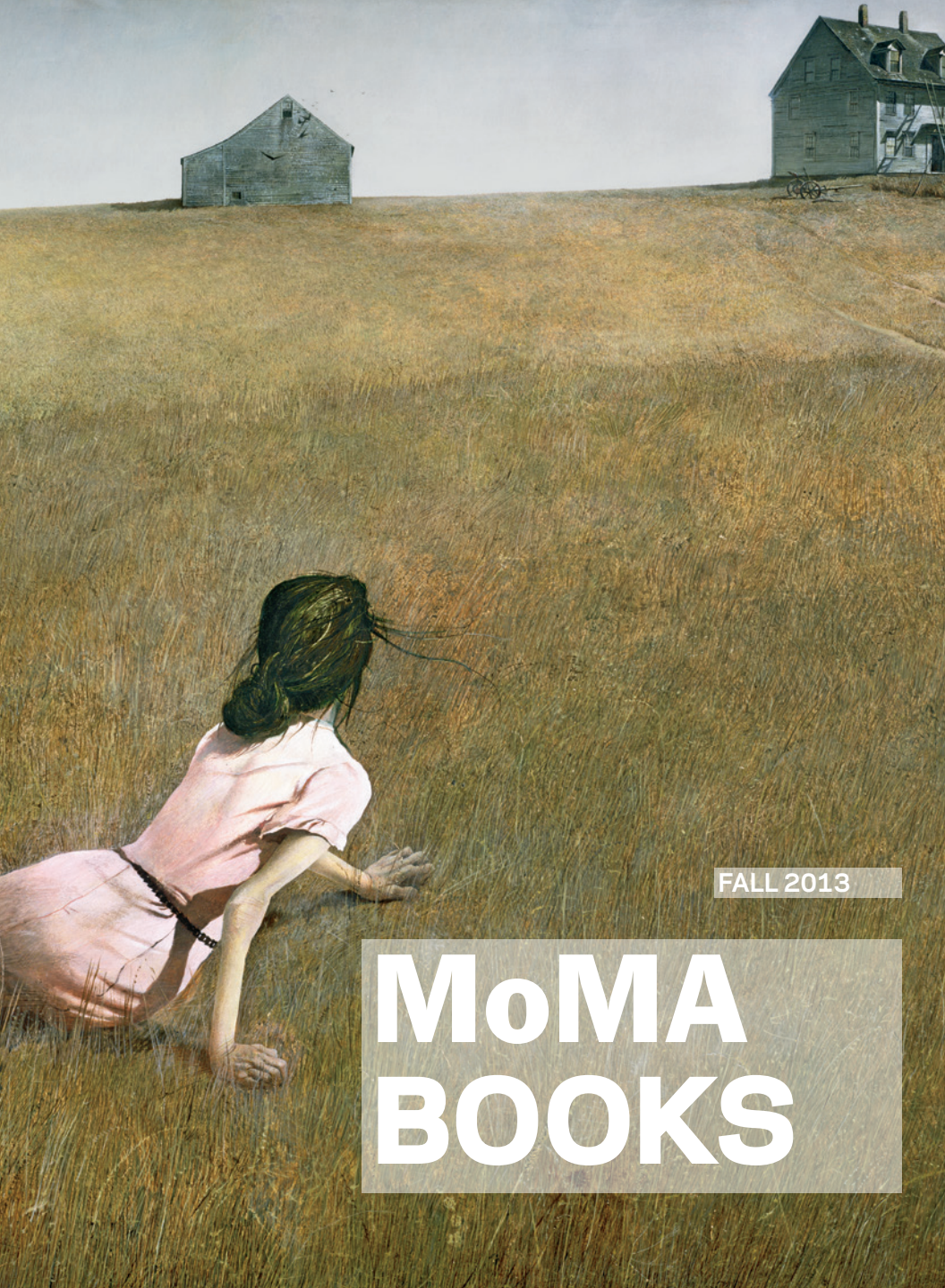
