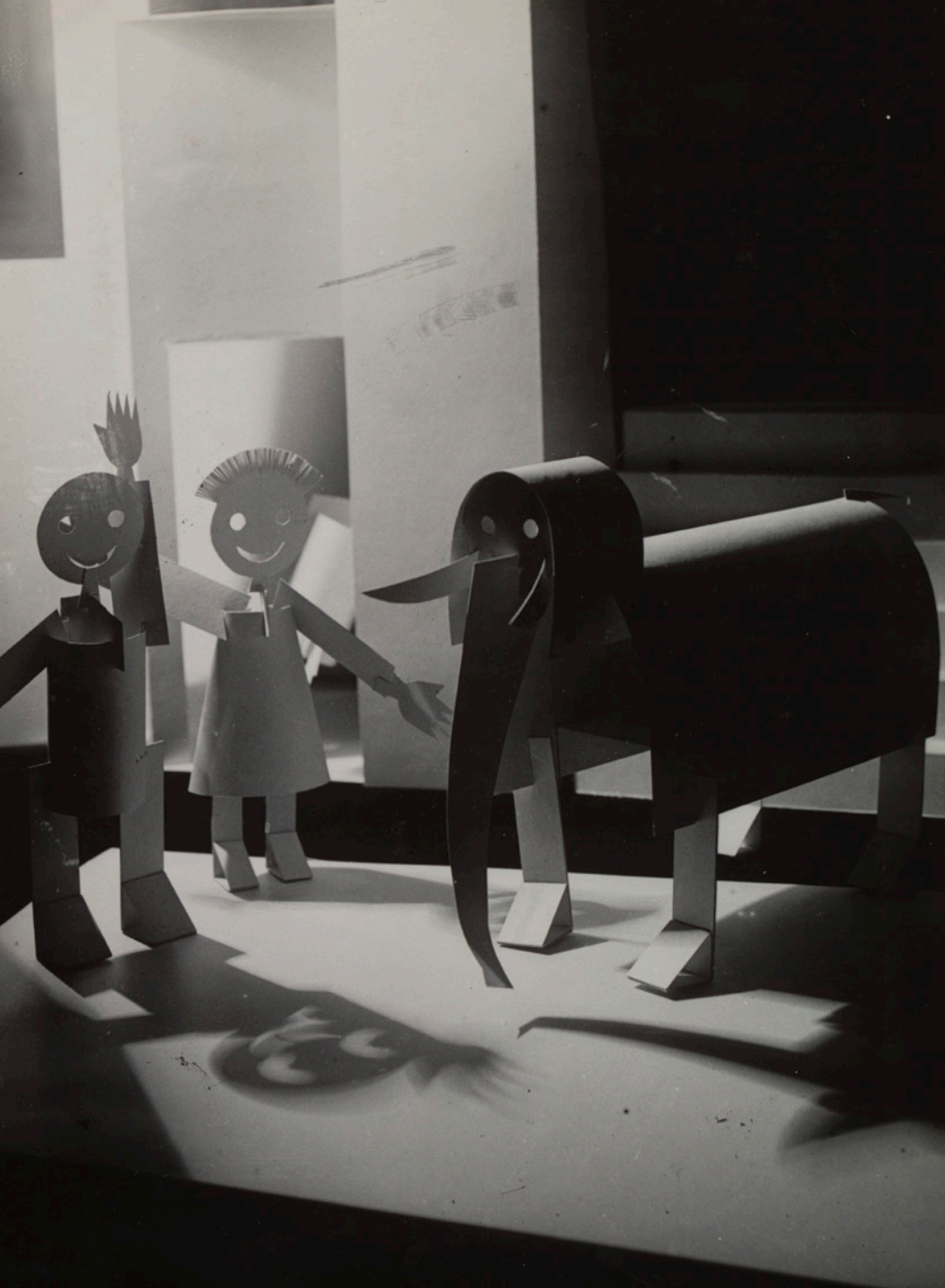
This publication presents each of these proposals (exhibited at MoMA in spring 2012) in detail, through photographs, drawings, and renderings as well as interviews with the team leaders. Featuring texts by Barry Bergdoll, MoMA’s Philip Johnson Chief Curator of Architecture and Design, Henry N. Cobb, a founding partner of Pei Cobb Freed & Partners, and Reinhold Martin, director of the Temple Hoyne Buell Center, *Foreclosed* examines the relationship between land, infrastructure, and urban form, exploring potential futures for America’s extended metropolises.



