



FALL 2014

MoMA BOOKS



HENRI MATISSE The Cut-Outs

By Karl Buchberg, Nicholas Cullinan, Jodi Hauptman, and Nicholas Serota. Contributions by Samantha Friedman, Flavia Frigeri, Markus Gross, and Stephan Lohrengel

Published in conjunction with the most comprehensive exhibition ever devoted to Matisse's paper cut-outs, this book presents approximately 150 works in a groundbreaking reassessment of the artist's colorful and innovative final years. From the late 1940s on, Matisse (1869–1954) increasingly adopted paper and scissors as his primary medium, creating lively compositions that are striking for their chromatic harmonies and economy of means.

Richly illustrated to show the cut-outs in all of their vibrancy and luminosity, this catalogue presents new research by curators and conservators exploring issues such as the artist's materials and methods, the relation of these works to his larger practice, and their double lives—first as contingent and mutable in the studio and ultimately made permanent by mounting and framing. It also includes photographs of the works in progress in Matisse's studios and five essays focusing on different moments in the development of this radical medium.



HARDCOVER
9 x 10½ in.; 256 pp.;
250 color ills.
978-0-87070-915-9
\$60

PAPERBACK
978-0-87070-948-7
\$45

Both Available Now

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Exhibition schedule:
Tate Modern, London:
04/17/14–09/07/14
The Museum of Modern Art,
New York: 10/12/14–02/08/15

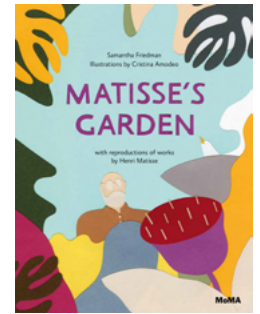




For Ages 4+

MATISSE'S GARDEN

By Samantha Friedman. Illustrations by Cristina Amodeo, with artworks by Henri Matisse



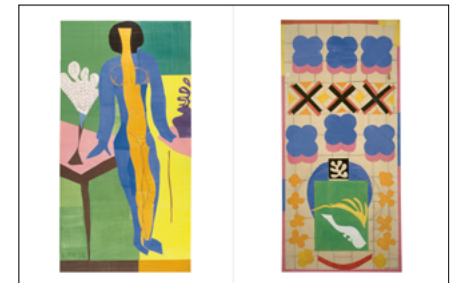
HARDCOVER
9 x 11¼ in.; 44 pp.; illustrated
throughout
978-0-87070-910-4
\$19.95
October

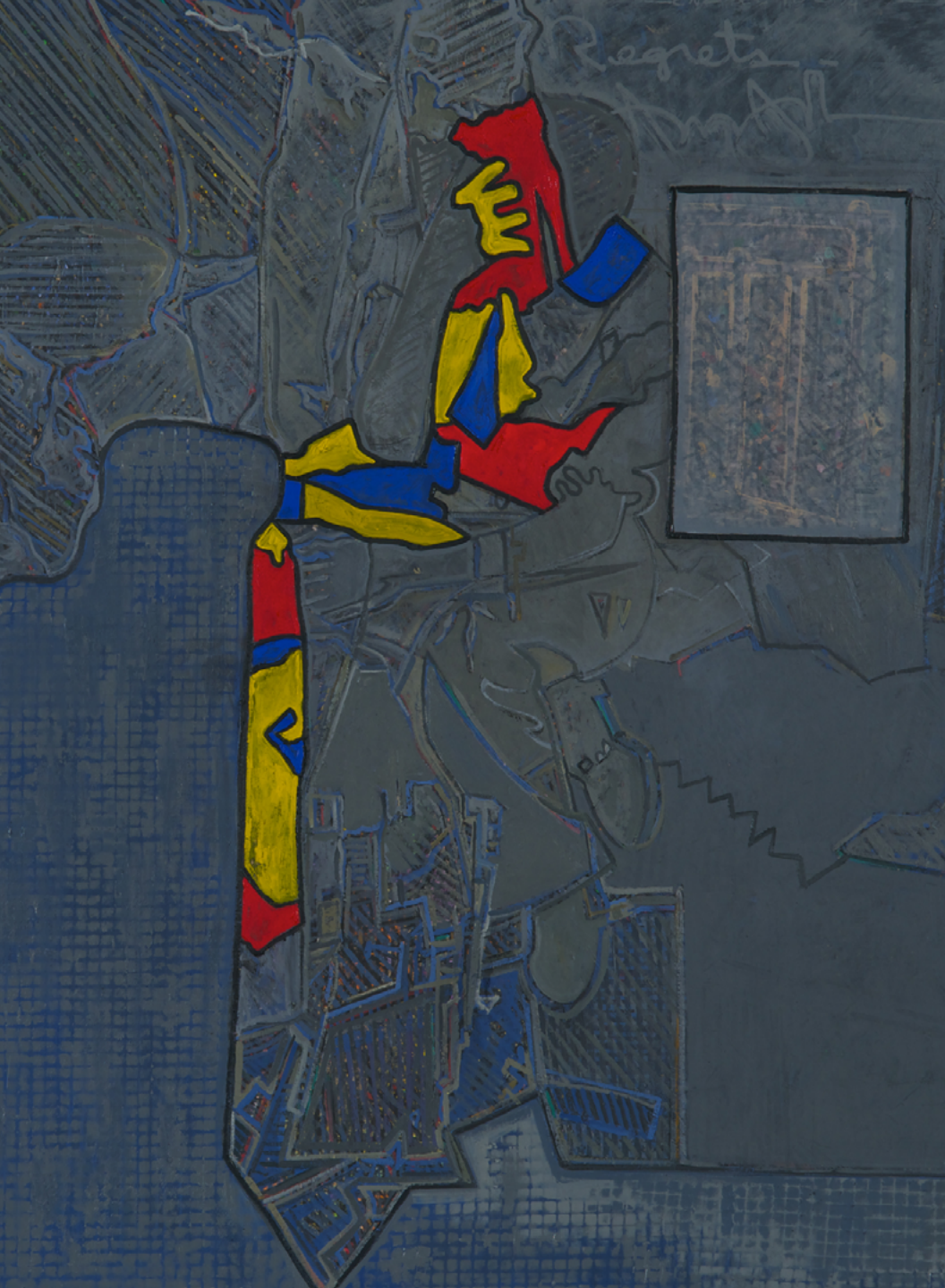
Available exclusively at MoMA
starting August

