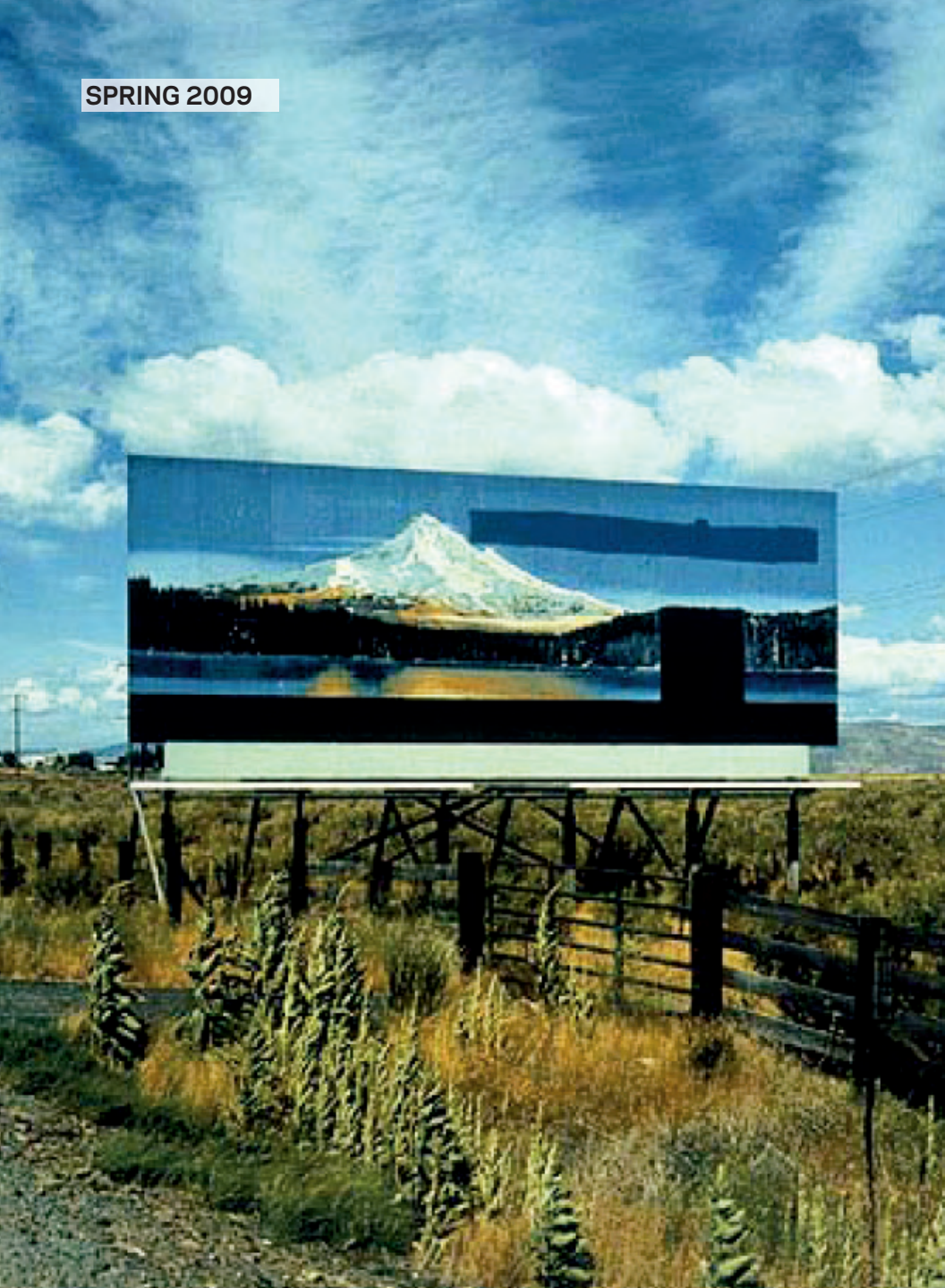


SPRING 2009

MoMA BOOKS

MoMA BOOKS

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INTO THE SUNSET

Photography's Image of the American West

By Eva Respini

The development of photography coincided with the exploration and settlement of the American West, and since the opening of the frontier the medium has helped shape the perception of the West's physical and social landscape. *Into the Sunset* examines how photography has pictured, established, and transformed the image of the American West, from 1850 to the present. Published to accompany a major exhibition at The Museum of Modern Art, this dynamic survey charts changing myths and cultural attitudes about the West through the more than 120 photographs reproduced in its plate section and an expansive essay by Eva Respini, Assistant Curator in the Museum's Department of Photography. The book brings together work by Robert Frank, Darius Kinsey, Dorothea Lange, James Luna, Richard Prince, Edward Ruscha, Cindy Sherman, Stephen Shore, and Carleton E. Watkins, among many others, arranged thematically in engaging spreads to highlight the artists' differing views of the American West's land and people.



