An abstract geometric artwork composed of numerous overlapping, irregular polygons and shapes. The color palette is dominated by various shades of red, from bright, vibrant reds to deep, dark reds and browns. Some areas appear almost black, creating a sense of depth and shadow. The overall effect is a complex, textured composition that resembles a mosaic or a collage of organic, yet geometric, forms.

FALL 2012

# MoMA BOOKS



## WALKER EVANS: AMERICAN PHOTOGRAPHS Seventy-Fifth-Anniversary Edition

Essay by Lincoln Kirstein. Afterword by Sarah Hermanson  
Meister

More than any other artist, Walker Evans invented the images of an essential America that we have long accepted as fact, and his work has influenced not only modern photography but also literature, film, and visual art in other mediums. *Walker Evans: American Photographs* was first published by The Museum of Modern Art in 1938 in a carefully prepared, deluxe letterpress edition to accompany an exhibition of photographs by Evans that captured scenes of the United States in the early 1930s. *American Photographs* has been out of print for long periods since 1938, and subsequent editions—two of which altered the design and typography of the book in small but significant ways—are often unavailable outside libraries and rare-book stores. This seventy-fifth-anniversary edition re-creates the original as closely as possible with the aid of new digital printing technology, making the landmark publication available for a new generation.

This volume is distributed outside the United States and Canada by Tate Publishing.

## WALKER EVANS AMERICAN PHOTO- GRAPHS

THE MUSEUM OF MODERN ART

HARDCOVER  
7 ¾ x 8 ¾ in.; 208 pp.; 87 duotone ills.  
978-0-87070-835-0  
\$35  
July





## BAGGAGE

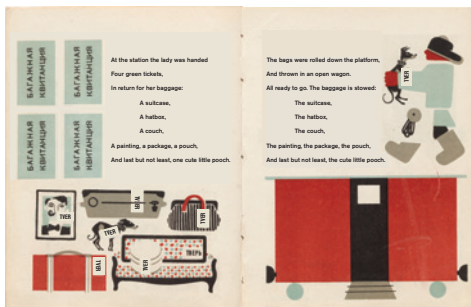
Text by Samuil Marshak. Illustrations by Vladimir Lebedev. Afterword by Sarah Suzuki. Translation by Jamey Gambrell

In the 1920s, avant-garde Russian writers and artists worked together with fervent dedication to create a new type of children's literature, drawing on the aesthetic innovations and social and political philosophy of the period to inspire and stimulate young minds. This whimsical picture book is one of numerous remarkable collaborations by artist and illustrator Vladimir Lebedev and poet, translator, and children's author Samuil Marshak, many of which are in the collection of The Museum of Modern Art. This volume reproduces the original book in size, shape, and design, with new English translations in place of the Russian and an afterword by Sarah Suzuki, Associate Curator in the Department of Prints and Illustrated Books at MoMA. The dynamic graphic compositions and playful rhyming texts remain as compelling today as they were nearly a century ago.

This volume is distributed in the United Kingdom by Tate Publishing.



HARDCOVER  
6 x 7½ in.; 12 pp.; illustrated  
throughout  
978-0-87070-842-8  
\$12.95  
July



## WHAT IS CONTEMPORARY ART?

### A Guide for Kids

By Jacky Klein and Suzy Klein

*What Is Contemporary Art?* introduces a young audience to the exciting, dynamic, and sometimes bewildering art of the past fifty years. Organized thematically according to subjects of interest to children ages eight and up—from games and unusual materials to outer space and bizarre beasts—this whimsical volume features a range of artworks drawn from The Museum of Modern Art's collection, including modern icons of the early 1960s, such as Andy Warhol's *Campbell's Soup Cans* and Yves Klein's *Anthropometry: Princess Helena*, and recent works by contemporary artists Louise Bourgeois, Olafur Eliasson, Andreas Gursky, Jeff Koons, and Bruce Nauman, among others. The book is packed with special features, from pull-out information and idea boxes to quotes from the artists and "How did they do it?" prompts. Short biographies of the featured artists include fascinating facts, a glossary explains key art terms and ideas, and a list of useful websites provides resources for further exploration.



