



SPRING 2016

# MoMA BOOKS

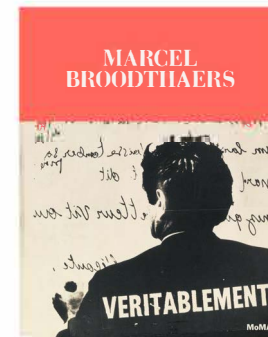


## MARCEL BROODTHAERS

Edited by Christophe Cherix and Manuel J. Borja-Villel.  
 Essays by Benjamin H. D. Buchloh, Jean-François Chevrier, Thierry de Duve, and Doris Krystof.  
 Contributions by Cathleen Chaffee, Kim Conaty, Rafael García, Christian Rattemeyer, Sam Sackeroff, Teresa Velázquez, and Francesca Wilmott

Marcel Broodthaers was at the center of international artistic activity during the 1960s and 1970s. From his early objects made variously of mussel shells, eggshells, and books of his own poetry, to his most ambitious project, the *Musée d'Art Moderne, Département des Aigles* (Museum of modern art, Department of eagles), to the *Décors* made at the end of his life, Broodthaers often operated as both innovator and commentator. Setting a precedent for what we call installation art today, his work has profoundly influenced contemporary artists and cultural discourse at large.

Published to accompany Broodthaers's first retrospective in New York, this volume examines the artist's work across all mediums and includes new translations of many of his texts. Essays by the exhibition organizers, Christophe Cherix and Manuel J. Borja-Villel, and a host of major scholars provide historical and theoretical context for the artist's work.



### HARDCOVER

9 ½ x 12 in.; 352 pp.;  
 450 color ills.  
 978-0-87070-962-3  
 \$75  
 February

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

### Exhibition schedule:

The Museum of Modern Art, New York:  
 02/14/16-05/15/16  
 Museo Nacional Centro de Arte Reina  
 Sofía, Madrid: 10/04/16-01/09/17  
 Kunstsammlung Nordrhein-Westfalen,  
 Düsseldorf: 03/04/17-06/11/17





## THE CONQUEST OF SPACE Atlas for the Use of Artists and the Military

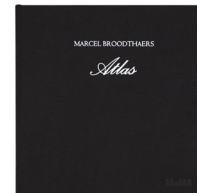
By Marcel Broodthaers

*Atlas*—measuring 1 $\frac{5}{8}$  by 1 $\frac{1}{8}$  inches (4 by 3 cm), with a simple black slipcase—is a miniature book by Marcel Broodthaers, made after the model of the fifteenth-century *incunable*. It was originally published in 1975 in an edition of fifty numbered copies, and it is Broodthaers's last book, created shortly before his death, in 1976. The object plays on language and functions in a manner characteristic of Broodthaers's sense of humor: it refers to the use of atlases by militaries pursuing territorial conquest—a task for which this tiny edition is absurdly unsuitable—in order to make artists aware of their own such victories. Broodthaers deepened the level of intrigue by not following any established geographical organization; instead, he chose to present a small selection of countries in alphabetical order, each represented graphically at the same size.

Published in a limited edition of five hundred, this facsimile makes the artist's book available for the first time since it was printed in 1975.



**PRESENTATION BOX** (6 x 6 in.)  
with **PAPERBACK** (1 $\frac{5}{8}$  x 1 $\frac{1}{8}$  in.)  
38 pp.; 38 ills.  
978-1-63345-011-0  
\$175



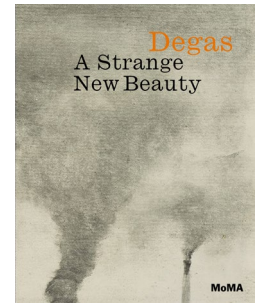


## DEGAS A Strange New Beauty

Edited by Jodi Hauptman. Essays by Carol Armstrong, Jonas Beyer, Kathryn Brown, Karl Buchberg, Hollis Clayson, Jill DeVonyar, Samantha Friedman, Richard Kendall, Laura Neufeld, Stephanie O'Rourke, Raisa Rexer, and Kimberly Schenck

Edgar Degas is best known as a chronicler of the ballet, yet it is his work in monotype that reveals his restless experimentation. In the mid-1870s, Degas was introduced to the monotype process, in which the artist draws in ink on a metal plate that is then run through a press. Captivated by monotype's potential, he embraced it with enthusiasm, taking the medium to radical ends. He expanded the possibilities of drawing, created surfaces with heightened tactility, and invented new means for new subjects, from dancers in motion to the radiance of electric light, and for familiar ones, from women in intimate settings to meteorological effects in nature. With his monotypes, Degas is at his most modern, capturing the spirit of urban life, depicting the body in new ways, and exploring abstraction.