CLOTHBOUND
9 1/2 x 10 1/2 in.; 168 pp.; 158 ill.
(77 color)
978-0-87070-749-0
\$45.00
March



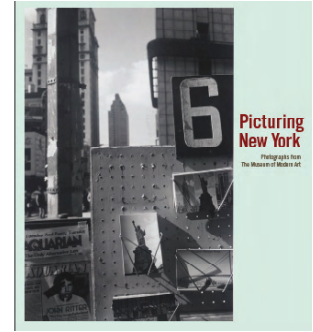


PICTURING NEW YORK

Photographs from The Museum of Modern Art

By Sarah Hermanson Meister

"How shall the two-dimensional print in black and white suggest the flux of activity of the metropolis, the interaction of human beings and solid architectural constructions, all impinging upon each other in time?" *Picturing New York* presents myriad answers to this question posed by photographer Berenice Abbott in 1939. Depicting the iconic New York that captivates the world's imagination and the idiosyncratic details that define New Yorkers' sense of home, this anthology of photographs from The Museum of Modern Art's extraordinary collection reveals the city in all its vitality, ambition, and beauty. Made by artists pursuing their own curiosity as well as professionals on assignment, the works reveal a deeply symbiotic relationship between photography and New York. The selection comprises celebrated images and lesser-known gems—including works by Diane Arbus, Harry Callahan, Henri Cartier-Bresson, Walker Evans, Lee Friedlander, Helen Levitt, Lisette Model, Irving Penn, Cindy Sherman, Weegee, and many more—accompanied by evocative excerpts from literary works about New York and an essay by Sarah Hermanson Meister, Curator in the Department of Photography at the Museum.



CLOTHBOUND
9 x 10 in.; 152 pp.; 150 duotone ill.
978-0-87070-763-6
\$39.95
March

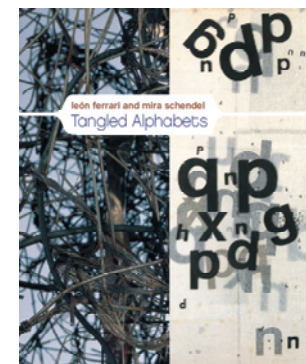




LEÓN FERRARI AND MIRA SCHENDEL Tangled Alphabets

Edited by Luis Pérez-Oramas. With essays by Andrea Giunta, Rodrigo Naves, and Luis Pérez-Oramas

León Ferrari and Mira Schendel are among the most significant Latin American artists of the twentieth century. Active simultaneously in the 1960s, 1970s, and 1980s in the neighboring countries of Argentina and Brazil, they found inspiration in the written word and in the eloquence of spoken language, and they both used language as important visual subject matter. *León Ferrari and Mira Schendel* is published by The Museum of Modern Art to accompany the first comprehensive survey of the work of each artist in the United States. This essential catalogue presents new insights into the artists' ground-breaking work, examining the connections and collisions between the visual arts, writing, politics, and religion in their oeuvres (Ferrari is still working today). In addition to over two hundred color reproductions, the book features essays by Andrea Giunta, professor of Latin American art at The University of Texas; Rodrigo Naves, writer, historian, and professor of art history; and Luis Pérez-Oramas, The Estrellita Brodsky Curator of Latin American Art at MoMA.



HARDCOVER

9 3/4 x 11 3/4 in.; 200 pp.;
220 color ills.

