

New Titles and Backlist 2008

MoMA Books

The Museum of Modern Art, New York

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2 Titles 2008

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Home Delivery: Fabricating the Modern Dwelling

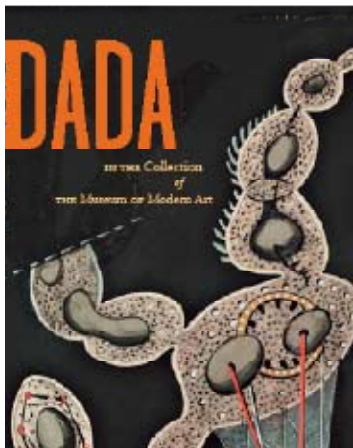
Edited by Barry Bergdoll and Peter Christensen. With essays by Barry Bergdoll, Ken Tadashi Oshima, and Rasmus Wærn

HARDCOVER
9½ x 11 in.; 248 pp.;
423 ills. (211 color)
978-0-87070-733-9
\$45.00 £26.90
July

As the world's population swells and the development of sustainable ways of living grows ever more urgent, prefabricated architecture has taken center stage. Predating our current predicament, the mass-produced, factory-made home has had a distinguished history, serving as a vital precept in the development of modern architecture. Today, with the digital revolution reorganizing the relationship between the drafting board and the factory, prefabrication continues to spur innovative manufacturing and imaginative design, and its potential has not yet been completely fulfilled. In essays by Barry Bergdoll, Chief Curator of Architecture and Design at The Museum of Modern Art, architect and critic Rasmus Wærn, and Ken Tadashi Oshima, historian and professor at the University of Washington, *Home Delivery* traces the history of prefabrication in architecture from its early roots in colonial cottages through the work of such figures as Jean Prouvé and Buckminster Fuller and concludes with a group of full-scale contemporary houses commissioned specifically for the MoMA exhibition that the book accompanies.



Previously Announced

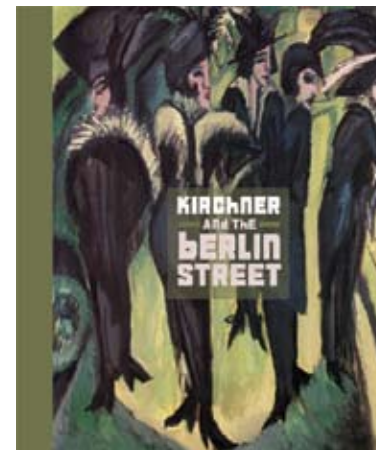


Dada in the Collection of The Museum of Modern Art

Edited by Anne Umland and Adrian Sudhalter
with Scott Gerson

CLOTHBOUND
8 3/4 x 11 in.; 352 pp.;
242 ills. (192 color)
978-0-87070-668-4
\$60.00 £30.00
June

This publication, the first devoted exclusively to The Museum of Modern Art's unrivaled Dada collection, features some seventy works—books, collages, drawings, films, paintings, photographs, photomontages, prints, readymades, and reliefs—in large reproductions accompanied by in-depth, object-focused essays by an interdepartmental group of the Museum's curators. Catalyzed by the major Dada exhibition that appeared in 2005 and 2006 in Paris and Washington, D.C., and at MoMA, the book benefits from new scholarship generated by that show, and from the extraordinary opportunity the exhibition created for an international community of scholars to examine the Museum's objects beside those on loan from other institutions. The book's unique object-centered approach provides unparalleled access to the themes at the heart of this revolutionary movement. An illustrated essay by Anne Umland, Curator in the Department of Painting and Sculpture at the Museum, traces MoMA's history of collecting, exhibiting, and publishing Dada work; it is complemented by a detailed chronology. *Dada in the Collection of The Museum of Modern Art* is the ninth volume of *Studies in Modern Art*, the Museum's publication series devoted to scholarly research on its collection.



Kirchner and the Berlin Street

By Deborah Wye

HARDCOVER
9 x 10 3/4 in.; 160 pp.;
135 color ills.
978-0-87070-741-4
\$35.00 £17.95
August

Ernst Ludwig Kirchner's remarkable Berlin Street Scenes painting series (1913–15), a high point of the artist's oeuvre and a milestone of German Expressionism, is widely understood as a metaphor for modernity through its depiction of life in a major metropolis. Kirchner moved from Dresden to Berlin in 1911, and several years later, immersed in this teeming city poised on the brink of World War I, he created the Street Scenes in a burst of creative energy and ambition. This richly illustrated volume, the most extensive consideration of these paintings in English, examines the artist's creative process as he explored his theme in various mediums and presents a major body of related work, including charcoal drawings, pen-and-ink studies, pastels, etchings, woodcuts, and lithographs. Deborah Wye, Chief Curator of Prints and Illustrated Books at The Museum of Modern Art and organizer of the exhibition this volume accompanies, investigates the significance of the streetwalker as primary motif and provides insight into the series in the context of Kirchner's wider oeuvre.