Published to accompany an exhibition at MoMA, this richly illustrated catalogue presents approximately 120 monotypes and some 60 related works in other mediums. Texts by curators, scholars, and conservators explore the creative potency of Degas's rarely seen monotypes and highlight their impact on his wider practice.



**HARDCOVER**  
8 x 10 in.; 224 pp.;  
230 color and b&w ill.  
978-1-63345-005-9  
\$50  
March

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

Exhibition at The Museum  
of Modern Art, New York:  
03/26/16-07/24/16





Ages 5+

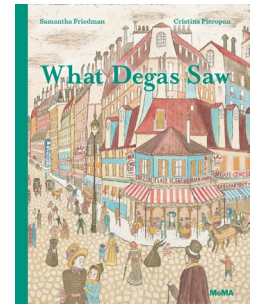
## WHAT DEGAS SAW

By Samantha Friedman. Illustrations by Cristina Pieropan, with artwork by Edgar Degas

*What Degas Saw* looks at the world through a beloved artist's eyes and provides insight into his creative process. Walking through the streets of Paris with cape and cane, the French artist Edgar Degas observes the world around him, finding inspiration at every turn. From the blurry faces of passersby glimpsed through a bus window to the sun-dappled landscape seen from a moving train, from the hunched profiles of laundresses at work to light-bathed ballerinas on the opera-house stage, the artist—with open eyes and a curious mind—collects impressions of the people and places he sees.

Featuring artwork by Degas, aquatint etching illustrations by Cristina Pieropan, and a story by Samantha Friedman, a curator at MoMA and the author of *Matisse's Garden*, *What Degas Saw* encourages young readers to carefully observe their surroundings and to create their own art about the people and places around them.

*What Degas Saw* is distributed in the United States and Canada by Abrams Books for Young Readers.



**HARDCOVER**

9 x 11¼ in.; 40 pp.;  
illustrated throughout  
978-1-63345-004-2  
\$19.95  
March

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





## A JAPANESE CONSTELLATION

Edited by Pedro Gadanho and Phoebe Springstubb.  
Essays by Terunobu Fujimori, Taro Igarashi, and  
Julian Worrall

Published in conjunction with an exhibition at MoMA, *A Japanese Constellation* focuses on the work of a small group of architects and designers influenced by and gravitating around the architect Toyo Ito and the architectural firm SANAA. Beginning with an overview of Ito's career and his influence as a mentor to a new generation of Japanese architects, the catalogue presents a richly illustrated portfolio of recent works by internationally acclaimed designers, including Kazuyo Sejima, Ryue Nishizawa, Sou Fujimoto, Akihisa Hirata, and Junya Ishigami.

*A Japanese Constellation* reveals a network of influence and cross-pollination that is particularly relevant at the start of the twenty-first century. Essays by curators, historians, and critics reflect on the transmission of an architectural sensibility and suggest an alternative model to what has been described as an individuality-based "star system" in architecture. The publication reveals how themes travel across generations of architects, creating a strong identity for a regional practice with global impact.



**HARDCOVER**  
9 ½ x 12 in.; 256 pp.;  
200 color ill.  
978-1-63345-009-7  
#55  
March

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

Exhibition at The Museum  
of Modern Art, New York:  
03/13/16-07/04/16





## AN AUTEURIST HISTORY OF FILM

By Charles Silver

From 2009 to 2014, The Museum of Modern Art offered a weekly series of film screenings titled An Auteurist History of Film. Inspired by Andrew Sarris's seminal work *The American Cinema*, which developed the idea of "auteur theory" that was first discussed by the critics of *Cahiers du Cinéma* in the 1950s, the series presented cinematic works from MoMA's expansive collection, with particular focus on the role of the director as artistic author. Film curator Charles Silver wrote a concise blog post to accompany each screening, describing the place of each film in the oeuvre of its director as well as its significance to film history.

