

A photograph of a modern building courtyard. In the foreground, a group of people are gathered on a paved walkway. A woman in a light blue dress is looking towards a group of men. In the background, a large, multi-story building with a glass facade is visible. A fountain with several water jets is in the center of the courtyard. The scene is framed by lush green trees and foliage.

New Titles and Backlist 2007

# MoMA Books

The Museum of Modern Art, New York

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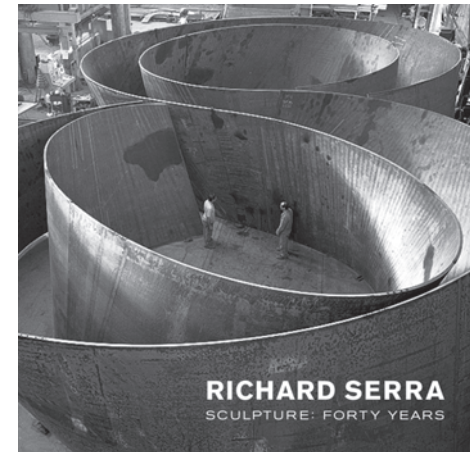
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## Titles 2007



### Richard Serra Sculpture: Forty Years

Kynaston McShine and Lynne Cooke. With an interview with Richard Serra by Kynaston McShine and essays by Benjamin H. D. Buchloh, Lynne Cooke, and John Rajchman

CLOTHBOUND  
10 1/2 x 10 in.; 420 pp.;  
381 tritone ills.  
978-0-87070-712-4  
\$75.00 £40.00  
June

The art of Richard Serra is internationally admired for its powerful material qualities and its searching exploration of the relationship between the work, the viewer, and the site. Indeed, since his emergence in the mid-1960s, Serra is widely understood to have radicalized and extended the very definition of sculpture. Simply the most complete view to date of the work of this preeminent figure in the art of our time, *Richard Serra Sculpture: Forty Years* offers a detailed presentation of his entire career, from his early experiments with materials like rubber, neon, and lead to the environmentally scaled steel works of recent years, including three monumental new sculptures created for the exhibition that this book accompanies.





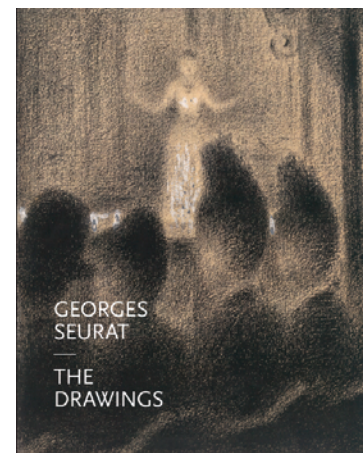
## Martin Puryear

John Elderfield. With essays by Michael Auping, John Elderfield, and Elizabeth Reede, and an interview with Martin Puryear by Richard Powell

CLOTHBOUND  
9 1/2 x 12 in.; 192 pp.;  
130 color ill.  
978-0-87070-714-8  
\$60.00 £32.00  
December

Over the last thirty years, Martin Puryear has created a body of work that defies categorization. Departing from the impersonal and machined aesthetic of Minimalism, Puryear combines modernist abstraction and the traditions of craft and woodworking to create sculptures informed by nature and by ordinary objects, made with materials such as tar, wood, stone, and wire. His work is quiet but deliberately associative, encompassing wide-reaching cultural and intellectual experiences and drawing on a huge and varied reserve of images, ideas, and information. As a high school and college student, the artist studied ornithology, falconry, and archery, and in the 1960s he volunteered with the Peace Corps in Sierra Leone, West Africa, where he schooled himself in the region's indigenous crafts; these are only a few of the influences and methods that have embedded themselves in his work.

This book accompanies a 2007 exhibition at The Museum of Modern Art that follows Puryear's development from his first solo show, in 1977, to new works that will be presented for the first time. In 2008 the exhibition will travel to the Modern Art Museum of Fort Worth, Texas (spring), The National Gallery of Art, Washington, D.C. (summer), and the San Francisco Museum of Modern Art (fall).



## Georges Seurat: The Drawings

Jodi Hauptman. With essays by Karl Buchberg, Hubert Damisch, Jodi Hauptman, Bridget Riley, Richard Schiff, and Richard Thomson

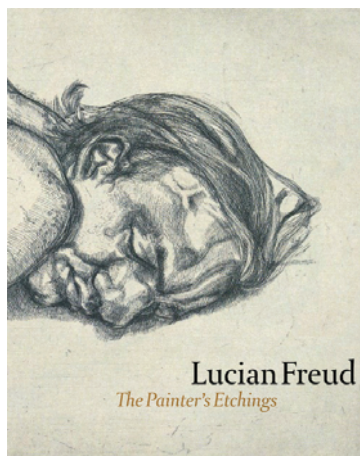
FLEXIBOUND  
8 x 10 in.; 272 pp.;  
185 ill. (165 color)  
978-0-87070-717-9  
\$49.95 £25.00  
November