978-0-87070-750-6

\$55.00

April





COMPASS IN HAND: Selections from The Judith Rothschild Foundation Contemporary Drawings Collection

Edited by Christian Rattemeyer. With essays by and
Christian Rattemeyer. Interview with Harvey S. Shipley
Miller by Gary Garrels

Compass in Hand brings together approximately 250
works from the Judith Rothschild Foundation's extraordi-
nary gift of over 2,500 drawings to The Museum of
Modern Art in 2005. Formed over two years by Harvey S.
Shipley Miller (the Foundation's trustee), the collection was
conceived to be a broad survey of contemporary drawing
practice. It more than fulfills that goal, juxtaposing draw-
ings of the 1960s and 1970s with major works of the past
twenty years by such artists as Kai Althoff, R. Crumb,
Peter Doig, Marcel Dzama, Mark Grotjahn, Charline von
Heyl, Martin Kippenberger, Sherrie Levine, Agnes Martin,
Fred Sandback, Paul Thek, and Andrea Zittel, among
many others. *Compass in Hand* features an essay by
Christian Rattemeyer, The Harvey S. Shipley Miller
Associate Curator of Drawings. A conversation between
Miller and Gary Garrels, former Chief Curator of Drawings,
recounts the process through which the collection was
assembled, providing a unique panoramic view of drawing
and collecting today.



HARDCOVER

9 x 11 1/4 in.; 320 pp.; 408 color ills.

978-0-87070-745-2

\$65.00

April

BOXED SET

(with *The Judith Rothschild*

Foundation Contemporary Drawings

Collection: A Catalogue Raisonné)

978-0-87070-765-0

\$120.00

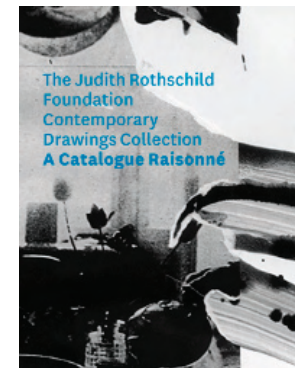




THE JUDITH ROTHSCHILD FOUNDATION CONTEMPORARY DRAWINGS COLLECTION A Catalogue Raisonné

Edited by Christian Rattemeyer. With essays by Scott Gerson, Isabelle Graw, Martin Herbert, Manfred Hermes, Brian Sholis, and Jan Tumlir

The Judith Rothschild Foundation Contemporary Drawings Collection was formed by Harvey S. Shipley Miller, trustee of the Foundation, and given to The Museum of Modern Art in 2005. This definitive volume presents the collection as a whole, with an introduction by Christian Rattemeyer, The Harvey S. Shipley Miller Associate Curator of Drawings at the Museum, a text on paper conservation by Scott Gerson, Assistant Paper Conservator at MoMA, and five essays each focusing on a different geographic area of artistic production by Martin Herbert, writer and critic based in Tunbridge Wells, Kent; Brian Sholis, editor of Artforum.com; Jan Tumlir, Los Angeles-based curator and writer; Isabelle Graw, professor of art criticism, Staatliche Hochschule für Bildende Künste, Frankfurt; and Manfred Hermes, Berlin-based writer.



HARDCOVER

9 x 11 ¼ in.; 296 pp.; 930 b & w ill.

978-0-87070-751-3

\$60.00

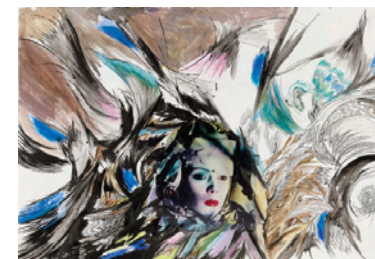
April

BOXED SET

(with *Compass in Hand: Selections from The Judith Rothschild Foundation Contemporary Drawings Collection*)

978-0-87070-765-0

\$120.00



原子エネルギーを平和産業に！



From the MoMA Design Series:

JAPANESE DESIGN

By Penny Sparke

Japanese designers' special ability to combine aesthetic tradition with contemporary visual culture and material innovation has created a distinctive and exceptionally successful industry in Japan, which has produced such divergent icons of modern design as Sori Yanagi's Butterfly Stool, the Sony Walkman, the Wink Lounge Chair, by Toshiyuki Kita, and the Toyota Prius. This book—the third volume in the MoMA Design Series, featuring works in the The Museum of Modern Art's extraordinary collection—traces the development of Japanese design from the country's craft revival in the early twentieth century to the objects of high technology that have been a specialty of Japanese designers since midcentury. A lively introduction by Paola Antonelli, Senior Curator in the Department of Architecture and Design at the Museum, provides an overview of Japan's design culture; an essay and timeline by Penny Sparke, professor of design history and a pro-vice chancellor of Kingston University, London, illuminate the masterpieces of modern Japanese design that are superbly reproduced in the volume's plate section.