HARDCOVER  
9½ x 12 in.; 64 pp.; 74 color ills.  
978-0-87070-809-1  
\$19.95  
October



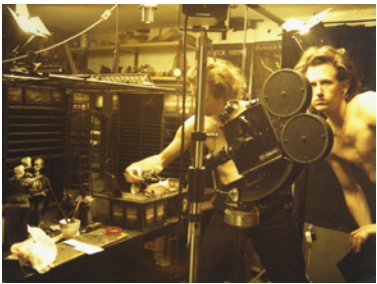


# QUAY BROTHERS

## On Deciphering the Pharmacist's Prescription for Lip-Reading Puppets

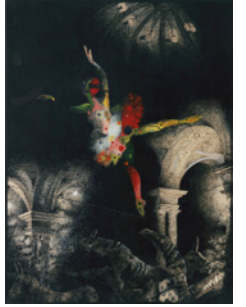
By Ron Magliozzi and Edwin Carels. With contributions by the Quay Brothers

The Quay Brothers are internationally renowned moving-image artists and designers who, for over thirty years, have been at the vanguard of stop-motion puppet animation and live-action movie making, working in the Eastern European tradition of filmmakers such as Walerian Borowczyk, Jan Švankmajer, and Yuri Norstein and championing a design aesthetic influenced by the graphic surrealism of Polish poster artists of the 1950s and 1960s. They have produced more than forty-five moving-image works since 1971, including feature films, music videos, dance films, documentaries, and signature personal works that fall outside these genres, and have designed sets and projections for opera, theater, and concert performances. This richly illustrated publication, published to accompany an exhibition at The Museum of Modern Art, presents the Quay Brothers' full oeuvre, comprising previously unseen moving-image works and a little-known body of works on paper, including graphic design, drawings, typography, and notebooks for films.



PAPERBACK  
8 x 10 in.; 64 pp.; 60 color ill.  
978-0-87070-843-5  
\$24.95  
August

Exhibition at The Museum of Modern Art, New York: 08/12/12-01/07/13





## FAST FORWARD

### Modern Moments 1913 >> 2013

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

Published in conjunction with an exhibition of masterworks from The Museum of Modern Art at the High Museum of Art, Atlanta, *Fast Forward: Modern Moments 1913 >> 2013* features artwork produced in six key years. Concentrating on groundbreaking moments when major modern movements and radical new strategies emerged, the book provides an overview of the innovations and achievements of the last century, including the new visual languages of Cubism and Futurism (1913), the convergence of Surrealism and New Vision photography between the wars (1929), the large-scale abstract painting of midcentury (1950), the merging of art and life in the early 1960s (1961), and the embrace of identity politics and appropriation by artists in the late 1980s (1988). A series of new commissions by three contemporary artists represents the art of the present moment. Each of the six richly illustrated sections features a close reading of one major work from the period, complemented by an exploration of that year's aesthetic zeitgeist. An essay by Jodi Hauptman, Curator in the Department of Drawings at MoMA, introduces the volume, and a timeline featuring documentary photographs provides historical context.



**HARDCOVER**  
9 x 10½ in.; 192 pp.; 203 color ill.  
978-0-87070-836-7  
\$50  
October

Exhibition at the High Museum of Art,  
Atlanta: 10/13/12-1/20/13



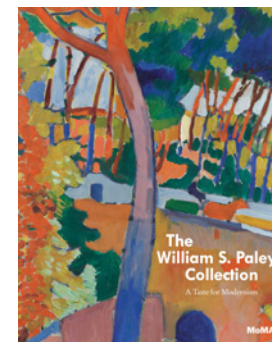
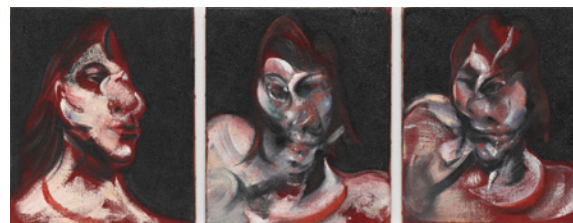
## THE WILLIAM S. PALEY COLLECTION

### A Taste for Modernism

By William Rubin and Matthew Armstrong

William S. Paley, founder of CBS, Inc., and a towering figure in the modern entertainment, communication, and news industries, was an enthusiastic collector of twentieth-century art and a committed supporter of The Museum of Modern Art. This volume presents his extraordinary personal collection of eighty-four paintings, sculptures, prints, and drawings by some of the most important figures of modern art, including Paul Cézanne, André Derain, Paul Gauguin, Henri Matisse, and Pablo Picasso, bequeathed to the Museum in 1990.

