



FALL 2010



THE ORIGINAL COPY

Photography of Sculpture, 1839 to Today

By Roxana Marcoci. With essays by Roxana Marcoci, Geoffrey Batchen, and Tobia Bezzola

Since its birth in the first half of the nineteenth century, photography has offered extraordinary possibilities for documenting, redefining, and disseminating works of art. Through cropping, focus, angle of view, and lighting—as well as darkroom manipulation, collage, montage, and assemblage—photographers not only interpret the works they record but create stunning reinventions. *The Original Copy* presents a critical examination of the intersections between photography and sculpture, exploring how one medium has become implicated in the understanding of the other. Through a selection of three hundred pictures by more than one hundred artists from the nineteenth century to the present, this volume looks at how and why sculpture became a photographic subject. The images range in subject from inanimate objects to performing bodies, and include major works by Eugène Atget, Herbert Bayer, Constantin Brancusi, Brassaï, Claude Cahun, Marcel Duchamp, Fischli/Weiss, Lee Friedlander, David Goldblatt, Rachel Harrison, Hannah Höch, André Kertész, Man Ray, Bruce Nauman, Alina Szapocznikow, Gillian Wearing, Hannah Wilke, and Iwao Yamawaki, among others.



HARDCOVER

9 ½ x 12 in.; 256 pp.; 302 ills.

978-0-87070-757-5

\$55.00

August

Exhibition at The Museum of Modern Art, New York: August 1–November 1, 2010; Kunsthau Zürich, Switzerland: February 25–May 15, 2011

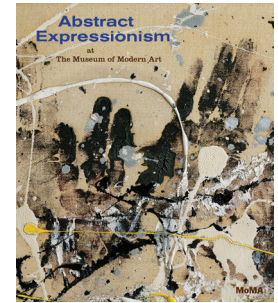
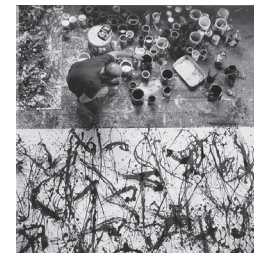




ABSTRACT EXPRESSIONISM AT THE MUSEUM OF MODERN ART

By Ann Temkin

More than sixty years have passed since the critic Robert Coates, writing in *The New Yorker* in 1946, first used the term “Abstract Expressionism” to describe the richly colored canvases of Hans Hofmann. The name stuck, and over the years it has come to designate the paintings and sculptures of artists as different as Jackson Pollock and Barnett Newman, Willem de Kooning and Mark Rothko, Lee Krasner and David Smith. The achievements of this generation, which put New York City at the center of the international art world, are some of the twentieth century’s greatest masterpieces. Beginning in the mid-1940s, under the aegis of Alfred H. Barr, Jr., works by then little-known American artists—including Pollock, de Kooning, Smith, Arshile Gorky, and Adolph Gottlieb—began to enter the collection of The Museum of Modern Art. These ambitious acquisition initiatives continued throughout the second half of the last century and produced a collection of Abstract Expressionist art with an unrivalled breadth and depth. With an essay by Ann Temkin, Chief Curator of Painting and Sculpture at MoMA, this volume celebrates the Museum’s holdings of paintings, sculptures, drawings, prints, and photographs from this epochal moment in the history of art and the institution.



HARDCOVER
9 x 10 1/4 in.; 128 pp.; 120 color ill.
978-0-87070-793-3
\$34.95
October

Exhibition at The Museum of Modern
Art, New York: September 21, 2010–
April 25, 2011





FREDERICK WISEMAN

Edited by Joshua Siegel and Marie-Christine de Navacelle.
Essays by Andrew Delbanco, David Denby, Pierre Legendre, Errol Morris, Marie-Christine de Navacelle, Jay Neugeboren, Geoffrey O'Brien, Christopher Ricks, Catherine Samie, Joshua Siegel, William T. Vollmann, and Frederick Wiseman

In a career that spans more than four decades, Frederick Wiseman has made thirty-eight films that together form a monumental chronicle of late-twentieth-century institutional and cultural life. The dilemmas Wiseman poses in his films—moral, philosophical, legal, medical, technological, political, religious, and aesthetic—are both urgent and vexing, from his controversial debut, *Titicut Follies* (1967), the only American film ever censored for reasons other than national security or obscenity, to his recent critical and commercial success *La Danse—The Paris Opera Ballet* (2009) and forthcoming film *Boxing Gym* (2010). *Frederick Wiseman*, the first publication in English to provide a comprehensive overview of Wiseman's work to date (including projects for theater and opera), features original essays by a variety of distinguished writers, critics, filmmakers, and actors, and by Wiseman himself. Richly illustrated with stills from his films, this volume is an incisive examination of one of cinema's most fearless and innovative filmmakers.