PAPERBACK
 8 x 10 in.; 188 pp.; 170 color ill.
 978-0-87070-827-5
 \$35.00
 March

Exhibition at The Museum of Modern Art, New York: 2/14/12–07/31/12





CENTURY OF THE CHILD Growing by Design 1900–2000

By Juliet Kinchin. With essays by Tanya Harrod, Medea Hoch, Francis Luca, Aidan O'Connor, Amy Ogata, Maria Paola Maino, David Senior, and Sarah Suzuki

In 1900, Swedish design reformer and social theorist Ellen Key published *The Century of the Child*, presaging the coming century as a period of intensified focus and progressive thinking around the rights, development, and well-being of children. Taking inspiration from Key—and looking back through the twentieth century—this volume, published to accompany an exhibition at The Museum of Modern Art, examines individual and collective visions for the material world of children, from utopian dreams for the “citizens of the future” to the dark realities of political conflict and exploitation.

Surveying more than one hundred years of school architecture, clothing, toys, children’s hospitals, nurseries, furniture, posters, animation, and books, this richly illustrated catalogue illuminates how progressive design has enhanced the physical, intellectual, and emotional development of children and, conversely, how models of children’s play have informed experimental aesthetics and imaginative design thinking—engendering, in the process, reappraisals of some of the iconic names in twentieth-century design and enriching the unfolding narrative of modern design with other, less familiar figures.



HARDCOVER

9½ x 12 in.; 264 pp.; 425 color and black-and-white ill.

978-0-87070-826-8

\$60.00

July

Exhibition at The Museum of Modern Art, New York: 07/24/12–11/05/12



MoMA One on One Series

Each volume in the new MoMA One on One series is a sustained meditation on a single work from The Museum of Modern Art's unparalleled collection. A lively essay by a MoMA curator, detailed imagery, and illustrations of related works illuminate the subject in depth, situating the work within the artist's life and career as well as broader art-historical and social contexts. This series is an invaluable guide for exploring and interpreting some of the most beloved artworks in the Museum's collection.



PABLO PICASSO: Girl before a Mirror

By Anne Umland

Girl before a Mirror (1932), one of several standouts in MoMA's vast collection of works by Pablo Picasso, takes the traditional artistic theme of a woman looking in the mirror and reinvents it in radically modern terms. The girl's profile and blonde hair identify her as Marie-Thérèse Walter, the artist's lover and muse and a profoundly transformative presence in his life and art, but the painting is far from a conventional portrait. Its dazzling jewel-like colors, boldly contoured shapes, and surface patterning transform the girl and her shadowy reflection into an image that is both captivating and strange. In her essay, Anne Umland, MoMA's Blanchette Hooker Rockefeller Curator of Painting and Sculpture, explores this work in depth and describes the circumstances of its creation: the artist's private life, his practice as a sculptor, his rivalry with other artists both living and dead, and his concern, at age fifty-one, about his contemporary relevance and artistic legacy.

PAPERBACK
7 ¼ x 9 in.; 48 pp.; 35 color ill.
978-0-87070-829-9
\$14.95
April

HENRI ROUSSEAU: The Dream

By Ann Temkin

Henri Rousseau was a singular figure in the avant-garde of the early twentieth century, a self-taught painter who turned to art after retiring as a customs inspector at age forty-nine. Although he never left Paris, Rousseau painted a number of jungle scenes, drawing on images of the exotic as presented through popular literature, colonial expositions, and the Paris zoo. *The Dream* (1910), the artist's last major work, is a surreal juxtaposition of the exotic and the domestic. In this volume, Ann Temkin, MoMA's Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture, guides readers in deciphering this mysterious painting, illuminating its significance and placing it within the development of modern art and Rousseau's life.