Once described as "the most beautiful painter's drawings in existence," Georges Seurat's mysterious and luminous works on paper played a crucial role in his short, vibrant career. Accompanying the first exhibition in almost twenty-five years to focus exclusively on Seurat's drawings, this volume presents approximately 130 works—incomparable conté drawings and a small selection of oil sketches and paintings—in which Seurat engages with the Parisian metropolis, revealing urban types, the industrial suburbs, and nineteenth-century entertainment. Though Seurat is perhaps best known as the inventor of pointillism, this comprehensive volume demonstrates his tremendous achievement as a draftsman and his fundamental importance to the art of the twentieth century. Texts by Jodi Hauptman, Associate Curator, Department of Drawings, and Karl Buchberg, Senior Paper Conservator, The Museum of Modern Art; Hubert Damisch, Directeur d'Études, École des Hautes Études en Sciences Sociales; artist Bridget Riley; Richard Schiff, Effie Marie Cain

Regents Chair in Art, The University of Texas at Austin; and Richard Thomson, Watson Gordon Professor of Fine Art, University of Edinburgh, address specific aspects of Seurat's techniques, materials, and subject matter.







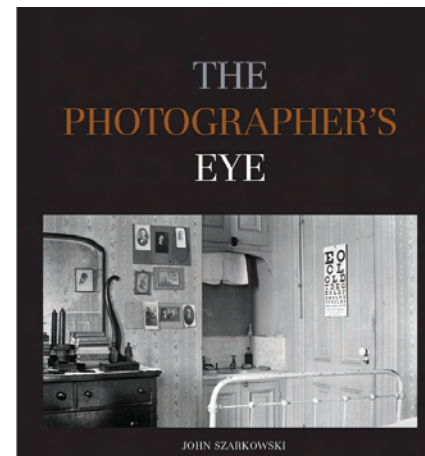
## Lucian Freud: The Painter's Etchings

Starr Figura

CLOTHBOUND  
9 x 12 in.; 144 pp.;  
130 ills.  
978-0-87070-706-3  
\$40.00 £22.00  
December

One of the foremost figurative artists working today, Lucian Freud has redefined portraiture and the nude through his unblinking scrutiny of the human form. Although he is best known as a painter, etching is integral to his practice. *Lucian Freud: The Painter's Etchings* accompanies an exhibition that presents the full scope of Freud's etchings, including some seventy-five works—from the artist's rare early experiments of the 1940s to the increasingly complex compositions he has created since rediscovering the medium in the early 1980s. Freud is not a traditional printmaker: treating the copper etching plate like a canvas, he stands it upright on the easel. His etchings may either precede or follow the execution of paintings, and they are sometimes as large or larger than their related canvases. With their figures dramatically cropped or isolated against empty backgrounds, they achieve a startling new sense of psychological tension and formal abstraction.

In addition to Freud's remarkable etchings, this book, by Starr Figura, Assistant Curator in the Museum's Department of Prints and Illustrated Books, will include a selection of the artist's paintings and drawings, illuminating the crucial, cross-pollinating relationship between Freud's prints and his paintings.



## The Photographer's Eye

John Szarkowski

PAPERBACK  
8 1/2 x 9 in.; 156 pp.;  
172 duotone ills.  
978-0-87070-527-4  
\$24.95 £14.00  
May

The invention of photography provided a radically new picture-making process—a process based not on synthesis but on selection. Paintings were *made*—constructed from a storehouse of traditional schemes and skills and attitudes—but photographs, as the man on the street put it, were *taken*. The difference raised a creative issue of a new order: how could this mechanical and mindless process produce meaningful pictures in human terms—pictures with clarity and coherence and point of view?

John Szarkowski's *The Photographer's Eye*, based on a 1964 exhibition and published in 1966, is an excellent introduction to the art of photography. It brings together photographs that offer an outline of the creative photographer's visual language, revealing the extraordinary range of the medium's potential. Included are works by such recognized masters as Atget, Cartier-Bresson, Evans, Sander, Strand, and Weston, as well as many others by unknown artists. The pictures are divided into five sections that examine the particular sets of choices imposed on the photographer: The Thing Itself, The Detail, The Frame, Time, and The Vantage Point. This 2007 reissue makes the landmark book available again.





## Barry Frydlender: Place and Time

Afterword by Peter Galassi

CLOTHBOUND  
12 1/2 x 9 1/2 in.;  
48 pp.; 30 color ill.  
978-0-87070-718-6  
\$24.95 £13.95  
June

Born in Tel Aviv in 1954, Barry Frydlender has been exploring the potential of digital technology for more than a decade, and over the past five years his experiment has gathered greater momentum. This publication, which accompanies a 2007 exhibition at The Museum of Modern Art, concerns only one aspect of Frydlender's work—those pictures that deal with life in contemporary Israel.