FLEXIBOUND
8 1/4 x 8 1/4 in.; 160 pp.; 115 ill.
(105 color)
978-0-87070-739-1
\$29.95
May

Also in the MoMA Design Series:
American Design
Italian Design
(See Backlist, p. 31)





AERNOUT MIK

By Laurence Kardish. With essays by Laurence Kardish, Kelly Sidley, and Michael Taussig

Dutch artist Aernout Mik's moving-image installations meld filmmaking, sculpture, and architecture into experiences that are at once compelling, unsettling, peculiar, and plausible. The artist designs and constructs architectural spaces that hold his moving images, making the viewer's physical relationship to his work a critical component. Published to accompany a retrospective at The Museum of Modern Art—Mik's first in the United States—this volume is a vivid exploration of the artist's work and process. Laurence Kardish, Senior Curator in the Museum's Department of Film, discusses the unique creative aspects of Mik's installations, and Michael Taussig, professor of anthropology at Columbia University, investigates how the artist's work changes viewers' perception of reality while reinforcing the norms of visual culture. Abundantly illustrated with stills and the artist's own drawings, *Aernout Mik* features detailed descriptions of the installations, an exhibition history, and a bibliography, making it the most comprehensive volume about Mik and his work available in English.



PAPERBACK

7 1/2 x 10 in.; 96 pp.; 57 color ill.

978-0-87070-742-1

\$24.95

May

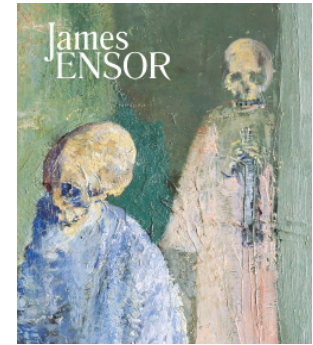
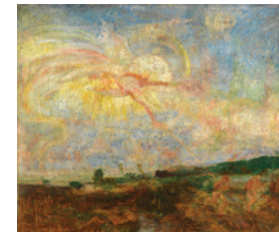




JAMES ENSOR

By Anna Swinbourne. With essays by Susan Canning, Michel Draguet, Robert Hoozee, Anna Swinbourne, and Herwig Todts. Catalogue by Laurence Madeline and Jane Panetta

James Ensor was a major figure in the Belgian avant-garde of the late nineteenth century and an important precursor to Expressionism, yet his work is far too little seen. This remarkable book, published to accompany an exhibition at The Museum of Modern Art, is the most comprehensive volume on Ensor in English. Approximately ninety paintings, prints, and drawings are featured, creating a complete picture of the artist's daring, experimental oeuvre. Ensor's modernity, his innovative and allegorical approach to light, his prominent use of satire, his deep interest in carnival and performance, and, finally, his own self-fashioning, masking, and role playing are examined in essays by Susan Canning, professor of art history, College of New Rochelle, New York; Michel Draguet, director, Royal Museums of Fine Arts of Belgium; Robert Hoozee, director, Ghent Museum of Fine Arts; Anna Swinbourne, Assistant Curator in the Department of Painting and Sculpture at MoMA; and Herwig Todts, curator, Koninklijk Museum voor Schone Kunsten, Antwerp.



HARDCOVER

10 ½ x 11 in.; 208 pp.; 165 color ill.
978-0-87070-752-0

\$60.00

June





IN & OUT OF AMSTERDAM

By Christophe Cherix. With essays by Christophe Cherix, Rini Dippel, Christian Rattemeyer, and Phillip van den Bossche and short texts by Paula Feldman and Cathleen Chaffee

During the 1960s and 1970s, Amsterdam was a nexus of creative activity, attracting artists from around the world. Reciprocally, some of the most influential Dutch artists traveled abroad extensively before establishing themselves in Amsterdam. As a result, a dynamic cross-pollination of ideas and influences developed there, and many artists produced works directly related to the notion of travel and to Amsterdam, the city that fostered them. *In & Out of Amsterdam* presents more than 120 works—including works on paper, installations, films, and photographs—by artists who were part of this remarkable creative culture, including Bas Jan Ader, Stanley Brouwn, Hanne Darboven, Sol LeWitt, and Lawrence Weiner, among many others. Essays by an array of scholars, accompanied by lively illustrations and documentary photographs, illuminate their significance as well as the unprecedented role that prints, bulletins, posters, mail art, artists' books, and other ephemera played in the artists' discourse.