PAPERBACK
7 ¼ x 9 in.; 48 pp.; 35 color ill.
978-0-87070-830-5
\$14.95
April

ANDREW WYETH: Christina's World

By Laura Hoptman

In 1947 Andrew Wyeth produced one of the most iconic paintings in American art: a desolate Maine landscape depicting a single figure that he called *Christina's World*. This painting became one of the most well-loved and most scorned works of the century, igniting heated arguments about parochialism, sentimentality, kitsch, and elitism that have continued to absorb the art world, even after the artist's death in 2009. Laura Hoptman, Curator in the Museum's Department of Painting and Sculpture, revisits the genesis of the painting and the mystery that continues to surround it, and discusses Wyeth's curious focus, over the course of his career, on a limited number of subjects.



PAPERBACK
7 ¼ x 9 in.; 48 pp.; 35 color ill.
978-0-87070-831-2
\$14.95
April



ALINA SZAPOCZNIKOW Sculpture Undone, 1955–1972

By Elena Filipovic and Joanna Mytkowska. With essays by Cornelia Butler, Jola Gola, and Allegra Pesenti

Alina Szapocznikow radically reconceptualized sculpture as an imprint not only of memory but of her own body. Though her career (cut short by her premature death in 1973, at age forty-seven) effectively spanned less than two decades, Szapocznikow left behind a legacy of provocative objects that evoke Surrealism, Nouveau Réalisme, and Pop art. Her tinted polyester casts of body parts, poured polyurethane forms, and elaborately constructed sculptures all remain as wonderfully idiosyncratic and culturally resonant today as when they were first made. Well known in Poland, where her work has been highly influential since early in her career, Szapocznikow's compelling oeuvre is ripe for art-historical reexamination.

Working in one of the most rich and complex periods of the twentieth century, Szapocznikow responded to many of the ideological and artistic developments of her time through artwork that is at once fragmented and transformative, sensual and reflective, playfully realized and politically charged. *Alina Szapocznikow: Sculpture Undone, 1955–1972*, published in conjunction with a traveling retrospective exhibition, features essays that touch on key aspects of the artist's practice and historical reception, as well as an extensive annotated chronology exploring the intersection of her life and art.

Alina Szapocznikow
Sculpture Undone
1955–1972



FLEXIBOUND

9 x 10 ½ in.; 216 pp.; 326 color and black-and-white ill.

978-0-87070-824-4

\$45.00

January

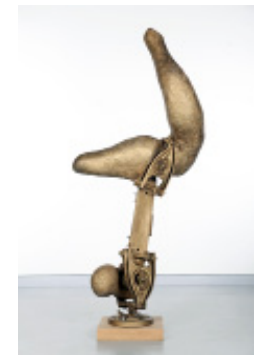
Exhibition schedule:

WIELS Contemporary Art Centre,
Brussels: 09/10/11–01/08/12

Hammer Museum, Los Angeles:
02/05/12–04/29/12

Wexner Center for the Arts, Colum-
bus, Ohio: 05/19/12–08/05/12

The Museum of Modern Art,
New York: 10/07/12–01/28/13



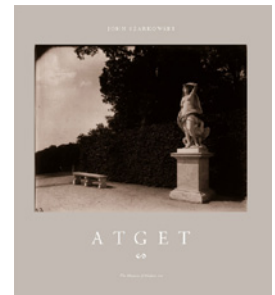


Back in Print

ATGET

By John Szarkowski

This lushly illustrated volume presents the work of French photographer Eugène Atget through one hundred carefully selected photographs. Atget devoted more than thirty years of his life to the task of documenting the city of Paris and the surrounding countryside, and in the process he created an oeuvre that brilliantly explains the richness, complexity, and authentic character of his native culture. John Szarkowski, head of MoMA's Department of Photography from 1962 to 1991 and an acknowledged master of the art of looking at photographs, explores the unique sensibilities that made Atget one of the greatest artists of the twentieth century and a vital influence on the development of modern and contemporary photography. An introductory text and commentaries on Atget's photographs form an extended essay on the remarkable visual intelligence displayed in these subtle, sometimes enigmatic pictures.