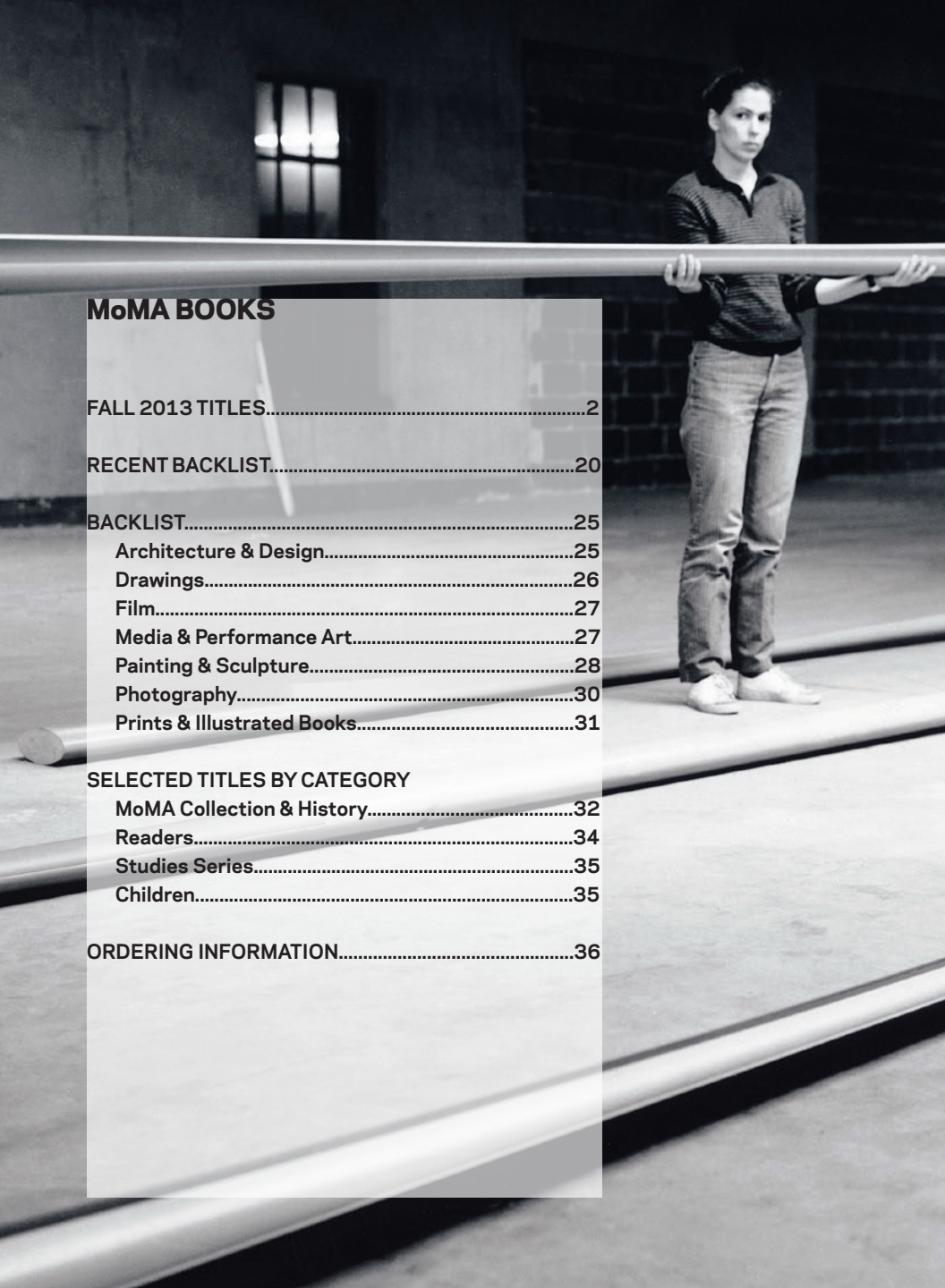