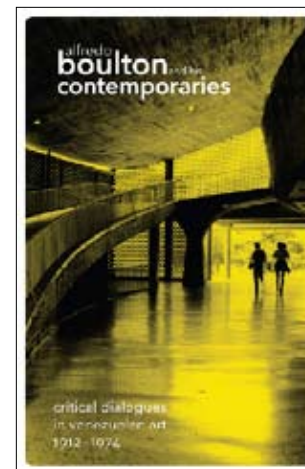
Modern Swedish Design: Three Founding Texts

Edited and with introductions by Lucy Creagh, Helena Kåberg, and Barbara Miller Lane. Essay by Kenneth Frampton

PAPERBACK
7¼ x 10½ in.; 352 pp.;
68 ill. (18 color)
978-0-87070-722-3
\$35.00 £18.00
June

Although modern Swedish design has exercised an extraordinary influence on international architecture and interior furnishings since the early twentieth century, some of the crucial generative writings on the subject have never been widely translated, and the movement's intellectual background is not well known. *Modern Swedish Design* collects three of Swedish design's founding texts for the first time in English. In "Beauty in the Home" (1899), philosopher and critic Ellen Key (1849–1926) promotes simplicity and clarity of purpose with the goal of social reform. Art historian Gregor Paulsson (1889–1977) was instrumental in the spread of ideas such as Key's; in "Better Things for Everyday Life" (1919) he contends that design should be true to its time and available to all, and calls for a modern design language reflecting new materials and methods. Finally, *acceptera* (1931), cowritten by Paulsson and architects featured in the famous Stockholm Exhibition of 1930, engages in a debate between the proponents of handicraft and those

of design idioms emerging from industrial mass production. Lively illustrations and near-facsimiles of the texts' original publications, scholarly introductions by the editors, and an essay by architectural historian Kenneth Frampton accompany the translations.



Alfredo Boulton and His Contemporaries: Critical Dialogues in Venezuelan Art, 1912–1974

Edited by Ariel Jiménez. With contributions by Hugo Achugar, Rafael Castillo Zapata, Roldán Esteva-Grillet, Marco Negrón, Luis Pérez-Oramas, Sandra Pinardi, Elías Pino Iturrieta, and Macía Pintó

PAPERBACK
6¾ x 9¾ in.; 376 pp.;
86 ill. (61 color)
978-0-87070-710-0
\$35.00 £18.00
June

For many years, Alfredo Boulton (1908–1995) was Venezuela's foremost cultural and aesthetic observer. An art critic, cultural historian, and photographer, he was highly influential in the development of modernist art and discourse in Venezuela. Boulton's diverse contributions serve as points of departure in this remarkable selection of historical texts by prominent Latin American thinkers, many of which have been reference points for generations of artists, critics, and art historians. Through manifestos, correspondence, and critical writings, this anthology traces Venezuela's struggle toward modernity and an identity on the international cultural scene. Newly written critical and explanatory essays by contemporary scholars accompany the historical texts, providing insight and context. *Alfredo Boulton and His Contemporaries* is the third book published by The International Council of The Museum

of Modern Art in a series that makes crucial art-historical writings from regions outside the United States available in English. The other volumes in the series are *Primary Documents: A Sourcebook for Eastern and Central European Art since the 1950s* (2002) and *Listen Here Now! Argentine Art of the 1960s: Writings of the Avant-Garde* (2004).





Van Gogh and the Colors of the Night

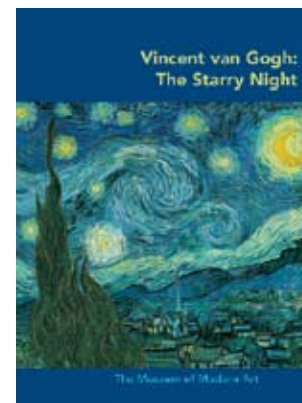
By Joachim Pissarro, Chris Stolwijk, and Sjraar van Heugten

HARDCOVER
8½ x 11 in.; 160 pp.;
115 color ill.
978-0-87070-736-0
\$45.00 £22.50
September

PAPERBACK
MUSEUM EDITION
978-0-87070-737-7
\$30.00

Throughout his career, Vincent van Gogh made many paintings addressing the paradoxical task of representing night through color and tonality. Van Gogh followed the Impressionist technique of “translating” visual light effects into various color combinations, attempting to interweave the visual and the metaphorical to produce fresh and original works of art. These artistic concerns are powerfully bound together in Van Gogh’s nocturnal and twilight paintings and drawings. *Van Gogh and the Colors of the Night*, published to accompany an exhibition at The Museum of Modern Art—the first to focus on this aspect of the artist’s career—illuminates Van Gogh’s depictions of night landscapes, interior scenes, and the effects of artificial and natural light. Representing all periods of the artist’s career, this volume features over one hundred images of superlative quality, including large reproductions of works by Van Gogh, details of iconic paintings, and images of works by other artists that were important to the development of Van Gogh’s oeuvre. Essays by Joachim Pissarro, Adjunct Curator in the Department of Painting and

Sculpture at MoMA, Chris Stolwijk, Head of Research at the Van Gogh Museum, and Sjraar van Heugten, Head of Collections at the Van Gogh Museum, provide historical and personal context as well as in-depth studies of the technical and stylistic aspects of the artist’s work.