HARDCOVER
 9 ¾ x 11 ¾ in.; 224 pp.;
 105 tritone ills.
 978-0-87070-094-1
 \$60.00
 February



RECENT BACKLIST



HARDCOVER
8 x 10 in.; 88 pp.; 75 ills.
978-0-87070-808-4
\$24.95

COUNTER SPACE Design and the Modern Kitchen

By Juliet Kinchin and Aidan O'Connor

Historically drab, poorly ventilated, and hidden from view, the kitchen became a central concern of modernism toward the end of the nineteenth century and a testing ground for new materials and technologies; since then it has come to articulate societal relationships to food, consumerism, the domestic role of women, and even international politics. *Counter Space: Design and the Modern Kitchen* examines this transformation through design objects, architectural plans, posters, photographs, and artworks from the collection of The Museum of Modern Art. With an introductory essay by Juliet Kinchin, Curator in MoMA's Department of Architecture and Design, this volume is a lively exploration of changing technology, aesthetics, and ideologies.



HARDCOVER
8 x 10 in.; 112 pp.; 120 ills.
978-0-87070-794-0
\$24.95

PICASSO: Guitars 1912-1914

By Anne Umland

Pablo Picasso's *Guitar* sculptures of 1912 and 1914 bracket an incandescent period of structural, spatial, and material experimentation in the artist's long career in which he embraced techniques of assemblage, collage, construction, and mixed-medium painting. This book situates Picasso's *Guitars* within the constellation of objects that surrounded them in his studio, affording fresh insight into his Cubist work in the years immediately before World War I. An essay by Anne Umland, Curator in MoMA's Department of Painting and Sculpture, uses photographs, correspondence, archival records, and eyewitness accounts to explore Picasso's practice and the remarkable institutional history of the two *Guitar* sculptures, gifts to MoMA from the artist.

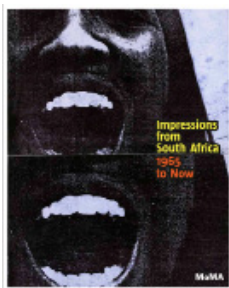


HARDCOVER
9 ½ x 12 in.; 288 pp.; 295 ills.
978-0-87070-795-7
\$60.00

GERMAN EXPRESSIONISM: The Graphic Impulse

By Starr Figura. With essays by Starr Figura and Peter Jelavich and contributions by Heather Hess and Iris Schmeisser

The German Expressionists took up printmaking with unparalleled fervor, favoring the woodcut, with its coarse gouges and jagged lines, but also using etching and lithography to alternately stark and vibrant effect. This volume showcases more than 250 works by some thirty artists—including Max Beckmann, Ernst Ludwig Kirchner, Emil Nolde, Vasily Kandinsky, and Oskar Kokoschka—from The Museum of Modern Art's holdings of Expressionist prints, along with a selection of drawings, paintings, and sculptures. Essays by Starr Figura, Associate Curator in the Museum's Department of Prints and Illustrated Books, and Peter Jelavich, Professor of History, Johns Hopkins University, discuss the centrality of printmaking in German Expressionism and describe the sociocultural backdrop of the movement.



PAPERBACK
8 x 10 in.; 96 pp.; 72 ills.
978-0-87070-756-8
\$29.95

IMPRESSIONS FROM SOUTH AFRICA, 1965 TO NOW: Prints from The Museum of Modern Art

By Judith B. Hecker

This book explores contemporary South African printmaking through works in the collection of The Museum of Modern Art, beginning with vigorous, socially oriented linoleum cuts of the 1960s and 1970s and continuing with antiapartheid posters from the 1980s and other nuanced political work. More recent projects address ongoing social issues and explore new subjects, while works by younger artists demonstrate printmaking's continuing relevance in South Africa today. Judith B. Hecker, Assistant Curator in MoMA's Department of Prints and Illustrated Books, contributes an introduction, a timeline of relevant events in South Africa, and biographies of the artists, publishers, and printers.