FALL 2013

MoMA BOOKS



MoMA BOOKS

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MAGRITTE

The Mystery of the Ordinary, 1926-1938

Edited by Anne Umland. With essays by Stephanie D'Alessandro, Michel Draguet and Claude Goormans, Josef Helfenstein with Clare Elliot, and Anne Umland

Magritte: The Mystery of the Ordinary, 1926-1938 focuses on the breakthrough Surrealist years of René Magritte, creator of some of the twentieth century's most extraordinary images. Bringing together nearly eighty paintings, along with collages, objects, photographs, periodicals, and early commercial work, this catalogue, published in conjunction with a major exhibition organized by The Museum of Modern Art, The Menil Collection, Houston, and the Art Institute of Chicago, offers fresh insight into Magritte's identity as a modern artist and one of Surrealism's greatest painters.

Beginning in 1926, when Magritte first aimed to create paintings that would, in his words, "challenge the real world," and concluding in 1938—a historically and biographically significant moment just before the outbreak of World War II—this richly illustrated publication traces the artist's central strategies and themes. Displacement, doubling, isolation, metamorphosis, the "misnaming" of objects, and the representation of visions seen in half-waking states are among the key tactics Magritte used to estrange the ordinary over the course of these remarkably productive twelve years. An introductory essay is followed by four focused studies of key groups of works, and an illustrated chronology outlines significant moments in the artist's life between 1926 and 1938.



HARDCOVER

9 x 10 1/2 in.; 256 pp.; 225 color ills.

978-0-87070-865-7

\$65

Museum paperback edition \$50
September

Download a sample at
MoMA.org/books.

Exhibition schedule:

The Museum of Modern Art,
New York: 09/28/13-01/13/14

The Menil Collection, Houston:
02/14/14-06/01/14

Art Institute of Chicago:
06/29/14-10/12/14



Works by Magritte © Charly Herscovici-
ADAGP-ARS, 2013



THE PRINTS OF PAUL KLEE

Essay by James Thrall Soby. With an introduction by
Christophe Cherix

Paul Klee was an extraordinary draftsman, printmaker, teacher, and theoretician with a singular style whose work greatly impacted the development of twentieth-century art. Klee's prints demonstrate, more fully than his works in any other medium, his remarkable evolution from a traditionalist to one of the most daring innovators of modern art.

This limited-edition facsimile of *The Prints of Paul Klee*, originally published by The Museum of Modern Art in 1947, presents forty color and black-and-white etchings and lithographs by Klee in MoMA's collection, ranging in date from 1903 to 1931 and each printed on a separate sheet of stiff card. Accompanied by the original booklet featuring an essay by James Thrall Soby (then Chairman of the Museum's Department of Painting and Sculpture), plus a new text by Christophe Cherix, MoMA's Abby Aldrich Rockefeller Chief Curator of Prints and Illustrated Books, the prints are encased in a cloth-covered and ribbon-bound box. This unique and luxurious portfolio, reissued for the first time since its original publication, is available in a limited edition of two thousand numbered copies.



CLOTHBOUND BOX
9 1/2 x 12 3/4 in.; 40 pp. booklet;
40 color and b&w loose cards
978-0-87070-891-6
\$350
Available for pre-sale exclusively
to MoMA members in July.



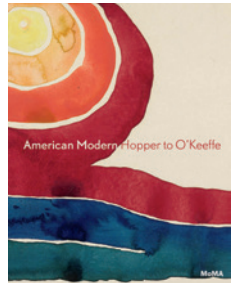


AMERICAN MODERN Hopper to O'Keeffe

By Esther Adler and Kathy Curry

The Museum of Modern Art is known for its prescient focus on the avant-garde art of Europe, but in the first half of the twentieth century it was also acquiring work by Stuart Davis, Georgia O'Keeffe, Charles Sheeler, Alfred Stieglitz, and other, less well-known American artists whose work sometimes fits awkwardly under the avant-garde umbrella.

American Modern presents a fresh look at MoMA's holdings of American art from that period. The still lifes, portraits, and urban, rural, and industrial landscapes vary in style, approach, and medium: melancholy images by Edward Hopper and Andrew Wyeth bump against the eccentric landscapes of Charles Burchfield and the Jazz Age sculpture of Elie Nadelman. Yet a distinct sensibility emerges, revealing a side of the Museum that may surprise a good part of its audience and throwing light on the cultural preoccupations of the rapidly changing American society of the day. An introduction by Esther Adler and Kathy Curry, Assistant Curators in MoMA's Department of Drawings, discusses the visual qualities of these works, and an essay by Adler explores the Museum's history of collecting them.



HARDCOVER
9 ½ x 12 in.; 144 pp.; 154
color and b&w ill.
978-0-87070-852-7
\$45
August

Download a sample at
MoMA.org/books.

Exhibition at The Museum
of Modern Art, New York:
08/11/13-01/27/14



MoMA.org/books 11



ISA GENZKEN Retrospective

By Laura Hoptman and Sabine Breitwieser.
With contributions by Michael Darling, Jeffrey Grove,
and Lisa Lee

Isa Genzken is arguably one of the most important and influential artists of the past thirty years, yet the breadth of her achievement—which spans sculptures, paintings, photographs, collages, drawings, artist's books, films, installations, and public sculptures—is still largely unknown in the United States. Genzken's work has been part of the artistic discourse since she began exhibiting in the mid-1970s, and a new generation of artists has been inspired by her radical inventiveness over the last decade—a period in which she has redefined assemblage for a new era.