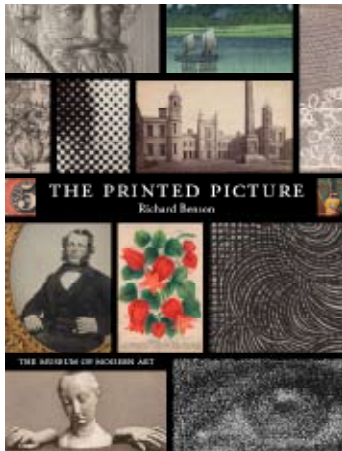
Vincent van Gogh: The Starry Night

By Richard Thomson

PAPERBACK
6 x 8 in.; 48 pp.;
38 color ill.
978-0-87070-748-3
\$9.95 £5.00
September

Instantly recognizable and one of the most iconic images in modern culture, Vincent van Gogh’s painting *The Starry Night* of 1889 draws thousands of visitors every day to The Museum of Modern Art. Yet few viewers are familiar with the story behind this unlikely masterpiece, one of the many nighttime paintings the artist produced during his stay at a mental hospital in Saint-Rémy, in the south of France. *The Starry Night* is no ordinary landscape painting, with its surging forces, resonant chromatics, and mysterious shapes. In this volume—the latest in a series featuring important artists and favorite works in the Museum’s collection—distinguished art historian Richard Thomson discusses the painting within the context of its creation, bringing together Van Gogh’s own correspondence, the Parisian art scene of his time, and an in-depth exploration of the artist’s technique and style. Highlighting significant details not easily visible at first glance and illustrated with dozens of images of comparable works and influences, *Vincent van Gogh: The Starry Night* is an indispensable guide to one of the most famous paintings of the nineteenth century.



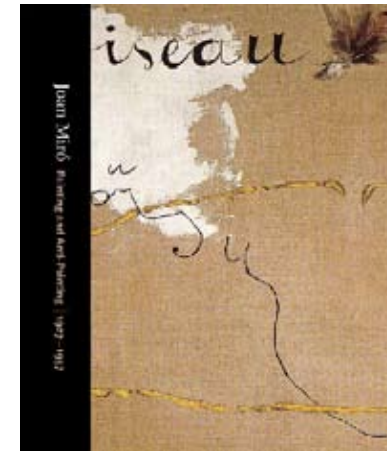


The Printed Picture

By Richard Benson

HARDCOVER
8 x 10½ in.; 308 pp.;
326 color ill.
978-0-87070-721-6
\$60.00 £30.00
October

The Printed Picture traces the changing technology of picturemaking from the Renaissance to the present, focusing on the vital role that images in multiple copies have played in our culture. The book surveys printing techniques before the invention of photography, the photographic processes that began to appear in the early nineteenth century, the marriage of printing and photography, and the rapidly evolving digital inventions of our time. Author Richard Benson succinctly examines the full range of pictorial processes—from woodblock to chromolithograph, engraving to bar code, daguerreotype to modern color photograph—and reaches fascinating and original conclusions about what pictures can mean. Presented as a series of one-page essays opposite the pictures they examine, the book retains the lively, engaging style of the informal lectures through which Benson developed his ideas over the course of thirty years at Yale University. Rooted in hands-on descriptions of practical techniques, *The Printed Picture* offers a rich and imaginative interpretation of the enormous cultural and social influence of multiple images.



Joan Miró: Painting and Anti-Painting 1927-1937

Edited by Anne Umland. With essays by Jim Coddington, Robert S. Lubar, Jordana Mendelson, Adele Nelson, and Anne Umland

HARDCOVER
7¼ x 10½ in.; 232 pp.;
200 color ill.
978-0-87070-734-6
\$50.00 £24.95
November

Taking Joan Miró's notorious declaration of 1927—"I want to assassinate painting"—as its point of departure, this richly illustrated volume is the first to focus on Miró the "anti-painter." *Joan Miró: Painting and Anti-Painting 1927-1937* surveys the various material, iconographical, and rhetorical forms of Miró's attacks on painting by presenting, in chronological sequence, twelve distinct series of works, beginning with a remarkable group of paintings on unprimed canvas and concluding with Miró's return to realism in 1937 with *Still Life with Old Shoe*. Acidic color, grotesque disfigurement, stylistic heterogeneity, and the use of resistant, ready-made materials are among the key tactics of aggression explored in this extraordinary presentation of the interrelated and oppositional series of paintings, collages, objects, and drawings Miró produced during this crucial decade of his long career. This volume, published to accompany an exhibition at The Museum of Modern Art, integrates close scrutiny of Miró's materials and processes with historical and iconographic analysis, leading to an expanded understanding of an artist long regarded as Surrealism's most lyrical painter-poet. A critical essay by Anne Umland, Curator in the Museum's Department of Painting and Sculpture, introduces the publication.