PAPERBACK
9 x 12 in.; 178 pp.; 450 ills
(400 color)
978-0-87070-753-7
\$55.00
July

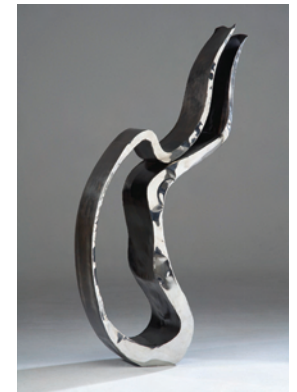




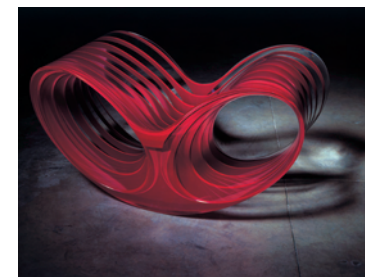
RON ARAD

By Paola Antonelli. With essays by Paola Antonelli, Judith Benhamou-Huet, Jonathan Safran Foer, and Ingeborg de Roode. Interview with Ron Arad by Marie-Laure Jousset

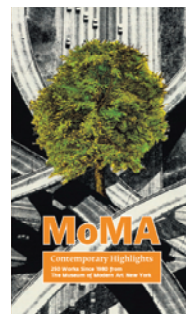
Even among the most influential designers of our time, Ron Arad stands out. Idiosyncratic, surprising, and always visually arresting, his work communicates joy in creation, pleasure in invention, and pride in technical and constructive qualities. This exquisite catalogue, published by The Museum of Modern Art to accompany the first major retrospective of Arad's work in the United States, showcases approximately eighty works by the designer, accompanied by an interview with him by Marie-Laure Jousset, curator and head of the design department at the Centre Pompidou, Paris, and essays about Arad's use of materials and technology, his role as educator and communicator, and his place in the world of design and the larger art market by Paola Antonelli, Senior Curator in the Department of Architecture and Design at MoMA; Judith Benhamou-Huet, art journalist and author; New York-based writer Jonathan Safran Foer; and Ingeborg de Roode, curator of industrial design at the Stedelijk Museum, Amsterdam.



HARDCOVER
8 ½ x 11 IN.; 216 PP.; 300
COLOR ILLS.
978-0-87070-759-9
\$50.00
August



RECENT BACKLIST



PAPERBACK
5 7/8 x 9 1/2 in.; 272 pp.;
250 ills. (200 color)
English 978-0-87070-713-1
French 978-88-7439-505-7
Italian 978-88-7439-504-0
Japanese 978-0-87070-755-1
\$19.95

MoMA CONTEMPORARY HIGHLIGHTS 250 Works since 1980 from The Museum of Modern Art, New York

At the core of The Museum of Modern Art's building in midtown Manhattan are dramatic and expansive galleries devoted to showcasing the Museum's world-famous collection of international contemporary art. *MoMA Contemporary Highlights: 250 Works since 1980 from The Museum of Modern Art, New York* presents this impressive collection in pocket size, featuring curators' selections of the most significant artworks of the past twenty-five years from the Museum's seven curatorial departments—architecture and design, drawing, film, media, painting and sculpture, photography, and prints and illustrated books. As a companion to *MoMA Highlights* or on its own, this handbook—newly available in Japanese, French, and Italian language editions, in addition to English—is an indispensable publication for those interested in the development of contemporary art and the collection of The Museum of Modern Art.

Now available in English, French, Italian, and Japanese.

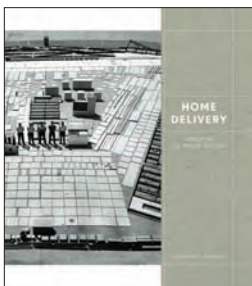


BOXED SET
6 books. Hardcover, 8 1/2 x 8 1/2 in.;
32 pp.; 30–38 ills. each
978-0-87070-766-7
\$50.00

MoMA ART BASICS FOR KIDS

By Philip Yenawine

This lively series introduces young readers to colors, lines, people, places, shapes, and stories—six building blocks to understanding art and the way artists think. Exploring paintings, sculptures, drawings, and photographs in the collection of The Museum of Modern Art, children discover the form, content, and meaning of artworks, and probing questions stimulate their creative thinking skills and guide them in close looking. These six colorful volumes provide an outstanding foundation for a child's first visit to a museum and will excite their interest in art and in the world around them. Philip Yenawine, former director of education at MoMA, is cofounder of the education research organization Visual Understanding in Education. He is also the author of *How to Look at Modern Art* and *Key Art Terms for Beginners*.