Frydlender's Israeli panorama includes Arab and Jew, Ashkenazim and Sephardim, secular and religious, rich and poor, young and old. Much of the most ambitious art of the past few decades has drawn its themes and its creative energy from the polemics of group identity, but Frydlender treats his subjects with equanimity; this is the hallmark of his art. Its attentiveness to each individual group is rooted in its recognition of their multiplicity. Each of Frydlender's panoramic photographs is put together from dozens, sometimes hundreds, of shots that may have taken minutes or months to accumulate. Filled with people and things, these works reward slow, patient looking, and the invitation to look thoughtfully is especially

pertinent to the pictures reproduced in this volume.



## Present Tense: Photographs by JoAnn Verburg

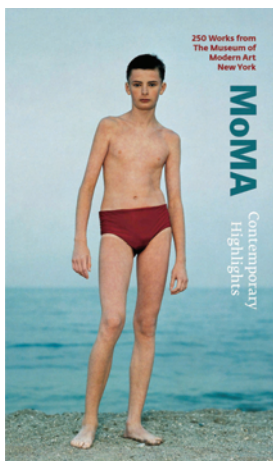
Susan Kismaric

CLOTHBOUND  
9 x 10 3/4 in.; 184 pp.;  
111 illus. (70 color,  
41 duotone)  
978-0-87070-715-5  
\$50.00 £27.50  
August

Through such formal devices as series and multipanel works, JoAnn Verburg invigorates some of photography's common genres—the portrait, the landscape, the domestic view. Some of her works catch viewers off guard, leaving them unsure where they stand in relationship to the scene being shown; others investigate the passage of time, offering narratives that play out in either space or time, or both or neither. The spaces of personal life are another of her themes, as shown in a series featuring her husband reading newspapers or books, or sleeping. These works achieve a delicate balance between unguarded intimacy and the reality, often harsh, of the current events featured on that day's newspaper, reaching out of the work and into the world. Whether taking pictures of artists, swimmers, newspapers, trees, or pyramids of sand, Verburg deftly explores representations of time and space. This book, which accompanies an exhibition of Verburg's work at The Museum of Modern Art and the Walker Art Center, contains 111 illustrations and an essay by Susan Kismaric, Curator in the Museum's Department of Photography.



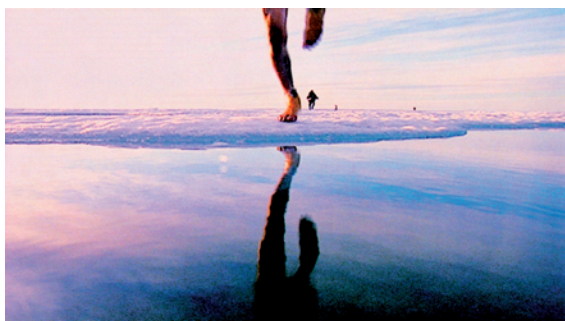




## Contemporary Highlights: 250 Works from The Museum of Modern Art

PAPERBACK  
9 1/2 x 5 5/8 in.; 272 pp.;  
250 ill. (200 color)  
978-0-87070-713-1  
\$19.95 £12.00  
November

At the core of The Museum of Modern Art's new building in midtown Manhattan are dramatic and expansive galleries devoted to showcasing the Museum's famous collection of international contemporary art. *Contemporary Highlights* presents this impressive collection in a portable size. This handbook is a guide to the Museum's contemporary collection, featuring curators' selections of the most significant artworks of the past twenty-five years. Interweaving 250 highlights from the Museum's seven curatorial departments—architecture and design, drawing, film, media, painting and sculpture, photography, and prints and illustrated books—this volume presents an international and broadly chronological overview of the innovative, provocative, and always fascinating art of the past quarter century. Each work is presented on its own page in full color, and each is accompanied by a brief and accessible essay outlining the work's significance. As a companion to *MoMA Highlights* or on its own, this book is an indispensable publication for those interested in contemporary art and the collection of The Museum of Modern Art.