MoMA Design Series

The Museum of Modern Art and 5 Continents Editions present a new series dedicated to industrial and graphic design. Each volume offers an overview of a single country's design achievements and illustrates its particular design history and aesthetic, showcasing renowned architects and designers through exemplary works drawn from MoMA's unmatched collection. Each book in the series (the first two are presented here) contains an introduction by Paola Antonelli, Senior Curator in the Department of Architecture and Design at the Museum, and an illustrated essay by a distinguished design critic, accompanied by a visual timeline of significant events and a comprehensive bibliography.



American Design

By Russell Flinchum

FLEXIBIND
8¼ x 8¼ in.; 160 pp.;
136 ills. (121 color)
978-0-87070-740-7
\$29.95 £19.95
October

American design, like much of American culture, perennially oscillates between populism and elitism, between the revolutionary beauty and availability of Tupperware and the elusive exclusivity of Tiffany's. This book traces the development of American design from the "armory practice" of early American machinists, through mid-century "design for modern living," to the branded, consumer-oriented design of the present day, including work by Charles and Ray Eames, Frank Gehry, and Raymond Loewy among many others. Paola Antonelli's lively introduction provides an overview of United States design culture; an essay by Russell Flinchum illuminates the volume's superbly reproduced masterpieces of modern American design.



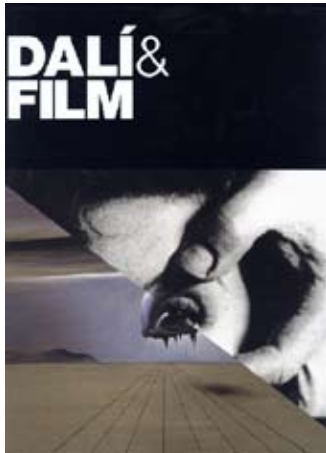
Italian Design

By Giampiero Bosoni

FLEXIBIND
8¼ x 8¼ in.; 160 pp.;
148 ills. (132 color)
978-0-87070-738-4
\$29.95 £19.95
October

Engaging Italian industry and culture in a single-minded and spontaneous project of national image building, Italy's designers have produced a complete variety of forms—fashion, graphic arts, and product and set design—with a unique international resonance. This book explores Italian design of the last half-century, featuring the classic lines of the Vespa, Bruno Munari's deconstruction of the common fork, the nostalgic appeal of Italo Marchioni's ice cream cone, and the sleek minimalism of Alberto Meda's Light Light Chair, among many other masterpieces. Paola Antonelli's lively introduction provides an overview of Italy's design culture; an essay by Giampiero Bosoni illuminates the volume's superbly reproduced objects of modern Italian design.





Dalí & Film

Edited by Matthew Gale. With essays by Dawn Ades, Montse Aguer, Félix Fanes, and Matthew Gale

CLOTHBOUND
9 ½ x 11 ½ in.; 238 pp.;
175 ills. (110 color)
978-0-87070-730-8
\$60.00 £35.00
January

PAPERBACK
MUSEUM EDITION
978-87070-729-2
\$40.00 £29.99

Salvador Dalí was one of the most famous and notorious artists of the twentieth century. *Dalí & Film* investigates in depth and for the first time the key influence of film on the artist's work and his extensive involvement in film-based projects. The book, published to accompany an exhibition at The Museum of Modern Art, features major paintings as well as material related to Dalí's films—among them his collaboration in 1929–30 with Luis Buñuel on the startling and highly controversial films *Un chien andalou* and *L'age d'or* and his work, many years later, with Disney Studios and Alfred Hitchcock on a dream sequence for the psychological thriller *Spellbound*, still one of the most innovative in cinema. Extensively illustrated with reproductions of paintings, film stills, storyboards, and photographs of Dalí with figures ranging from studio bosses to the Marx Brothers, *Dalí & Film* reveals the depth and persistence of the artist's fascination with the medium, bringing a new dimension to our understanding of one of the masters of twentieth-century art.