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One day, the artist Henri Matisse cut a small bird from a piece of white paper. It was a simple shape, but he liked the way it looked and didn't want to throw it away, so he pinned it to the wall of his apartment. But the bird looked lonely all by itself, so he cut out more shapes to join it. He didn't know it then, but he had taken the first step in creating a new form of art, one that would soon transform the walls of his studio into a blooming, vibrant garden.

With colorful cut-paper illustrations by Cristina Amodeo and reproductions of eight of Matisse's own cut-outs, three of them on large foldout spreads, *Matisse's Garden* is the story of an endlessly curious artist who used scissors and painted paper to make something totally new. Published with the full cooperation of the artist's estate, this book provides an immersive introduction to Matisse's cut-outs for children and parents.



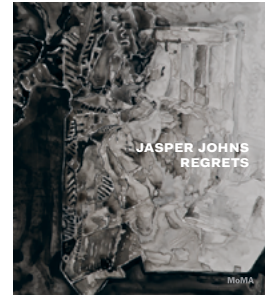


JASPER JOHNS Regrets

By Christophe Cherix and Ann Temkin

In 2012, Jasper Johns (born 1930) encountered an old photograph of the painter Lucian Freud in an auction catalogue. Inspired not only by the image, but by the physical qualities of the photograph itself, Johns took this motif through a succession of permutations using a variety of mediums and techniques. He incorporated into these compositions the text of a rubber stamp he had had made several years earlier for declining requests and invitations: "Regrets / Jasper Johns."

Published in conjunction with an exhibition of this recent series of paintings, drawings, and prints, this publication presents each of the works in full color. An essay by Ann Temkin, Chief Curator of Painting and Sculpture, and Christophe Cherix, Chief Curator of Drawings and Prints, The Museum of Modern Art, examines the importance of process and experimentation, the cycle of dead ends and fresh starts, and the incessant interplay of materials, meaning, and representation so characteristic of Johns's career over the last sixty years.



HARDCOVER
9 x 10 1/4 in.; 72 pp.; 63 color ills.
978-0-87070-958-6
\$24.95
July

Exhibition at The Museum of
Modern Art, New York:
03/15/14–09/01/14

Download a sample at
MoMA.org/books.





ROBERT GOBER

The Heart Is Not a Metaphor

Edited by Ann Temkin. Essay by Hilton Als. Chronology by Claudia Carson and Paulina Pobocha with Robert Gober. Afterword by Christian Scheidemann

Robert Gober (born 1954) rose to prominence in the mid-1980s and was quickly acknowledged as one of the most significant artists of his generation. Initially, he made deceptively simple sculptures of everyday objects such as sinks, playpens, beds, and doors. In the 1990s, he began creating theatrical, room-sized environments. His formal intelligence is matched by a penetrating reading of his sociopolitical context and his objects and installations are among the most psychologically charged artworks of recent decades.