Published in conjunction with the first comprehensive retrospective in the United States of Genzken's epically diverse body of work, this publication is the most complete monograph on the artist available in English. The catalogue presents Genzken's career in essays exploring the unfolding of her practice from 1973 until today and an expansive illustrated chronological overview of her most important works and exhibitions.



HARDCOVER
9 ½ x 12 in.; 315 pp.;
320 color ill.
978-0-87070-886-2
\$75
November

Download a sample at
[MoMA.org/books](https://www.moma.org/books).

Exhibition schedule:
The Museum of Modern Art,
New York: 11/17/13-03/10/14
Museum of Contemporary Art,
Chicago: 04/12/14-08/03/14
Dallas Museum of Art:
09/14/14-01/04/15



New, Revised Edition
For the First Time in Color

DUCHAMP

A Biography

By Calvin Tomkins

First published to great acclaim in 1996, this biography of the influential artist Marcel Duchamp by *New Yorker* writer and art critic Calvin Tomkins has been out of print for many years. This new and revised oversize edition of the landmark biography, featuring full-color illustrations for the first time, commemorates the one hundredth anniversary of Duchamp's first Readymade, *Bicycle Wheel*, a version of which is in MoMA's collection.

Duchamp is widely considered one of the most important artists of the twentieth century, yet his personal life remained an enigma throughout his avidly scrutinized career. Tomkins, from his unique vantage point as both an accomplished art critic and a friend of Duchamp's since the 1960s, presents a piercing portrait of the artist, adeptly analyzing his work and career while also recounting his personal life, influences, and relationships.



PAPERBACK
6 ¼ x 9 ¾ in.; 560 pp.; 120
color and b&w ill.
978-0-87070-892-3
\$24.95
November

Download a sample at
[MoMA.org/books](https://www.moma.org/books).



LIVING WELL IS THE BEST REVENGE

By Calvin Tomkins

First published in 1977 and now available for a younger generation with a new introduction by the author, *Living Well Is the Best Revenge* is Calvin Tomkins's now-classic account of the lives of Gerald and Sara Murphy, two American expatriates who formed an extraordinary circle of friends in France during the 1920s. First in Paris and then in the seaside town of Antibes, they played host to some of the most memorable artists and writers of the era, including Cole Porter, Pablo Picasso, Fernand Léger, Ernest Hemingway, and Scott and Zelda Fitzgerald. Gerald Murphy was himself an accomplished painter, and though he practiced for only eight years, from 1922 to 1929, he produced fifteen extraordinary works, seven of which survive and one of which is in the collection of The Museum of Modern Art. Illustrated with nearly seventy photographs from the Murphy family album and featuring a special section on Gerald Murphy's paintings, *Living Well Is the Best Revenge* is a Lost Generation chronicle as charming and fascinating as the couple themselves.



PAPERBACK
6 ¼ x 9 ¾ in.; 160 pp.;
85 b&w ill.
978-0-87070-897-8
\$14.95
November

Download a sample at
[MoMA.org/books](https://www.moma.org/books).



THE BERLIN SCHOOL

Films from the Berliner Schule

By Rajendra Roy and Anke Leweke. With contributions by Thomas Arslan, Valeska Grisebach, Benjamin Heisenberg, Christoph Hochhäusler, Nina Hoss, Dennis Lim, Katja Nicodemus, Christian Petzold, and Rainer Rother

Around fifteen years ago, a loose affiliation of scholars, writers, and filmmakers living in Berlin began creating films that offered a new, aesthetically driven form of political cinema. Abandoning the post-totalitarian context embraced by most commercially popular German films at the time, they pursued a stylized realism to explore and address the nation's crisis of identity and purpose. Films such as Christian Petzold's *Die Innere Sicherheit* (*The State I Am In*, 2000) and Angela Schanelec's *Mein langsames Leben* (*Passing Summer*, 2001) marked the first movement within German cinema to push the art form forward since filmmakers like Rainer Werner Fassbinder, Werner Herzog, and Margarethe von Trotta established New German Cinema in the 1960s and 1970s.