PAPERBACK
8 x 10 in.; 112 pp.; 106 ills.
978-0-87070-807-7
\$24.95

RISING CURRENTS Projects for New York's Waterfront

By Barry Bergdoll. With essays by Barry Bergdoll, Guy Nordenson, Catherine Seavitt, and Michael Oppenheimer. Foreword by Judith Rodin

In fall 2009 The Museum of Modern Art and MoMA PS1 selected five interdisciplinary teams of architects, engineers, and landscape designers to respond to the projected effects of climate change on New York City's waterfront. The resulting proposals emphasize "soft" infrastructure interventions, including the creation of wetlands, a Venice-like aqueous landscape, habitable piers and manmade islands, and a protective reef of living oysters. This book presents the five projects in detail, summarizing the workshop and the 2010 exhibition at MoMA, the dialogues they engendered with outside experts and political figures, and the climate change and urban planning implications of the proposed solutions.

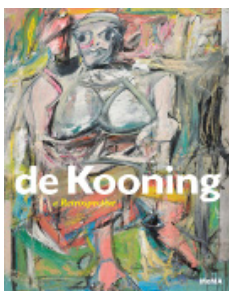


PAPERBACK
9 x 10 ½ in.; 208 pp.; 407 ills.
978-0-87070-796-4
\$35.00

TALK TO ME: Design and the Communication between People and Objects

By Paola Antonelli. With essays by Paola Antonelli, Jamer Hunt, Alexandra Midal, Kevin Slavin, and Khoi Vinh

Whether openly and actively or in subtle, subliminal ways, objects talk to us, and contemporary designers write the initial scripts—the foundations for useful and satisfying conversations. *Talk to Me: Design and the Communication between People and Objects*, published to accompany an exhibition at The Museum of Modern Art, focuses on projects that involve direct interaction—including interfaces, websites, video games, devices, tools, and information systems—as well as installations that establish practical, emotional, or even sensual connections to cities, companies, governmental institutions, or other individuals. The book introduces design practices that are increasingly crucial to our world and that demonstrate how rich and deep the influence of design will be on our future.



**HARDCOVER AND PAPERBACK
MUSEUM EDITION**
9 ½ x 12 in.; 504 pp.; 658 ills.
978-0-87070-797-1 (HC)
978-0-87070-798-8 (PB)
\$75 hardcover; \$55 paperback

DE KOONING: A Retrospective

By John Elderfield. With Jennifer Field, Delphine Huisinga, and Lauren Mahony; and Jim Coddington and Susan Lake

Published in conjunction with the first large-scale, multimedia retrospective of Willem de Kooning's career, this catalogue presents approximately two hundred paintings, sculptures, drawings, and prints by the artist, plus nearly five hundred reference illustrations, beginning with his early academic works and concluding with his final abstract paintings of the late 1980s. An introductory essay by John Elderfield, Chief Curator Emeritus of Painting and Sculpture at MoMA, provides an in-depth exploration of de Kooning's work, development, context, sources, theory of art, and working methods. With lavish, full-color documentation, this volume offers an opportunity to appreciate the diversity and complexity of the artist's practice as it unfolded over nearly seven decades.

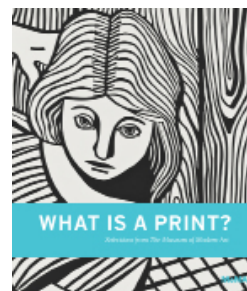


HARDCOVER
11 ½ x 7 ¾ in.; 128 pp.; 109 ills.
978-0-87070-816-9
\$35.00

RICHARD BENSON: North South East West

By Richard Benson and Peter Galassi

Richard Benson, former dean of the Yale School of Art, MacArthur Foundation Fellow, and photographer, is renowned for his technical wizardry, which yields unusually vibrant and beguiling color prints, at once ultra-vivid and utterly natural. *Richard Benson: North South East West* presents nearly one hundred photographs by Benson made over the past six years on journeys throughout North America, highlighting the unique properties of his prints and exemplifying his fresh techniques for reproducing them for publication. An essay by Peter Galassi, Chief Curator of Photography at MoMA, surveys the work, and a text by Benson explains how it was made.



