



SPRING 2013

**MoMA  
BOOKS**



## LE CORBUSIER

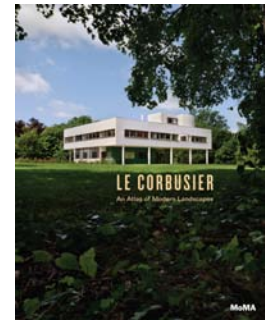
### An Atlas of Modern Landscapes

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

In June 2013, The Museum of Modern Art will present the largest exhibition ever produced on Le Corbusier, encompassing his work as architect, interior designer, artist, city planner, writer, and photographer. Over a six-decade career, this towering figure of modern culture constantly observed and imagined landscapes using all the artistic techniques at his command, including watercolor, drawing, painting, photography, and model making.

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 allowing for the discovery of the major sites and cities in which the architect worked.

Appearing twenty-five years after the Centre Pompidou's landmark catalogue *Le Corbusier, une encyclopédie*, it is a new sourcebook, giving an account of research developed worldwide in recent decades. Featuring essays by a range of international curators, scholars, and critics, and a trove of archival images and materials from the Fondation Le Corbusier in Paris, this lavishly illustrated volume presents a wholly unique way to explore the life and work of one of the most important visionaries of our time.



HARDCOVER

9 1/2 x 12 in.; 392 pp.; 450 color and b&w ills.

978-0-87070-851-0

\$75

June

Download a sample at  
[MoMA.org/books](http://MoMA.org/books).

Exhibition schedule:

The Museum of Modern Art,  
New York: 06/09/13-09/23/13

Fundació la Caixa, Madrid:  
4/1/14-6/29/14

Fundació la Caixa, Barcelona:  
7/15/14-10/19/14







New Edition

## MOMA HIGHLIGHTS

350 Works from The Museum of Modern Art,  
New York

This new edition of *MoMA Highlights* is a fresh consideration of the Museum's superlative collection of modern and contemporary art. It presents a rich chronological overview of the most significant artworks from each of the Museum's curatorial departments—painting and sculpture, drawings, prints and illustrated books, photography, architecture and design, film, and media and performance art—with each work represented by a vibrant image and a short informative text. This redesigned volume features 115 new works, many of them recent acquisitions, ranging from typefaces to sculptures to conceptual performances that reflect the Museum's ongoing dedication to the art of our time. Trimmer and lighter in weight than previous versions, *MoMA Highlights* is an indispensable resource for exploring one of the premier art collections in the world.



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

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



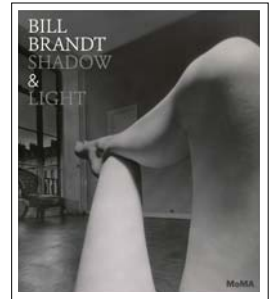


## BILL BRANDT Shadow and Light

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. Published in conjunction with an exhibition at The Museum of Modern Art, *Bill Brandt: Shadow and Light* presents the photographer's entire oeuvre, with special emphasis on his investigation of English life in the 1930s and his innovative late nudes. It is the first full-scale examination of Brandt's work that attempts to trace a coherent trajectory across the photographer's multifaceted career.

The Museum has been exhibiting and collecting Brandt's photographs since the late 1940s and recently has more than doubled its collection of vintage prints of his work, which forms the core of this selection. Rich tritone illustrations highlight the special characteristics of Brandt's prints, and an essay by Sarah Hermanson Meister, Curator in the Department of Photography at MoMA, sets Brandt's life and work in the context of twentieth-century photographic history. Lee Ann Daffner, the Museum's Andrew W. Mellon Foundation Conservator of Photographs, contributes an illustrated glossary of Brandt's retouching techniques, enhancing the appreciation of his printing processes. The book also includes a generously illustrated appendix of Brandt's photo-stories published during the Second World War, clarifying the photographer's career as never before.