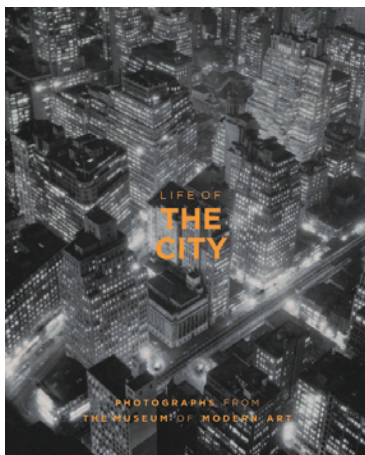
## A Modern Garden: The Abby Aldrich Rockefeller Sculpture Garden at The Museum of Modern Art

Peter Reed

PAPERBACK  
5 3/4 x 5 3/4 in.; 64 pp.;  
71 ill. (37 color)  
978-0-87070-195-5  
\$9.95  
July

At the heart of the newly remodeled Museum of Modern Art, designed by architect Yoshio Taniguchi, is the Abby Aldrich Rockefeller Sculpture Garden, originally designed by Philip Johnson and dedicated in 1953. Described by Taniguchi as "perhaps the most distinctive single element of the Museum today," the Sculpture Garden, enlivened by water, trees, and masterpieces of modern sculpture, has long been one of the Museum's most admired spaces. This small-format book is lavishly illustrated and conveys the beauty and elegance of the Sculpture Garden over the years. It also features a chronology drawn from the Museum's photographic archives, illuminating the lively and illustrious past of this urban oasis as a venue for memorable performances, exhibitions, and events. Peter Reed, Deputy Director for Curatorial Affairs at the Museum, contributes a brief historical narrative, accompanied by a foreword by Museum Director Glenn D. Lowry.

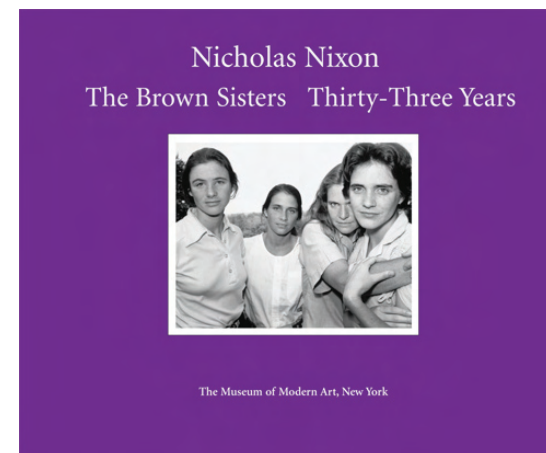




## Life of the City: Photographs from The Museum of Modern Art

**HARDCOVER**  
7 1/4 x 9 in.; 48 pp.;  
65 duotone ill.  
978-0-87070-720-9  
\$19.95 £9.95  
October

The vitality of New York City—its energy, ambition, and beauty—has long inspired great photographers. *Life of the City: Photographs from The Museum of Modern Art* celebrates the great and continuing tradition of photography about New York. Featuring work from the Museum's exceptional collection of photographs, and including a chapter of writings by notable observers of the city, the book explores the drama of New York's architecture, from its cavernous brick canyons and towering stone pinnacles to its humble storefronts and tenements. It captures the city's glittering lights—outside on the skyline and in the flash of speeding cars, inside at the urban venues where people come together, from nightclubs and jazz rooms to society galas and parties. Most of all there are New Yorkers themselves, the city's bakers and builders, its politicians and policemen, its solitary nighttime strollers, its morning crowds of pedestrians hurrying to work, its children so beautifully memorialized by Helen Levitt, its in-turned individuals who, in the photographs of Cindy Sherman, seem to be living out a cultural myth of what it means to belong in and to one of America's greatest urban centers.



## Nicholas Nixon: The Brown Sisters. Thirty-Three Years

Peter Galassi

**CLOTHBOUND**  
11 1/4 x 9 1/4 in.;  
80 pp.; 33 duotone ill.  
978-0-87070-719-3  
\$34.95 £18.95  
November

In August 1974, the photographer Nicholas Nixon made a group portrait of his wife, Bebe, and her three sisters. He did not keep that image, but in 1975 he made another portrait of the four, who then ranged in age between fifteen and twenty-five. Working with an eight-by-ten-inch view camera, whose large negatives capture a wealth of detail and a luscious continuity of tone, Nixon did the same in 1976, and this second successful photograph prompted him to suggest that the sisters assemble for a further portrait every year. In 1999, when the resulting series of photographs reached its twenty-fifth anniversary, The Museum of Modern Art published *The Brown Sisters*, showing all the portraits in sequence. Now, as the family tradition turns thirty-three—a third of a century—the Museum has published a second edition, including a further eight photographs that bring the series up to date. "We might wish," writes Peter Galassi, the Museum's Chief Curator of Photography, "that our family included a photographer of such discipline and skill . . . but otherwise Nixon's pictures do what all family photographs do: they fix a presence and mark the passage of time, graciously declining to expound or explain."