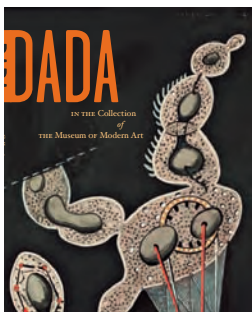


HARDCOVER
9 ½ x 11 in.; 248 pp.;
423 ills. (211 color)
978-0-87070-733-9
\$45.00

HOME DELIVERY Fabricating the Modern Dwelling

Edited by Barry Bergdoll and Peter Christensen. With essays by Barry Bergdoll, Ken Tadashi Oshima, and Rasmus Wærn

A vital precept in the development of modern architecture, the mass-produced, factory-made home has had a distinguished history. Today, as the digital revolution reorganizes the relationship between drafting board and factory, prefabrication continues to spur innovative manufacturing and imaginative design—and its potential has not yet been completely fulfilled. In essays by Barry Bergdoll, Chief Curator of Architecture and Design at The Museum of Modern Art, Ken Tadashi Oshima, historian and professor at the University of Washington, and architect and critic Rasmus Wærn, *Home Delivery* traces the history of prefabrication in architecture from its early roots in colonial cottages through the work of such figures as Jean Prouvé and Buckminster Fuller. This comprehensive volume concludes with pictures and a discussion of a group of full-scale prefabricated contemporary houses commissioned for the MoMA exhibition the book accompanies.



CLOTHBOUND
8 ¾ x 11 in.; 352 pp.; 242 ills.
(192 color)
978-0-87070-668-4
\$60.00

DADA IN THE COLLECTION OF THE MUSEUM OF MODERN ART

Edited by Anne Umland and Adrian Suhalter with Scott Gerson

This publication, the first devoted exclusively to The Museum of Modern Art's unrivaled Dada collection, features some seventy works—books, collages, drawings, films, paintings, photographs, photomontages, prints, readymades, and reliefs—in large reproductions accompanied by in-depth, object-focused essays by a multidisciplinary group of the Museum's curators. The book's unique approach provides unparalleled access to the themes at the heart of this revolutionary movement. An illustrated essay by Anne Umland, Curator in the Department of Painting and Sculpture at MoMA, traces the Museum's history of collecting, exhibiting, and publishing Dada work; it is complemented by a detailed chronology.

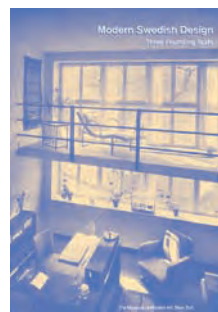


HARDCOVER
9 x 10 ¼ in.; 138 pp.; 135 color ills.
978-0-87070-741-4
\$35.00

KIRCHNER AND THE BERLIN STREET

By Deborah Wye

Ernst Ludwig Kirchner's remarkable Berlin Street Scenes painting series of 1913 to 1915 is widely understood to be a metaphor for modernity. Kirchner moved from Dresden to Berlin in 1911, and several years later, immersed in that teeming city poised on the brink of World War I, he created the Street Scenes in a burst of creative energy and ambition. This richly illustrated volume, the most extensive consideration of these paintings in English, examines the artist's creative process and presents a major body of related work, including charcoal drawings, pen-and-ink studies, pastels, etchings, woodcuts, and lithographs. In her essay, Deborah Wye, Chief Curator of Prints and Illustrated Books at The Museum of Modern Art and organizer of the exhibition this volume accompanies, investigates the significance of the streetwalker as primary motif and provides insight into the series in the context of Kirchner's wider oeuvre.



PAPERBACK
7 ¼ x 10 ½ in.; 352 pp.; 260 ills.
(18 color)
978-0-87070-722-3
\$35.00

MODERN SWEDISH DESIGN Three Founding Texts

By Uno Åhrén, Gunnar Asplund, Wolter Gahn, Ellen Key, Sven Markelius, Gregor Paulsson, and Eskil Sundahl. Edited and with introductions by Lucy Creagh, Helena Kåberg, and Barbara Miller Lane. With an essay by Kenneth Frampton

Although modern Swedish design has exercised an extraordinary influence internationally, some of the crucial generative writings on the subject have never been widely translated. *Modern Swedish Design* collects three of Sweden's foundational design texts for the first time in English. In "Beauty in the Home" (1899), philosopher and critic Ellen Key promotes simplicity and clarity of purpose. Art historian Gregor Paulsson, in "Better Things for Everyday Life" (1919), calls for a modern design language reflecting new materials and methods. Finally, *acceptera* (1931), cowritten by Paulsson and architects featured in the famous Stockholm Exhibition of 1930, engages in a debate over handicraft and design idioms emerging from mass production. Lively illustrations and near-facsimiles of the texts' original publications, scholarly introductions by the editors, and an essay by architectural historian Kenneth Frampton accompany the translations.