HARDCOVER
9 x 10 ½ in.; 168 pp.; 151 ills.
978-0-87070-818-3
\$35.00

WHAT IS A PRINT?

Selections from The Museum of Modern Art

By Sarah Suzuki

What is a print? This volume answers that question by exploring the four basic printmaking techniques—woodcut, intaglio, lithography, and screenprint—and illustrating them with works from The Museum of Modern Art's superlative collection of prints. Each technique is accompanied by an overview introduction and demonstrations of its range and variety and its development over the last century. Featured works include prints by modern masters—such as Joan Miró, Edward Munch, Pablo Picasso, and Andy Warhol—as well as those of a roster of international contemporary artists who continue to explore and expand printmaking today.

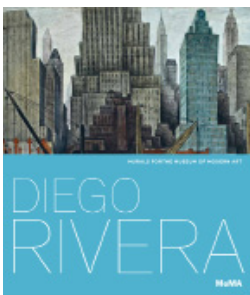


**HARDCOVER AND PAPERBACK
MUSEUM EDITION**
9 x 10 ½ in.; 192 pp.; 186 ills.
978-0-87070-805-3 (HC)
978-0-87070-806-0 (PB)
\$50 hardcover; \$35 paperback

PICASSO TO WARHOL: Fourteen Modern Masters

By Jodi Hauptman. With essays by Samantha Friedman, Jodi Hauptman, and Michael Rooks

This volume highlights the work of fourteen modern masters: Romare Bearden, Louise Bourgeois, Constantin Brancusi, Alexander Calder, Giorgio de Chirico, Marcel Duchamp, Jasper Johns, Fernand Léger, Henri Matisse, Joan Miró, Piet Mondrian, Pablo Picasso, Jackson Pollock, and Andy Warhol. Organized into monographic sections that introduce each artist, the richly illustrated volume features some of the century's most significant artworks. In addition to close readings of key works and short biographical sketches, an essay by Jodi Hauptman, Curator in the Department of Drawings at The Museum of Modern Art, explores the nature of the creative process, focusing on innovative strategies and connections between artists.

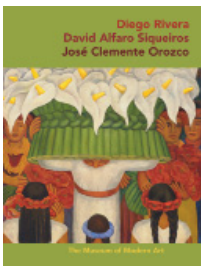


HARDCOVER
9 x 10 ½ in.; 148 pp.; 128 ills.
978-0-87070-817-6
\$35.00

DIEGO RIVERA Murals for The Museum of Modern Art

By Leah Dickerman and Anna Indych-López

In 1931, Diego Rivera was the subject of The Museum of Modern Art's second monographic exhibition, which set attendance records in its five-week run. In a studio at the Museum, Rivera produced five "portable murals"—large frescoes featuring bold images drawn from Mexican subject matter and addressing revolution and class inequity. After the opening, Rivera added three more murals, taking on New York subjects through monumental images of the urban working class. Published in conjunction with an exhibition of key works from Rivera's 1931 show, this vividly illustrated catalogue casts the artist as a highly cosmopolitan figure and examines the intersection of art-making and radical politics in the 1930s.

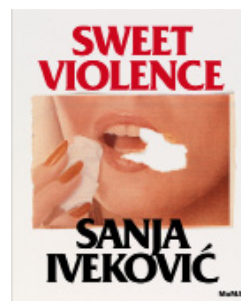


PAPERBACK
6 x 8 in.; 48 pp.; 35 ills.
978-0-87070-820-6
\$9.95

DIEGO RIVERA, DAVID ALFARO SIQUEIROS, JOSÉ CLEMENTE OROZCO

By James Oles

Diego Rivera, David Alfaro Siqueiros, and José Clemente Orozco were the most prominent figures in the revival of mural painting that brought Mexican art to world renown following the Revolution of 1910–20. This latest volume in the MoMA Artist Series looks at ten important works by these artists from The Museum of Modern Art's substantial collection of Latin American art, reflecting the wide divergence in style, tone, subject, and medium they embraced. An essay by James Oles, a leading scholar and curator of Mexican art, accompanies each painting, illuminating its significance and placing it in its historical moment in the development of modern art.