Originally published in 1992 to accompany a series of traveling exhibitions that brought Paley's collection to venues around North America, this richly illustrated catalogue has been redesigned to accompany a new tour of the collection in the United States and Canada. Each work, presented on a full page, is accompanied by commentary from William Rubin, Director Emeritus of MoMA's Department of Painting and Sculpture in 1992, and Matthew Armstrong, then consultant for the Museum.



**HARDCOVER**  
9½ x 12 in.; 176 pp.; 200 color and  
black-and-white ill.  
978-0-87070-840-4  
\$50  
August

Exhibition schedule:  
Fine Arts Museums of San Francisco:  
09/15/12-01/15/13  
Portland Museum of Art, Maine:  
05/13-09/13  
Musée national des beaux-arts du  
Québec: 10/13-01/14  
Crystal Bridges Museum of American  
Art, Bentonville, Arkansas:  
02/14-04/14





## TOKYO 1955-1970

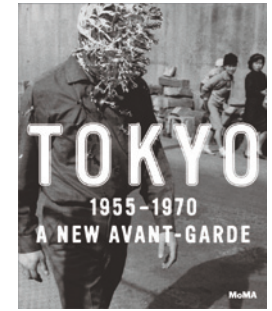
### A New Avant-Garde

Edited by Doryun Chong. With essays by Doryun Chong, Michio Hayashi, Miryam Sas, and Mika Yoshitake.

Illustrated chronology by Masatoshi Nakajima. Artist biographies by Yuri Mitsuda. Bibliography by Nancy Lim

*Tokyo 1955-1970: A New Avant-Garde*, published to accompany an exhibition at The Museum of Modern Art, explores the extraordinary convergence of artists and other creators in Japan's capital city during the radically transformative postwar period. Examining works in a range of mediums—painting, sculpture, photography, drawing, printmaking, and film as well as graphic design, architecture, musical composition, and dance—this is the first publication in English to focus in depth on the full scope of creativity and experimentation in Tokyo during this vibrant period.

A survey essay by Doryun Chong, Associate Curator in the Department of Painting and Sculpture at MoMA, investigates Tokyo's sociopolitical context and the massive urban changes that set the stage for the city's emergence as a vital node in the international network of avant-garde art. Essays by scholars Michio Hayashi and Miryam Sas and curator Mika Yoshitake discuss critical concepts in arts and culture at this time, examining "graphism," which manifested itself across various mediums, the development of new sculptural languages, and the intermedia tendency that engendered provocative cross-pollination among artistic genres.



HARDCOVER

9 x 10 ½ in.; 264 pp.; 215 color ill.

978-0-87070-834-3

\$55

November

Exhibition at The Museum of Modern Art, New York: 11/18/12-02/25/13







## FROM POSTWAR TO POSTMODERN, ART IN JAPAN 1945-1989

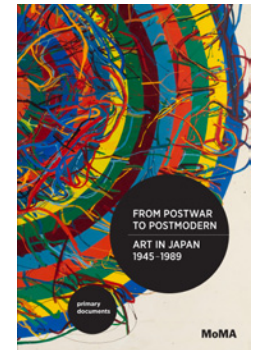
### Primary Documents

Edited by Doryun Chong, Michio Hayashi, Kenji Kajiya,  
and Fumihiko Sumitomo

*From Postwar to Postmodern, Art in Japan 1945-1989* offers a panoramic look at more than four decades of Japanese art, both as it unfolded and from the perspective of the present day. The anthology brings together artist's manifestos, critical writings, and other key primary documents from the postwar period (many of them translated into English for the first time) that discuss a range of artistic mediums—including photography, film, performance, architecture, and design—as well as their various points of convergence. Interspersed throughout the volume are newly commissioned texts by contemporary scholars that contextualize and supplement the primary materials. The collection is organized chronologically and thematically to highlight individual works, artists' groups, movements, and publications, such as the pioneering collectives Gutai and Hi Red Center, the influential photography periodical *PROVOKE*, and the emergence of video art during the 1980s. *From Postwar to Postmodern, Art in Japan 1945-1989* is an invaluable critical resource for students, scholars, and others who wish to learn about avant-garde art in Japan after World War II.