Published to accompany the first extensive screenings of these films in the United States, *The Berlin School* presents an engrossing overview. Essays by curators, critics, and filmmakers associated with the Berlin School place the movement in a larger historical context and examine the influence of collaborative communities that developed around the Berlin Film Festival. Building on MoMA's long history of scholarship on the subject of German cinema, *The Berlin School* provides a foundation for new research on contemporary German filmmaking.



HARDCOVER

9 x 10 1/2 in.; 112 pp.; 100 color and b&w ills.

978-0-87070-874-9

\$24.95

November

Download a sample at
MoMA.org/books.

Film exhibition at The Museum
of Modern Art, New York:
11/20/13-12/6/13



ISAAC JULIEN: RIOT

By Isaac Julien. With contributions by Giuliana Bruno, Paul Gilroy, Stuart Hall, bell hooks, Kobena Mercer, Laura Mulvey, Mark Nash, B. Ruby Rich, and Christine Van Assche

Isaac Julien: Riot is an intellectual and professional autobiography of the British artist and filmmaker Isaac Julien, whose trailblazing career has moved through forms of documentary, biography, dance, narrative film, and multi-screen installation. Both visually sensuous and politically and socially engaged, Julien's films draw on influences as disparate as silent cinema, cultural studies, news stories, Chinese myth, and popular music. *Riot* is the first book to provide a career-long overview of this important artist's work and to situate it in the context of his personal and intellectual development: the friendships, mentors, films, politics, records, and artworks that have informed his practice.

Julien is a key figure in the movement of filmmakers into the art gallery in recent years, and the backdrop to the story he tells in *Riot* is a collage of significant political and cultural events: punk rock, Thatcherism and the rise of neo-liberalism, the birth of club culture in London and disco culture in New York, the AIDS crisis, recurring urban riots, the migration of populations, and the globalization of the art market. Richly illustrated with images from the artist's personal archive, each chapter examines a particular period in his career through an essay by Julien and another by one of the many writers and intellectuals with whom he has collaborated and shared ideas.



FLEXIBOUND

8 x 10 in.; 240 pp.; 300 color ills.

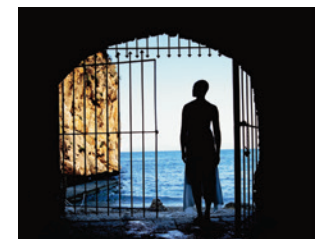
978-0-87070-887-9

\$45

November

Download a sample at
MoMA.org/books.

Screening of Isaac Julien's
10,000 Waves at The Museum
of Modern Art, New York:
11/25/13-02/17/14



ILEANA SONNABEND

A Tribute

Edited by Ann Temkin. With contributions by Leslie Camhi and Claire Lehmann

During a career spanning half a century, Ileana Sonnabend helped shape the course of postwar art in Europe and America. Both a gallerist and a noted collector, Sonnabend promoted some of the most significant art movements of her time. Artists as varied as Vito Acconci, Mel Bochner, Gilbert & George, Jeff Koons, Jannis Kounellis, Mario Merz, Robert Morris, Claes Oldenburg, A. R. Penck, Robert Rauschenberg, and Andy Warhol worked with Sonnabend, whose support for difficult avant-garde work was legendary.

Published in conjunction with an exhibition that pays tribute to Sonnabend in honor of the Sonnabend family's gift of Robert Rauschenberg's well-known *Combine Canyon* (1959) to The Museum of Modern Art in 2012, *Ileana Sonnabend: A Tribute* features approximately fifty works presented in Sonnabend's eponymous galleries in Paris and New York from 1962 through the late 1980s. A biographical essay by Leslie Camhi, artists' recollections of working with Sonnabend, and individual entries on the selected works provide further reflection on Sonnabend's taste and influence.



HARDCOVER

9 1/2 x 12 in.; 240 pp.;
130 color ills.
978-0-87070-896-1
\$45
December

Download a sample at
MoMA.org/books.

Exhibition at The Museum
of Modern Art, New York:
12/21/13-04/21/14



MoMA ONE ON ONE SERIES

Each volume in the One on One series is a sustained meditation on a single work from the collection of The Museum of Modern Art. See page 24 for additional titles.

DE CHIRICO: The Song of Love

By Emily Braun

Born in Greece of Italian descent, de Chirico made his career in Paris in the years before World War I, combining his nostalgia for ancient Mediterranean culture with his fascination for the curios found in Parisian shopwindows. Beloved by the Surrealists, de Chirico's radical "meta-physical" painting creates a disturbing sense of unreality, outside logical space and time, through the novel depiction of ordinary things. Emily Braun's essay explores the sources behind the work's enigmatic motifs, its influence on avant-garde painters and poets, and its continuing ability to captivate viewers as de Chirico intended, even a century after it was made.