Design and the Elastic Mind

Edited by Paola Antonelli. With essays by Paola Antonelli, Hugh Aldersey-Williams, Peter Hall, and Ted Sargent

PAPERBACK
7 ½ x 9 ½ in.; 192 pp.;
250 color ills.
978-0-87070-732-2
\$34.95 £17.95
February

Over the past twenty-five years, in tandem with the introduction of the personal computer, the Internet, and wireless technology, we have experienced dramatic changes in our relationships with time, space, the physical nature of objects, and our own essence as individuals. *Design and the Elastic Mind* focuses on the responses of designers to the momentous advances in technology, science, and social mores that have characterized the last quarter-century and presents their projects that convert these developments into useful concepts and objects—from nanodevices to full-sized vehicles, home appliances to building facades, pragmatic solutions to provocations. Designed by Irma Boom, *Design and the Elastic Mind*, published to accompany an exhibition at The Museum of Modern Art, features essays by Paola Antonelli, Senior Curator of Architecture and Design at the Museum, design critic and historian Hugh Aldersey-Williams, visualization design expert Peter Hall, and nanophysicist Ted Sargent.





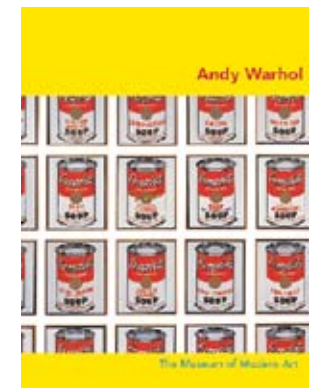
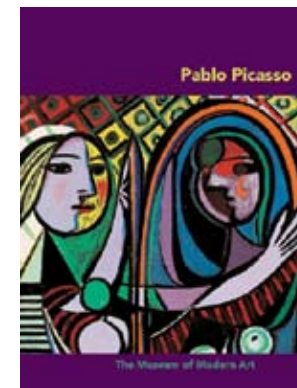
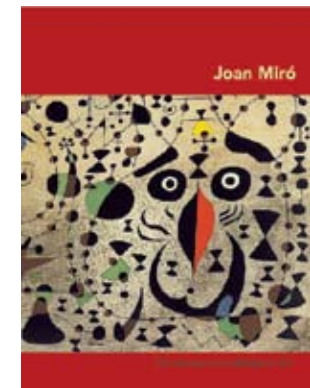
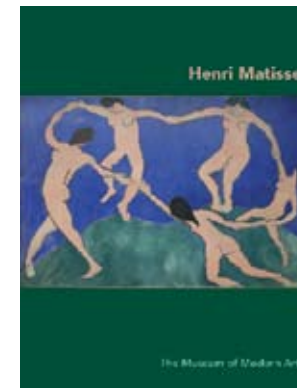
Color Chart: Reinventing Color, 1950 to Today

By Ann Temkin. With essays by Briony Fer, Melissa Ho, Nora Lawrence, and Ann Temkin

CLOTHBOUND
9 x 12 in.; 248 pp.;
280 color ill.
978-0-87070-731-5
\$50.00 £25.00
February

Color Chart addresses the impact of standardized, mass-produced color on the art of the past sixty years. Taking the commercial color chart as its central metaphor, the book chronicles an important artistic shift in the mid-twentieth century: a frank acknowledgment of color as a matter-of-fact element rather than a vehicle of spiritual or emotional content. Collected here are works by forty-four artists who explore ready-made color, bought off the shelf rather than mixed on a palette or assigned by chance rather than composed with traditional chromatic harmonies in mind. *Color Chart* begins with Marcel Duchamp's virtuosic painting *Tu m'*, made in 1918, with its long array of color samples advancing across the canvas, then presents the work of such artists as Robert Rauschenberg, Andy Warhol, Gerhard Richter, and Alighiero e Boetti as well as contemporary artists Sherrie Levine, Mike Kelley, and Damien Hirst, among others. This volume, published to accompany an exhibition at The Museum of Modern Art organized by Ann Temkin,

Curator in the Department of Painting and Sculpture, traces the lineage of the questions provoked by artists' new relationship to color and the variety of answers that have been the result.



Henri Matisse; Joan Miró; Pablo Picasso; Andy Warhol

By Carolyn Lanchner

PAPERBACK
6 x 8 in.; 48 pp.;
30-36 ill.
978-0-87070-724-7
(Matisse);
978-0-87070-725-4
(Miró);
978-0-87070-723-0
(Picasso);
978-0-87070-726-1
(Warhol)
\$9.95 £5.00
May

Henri Matisse, Pablo Picasso, Joan Miró, and Andy Warhol each significantly shaped the development of art in the twentieth century. These modern masters are the subjects of four small books, the first volumes in a series featuring important artists and favorite works in the collection of The Museum of Modern Art. Each book presents a single artist and guides readers through a dozen of his most memorable achievements. A short and lively essay by Carolyn Lanchner, a former curator of painting and sculpture at the Museum, accompanies each work, illuminating its significance and placing it in its historical moment in the development of modern art and in the artist's own life. These books are excellent resources for readers interested in the stories behind masterpieces of the modern canon and for those who wish to understand the contributions of individual artists to the history of modern art.