## sleepwalkers

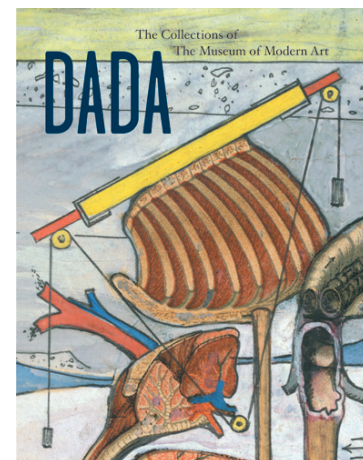
Doug Aitken. With essays by Klaus Biesenbach and Peter Eleey

**HARDCOVER**  
8 3/4 x 10 3/4 in.; 176 pp.;  
280 ill. (275 color)  
978-0-87070-045-3  
\$39.95 £22.00  
February

Dusk falls on a cold winter evening, and five characters awaken and dress and make their way out into nighttime New York City. In Doug Aitken's *sleepwalkers*, these characters provide a blueprint for the city—a living, breathing mechanism fueled by the desires and ambitions of its inhabitants, who, in turn, nourish and are nourished by the city's energy, breadth, and depth. A collaboration between The Museum of Modern Art and the public art organization Creative Time, *sleepwalkers* premiered as a projection on the facades of the Museum's building in midtown Manhattan.

This book, which expands on the ideas raised by the film, contains essays by Klaus Biesenbach, Chief Curator in the Department of Media at The Museum of Modern Art, and Peter Eleey, Curator and Producer at Creative Time, as well as conversations between Aitken and a variety of artists, architects, writers, and performers about different elements of city life—from the lit signage of Times Square to a taxi-driver's-eye view of the streets. The book, like the artwork, explores the intersection

of ideas with the constant flow of life and energy that is New York.



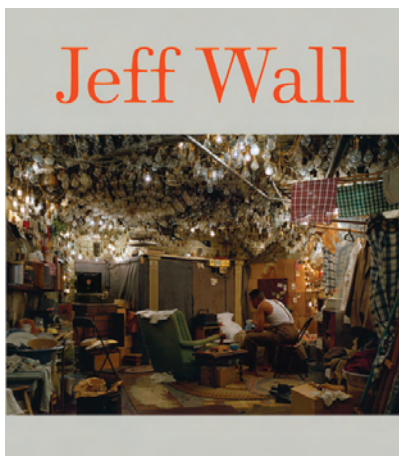
## Dada: The Collections of The Museum of Modern Art

Edited by Anne Umland and Adrian Sudhalter

**PAPERBACK**  
8 3/4 x 11 in.; 336 pp.;  
150 ill. (100 color)  
978-0-87070-668-4  
\$40.00 £22.00  
December

*Dada: The Collections of The Museum of Modern Art* is the first publication devoted exclusively to MoMA's unrivaled collection of Dada works. Beginning with a core group acquired on the occasion of the landmark *Fantastic Art, Dada and Surrealism* exhibition of 1936, enriched in 1953 by a bequest selected by Marcel Duchamp, and steadily augmented over the years, the Museum's Dada collection presents the movement in its full international and interdisciplinary scope during its defining years, from 1916 through 1924. Catalyzed by the major Dada exhibition that appeared in Paris, Washington, D.C., and at The Museum of Modern Art in 2005–6, the book benefits from the latest scholarly thinking, as found in the exhibition's catalogues, in the critical responses to them, and in an ambitious series of seminars organized around the show. Featuring generously illustrated essays, this volume highlights works in many mediums and includes a comprehensive catalogue of the Museum's Dada holdings, including those in the Museum's Archives and Library. This scholarly yet accessible book is edited by Anne Umland, Curator, and Adrian Sudhalter, Curatorial Assistant, of the Museum's Department of Painting and Sculpture, with Scott Gerson, Assistant Paper Conservator, as conservation editor.





## Jeff Wall

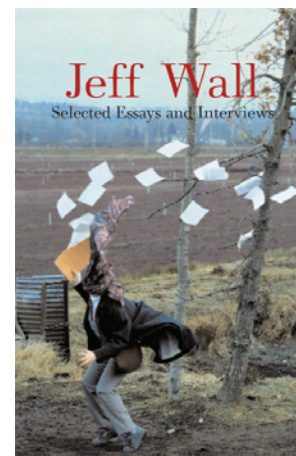
Peter Galassi

CLOTHBOUND  
9 3/4 x 10 3/4 in.;  
168 pp.; 98 ills.  
(80 color, 18 duotone)  
978-0-87070-707-0  
\$50.00 £27.00  
March

Jeff Wall's large color transparencies set forth an imposing and seductive pictorial world. Ranging from the gritty realism of the city street to bizarre flights of fantasy, Wall's photographs have won him wide recognition as one of the most adventurous and accomplished artists of the past three decades. This book accompanies a major retrospective jointly organized in 2007 by Peter Galassi, Chief Curator of Photography, The Museum of Modern Art, and Neal Benezra, Director, San Francisco Museum of Modern Art. Between showings in New York and San Francisco, the exhibition visits The Art Institute of Chicago.