PAPERBACK

7 1/4 x 9 in.; 48 pp.; 35 color ill.

978-0-87070-872-5

\$14.95

November

Download a sample at
MoMA.org/books.

RAUSCHENBERG: Canyon

By Leah Dickerman

In the mid-1950s, Robert Rauschenberg began a series of radical experiments with what he called "Combines"—works that fused cast-off items like quilts or rubber tires with traditional supports. *Canyon* (1959) is a large canvas bearing paper, fabric, metal, personal photographs, wood, mirrors, and one very striking object: a large, stuffed bald eagle, wings outstretched, carrying a drooping pillow and balanced upon a wooden plank jutting out from the canvas. One of six Combines in MoMA's collection, *Canyon* is a landmark work that helped to revolutionize art in the postwar period. An essay by Leah Dickerman, Curator in the Department of Painting and Sculpture at MoMA, explores its legacy and places it within a key period in Rauschenberg's groundbreaking career.



PAPERBACK

7 1/4 x 9 in.; 48 pp.; 35 color ill.

978-0-87070-894-7

\$14.95

November

Download a sample at
MoMA.org/books.

RECENT BACKLIST



HARDCOVER
9½ x 12 in.; 404 pp.; 422 color
and b&w ill.
978-0-87070-851-0
\$75

LE CORBUSIER An Atlas of Modern Landscapes

By Jean-Louis Cohen. With Barry Bergdoll and other contributors

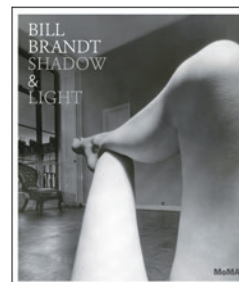
Reflecting the geographic extension of Le Corbusier's designs and built works as well as his indefatigable wanderlust, this exhibition catalogue is structured as an atlas, with topographical entries that include the major sites and cities where the architect worked. Featuring essays by thirty of the foremost scholars of his work and archival images from the Fondation Le Corbusier, this lavishly illustrated volume presents a unique way to explore the life and work of one of the most important visionaries of our time.



PAPERBACK
5 x 8 in.; 380 pp.; 350 color ill.
978-0-87070-846-6
\$19.95

MoMA HIGHLIGHTS 350 Works from The Museum of Modern Art, New York 2013 edition

This new and updated edition of *MoMA Highlights* is a fresh consideration of the Museum's superlative collection of modern and contemporary art. Featuring 115 new selections, it presents a rich chronological overview of the most significant artworks from each of the Museum's curatorial departments—painting and sculpture, prints and drawings, photography, architecture and design, film, and media and performance art—with each work represented by a vibrant image and a short, informative text. *MoMA Highlights* is an indispensable resource for exploring one of the world's premier art collections.

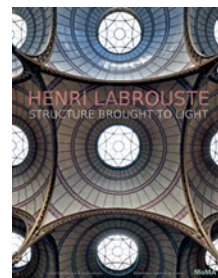


HARDCOVER
9 x 10½ in.; 208 pp.;
254 tritone ill.
978-0-87070-845-9
\$50

BILL BRANDT Shadow and Light

By Sarah Hermanson Meister. Appendix by Lee Ann Daffner

Bill Brandt was the preeminent British photographer of the twentieth century and a founding father of photography's modernist tradition. *Bill Brandt: Shadow and Light* is the first full-scale examination of Brandt's work that attempts to trace a coherent trajectory across the photographer's multifaceted career. More than 160 rich tritone reproductions highlight the special characteristics of Brandt's prints, and an essay by Sarah Hermanson Meister, Curator in the Department of Photography at MoMA, sets his life and work in the context of twentieth-century photographic history. An illuminating section on Brandt's retouching techniques and a generously illustrated appendix of his photographs published during the Second World War clarify the photographer's career as never before.