Published in conjunction with the first large-scale survey of Gober's career in the United States and prepared in close collaboration with the artist, this book traces the development of a remarkable oeuvre, highlighting themes and motifs that emerged in the early 1980s and continue to inform Gober's work today. An essay by Hilton Als is complemented by an in-depth chronology featuring a rich selection of images from the artist's archives.



HARDCOVER
6 ½ x 9 ¾ in.; 272 pp.;
169 color ills.
978-0-87070-946-3
\$45
October

Exhibition at The Museum of
Modern Art, New York:
10/04/14-01/18/15





OBJECT: PHOTO
Modern Photographs 1909–1949:
The Thomas Walther Collection at
The Museum of Modern Art

Edited by Mitra Abbaspour, Lee Ann Daffner, Maria Morris
 Hambourg. Essays by Quentin Bajac, Jim Coddington, Ute
 Eskildsen, Constance McCabe, Paul Messier, Matthew
 Witkovsky, et al.

In 2001, The Museum of Modern Art acquired 341 modernist
 photographs from the Thomas Walther Collection. *OBJECT:*
PHOTO explores these brilliant photographs from the first half
 of the twentieth century—the most dynamic period in the
 development of modern photography—using a new approach:
 instead of concentrating on the content of the images, it
 considers them as objects—as actual, physical things created
 by particular artists using particular techniques at particular
 times, each with unique histories. Essays by conservators and
 historians of photography provide new insight into the nature
 of these pictures while also acknowledging the cultural
 importance of photography from the interwar period—as well
 as the rarity of its best examples. Each image is presented
 here in a special five-color reproduction and accompanied by
 an unprecedented degree of technical and historical detail,
 setting a new standard for the study of photography.



HARDCOVER
 9.5 x 12 in.; 400 pp.;
 473 color ills.
 978-0-87070-941-8
 \$75
 November

Exhibition at The Museum
 of Modern Art, New York:
 12/13/14–04/26/15





NICHOLAS NIXON

The Brown Sisters: Forty Years

By Nicholas Nixon. Afterword by Sarah Hermanson Meister

In August 1974, the photographer Nicholas Nixon (born 1947) made a group portrait of his wife, Bebe, and her three sisters, Heather, Mimi, and Laurie. He did not keep the image, but in 1975 he made another portrait of the four—who then ranged in age from fifteen to twenty-five—with an eight-by-ten-inch view camera, whose large negatives capture a wealth of detail and a luscious continuity of tone. Nixon and the sisters have gathered for an annual portrait ever since.

This book celebrates the fortieth anniversary of the project with luminous tritone reproductions of all forty portraits and a new afterword by Sarah Hermanson Meister, examining the series's public exhibitions and its cult following. Like the previous collections published in 1999 and 2008 for its twenty-fifth and thirty-third anniversaries (both out of print), *The Brown Sisters: Forty Years* is a milestone in a project that we hope will continue for many years to come.



Nicholas Nixon The Brown Sisters
Forty Years



The Museum of Modern Art, New York

HARDCOVER

11½ x 9 ½ in.; 96 pp.; 46 tritone ills.
978-0-87070-953-1

\$34.95

November

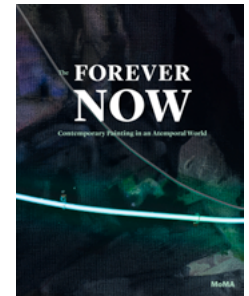
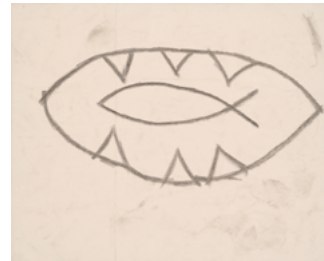


THE FOREVER NOW Contemporary Painting in an Atemporal World

By Laura Hoptman

The Forever Now presents paintings by seventeen artists whose singular approaches are characteristic of our cultural moment in refusing to allow us to define, or even meter our time by them. This tendency was first identified by the science-fiction writer William Gibson, who used the term “atemporality” to describe a cultural product that doesn’t represent—through its style, its content, or its medium—the time from which it comes. Atemporality, or timelessness, manifests itself in painting as both a profligate mixing of past styles and genres and also a radical paring down of visual language to the most archetypal forms.