Following the end of the series' five-year run, the Museum has collected these texts for publication, bringing together Silver's insightful and often humorous readings into a single volume. This publication is an invaluable guide to key directors and works of cinema as well as an excellent introduction to auteur theory.



An **Auteurist**  
**History of Film**  
Guidelines

MoMA

### PAPERBACK

8 x 10 in.; 256 pp.;

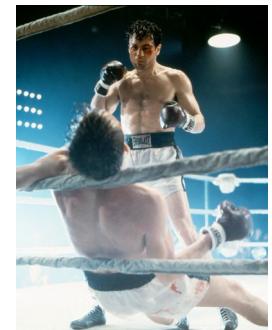
50 b&w ill.

978-0-87070-977-7

\$35

April

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



## MODERN DANCE SERIES

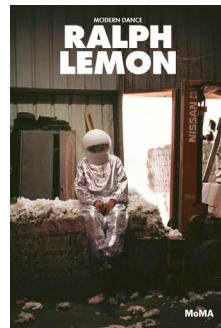
Modern Dance is a new series of monographs exploring dance makers in the twenty-first century. Each volume focuses on a single contemporary choreographer, presenting a rich collection of newly commissioned texts along with a definitive catalogue of the artist's projects. Accessible, informative, and inspiring, they are indispensable guides to contemporary dance for fans and scholars alike.

### RALPH LEMON

Edited by Thomas J. Lax. Contributions by Doryun Chong, Adrienne Edwards, Deborah Jowitt, Ralph Lemon, André Lepecki, Fred Moten, Okwui Okpokwasili, Katherine Profeta, Will Rawls, and Bartholomew Ryan

Born in Ohio and raised in Minnesota, Ralph Lemon is one of the most significant figures to have emerged from New York's downtown dance community of the 1980s. His politically resonant and deeply personal projects investigate race, identity, memory, and mourning. A polymath and self-described Conceptualist, he combines dance with visual art, film, and ethnography, creating works that live on the theater stage, in print, and in the museum.

The book features texts by scholars and performers, an original photo-essay by Lemon, and an extensive chronology, greatly enhancing the understanding and appreciation of Lemon's boundary-pushing body of work.



**PAPERBACK**  
8 x 10 in.; 144 pp.;  
60 color ills.  
978-1-63345-007-3  
\$29.95  
September

Coming Soon

### BORIS CHARMATZ

Edited by Ana Janevski. Contributions by Gilles Almavi, Jérôme Bel, Cosmin Costinas, Bojana Cvejić, Tim Etchells, Mark Franko, Gabriella Giannachi, Adrian Heathfield, Noémi Solomon, Peter Tolmie, Christophe Wavelet, and Catherine Wood

Since shocking audiences in 1993, at age nineteen, with his radically sparse *À bras le corps*, Boris Charmatz has emerged as one of France's leading choreographers.

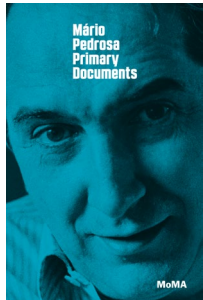
Whether he's creating a dance composed solely of everyday actions, working with an ensemble of children, or running a "dancing museum," Charmatz's work experiments with the body as a vessel for subjectivity, history, and collective action.

Featuring original essays, interviews, and an oral history by Charmatz's contemporaries, this book is the first to explore the many facets of his career—as choreographer, writer, and director of France's Musée de la danse.



**PAPERBACK**  
8 x 10 in.; 160 pp.;  
40 color ills.  
978-1-63345-006-6  
\$29.95

## RECENT PUBLICATIONS



**PAPERBACK**  
6 ¾ x 9 ¾ in.; 464 pp.;  
75 color and b&w ills.  
978-0-87070-911-1  
\$40  
Available now

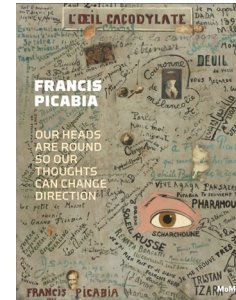
### MÁRIO PEDROSA Primary Documents

Edited by Glória Ferreira and Paulo Herkenhoff. Essays by Aracy Amaral, Otilia Beatriz Fiori Arantes, Dore Ashton, Catherine Bompuis, Kaira M. Cabañas, Lauro Cavalcanti, Marcio Doctors, Glória Ferreira, and Adele Nelson