HARDCOVER
9½ x 11¼ in.; 272 pp.;
225 color ill.
978-0-87070-839-8
\$55

HENRI LABROUSTE Structure Brought to Light

By Barry Bergdoll, Corinne Bélier, and Marc le Coeur. With essays by Neil Levine, David van Zanten, Martin Bressani, Sigrid de Jong, Bertrand Lemoine, and Marie-Hélène de la Mure

Henri Labrouste is one of the few nineteenth-century architects who have been lionized consistently as precursors of modern architecture throughout the twentieth century and into our own time. This book is the result of a four-year research project into the entirety of Labrouste's production. It presents nearly 225 works in a variety of mediums, including drawings, watercolors, vintage and modern photographs, film stills, and architectural models. Essays by a range of international architecture scholars explore Labrouste's work and legacy, offering fresh historical perspectives on the architect and his structural innovations.

This book is published in conjunction with the Cité de l'architecture & du patrimoine, Paris, and the Bibliothèque nationale de France.



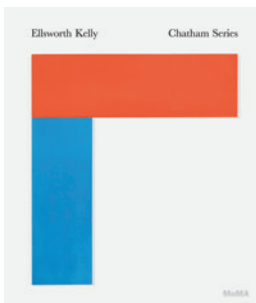
PAPERBACK
7½ x 11 in.; 438 pp.;
110 b&w ills.
978-0-87070-870-1
\$39.95

CLAES OLDENBURG Writing on the Side 1956-1969

By Claes Oldenburg. Edited by Achim Hochdörfer, Maartje Oldenburg, Barbara Schröder, and Ann Temkin

A central figure of Pop, installation art, and Happenings, Claes Oldenburg redefined art in the 1960s with his landmark environments *The Street* and *The Store*, his soft sculptures, and his proposals for colossal monuments. Since his arrival in New York in 1956, Oldenburg's prolific production has always been accompanied by an extensive, daily practice of writing that reveals the conceptual complexity and diversity of his inventive oeuvre.

Comprising the artist's key writings from the late 1950s and the 1960s, this comprehensive volume makes available a wealth of previously unpublished material.



HARDCOVER
9 x 10 ½ in.; 72 pp.; 30 color ills.
978-0-87070-873-2
\$22.95

ELLSWORTH KELLY Chatham Series

By Ann Temkin

In celebration of Ellsworth Kelly's ninetieth birthday, in May 2013, The Museum of Modern Art exhibited the artist's Chatham Series, the first works Kelly produced after leaving New York City for upstate New York in 1970—a series that had not been exhibited in its entirety since it was presented at the Albright-Knox Art Gallery, Buffalo, in 1972, just a year after the paintings were finished. *Ellsworth Kelly: Chatham Series* presents all fourteen of the right-angle paintings along with an essay by Ann Temkin, the Museum's Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture, that traces the artist's explorations of shape, color, and spatiality from the early 1950s to today, with an in-depth look at the early 1970s, a significant period in Kelly's oeuvre.



PAPERBACK
8 x 10 in.; 96 pp.; 102 color ills.
978-0-87070-850-3
\$35

WAIT, LATER THIS WILL BE NOTHING Editions by Dieter Roth

By Sarah Suzuki. With contributions by Brenna Campbell, Scott Gerson, and Lynda Zycherman

Dieter Roth's wildly inventive artistic practice encompassed everything from painting and sculpture to film and video, but it is, arguably, through his editioned works—books, prints, and multiples—that he made his most important contributions. These experimental editions include literature sausages, filled with ground-up books, newspapers, or magazines, and prints made with pudding, fruit juice, and other organic materials. Focusing on the prolific period between 1960 and 1972, this volume highlights Roth's most exciting and innovative projects and investigates his iconography, technical innovations, use of language, and relationships to other artists.



HARDCOVER
9 x 10 ½ in.; 192 pp.;
142 color ills.
978-0-87070-875-6
\$50

VAN GOGH, DALÍ, AND BEYOND The World Reimagined

By Samantha Friedman

Van Gogh, Dalí, and Beyond: The World Reimagined is an exploration of the myriad innovative ways in which modern artists have reinvented the traditional genres of portraiture, still life, and landscape. Looking closely at works in a number of mediums, the catalogue shows how these long-established categories have expanded and transformed, reflecting changes in our conceptions of individuals, objects, and spaces. Works discussed range from Frida Kahlo's confident self-representations to Gerhard Richter's blurred likenesses, and from Paul Cézanne's iconic tabletop arrangements to Jeff Koons's commodified objects, demonstrating how modernism's radical new forms have continuously revitalized art history's conventional subjects.