Seven Structural Engineers: The Felix Candela Lectures

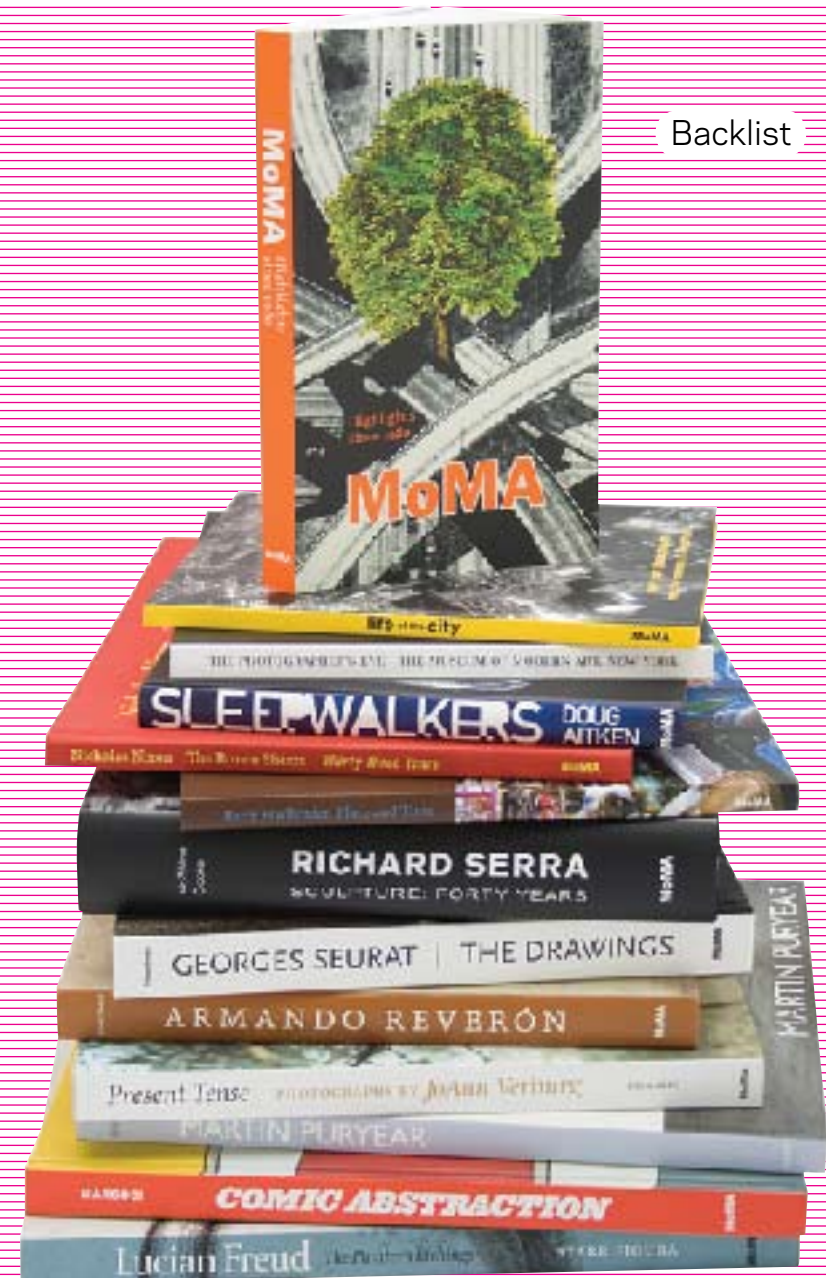
Edited by Guy Nordenson. With an introduction by Terence Riley

PAPERBACK
6 x 9½ in.; 188 pp.;
255 ill. (200 color)
978-0-87070-703-2
\$45.00 £22.50
June

Between 1998 and 2005, the Structural Engineers Association of New York and The Museum of Modern Art, together with the Massachusetts Institute of Technology and Princeton University, hosted a lecture series in honor of renowned structural engineer Felix Candela, a pioneer in the exploration and design of tensile shell structures. These lectures, given by some of Candela's most eminent and creative colleagues and successors, are collected here for the first time in print, accompanied by two hundred color images of soaring, impressive structures. Among the contributors are Christian Menn, known for his iconic long-span concrete bridges; Leslie E. Robertson, whose projects include the original World Trade Center in New York and the Bank of China Tower in Hong Kong; Jörg Schlaich, described by Frank Gehry as the world's best living structural engineer; Mamoru Kawaguchi, who has worked worldwide on such projects as stadiums, sports palaces, and pavilions; and Cecil Balmond, whose most recent projects include the Battersea Powerstation redevelopment in London and the CCTV building in Beijing.