PAPERBACK
9x 8 1/4 in.; 160 pp.; 65 ills.
978-0-87070-791-9
\$39.95
October

Exhibition at The Museum of
Modern Art, New York: January 20-
December 31, 2010





SMALL SCALE, BIG CHANGE New Architectures of Social Engagement

By Andres Lepik. Introduction by Barry Bergdoll

Instead of waiting for commissions, architects today initiate and develop practical responses to the radically changing living conditions in many parts of the world. *Small Scale, Big Change* focuses on recently built or under-construction works designed by eleven international architects and firms in underserved communities around the globe. Without sacrificing their concern for aesthetics, these architects have developed architectural solutions through close collaboration with future users and sustained research into local conditions. The projects—which include schools, parks, housing, and infrastructural interventions—are presented through photographs, plans, renderings, and drawings. An introduction by Barry Bergdoll, Chief Curator of Architecture and Design at MoMA, and an essay by Andres Lepik, Curator of Architecture and Design, explore the exciting shift in the long-standing dialogue between architecture and society taking place as the architect's roles, methods, responsibilities, and approaches are dramatically reevaluated.

This book is distributed outside North America by Birkhäuser.



PAPERBACK

8 x 10 in.; 140 pp.; 170 color ills.

978-0-87070-784-1

\$37.50

October

Exhibition at The Museum of Modern Art, New York: October 3, 2010–January 3, 2011



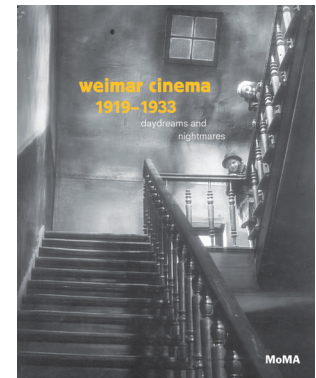


WEIMAR CINEMA 1919-1933

Daydreams and Nightmares

By Laurence Kardish. With essays by Thomas Elsaesser, Laurence Kardish, Claudia Lenssen, Eric Rentschler, and Werner Sudendorff. Filmography by Ulrich Döge

Published in conjunction with the Museum's presentation of seventy-five feature-length films from the Weimar era, many of them only recently restored, *Weimar Cinema 1919-1933: Daydreams and Nightmares* reconsiders the broad spectrum of influential German films made between the world wars. Films made in Germany and those made in America by the émigré filmmakers who arrived in Hollywood before Hitler took power deeply affected American cinema. *Weimar Cinema* is the first comprehensive survey of this period to include popular cinema—musicals, comedies, the “daydreams” of the working class—along with “nightmarish” classics such as Fritz Lang’s *Dr. Mabuse der Spieler* and M. F. W. Murnau’s *Nosferatu*, and G. W. Pabst’s *Pandora’s Box*. Richly illustrated with film stills, the book examines how our understanding of these works has changed in the last half-century and investigates important themes in films from the period, including the portrayal of women and the role of sound. Supplementing the essays is an illustrated filmography of the films featured in the program; each is accompanied by a brief description and excerpts from contemporaneous reviews.



PAPERBACK

8 x 10 in.; 216 pp.; 150 duotone ills.