The retrospective includes all of Wall's major works to date, which are reproduced here along with several very recent pictures and a generous selection of artistic sources, cousins, and echoes. The latter are illustrations to Galassi's essay, which sketches the breadth and originality of Wall's artistic and intellectual universe and challenges conventional interpretations of his development and achievement. The book also includes a thoughtful interview with the artist by James Rondeau,

Frances and Thomas Dittmer Chairman,  
Department of Contemporary Art, The Art  
Institute of Chicago.



## Jeff Wall: Selected Essays and Interviews

PAPERBACK  
6 3/4 x 9 3/4 in.;  
352 pp.; 127 ills.  
978-0-87070-708-7  
\$24.95 £15.00  
March

Jeff Wall is widely recognized as one of the most adventurous and accomplished artists of the past three decades. Since the early 1980s he has written critical essays on a broad range of subjects, from the art of Dan Graham, On Kawara, and Édouard Manet to the role of photography in Conceptual art. He has also published dozens of interviews, which touch on a variety of concerns but focus on his own art. This generous anthology of Wall's best essays and interviews, published on the occasion of a major retrospective of his work at The Museum of Modern Art, is an essential guide to his rich creative universe.





## Comic Abstraction: Image-Breaking, Image-Making

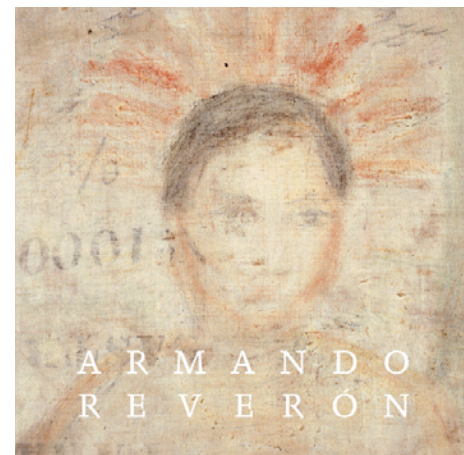
Roxana Marcoci

**HARDCOVER**  
9 1/4 x 12 in.; 160 pp.;  
113 color ill.  
978-0-87070-709-4  
\$39.95 £22.00  
April

In recent years, a number of artists have culled images from slapstick, comic strips, films, caricature, cartoons, and animation to create works that address matters of war and global conflict, the loss of innocence, and ethnic stereotyping. The works presented here, from Julie Mehretu's intricately layered paintings of cartoon explosions and Arturo Herrera's psychological collages of Walt Disney coloring books to Rivane Neuenschwander's overpainted comic strips, are both critical and playful, reflecting the intensely personal relationship that many contemporary artists maintain with political currents.

This volume, accompanying a 2007 exhibition at The Museum of Modern Art, features works by thirteen artists who put a new spin on the relationship between the vernacular language of pop culture and rarified brands of "fine art." In her essay, Roxana Marcoci, Curator in the Museum's Department of Photography, considers how comic characters, style, and narrative structures—so deeply imprinted in our collec-

tive consciousness—retain their visual potency even when totally abstracted. Also included are interviews with the artists and selected exhibition histories and bibliographies.



## Armando Reverón

John Elderfield. With essays by John Elderfield, Nora Lawrence, and Luis Pérez-Oramas

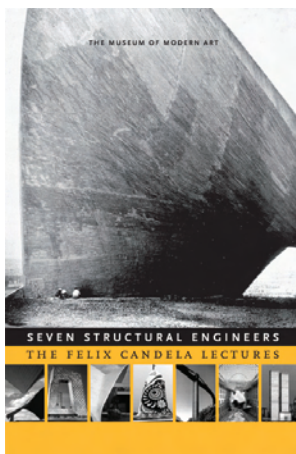
**CLOTHBOUND**  
10 x 10 in.; 240 pp.;  
205 ill. (164 color)  
978-0-87070-711-7  
\$45.00 £22.00  
March

This volume celebrates the work of Venezuelan artist Armando Reverón (1889–1954). Highly regarded in his native country but little known outside Latin America, Reverón ranks alongside the great early European modernists. After studying art in Venezuela and in Spain, in 1921 Reverón moved to the coastal town of Macuto, outside Caracas, where, over a number of years, he built a complex called El Castillete (The Little Castle), which he filled with homemade life-size dolls and a wide variety of imitation household objects. It was there that he lived and worked for most of his life, creating mysterious, radical, and unmistakably original paintings: coastal landscapes; paintings of El Castillete; large-scale, interior figure paintings; industrial landscape scenes; and self-portraits.

This book, the first major publication about Reverón in English, accompanies an exhibition at The Museum of Modern Art in early 2007. A critical essay by the exhibition's curator, John Elderfield, The Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture at the Museum, offers a newly comprehensive account of the artist's development in the context of modern art. Luis Pérez-Oramas, the Museum's Estrellita Brodsky Curator of Latin American Art, examines Reverón's place in Latin American art. Introductory texts accompany the more than one hundred works illustrated in the catalogue.