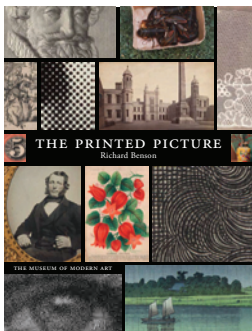


PAPERBACK
6 7/8 x 9 3/4 in.; 376 pp.; 86 ills.
(61 color)
978-0-87070-710-0
\$35.00

ALFREDO BOULTON AND HIS CONTEMPORARIES Critical Dialogues in Venezuelan Art, 1912-1974

Edited by Ariel Jiménez. With contributions by Hugo Achugar, Rafael Castillo Zapata, Roldán Esteva-Grillet, Marco Negrón, Luis Pérez-Oramas, Sandra Pinardi, Elías Pino Iturrieta, and Macía Pintó

For many years Alfredo Boulton (1908-1995) was Venezuela's foremost cultural and aesthetic observer. An art critic, cultural historian, and photographer, he was highly influential in the development of modernist art and discourse in that country. Boulton's diverse contributions serve as points of departure in this remarkable selection of historical texts by prominent Latin American thinkers, many of which have been reference points for generations of artists, critics, and art historians. Through manifestos, correspondence, and critical writings, this anthology traces Venezuela's struggle toward modernity and an identity on the international cultural scene. Newly written critical and explanatory essays by contemporary scholars accompany the historical texts, providing insight and context.



HARDCOVER
8 x 10 1/2 in.; 308 pp.; 326 color ills.
978-0-87070-721-6
\$60.00

THE PRINTED PICTURE

By Richard Benson

The Printed Picture traces the changing technology of picture making from the Renaissance to the present, focusing on the vital role that images in multiple copies have played in our culture. The book surveys printing techniques before the invention of photography, the photographic processes that began to appear in the early nineteenth century, the marriage of printing and photography, and the rapidly evolving digital inventions of our time. Presented as a series of one-page essays opposite the pictures they examine, the book retains the lively, engaging style of the informal lectures through which Richard Benson developed his ideas over the course of thirty years of teaching at Yale University. Rooted in hands-on descriptions of practical techniques, *The Printed Picture* offers a rich and imaginative interpretation of the enormous cultural and social influence of multiple images.



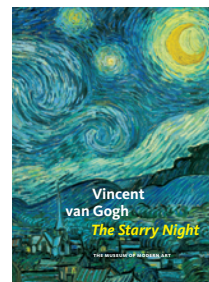
HARDCOVER
8 7/8 x 11 in.; 160 pp.;
115 color ills.
978-0-87070-736-0
\$45.00

PAPERBACK MUSEUM EDITION
978-0-87070-737-7
\$30.00

VAN GOGH AND THE COLORS OF THE NIGHT

By Joachim Pissarro, Chris Stolwijk, and Sjraar van Heugten

Throughout his career Vincent van Gogh made many paintings addressing the paradoxical task of representing night through color and tonality. *Van Gogh and the Colors of the Night*, published to accompany an exhibition at The Museum of Modern Art—the first to focus on this aspect of the artist's career—illuminates Van Gogh's depictions of night landscapes, interior scenes, and the effects of artificial and natural light. Representing all periods of the artist's career, this volume features over one hundred images of superlative quality, including large reproductions of works by Van Gogh, details of iconic paintings, and images of works by other artists that were important to the development of his oeuvre. Essays by experts on Van Gogh provide historical and personal context and feature studies of technical and stylistic aspects of the artist's work.