The latest volume in MoMA's Primary Documents series is an anthology of the writings of Mário Pedrosa, who was Brazil's preeminent critic of art, culture, and politics and one of Latin America's most frequently cited public intellectuals in the twentieth century. It is the first publication to provide comprehensive English translations of Pedrosa's writings, including art and architectural criticism and theory, political writings, and correspondence with his artistic and political interlocutors, among them luminaries such as André Breton, Alexander Calder, Lygia Clark, Ferreira Gullar, Oscar Niemeyer, Hélio Oiticica, Pablo Picasso, Luiz Inácio Lula da Silva, Harald Szeeman, and Leon Trotsky. The book also features newly commissioned essays that contextualize Pedrosa's central themes and frame the importance of his thought for twentieth-century Brazilian art as well as the history of modernism at large. These new translations will contribute to the international recognition of Pedrosa's importance to the growing fields of global art history and theory.

*Mário Pedrosa: Primary Documents* is distributed worldwide by Duke University Press. Other volumes in the series include *From Postwar to Postmodern, Art in Japan 1945–1989: Primary Documents* (2012); *Contemporary Chinese Art: Primary Documents* (2010); and *Alfredo Boulton and His Contemporaries: Critical Dialogues in Venezuelan Art, 1912–1974* (2008).

## UPCOMING PUBLICATIONS



**HARDCOVER**  
9 ½ x 12 in.; 368 pp.; 500 ills.  
978-1-63345-003-5  
\$75  
July

### FRANCIS PICABIA: OUR HEADS ARE ROUND SO OUR THOUGHTS CAN CHANGE DIRECTION

Edited by Anne Umland and Cathérine Hug

Published in conjunction with the first large-scale retrospective of Picabia's work in the United States since 1970, *Francis Picabia: Our Heads Are Round so Our Thoughts Can Change Direction* is a sweeping survey of the artist's profoundly innovative and influential career. Among the great modern artists of the past century, Picabia is also one of the most unfamiliar, given his extreme eclecticism and persistent acts of self-contradiction. Featuring some five hundred illustrations and fourteen essays, this publication examines the full range of Picabia's oeuvre and a variety of topics, including the corporeal character of his abstractions, his unexpected turn to mechanical painting, his experiments with materials and source imagery, the problems of his politics, and his contemporary legacy.

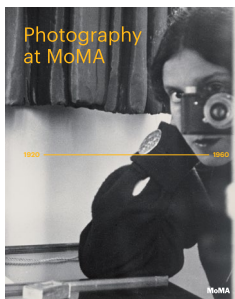


**HARDCOVER**  
9 ½ x 12 in.; 192 pp.; 205 ills.  
978-1-63345-018-9  
\$60  
September

### KAI ALTHOFF

Edited by Kai Althoff and Laura Hoptman

Kai Althoff (German, born 1966) is one of the most consummate—and unpredictable—artists of his generation. A painter and a draftsman, he has experimented since the mid-1990s with combinations of unconventional mediums and exhibition formats to create all-encompassing environments that might include finely detailed drawings, collage, woven textiles, knitted fabric, soft sculpture, paintings, writing, video, fragrance, and song. Published in conjunction with a major exhibition at The Museum of Modern Art, this publication presents Althoff's work in all mediums from throughout his twenty-five-year career and is the most comprehensive publication on the artist to date. Contributions by art historians, curators, a critic, a rabbi, a professor of psychology, and a close friend of the artist offer multiple perspectives on Althoff's iconographically rich work.

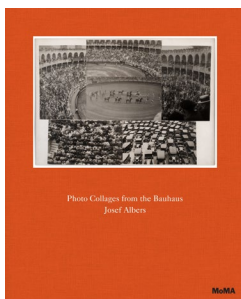


**HARDCOVER**  
9 ½ x 12 in.; 392 pp.; 375 ill.  
978-1-63345-013-4  
\$75  
October

## PHOTOGRAPHY AT MoMA: 1920 TO 1960

Edited by Quentin Bajac, Lucy Gallun, Roxana Marcoci, and Sarah Hermanson Meister. With contributions by Douglas Coupland, Kevin Moore, Drew Sawyer, and Pepper Stetler

The history of photography has been told many times, but never before through the incomparable collection of photographs at The Museum of Modern Art. As the second volume in a set of three books that together present a new and comprehensive history of photography through works in MoMA's collection, this publication charts the medium during the height of the modernist period, from 1920 to 1960. This publication offers a fresh lens through which to appreciate works of exceptional significance, surprise, and influence, encouraging creative new readings. The book includes an in-depth introduction and seven chapters of full-color plates, each accompanied by a short essay. Masterworks appear alongside lesser-known gems, and diverse notions of modernism enrich classic interpretations.