Backlist





ARCHITECTURE & DESIGN

The Changing of the Avant-Garde: Visionary Architectural Drawings from the Howard Gilman Collection

Essays by Marco De Michelis, Sarah Deyong, and Terence Riley
2002. Hardcover, 11 x 9½ in.; 192 pp.; 205 color ills.
978-0-87070-004-9
\$45.00 £29.95

Complexity and Contradiction in Architecture

Robert Venturi. Introduction by Vincent Scully
1966, rev. ed., paperback, 1977
11 x 8½ in.; 136 pp.; 350 ills.
978-0-87070-282-3
\$19.95 £13.00

The Design Encyclopedia

Mel Byars. Foreword by Terence Riley
1994, rev. ed. 2004. Hardcover, 7½ x 10 in.; 832 pp.; over 700 color ills.
978-0-87070-012-5
\$65.00

Envisioning Architecture: Drawings from The Museum of Modern Art

Edited by Matilda McQuaid
Introduction by Terence Riley
2002. Hardcover, 9¾ x 10 in.; 256 pp.; 179 ills. (144 color, 35 duotone)
978-0-87070-011-1
\$44.95 £35.00
978-0-87070-690-5 (PB)
\$27.95

Groundswell: Constructing the Contemporary Landscape

Peter Reed
2005. Paperback, 9½ x 11 in.; 176 pp.; 330 ills. (300 color)
978-0-87070-379-9
\$39.95 £22.95

Light Construction

Terence Riley
1995. Paperback, 10½ x 9 in.; 164 pp.; 258 ills. (86 color)
978-0-87070-129-0
\$24.95 £16.50

Mies in Berlin

Edited by Terence Riley and Barry Bergdoll. Essays by Jean-Louis Cohen, Vittorio Magnago Lampugnani, Detlef Mertins, et al.
2001. Hardcover, 10¼ x 10¼ in.; 392 pp.; 595 ills. (105 color)
978-0-87070-018-7
\$70.00 £45.00
978-0-87070-019-4 (PB)
\$35.00 £29.00

Objects of Design from The Museum of Modern Art

Paola Antonelli. Preface by Terence Riley
2003. Hardcover, 9½ x 10 in.; 288 pp.; 365 ills. (357 color)
978-0-87070-696-7
\$39.95 £26.00

On-Site: New Architecture in Spain

Terence Riley
2006. Paperback, 9 x 10½ in.; 280 pp.; 469 ills. (295 color)
978-0-87070-499-4
\$45.00 £24.95

Perfect Acts of Architecture

Jeffrey Kipnis. Preface by Terence Riley
2001. Hardcover, 8½ x 10½ in.; 180 pp.; 170 ills.
978-0-87070-039-2
\$45.00 £29.95

Safe: Design Takes On Risk

Paola Antonelli. Essays by Marie O'Mahoney, Phil Patton, and Susan Yelavich
2005. Paperback, 7½ x 9½ in.; 216 pp.; 330 ills.
978-0-87070-580-9
\$29.95 £17.95

Structure and Surface: Contemporary Japanese Textiles

Cara McCarty and Matilda McQuaid
1998. Hardcover, 9 x 12 in.; 104 pp.; 92 ills. (67 color)
978-0-87070-076-7
\$29.95 £18.95

Studies in Modern Art 6: Philip Johnson and The Museum of Modern Art

Series edited by John Elderfield. Essays by Peter Reed, Terence Riley, Kirk Varnedoe, et al.
1998. Paperback, 8½ x 10 in.; 168 pp.; 150 ills. (16 color)
978-0-87070-117-7
\$19.95 £14.95

Studies in Modern Art 8: The Show to End All Shows, Frank Lloyd Wright and The Museum of Modern Art, 1940

Edited by Peter Reed and William Kaizen. Essay by Kathryn Smith
2004. Paperback, 8½ x 10 in.; 240 pp.; 89 ills.
978-0-87070-055-2
\$24.95 £16.00

Tall Buildings

Terence Riley and Guy Nordenson
2003. Paperback, 9 x 12 in.; 192 pp.; 320 ills. (204 color)
978-0-87070-095-8
\$29.95 £18.95

Yoshio Taniguchi: Nine Museums

Terence Riley
2004. Hardcover, 10 x 10 in.; 212 pp.; 239 ills. (140 color)
978-0-87070-607-3
\$49.95 £27.95

The Universitas Project: Solutions for a Post-Technological Society

Conceived and directed by Emilio Ambasz
2006. Paperback, 6¾ x 9¾ in.; 440 pp.
978-0-87070-070-5
\$34.95 £19.95