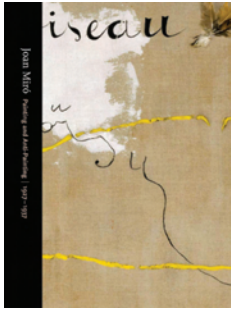


PAPERBACK
6 x 8 in.; 48 pp.; 38 color ills.
978-0-87070-748-3
\$9.95

VINCENT VAN GOGH: The Starry Night

By Richard Thomson

Vincent van Gogh's 1889 painting *The Starry Night*, one of the most iconic images in modern culture, draws thousands of visitors every day to The Museum of Modern Art. Yet few viewers are familiar with the story behind this unlikely masterpiece, one of the many paintings the artist produced during his stay at a mental hospital in Saint-Rémy, in the South of France. An essay by art historian Richard Thomson provides an in-depth look at the artist's career and the making of this luminous painting. Featuring sumptuous detail images that permit close observation of the artist's technique and dozens of pictures of comparable works and influences, *Vincent van Gogh: The Starry Night* is an indispensable guide to one of the most famous paintings of the modern period.



HARDCOVER
 7 ¾ x 10 ½ in.; 256 pp.;
 200 color ills.
 978-0-87070-734-6
 \$50.00

JOAN MIRÓ: Painting and Anti-Painting 1927-1937

Edited by Anne Umland. With essays by Jim Coddington, Robert S. Lubar, Jordana Mendelson, Adele Nelson, and Anne Umland

Taking Joan Miró's notorious declaration of 1927—"I want to assassinate painting"—as its point of departure, this richly illustrated volume surveys the various tactics Miró used to attack and reinvigorate painting between 1927 and 1937, a transformative decade in his long career. Twelve distinct series of works are presented, beginning with a remarkable group of paintings on unprimed canvas and concluding with Miró's return to working from life. Each series is introduced by a brief, illuminating text. Essays by Anne Umland, Curator in the Department of Painting and Sculpture at The Museum of Modern Art and organizer of the exhibition this volume accompanies, and Jim Coddington, Chief Conservator at the Museum, introduce the works and, through historical and iconographic analysis and close scrutiny of Miró's materials and processes, expand readers' knowledge of an artist long regarded as Surrealism's most lyrical painter-poet.



PAPERBACK
 7 ½ x 9 ½ in.; 192 pp.;
 250 color ills.
 978-0-87070-732-2
 \$34.95

DESIGN AND THE ELASTIC MIND

By Paola Antonelli. With essays by Paola Antonelli, Hugh Aldersey-Williams, Peter Hall, and Ted Sargent

With the introduction of the personal computer, the Internet, and wireless technology, we have experienced dramatic changes in our relationships with time, space, the physical nature of objects, and our own essences as individuals. *Design and the Elastic Mind* focuses on the responses of designers to the momentous advances that have characterized the last quarter-century and presents their projects that convert these developments into useful concepts and objects—from nanodevices to full-size vehicles, home appliances to building facades, pragmatic solutions to provocations. The catalogue, published to accompany an exhibition at The Museum of Modern Art, features essays by Paola Antonelli, Senior Curator in the Department of Architecture and Design at the Museum; design critic and historian Hugh Aldersey-Williams; visualization design expert Peter Hall; and nanophysicist Ted Sargent.



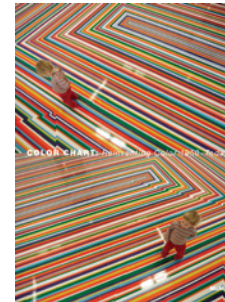
CLOTHBOUND
 9 ½ x 11 ½ in.; 238 pp.; 175 ills.
 (110 color)
 978-0-87070-730-8
 \$60.00

PAPERBACK MUSEUM EDITION
 978-87070-729-2
 \$40.00

DALÍ & FILM

Edited by Matthew Gale. With essays by Dawn Ades, Montse Aguer, Félix Fanes, and Matthew Gale

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Color Chart addresses the impact of standardized, mass-produced color on the art of the past sixty years. Taking the commercial color chart as its central metaphor, the book chronicles an important artistic shift in the mid-twentieth century: a frank acknowledgment of color as a matter-of-fact element rather than a vehicle of spiritual or emotional content. The book begins with Marcel Duchamp's virtuosic painting *Tu m'*, of 1918, then presents the work of such artists as Alighiero e Boetti, Damien Hirst, Mike Kelley, Sherrie Levine, Robert Rauschenberg, Gerhard Richter, and Andy Warhol, among others. This volume, published to accompany an exhibition at The Museum of Modern Art organized by Ann Temkin, Curator in the Museum's Department of Painting and Sculpture, traces the questions provoked by artists' new relationship to color and the variety of answers that have been the result.

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