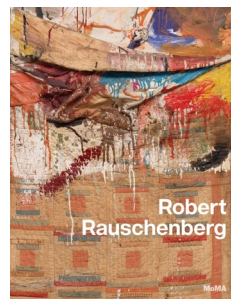


**HARDCOVER**  
9 ½ x 12 in.; 128 pp.; 100 ill.  
978-1-63345-017-2  
\$50  
October

## JOSEF ALBERS: PHOTO-COLLAGES FROM THE BAUHAUS

Edited by Sarah Hermanson Meister. Essay by Elizabeth Otto

Josef Albers is widely recognized as a crucial figure in twentieth-century art, both as an independent practitioner and as a teacher at the Bauhaus, Black Mountain College, and Yale University. Albers designed furniture and typography and made paintings, drawings, and prints, all of which have been extensively collected, exhibited, and studied. Arguably the least familiar aspect of his extraordinary career was his inventive engagement with photography, only widely known after his death, including his production of approximately seventy photo-collages that feature photographs he made at the Bauhaus between 1928 and 1931. This publication reproduces each of the photo-collages Albers made at the Bauhaus, presenting the scope of this achievement for the first time and providing an unparalleled opportunity to explore the nuanced relationship between form and image.



**HARDCOVER**  
9 ½ x 12 in.; 392 pp.; 475 ill.  
978-1-63345-020-2  
\$75  
November

## ROBERT RAUSCHENBERG

Edited by Leah Dickerman and Achim Borchardt-Hume

Published to accompany a major international retrospective that will open at the Tate Modern, London, in November 2016 before traveling to The Museum of Modern Art, New York, and The San Francisco Museum of Modern Art, *Robert Rauschenberg* offers a fresh perspective on the artist's six-decade-long career across an extraordinary range of mediums, including not only painting, assemblage, drawing, prints, and photography, but also sound, video, and performance. Each of the sixteen short essays, by both eminent and new voices, casts a spotlight on a particular moment in Rauschenberg's career, in a volume that offers an integrated look at his work across disciplines.

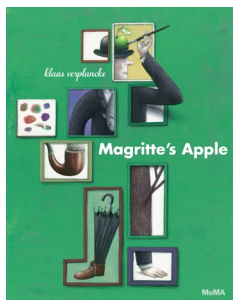


**PAPERBACK**  
7 ¼ x 9 in.; 48 pp.; 35 ill.  
978-1-63345-019-6  
\$14.95  
November

## OPPENHEIM: OBJECT

By Carolyn Lanchner

In 1936, invited by André Breton to contribute to an exhibition of Surrealist objects, Meret Oppenheim created *Object*—a teacup, saucer, and spoon purchased from a department store, each lined with Chinese gazelle fur. In this volume in the MoMA One on One series, an essay by Carolyn Lanchner, a former curator of painting and sculpture at MoMA, explores the subversive nature of this sensual yet disturbing work, which simultaneously attracts and repels the viewer, and the dreamlike world of Surrealism in which Oppenheim worked.



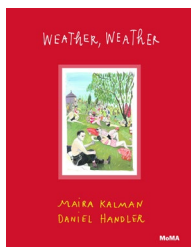
**HARDCOVER**

9 x 11 ¼ in.; 40 pp.;  
illustrated throughout  
978-1-63345-004-2  
\$19.95  
September

## MAGRITTE'S APPLE

By Klaas Verplancke. With artwork by René Magritte

A man named René floats through the world of his dreams and imagination, fulfilling his desire to become a painter—of apples and hats, apple hats, apple-these and apple-thats. In his paintings, leaves are lips, baguettes are noses, the right side is never up, and the upside is never down. Award-winning author and illustrator Klaas Verplancke mashes everyday objects and words together in ways that are guaranteed to make kids laugh and think. Inspired by the artwork of René Magritte (Belgian, 1898–1967), one of the world's most beloved artists, the whimsical, subversive illustrations will inspire readers of all ages to question the world around them.