The Un-Private House

Terence Riley
1999. Paperback, 9 x 10½ in.; 152 pp.; 270 ills. (99 color)
978-0-87070-097-2
\$35.00 £18.95

Workspheres: Design and Contemporary Work Styles

Edited by Paola Antonelli
2001. Paperback, 9 x 10½ in.; 224 pp.; 283 ills. (262 color)
978-0-87070-013-2
\$29.99 £24.95

Frank Lloyd Wright: Architect

Edited by Terence Riley and Peter Reed. Essays by Anthony Alofsin, Kenneth Frampton, Gwendolyn Wright, et al.
1994. Hardcover, 9½ x 12 in.; 344 pp.; 484 ills. (183 color)
978-0-87070-642-4
\$65.00 £45.00

DRAWINGS

Antonin Artaud: Works on Paper

Margit Rowell
1996. Hardcover, 9 x 10¾ in.; 168 pp.; 77 ills. (30 color)
978-0-87070-118-4
\$32.50

An Atlas of Drawings: Transforming Chronologies

Luis Pérez-Oramas
2006. Hardcover (6 accordion-fold booklets and 1 regular-bound booklet in case), 7 x 9¼ in.; 232 pp.; 182 color ills.
978-0-87070-667-7
\$39.95 £24.95

Beyond the Visible: The Art of Odilon Redon

Jodi Hauptman. Essays by Starr Figura and Marina van Zuylen
2005. Hardcover, 9¼ x 11 in.; 284 pp.; 460 ills. (152 color)
978-0-87070-702-5
\$55.00 £29.95

Drawing from the Modern, 1880-2005 (Three-volume slipcase edition)

Jodi Hauptman, Gary Garrels, and Jordan Kantor
2006. Hardcover (with slipcase), box: 8¾ x 10¾ x 3¾ in.; 668 pp. in all; 584 ills. (558 color) in all
978-0-87070-716-2
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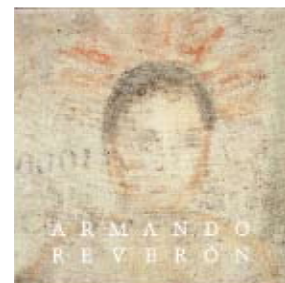
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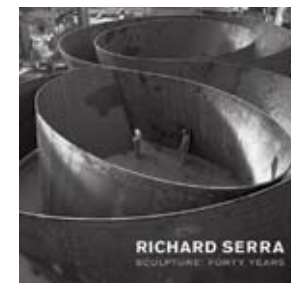
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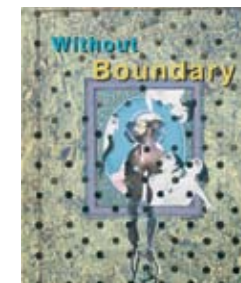
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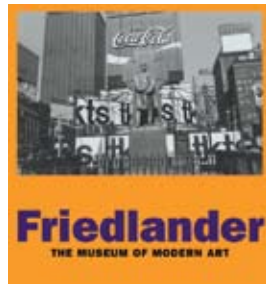
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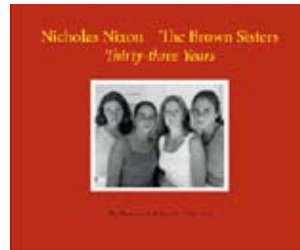


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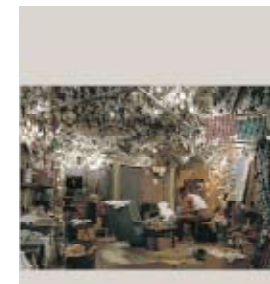


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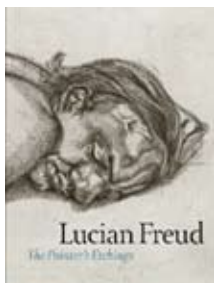
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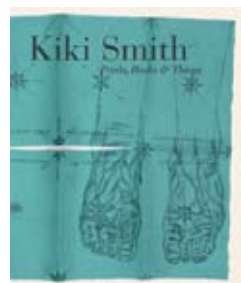
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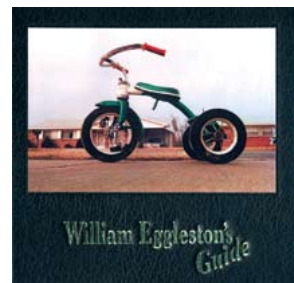
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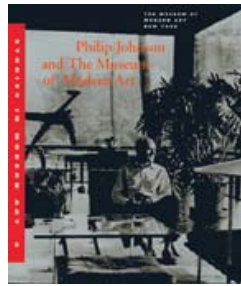
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Edited by Rebecca Roberts
Designed by Amanda Washburn
Production by Christina Grillo
Coordinated by Carey Gibbons and Hannah Kim
Typeset by Duke & Company, Devon, Penn.
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