HARDCOVER  
9 x 10 1/2 in.; 208 pp.;  
254 tritone ills.  
978-0-87070-845-9  
\$50  
March

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

Exhibition at The Museum of Modern  
Art, New York: 03/06/13-08/12/13







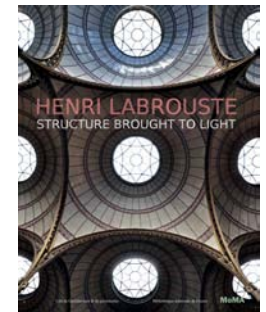
## HENRI LABROUSTE Structure Brought to Light

Edited 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. The two magisterial glass-and-iron reading rooms Labrouste built in Paris from the 1840s through the 1860s gave form to the idea of the modern library as a great collective civic space, and his influence was immediate and long lasting on both the development of the modern library and the exploration of new paradigms of space, materials, and luminosity in places of public assembly.

Published in conjunction with the first exhibition devoted to Labrouste in the United States—and the first anywhere in the world in nearly forty years—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.



HARDCOVER

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

\$55

March

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

Exhibition at The Museum of Modern Art, New York: 03/10/13–06/24/13



## CLAES OLDENBURG

### Writing on the Side 1956–1969

Edited by Achim Hochdörfer, Maartje Oldenburg,  
and Ann Temkin

A central figure of Pop, installation art, and Happenings, Claes Oldenburg (born in Stockholm in 1929) 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, including sections of the diary Oldenburg kept during these formative years, his notes (written on an old typewriter in his studio while standing), and facsimiles of sketches that show his abiding interest in the relationship between image and language. Together with statements, essays, scripts for Happenings, and poems, they provide fascinating insights into Oldenburg's creative process, offering the reader, in effect, a chance to look over the artist's shoulder. This compilation, the first to be dedicated entirely to Oldenburg's writings, is a unique window into the formation and evolution of one of the most influential and groundbreaking contemporary artists as well as a lively personal account of the tumultuous 1960s.



PAPERBACK  
7 ½ x 11 in.; 438 pp.; 110 b&w ills.  
978-0-87070-870-1  
\$39.95  
April

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

Publication of the book coincides  
with the debut U.S. presentation  
of the exhibition *Claes Oldenburg:  
The Sixties* at MoMA.

Exhibition schedule:  
The Museum of Modern Art, New York:  
04/14/13–08/08/13  
Walker Art Center, Minneapolis:  
09/14/13–01/12/14

## ELLSWORTH KELLY

### Chatham Series

Ann Temkin

In celebration of Ellsworth Kelly's ninetieth birthday, in May 2013, The Museum of Modern Art is exhibiting the first series of works the artist produced after leaving New York City for upstate New York, in 1970. Kelly's studio in Chatham, New York, was an abandoned theater, more spacious than any he had previously occupied. The fourteen large-scale paintings he produced there in the year after his arrival all rely on a single formal concept—each L-shaped work is made of two joined canvases of pure monochrome color—yet they vary in color and proportion from one to the next. The series has 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: The Chatham Series*, published in conjunction with the exhibition at MoMA, includes 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, and provides an in-depth look at a significant period in the artist's oeuvre.



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

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

Exhibition at The Museum of Modern  
Art, New York: 05/21/13–09/09/13





## 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 in place of meat; prints made with pudding, fruit juice, and other organic materials in lieu of ink; plastic toys mired in chocolate; and a dazzling array of variations on printed postcards. Taken together, these works reflect an utterly radical view of mediums historically considered staid and traditional, while giving insight into the philosophy and practice of one of the artistic titans of the twentieth century.

Published in conjunction with an exhibition at The Museum of Modern Art, and focusing on the prolific period between 1960 and 1972, this volume highlights Roth's most exciting and innovative projects. An essay by Sarah Suzuki, Associate Curator in the Museum's Department of Prints and Illustrated Books, uses *Show* (1964/1969), a complex book-sculpture, as a touchstone from which to investigate Roth's iconography, technical innovations, use of language, and relationships to other artists. A conservation essay explores preservation issues around Roth's works and addresses larger concerns about the challenges of conserving contemporary art and organic materials.