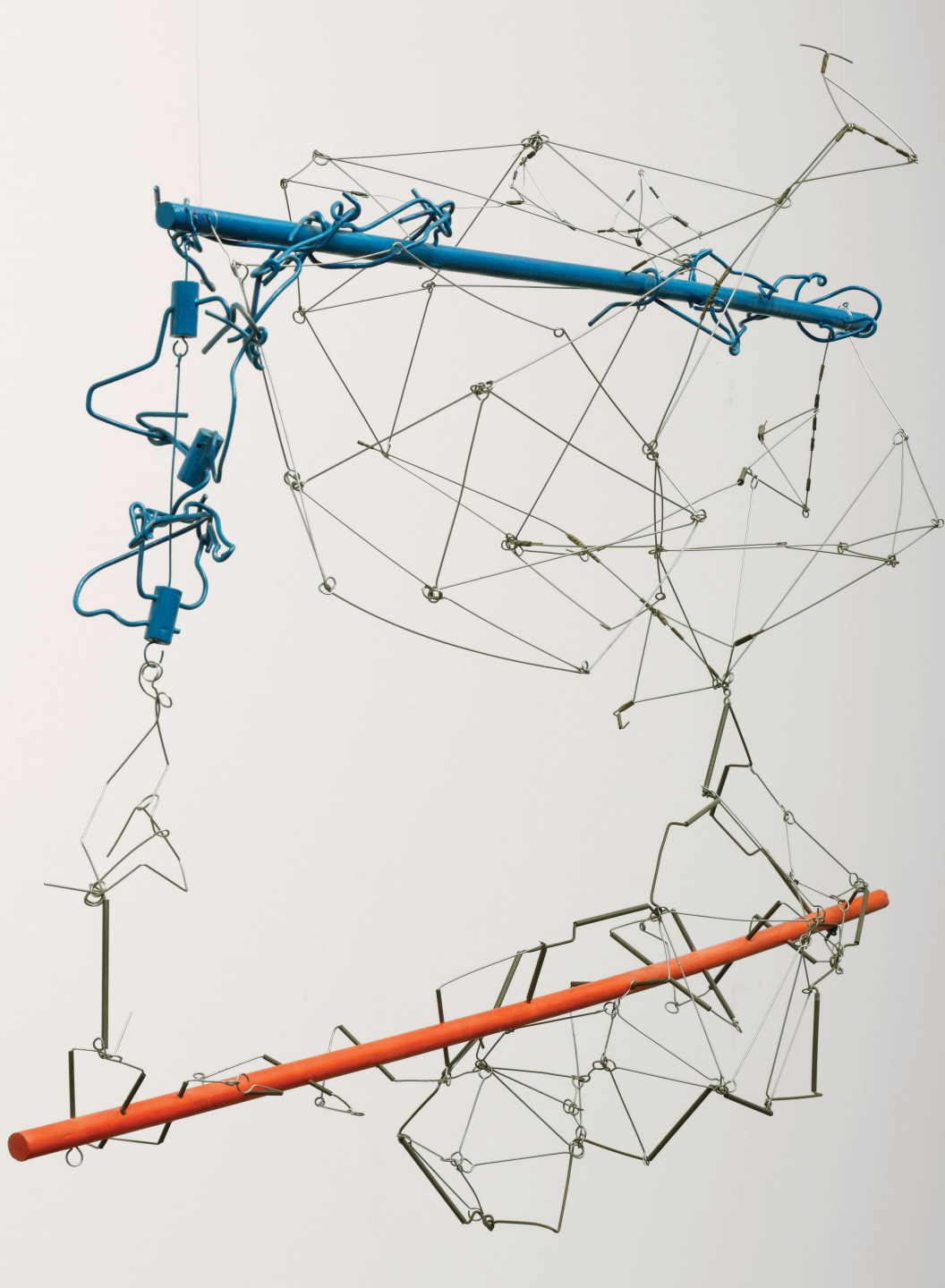
978-0-87070-761-2

\$39.95

November

Exhibition at The Museum of Modern Art, New York: November 2010-February 2011

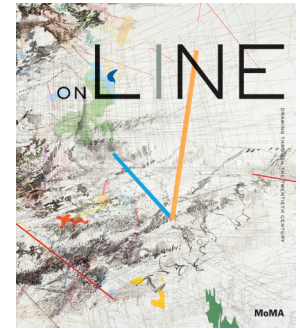




ON LINE: Drawing Through the Twentieth Century

By Cornelia H. Butler and Catherine de Zegher

On Line: Drawing Through the Twentieth Century explores the radical transformation of drawing that began during the last century as numerous artists critically reexamined the traditional concepts of the medium. In a revolutionary departure from the institutional definition of drawing and from reliance on paper as the fundamental support material, artists pushed the line into real space, expanding the medium's relationship to gesture and form and connecting it with painting, sculpture, photography, film, and dance. *On Line* presents a discursive history of mark-making through nearly 250 works by 100 artists, including Aleksandr Rodchenko, Alexander Calder, Karel Malich, Eva Hesse, Anna Maria Maiolino, Richard Tuttle, Mona Hatoum, and Monika Grzymala, among many others. Essays by the curators illuminate individual practices and examine broader themes, such as the exploration of the line by the avant-garde and the relationship between drawing and dance.