HARDCOVER
9 ½ x 12 in.; 192 pp.; 257 ills.
978-0-87070-811-4
\$50.00

SANJA IVEKOVIĆ: Sweet Violence

By Roxana Marcoci. With essays by Terry Eagleton and Roxana Marcoci

Sanja Iveković, a feminist, activist, and video and performance art pioneer, came of age in the former Yugoslavia in the early 1970s. Published in conjunction with her first solo museum exhibition in the United States, this catalogue includes Iveković's historic single-channel videos, performances, sculptural installations, and celebrated photocollages, elements of a practice that is a fascinating view of gender roles, the politics of power, and the paradoxes of collective memory. Essays by Terry Eagleton and Roxana Marcoci, Curator in MoMA's Department of Photography, offer a critical examination of the neo-avant-garde in the former Yugoslavia and provide a philosophical context for an investigation of violence in art and in life.



HARDCOVER
9 ½ x 10 ½ in.; 300 pp.; 160 ills.
978-0-87070-819-0
\$50.00

ALIGHIERO BOETTI: Game Plan

Edited and with essays by Lynne Cooke, Mark Godfrey, and Christian Rattemeyer. With contributions by Claire Gilman, Jemima Montagu, and Jason Smith

Published to accompany the first large-scale retrospective of Alighiero Boetti's work outside Italy in over a decade, this volume presents the most comprehensive overview of the artist's career to date—including his sculptural experiments associated with Arte Povera, his Conceptual projects of the 1970s, and the embroideries and tapestries fabricated up to his death in 1994. Essays by curators from the Museo nacional centro de arte Reina Sofía, Madrid, Tate Modern, London, and The Museum of Modern Art, New York, address recurrent themes in Boetti's work, while contributions by guest scholars examine the artist's early influences and his relationship to the cultural, political, and social spheres of Italy and Afghanistan in the 1970s and 1980s.

Distributed outside the United States and Canada by Tate Publishing.

**BACKLIST****ARCHITECTURE & DESIGN**

Ron Arad: No Discipline
2009. Paperback,
978-0-87070-759-9
\$45.00

**Bauhaus 1919-1933:
Workshops for Modernity**
2009. Hardcover,
978-0-87070-758-2
\$75.00

**Caribbean Modernist Architec-
ture: Archivos de Arquitectura
Antillana/AAA 034**
2010. Paperback,
978-0-87070-775-9
\$30.00

**Complexity and Contradiction
in Architecture**
1966, rev. ed. 1977.
Paperback,
978-0-87070-282-3
\$19.95

Design and the Elastic Mind
2008. Paperback,
978-0-87070-732-2
\$34.95

The Design Encyclopedia
1994, rev. ed. 2004.
Hardcover,
978-0-87070-012-5
\$45.00

**Groundswell: Constructing the
Contemporary Landscape**
2005. Paperback,
978-0-87070-379-9
\$39.95

**Home Delivery: Fabricating
the Modern Dwelling***
2008. Hardcover,
978-0-87070-733-9
\$45.00

Light Construction
1995. Paperback,
978-0-87070-129-0
\$24.95

**Modern Swedish Design:
Three Founding Texts**
2008. Paperback,
978-0-87070-722-3
\$35.00

MoMA Design Series*
Flexibound
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. Paperback,
978-0-87070-499-4
\$45.00

On the Water: Palisade Bay
2010. Hardcover,
978-0-87070-785-8
\$50.00

Perfect Acts of Architecture
2001. Hardcover,
978-0-87070-039-2
\$45.00

**Lilly Reich: Designer and
Architect**
1996. Paperback,
978-0-87070-144-3
\$16.95

Safe: Design Takes On Risk
2005. Paperback,
978-0-87070-580-9
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