Previously Announced

## Seven Structural Engineers: The Felix Candela Lectures

Edited by Guy Nordenson

PAPERBACK  
6 x 9 1/2 in.; 180 pp.;  
255 ills. (200 color)  
978-0-87070-703-5  
\$45.00 £22.95  
July

Since 1998, the Structural Engineers Association of New York (along with The Museum of Modern Art's Department of Architecture and Design and the School of Architecture at both Princeton University and the Massachusetts Institute of Technology) has sponsored a lecture series in honor of the structural engineer Felix Candela, who led the early exploration of tensile shell structures. These lectures, now available in book format, have been given by some of Candela's most eminent and creative colleagues and successors. Among the contributors to the book are Christian Menn, a structural engineer known for the bridges he has built worldwide; Leslie E. Robertson, whose projects include the World Trade Center in New York and the Bank of China Tower in Hong Kong; Stanford Anderson, Professor of History and Architecture at MIT; Mamoru Kawaguchi, who has worked worldwide on such projects as stadiums, sports palaces, and pavilions; Heinz Isler, whose greatest contribution to the history of structural art is in the

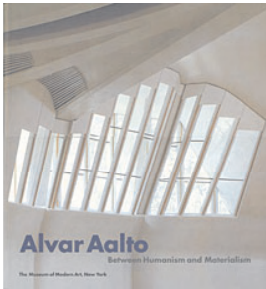
area of concrete shell constructions; and Cecil Balmond, whose recent projects include the Battersea Powerstation redevelopment in London and the CCTV building in Beijing. The book includes two hundred color images of soaring, impressive structures.



Backlist







## ARCHITECTURE & DESIGN

### Alvar Aalto: Between Humanism and Materialism

Edited by Peter Reed. Essays by Kenneth Frampton, Marc Treib, Juhani Pallasmaa, et al.  
1998. Hardcover, 10 x 10 1/2 in.; 320 pp.; 528 ills. (126 color)  
978-0-87070-107-8  
\$55.00 £35.00

### The Changing of the Avant-Garde: Visionary Architectural Drawings from the Howard Gilman Collection

Essays by Terence Riley, Sarah Deyong, and Marco De Michelis  
2002. Hardcover, 11 x 9 1/2 in.; 192 pp.; 205 color ills.  
978-0-87070-004-9  
\$45.00 £29.95

### Complexity and Contradiction in Architecture

Robert Venturi. Introduction by Vincent Scully  
1966, rev. ed., paperback, 1977. 11 x 8 1/2 in.; 136 pp.; 350 ills.  
978-0-87070-282-3  
\$19.95 £13.00

### The Design Encyclopedia

Mel Byars. Foreword by Terence Riley  
1994, rev. ed. 2004. Hardcover, 7 1/2 x 10 in.; 832 pp.; over 700 color ills.  
978-0-87070-012-5  
\$65.00



### Envisioning Architecture: Drawings from The Museum of Modern Art

Matilda McQuaid. Introduction by Terence Riley  
2002. Hardcover, 9 3/4 x 10 in.; 256 pp.; 171 ills. (144 color, 27 duotone)  
978-0-87070-011-1  
\$44.95 £35.00

### Groundswell: Constructing the Contemporary Landscape

Peter Reed  
2005. Paperback, 9 1/2 x 11 in.; 176 pp.; 330 ills. (300 color)  
978-0-87070-379-9  
\$39.95 £22.95

### Light Construction

Terence Riley  
1995. Paperback, 10 1/2 x 9 in.; 164 pp.; 258 ills. (86 color)  
978-0-87070-129-0  
\$24.95 £16.50

### Mies in Berlin

Terence Riley and Barry Bergdoll. Essays by Jean-Louis Cohen, Vittorio Magnago Lampugnani, Detlef Mertins, et al.  
2001. Hardcover, 10 1/4 x 10 1/4 in.; 392 pp.; 595 ills. (105 color)  
978-0-87070-018-7  
\$70.00 £45.00



### Objects of Design from The Museum of Modern Art

Paola Antonelli. Preface by Terence Riley  
2003. Hardcover, 9 1/2 x 10 in.; 288 pp.; 365 ills. (357 color)  
978-0-87070-696-7  
\$39.95 £26.00

### On-Site: New Architecture in Spain

Terence Riley  
2006. Paperback, 9 x 10 1/2 in.; 280 pp.; 469 ills. (295 color)  
978-0-87070-499-4  
\$45.00 £24.95

### Perfect Acts of Architecture

Jeffrey Kipnis. Preface by Terence Riley  
2001. Hardcover, 8 1/2 x 10 1/2 in.; 180 pp.; 170 ills.  
978-0-87070-039-2  
\$45.00 £29.95