HARDCOVER

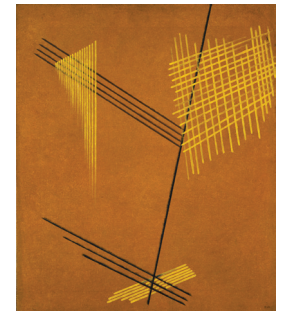
9 x 10 ½ in.; 216 pp.; 230 color ill.

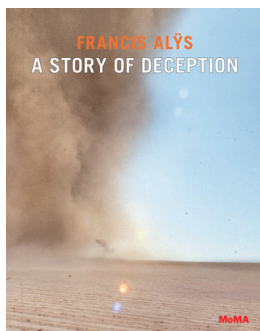
978-0-87070-782-7

\$50.00

November

Exhibition at The Museum of Modern Art, New York: November 21, 2010–February 7, 2011





FRANCIS ALÿS: A Story of Deception

By Mark Godfrey and Klaus Biesenbach. With contributions by Eduardo Abaroa, Francis Alÿs, Francesco Careri, Carla Faesler, Boris Groys, Miwon Kwon, Tom McDonough, Cuauhtémoc Medina, Laymert Garcia dos Santos, and Eyal Weizman

PAPERBACK
7 ½ x 9 ½ in.; 192 pp.; 132 color ill.
978-0-87070-790-2
\$35.00
July



PAPERBACK
4 x 6 in.; 26 postcards
978-0-87070-799-5
\$12.95
July

Exhibition at Tate Modern, London:
June 15–September 5, 2010;
Wiels Centre for Contemporary Art,
Brussels: October 1, 2010–
January 31, 2011; The Museum
of Modern Art, New York: May 8–
August 1, 2011

In a variety of mediums and a range of scales, from works on paper to staged performances, Francis Alÿs fashions much of his work from the street life of Mexico City, his home since 1986. His collaborations have produced several well-known works, including *When Faith Moves Mountains* (2002), in which five hundred volunteers attempted to move a sand dune one foot from its original position, and *The Modern Procession* (2002), a ceremonial march commemorating The Museum of Modern Art's temporary move to Queens, New York. This publication, accompanying the largest retrospective of Alÿs's work to date, is more a guidebook than a conventional monograph, reflecting the spirit of the artist's wandering practice. It features an introductory essay by Mark Godfrey, Curator at Tate Modern; quotes from Alÿs's writings and interviews compiled by Klaus Biesenbach, Director of P.S.1 Contemporary Arts Center; descriptions of Alÿs's works; and responses to them from a wide range of critics.

This book is copublished and distributed outside North America by Tate Publishing.

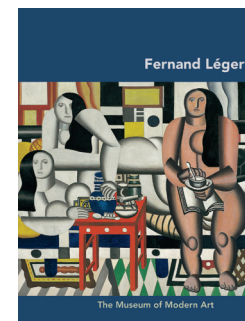
Francis Alÿs Postcards

Over the past two decades, Alÿs has regularly used postcards to record his work and broadcast his ideas. Twenty-six of his postcards are gathered together in this affordable artist's book, a succinct introduction to Alÿs's career and a collectible object in its own right.

From the MoMA Artist Series: CONSTANTIN BRANCUSI and FERNAND LÉGER

By Carolyn Lanchner

In their different approaches to form, Constantin Brancusi and Fernand Léger each made significant contributions to the evolution of modern art, Brancusi in his elemental sculptures and Léger in paintings that draw on Cubism, Neo-Plasticism, and other modern movements. These latest volumes in the MoMA Artist Series, which explores important artists and significant works in the collection of The Museum of Modern Art, guide readers through a dozen of each artist's most memorable achievements. Short illustrated essays by Carolyn Lanchner, a former curator of painting and sculpture at the Museum, accompany the works, illuminating their significance and placing them in their historical moment in the development of modern art and the artist's own life. These books provide a unique overview of the individual artists and are excellent resources for readers interested in the stories behind the masterpieces of the modern canon.



PAPERBACK
6 x 8 in.; 48 pp.; 35 color ill.
978-0-87070-787-2 (Brancusi)
978-0-87070-786-5 (Léger)
\$9.95 each
September

Also in the MoMA Artist Series:
Jasper Johns, Roy Lichtenstein, Henri Matisse, Joan Miró, Claude Monet: Water Lilies, Pablo Picasso, Jackson Pollock, Robert Rauschenberg, Andy Warhol, and Vincent van Gogh: The Starry Night

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