**HARDCOVER**

6 x 8 in.; 64 pp.; 50 ill.  
978-1-63345-014-1  
\$15.96  
November

## WHAT THE WEATHER WAS LIKE

By Maira Kalman and Daniel Handler

Can a photograph capture the sensation of a warm spring breeze or the smell of freshly fallen snow? *What the Weather Was Like*, the third volume in a series of creative collaborations between renowned artist and bestselling author Maira Kalman, *New York Times* bestselling author Daniel Handler (a.k.a. Lemony Snicket), and The Museum of Modern Art, is an evocative exploration of the physical environments captured in photographs from around the world. Whether of the rainy streets of Paris or a sun-dappled pool in Beverly Hills, the photographs depict much more than what first meets the eye. Featuring vibrant new paintings by Kalman and poetic prose by Handler that give the images new life, *What the Weather Was Like* is a tender reflection on the passing of seasons, perspective, and memory.

## CREDITS

Front cover and p. 5 (right): Edgar Degas, *Pas battu*, c. 1879, Private collection. Inside front cover: Marcel Broodthaers, *Moules sauce blanche* (Mussels with white sauce), 1967, Private collection, New York, © 2016 Estate of Marcel Broodthaers/Artists Rights Society (ARS), New York/SABAM, Brussels. P. 1 (left to right): Marcel Broodthaers, *Moi aussi, je me suis demandé si je ne pouvais pas vendre quelque chose et réussir dans la vie . . .* (I, too, wondered whether I could not sell something and succeed in life . . .), 1964, MoMA/Committee on Prints and Illustrated Books Fund, 2013, © 2016 Estate of Marcel Broodthaers/Artists Rights Society (ARS), New York/SABAM, Brussels; Marcel Broodthaers, *Armoire blanche et table blanche* (White cabinet and white table), 1965, MoMA/Fractional and promised gift of Jo Carole and Ronald S. Lauder, 1992, © 2016 Estate of Marcel Broodthaers/Artists Rights Society (ARS), New York/SABAM, Brussels. P. 2: Marcel Broodthaers, *La Conquête de l'espace, Atlas à l'usage des artistes et des militaires* (The conquest of space, atlas for the use of artists and the military), 1975, MoMA/Partial gift of the Daled Collection and partial purchase through the generosity of Maja

Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley, 2011, © 2016 Estate of Marcel Broodthaers/Artists Rights Society (ARS), New York/SABAM, Brussels. P. 4: Edgar Degas, *Bedtime (Le Coucher)* (detail), c. 1880–85, The National Museum of Art, Architecture and Design, Oslo. P. 5 (left): Edgar Degas, *Forest in the Mountains (Forêt dans la montagne)*, c. 1890, MoMA/Louise Reinhardt Smith Bequest. Pp. 6–7: illustrations for *What Degas Saw* © 2016 Cristina Pieropan. P. 8: Toyo Ito, Sendai Mediatheque, Miyagi, Japan, 1995–2001, © Naoya Hatakeyama. P. 9 (left to right): Toyo Ito, National Taichung Theater, Taichung, Taiwan, 2005–ongoing, © Toyo Ito & Associates, Architects; Sou Fujimoto, House N, Oita, Japan, 2006–08, © Iwan Baan. P. 10: Still from *Breathless*, Directed by Jean-Luc Godard, 1960, Courtesy Janus Films. P. 11 (left to right): Still from *Pather Panchali*, Directed by Satyajit Ray, 1955, Courtesy Janus Films; Still from *Raging Bull*, Directed by Martin Scorsese, 1980, Metro-Goldwyn Mayer Studios Inc./All rights reserved. P. 15: Kai Althoff, *Untitled (Two Students)*, 2001, MoMA/Fractional and promised gift

of Martin and Rebecca Eisenberg. © 2016 Kai Althoff, Image courtesy Anton Kern Gallery, New York. Inside back cover: Akihisa Hirata, Bloomberg Pavilion, Museum of Contemporary Art, Tokyo, 2010–11, © Takumi Ota

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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 Maria Marchenkova  
Designed by Amanda Washburn  
Production by Hannah Kim  
Printed and bound by Offset Yapimevi, Istanbul

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## TRADE ORDERS

Bookstores, book distributors, and libraries

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*Mário Pedrosa: Primary Documents* is distributed worldwide by Duke University Press.

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

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The Museum of Modern Art, 2nd Floor

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