### Safe: Design Takes On Risk

Paola Antonelli. Essays by Marie O'Mahoney, Phil Patton, and Susan Yelavich  
2005. Paperback, 7 1/2 x 9 1/2 in.; 216 pp.; 330 ills.  
978-0-87070-580-9  
\$29.95 £17.95

### Structure and Surface: Contemporary Japanese Textiles

Cara McCarty and Matilda McQuaid  
1998. Hardcover, 9 x 12 in.; 104 pp.; 92 ills. (67 color)  
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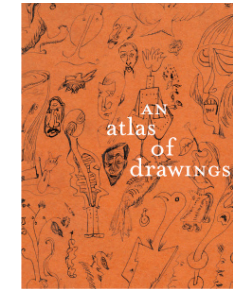
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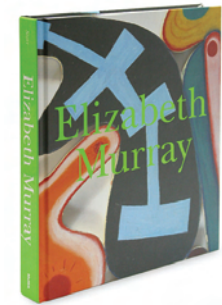
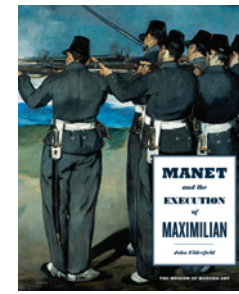
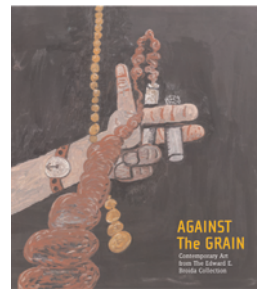
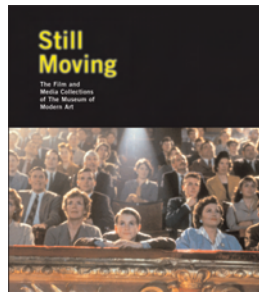
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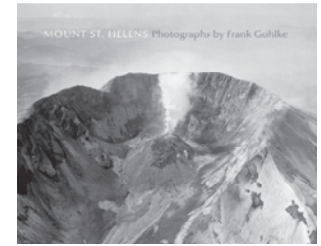
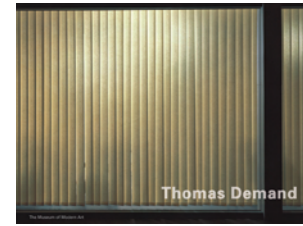
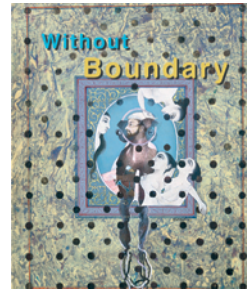
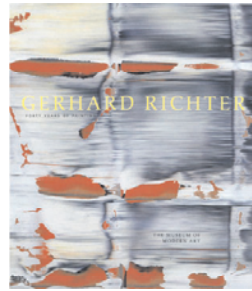
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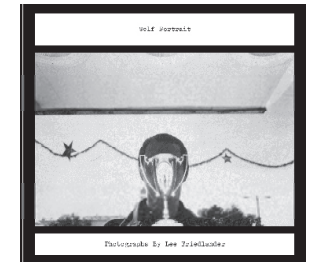
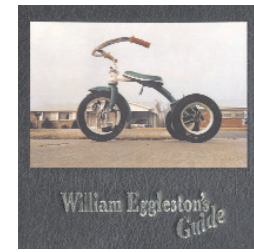
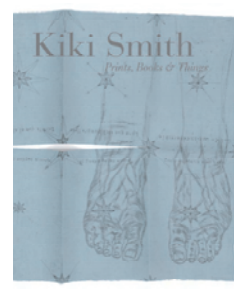
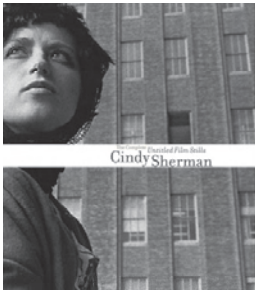
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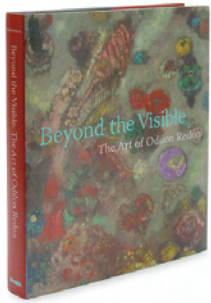
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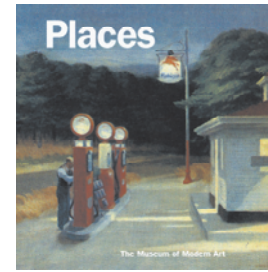
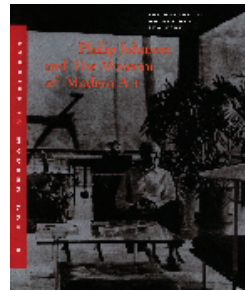
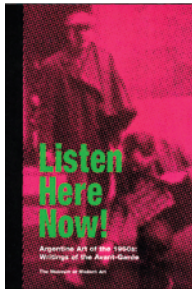
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