This volume is part of MoMA Primary Documents, an ongoing publication series by the International Program of The Museum of Modern Art that makes crucial art-historical writings from regions outside the United States available in English.

It is distributed worldwide by Duke University Press.



PAPERBACK

6½ x 9¾ in.; 464 pp.; 100 color ill.  
978-0-8223-5368-3

\$40

November

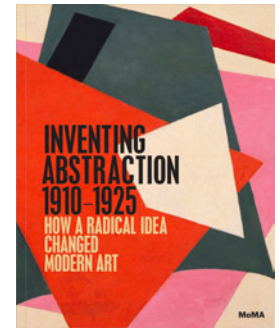




## INVENTING ABSTRACTION, 1910-1925 How a Radical Idea Changed Modern Art

By Leah Dickerman. With contributions by Matthew Affron, Yve-Alain Bois, Masha Chlenova, Ester Coen, Christoph Cox, Hubert Damisch, Rachael DeLue, Hal Foster, Mark Franko, Matthew Gale, Peter Galison, Maria Gough, Jodi Hauptman, Gordon Hughes, David Joselit, Anton Kaes, David Lang, Susan Laxton, Philippe-Alain Michaud, Jaroslav Suchan, Lanka Tattersall, and Michael Taylor

In 1912, in several European cities, a handful of artists—Vasily Kandinsky, František Kupka, Francis Picabia, and Robert Delaunay—presented the first abstract pictures to the public. *Inventing Abstraction*, published to accompany an exhibition at The Museum of Modern Art, celebrates the centennial of this bold new type of artwork. It traces the development of abstraction as it moved through a network of modern artists, sweeping across nations and across media. This richly illustrated publication covers a wide range of artistic production—including paintings, drawings, books, sculptures, film, photography, sound poetry, atonal music, and non-narrative dance—to draw a cross-media portrait of these watershed years. An introductory essay by Leah Dickerman, Curator in the Museum's Department of Painting and Sculpture, is followed by focused studies of key groups of works, events, and critical issues in abstraction's early history by renowned scholars from a variety of fields.



HARDCOVER

9½ x 12 in.; 376 pp.; 446 color ill.

978-0-87070-828-2

\$75

December

Exhibition at The Museum of Modern Art, New York: 12/23/12-04/15/13







## BIO DESIGN Nature + Science + Creativity

By William Myers. Foreword by Paola Antonelli

For centuries, artists and designers have looked to nature for inspiration and for materials, but only recently have they become able to incorporate living organisms or tissues into their work. This startling development at the intersection of biology and design has created new aesthetic possibilities and helped address a growing urgency to build and manufacture ecologically. *Bio Design: Nature + Science + Creativity*, by William Myers, a New York-based design writer and design history teacher, surveys recent design and art projects that harness living materials and processes, presenting bio-integrated approaches to sustainability, new innovations enabled by biotechnology, and provocative experiments that deliberately illustrate the dangers and opportunities in manipulating life for human ends. The first publication to focus on this new phenomenon and closely examine how it fits into the history of architecture, art, and industrial design, this volume contextualizes the shift toward bio design through comparisons to previous transitions in art and design practice, clarifying its implications for the future.



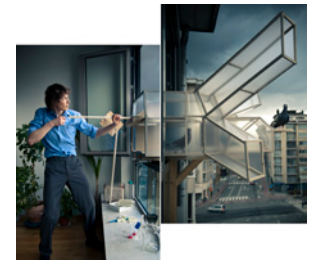
HARDCOVER

8 1/4 x 10 in.; 288 pp.; 400 color ill.

978-0-87070-844-2

\$50

December



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*From Postwar to Postmodern, Art in Japan 1945–1989: Primary Documents* is distributed worldwide by Duke University Press.

Please verify availability with the distributor for your geographic area. Contact distributors regarding their discounts and returns policies.

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Order anytime.

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The Museum of Modern Art, 2nd Floor

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