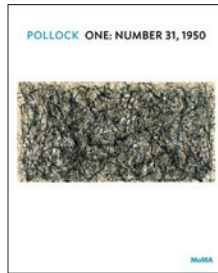
MoMA ONE ON ONE SERIES

Each volume in the One on One series is a sustained meditation on a single work from the collection of The Museum of Modern Art.

POLLOCK: One: Number 31, 1950

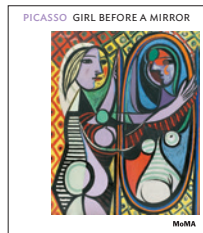
By Charles Stuckey

In the late 1940s, Jackson Pollock began experimenting with a new method of working that involved dripping, flinging, and pouring paint onto Masonite panels and unstretched canvases laid flat on the floor. This process engaged his entire body, and the resulting paintings are a direct index of the antic dancing energy he expended to create them. *One: Number 31, 1950*, among the handful of very large paintings Pollock produced by this method, is a virtuoso showcase of his mastery of materials and technique. This volume in MoMA's One on One series offers an in-depth exploration of Pollock and this majestic painting, one of many groundbreaking works by the artist in the Museum's collection.



PAPERBACK
7 1/4 x 9 in.; 48 pp.; 35 color ill.
978-0-87070-848-0
\$14.95

Also available:



PAPERBACK
7 1/4 x 9 in.; 48 pp.; 35 color ill.
Picasso: Girl before a Mirror
978-0-87070-829-9
\$14.95



PAPERBACK
7 1/4 x 9 in.; 48 pp.; 35 color ill.
Rousseau: The Dream
978-0-87070-830-5
\$14.95



PAPERBACK
7 1/4 x 9 in.; 48 pp.; 35 color ill.
Wyeth: Christina's World
978-0-87070-831-2
\$14.95

BACKLIST

ARCHITECTURE & DESIGN

Ron Arad: No Discipline
2009. Paperback,
978-0-87070-759-9
\$45

Bauhaus 1919-1933: Workshops for Modernity
2009. Hardcover,
978-0-87070-758-2
\$75

Bio Design: Nature + Science + Creativity
2012. Hardcover,
978-0-87070-844-2
\$50

Caribbean Modernist Architecture: Archivos de Arquitectura Antillana/AAA 034
2010. Paperback,
978-0-87070-775-9
\$30

Century of the Child: Growing by Design, 1900-2000
2012. Hardcover,
978-0-87070-826-8
\$60

Complexity and Contradiction in Architecture
1966, rev. ed. 1977. Paperback,
978-0-87070-282-3
\$19.95

Counter Space: Design and the Modern Kitchen
2011. Hardcover,
978-0-87070-808-4
\$24.95

Design and the Elastic Mind
2008. Paperback,
978-0-87070-732-2
\$34.95

The Design Encyclopedia
1994, rev. ed. 2004. Hardcover,
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\$45

Foreclosed: Rehousing the American Dream
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978-0-87070-827-5
\$35

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978-0-87070-379-9
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\$35

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978-0-87070-781-0

Italian Design. 2008
978-0-87070-738-4
Japanese Design. 2009
978-0-87070-739-1
\$29.95 ea.

On-Site: New Architecture in Spain
2006. Paperback,
978-0-87070-499-4
\$45

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2001. Hardcover,
978-0-87070-039-2
\$45

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978-0-87070-807-7
\$24.95

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978-0-87070-580-9
\$29.95

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978-0-87070-703-2
\$45

Small Scale, Big Change: New Architectures of Social Engagement
2010. Paperback,
978-0-87070-784-1
\$37.50

Structure and Surface:
Contemporary Japanese Textiles
1998. Hardcover,
978-0-87070-076-7
\$29.95

Studies in Modern Art 6:
Philip Johnson and The Museum
of Modern Art
1998. Paperback,
978-0-87070-117-7
\$19.95

Studies in Modern Art 7:
Imagining the Future of
The Museum of Modern Art
1998. Paperback,
978-0-87070-056-9
\$35

Studies in Modern Art 8:
The Show to End All Shows:
Frank Lloyd Wright and The
Museum of Modern Art, 1940
2004. Paperback,
978-0-87070-055-2
\$24.95

Talk to Me: Design and the
Communication between
People and Objects
2011. Paperback,
978-0-87070-796-4
\$35

Tall Buildings
2003. Paperback,
978-0-87070-095-8
\$29.95

Yoshio Taniguchi: Nine Museums
2004. Hardcover,
978-0-87070-607-3
\$49.95

The Universitas Project:
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