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

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

Exhibition at The Museum of Modern Art, New York: 02/12/13–06/25/13







## VAN GOGH, DALÍ, AND BEYOND The World Reimagined

By Samantha Friedman

Published in conjunction with the second major exhibition The Museum of Modern Art is organizing for the Art Gallery of Western Australia, Perth, *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 portrait, 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, from Post-Impressionism to photorealism, 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; from Paul Cézanne's iconic tabletop arrangements to Jeff Koons's commodified objects; and from Vincent van Gogh's roiling olive trees to Richard Long's land art, demonstrating how modernism's radical new forms have continuously revitalized art history's conventional subjects. An introductory text reflects on these artists' various inheritance and rejection of the traditions of their adopted genres, and three essays provide close readings of a key portrait (Henri de Toulouse-Lautrec's *La Goulue at the Moulin Rouge*), still-life (Cézanne's *Still Life with Ginger Jar, Sugar Bowl, and Oranges*), and landscape (Van Gogh's *The Olive Trees*) from the dawn of modernism, expanding to consider subsequent works.



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

Download a sample at  
[MoMA.org/books](http://MoMA.org/books).

Exhibition at the Art Gallery of  
Western Australia, Perth:  
06/22/13-12/02/13





## MoMA One on One Series

Each volume in the new MoMA One on One series is a sustained meditation on a single work from The Museum of Modern Art's unparalleled collection. A lively essay, detailed imagery, and illustrations of related works illuminate the subject in depth, situating the work within the artist's life and career as well as broader art-historical and social contexts. This series is an invaluable guide for exploring and interpreting some of the most beloved artworks in the Museum's collection.



### POLLOCK: ONE: NUMBER 31, 1950

By Charles Stuckey

In the late 1940s, Abstract Expressionist painter 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. Former museum curator Charles Stuckey offers an in-depth exploration of Pollock and this majestic painting, one of many groundbreaking works by the artist in MoMA's collection.

PAPERBACK  
7¼ x 9 in.; 48 pp.; 35 color ill.  
978-0-87070-848-0  
\$14.95  
June

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P. 7: Henri Labrouste, Bibliothèque Sainte-Geneviève, elevation and cross section of the southwest angle of the facade, late 1850, Bibliothèque Sainte-Geneviève, Paris, Ms. 4273 (33). P. 8: Claes Oldenburg, *Study for a Poster, The Store*, 1961, Collection Claes Oldenburg and Coosje van Bruggen. P. 9: Ellsworth Kelly, *Chatham XII: Yellow Black*, 1971, Collection the artist, © 2012 Ellsworth Kelly. P. 10: Dieter Roth, Untitled from *6 Piccadillies* (detail), 1969–70, published 1970, MoMA/Purchase, © 2012 Estate of Dieter Roth. P. 11: Dieter Roth, *Literaturwurst* (Literature sausage), 1969, published 1961–70, MoMA/The Print Associates Fund in honor of Deborah Wye, © 2012 Estate of Dieter Roth/photo: Thomas Griesel, MoMA. P. 12: Vincent van Gogh, *The Olive Trees* (detail), 1889, MoMA/Mrs. John Hay Whitney Bequest, photo: John Wronn, MoMA. P. 13: Pablo Picasso, *Violin and Grapes*, 1912, MoMA/Mrs. David M. Levy Bequest, © 2012 Estate of Pablo Picasso/Artists Rights Society (ARS), New York/photo: Paige Knight, MoMA. P. 14: Meret Oppenheim, *Object*, 1936, MoMA/Purchase, © 2012 Artists Rights Society (ARS), New York/Pro Litteris, Zurich/photo: Kate Keller, MoMA. P. 15: Jackson Pollock, *One: Number 31, 1950*, 1950, MoMA/Sidney and Harriet Janis Collection Fund (by exchange), © 2012 Pollock-Krasner Foundation/Artists Rights Society (ARS), New York/photo: John Wronn, MoMA.

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New York, NY 10019-5497  
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Information contained in this catalogue was correct at press time. Prices, specifications, and release dates are subject to change without notice.

Edited by Rebecca Roberts  
Designed by Amanda Washburn  
Production by Matthew Pimm  
Coordinated by Hannah Kim  
Printed and bound by GHP, West Haven, Conn.

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Thames & Hudson Distributors, Ltd.

Littlehampton Book Services

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West Sussex, BN13 2RB

Tel.: +44 (0) 1903 828501

*Bill Brandt: Shadow and Light* and *Le Corbusier: An Atlas of Modern Landscapes* are published and distributed outside the United States and Canada by Thames & Hudson.

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