Published to accompany an exhibition at The Museum of Modern Art, this volume features work by an international roster of artists including Richard Aldrich, Joe Bradley, Kerstin Brätsch, Matt Connors, Michaela Eichwald, Nicole Eisenman, Mark Grotjahn, Charline von Heyl, Rashid Johnson, Julie Mehretu, Dianna Molzan, Oscar Murillo, Laura Owens, Amy Sillman, Josh Smith, Mary Weatherford, and Michael Williams.



HARDCOVER

9 ½ x 12 in.; 176 pp.;

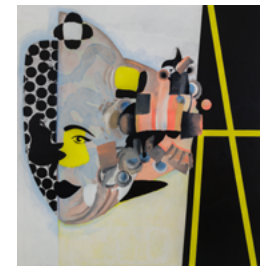
135 color ills.

978-0-87070-912-8

\$50

December

Exhibition at The Museum of
Modern Art, New York:
12/14/14-04/05/15





UNEVEN GROWTH

Tactical Urbanisms for Expanding Megacities

By Pedro Gadanho. Essays by Richard Burdett, Teddy Cruz, David Harvey, Saskia Sassen, and Nader Tehrani

In 2030, the world's population will be eight billion people. Two-thirds will live in cities; most will be poor. This unbalanced growth will be one of the greatest challenges faced by societies across the globe. City authorities, urban planners, designers, economists, and others will have to join forces to avoid a major social and economic catastrophe. *Uneven Growth*, the third iteration of MoMA's Issues in Contemporary Architecture series, is a combination of workshop, exhibition, and publication that brings together an international group of scholars, practitioners and other experts on architecture and urbanism in an effort to address rapid and uneven urban growth around the globe.

Uneven Growth features proposals for six cities—New York, Mumbai, Rio de Janeiro, Istanbul, Hong Kong and Lagos—each developed by a pair of teams, one from the host city and one from abroad. Contributions from each of the teams and essays by leading scholars make the publication a rich resource for students and professionals alike.



PAPERBACK

8 x 10 in.; 176 pp.; 150 color ills.

978-0-87070-914-2

#35

November

Exhibition at The Museum of
Modern Art, New York:
11/22/14-05/10/14





STURTEVANT

Double Trouble

By Peter Eleey. Interview with the artist by
Bruce Hainley and Michael Lobel

Starting in 1964, Sturtevant (1924–2014) used some of the most iconic artworks of her generation as sources and catalysts to explore originality and authorship. Beginning with her versions of works by Jasper Johns and Andy Warhol, Sturtevant turned the visual logic of Pop art back on itself, probing the workings of art history in real time. Yet, as a woman making versions of works by better-known male artists, she passed almost unnoticed through the hierarchies of mid-century modernism and postmodernism, absent from these histories while nevertheless articulating their structures.

Published to accompany the first major exhibition of her work organized by a US museum, this book presents Sturtevant as an artist who adopts style as her medium to expose aspects of art's making, circulation, and canonization. It features works from all periods of Sturtevant's career and previously unpublished documents from her archive, linking her earliest repetitions to the video works she produced after 1998. The result is a comprehensive overview of her unique practice that is situated firmly within postwar American culture.



HARDCOVER

9 ½ x 12 in.; 192 pp.;
102 color ills.
978-0-87070-949-4
\$50
November

Exhibition at The Museum of
Modern Art, New York:
11/09/14–02/22/15





Now in Paperback

BIO DESIGN

Nature + Science + Creativity

By William Myers. Foreword by Paola Antonelli

First published in 2012 to wide acclaim for its timely focus on the nascent movement of designing with living organisms, *Bio Design* is an inspiring resource for designers, architects, engineers, and students. Featuring seventy-three projects at the intersection of biology and design, *Bio Design* surveys artworks, prototypes, and architectural concepts that harness living materials and processes, presenting bio-integrated approaches to achieving sustainability, new innovations enabled by biotechnology, and provocative experiments that deliberately illustrate the dangers and opportunities inherent in manipulating life for human ends. Ranging from fabrics and “concrete” made of bacteria to buildings that incorporate living trees, these projects are now more pertinent than ever. By examining how this new phenomenon fits into the history of architecture, art, and industrial design, William Myers contextualizes the shift toward bio design by way of comparison to previous historic transitions in art and design, thus clarifying its implications for the future.



PAPERBACK

8 ¼ x 10 in.; 288 pp.;

400 color ill.

978-0-87070-952-4

\$29.95

October



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