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.
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.
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.
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.
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.

MoMA.org/books
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 Snow (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.

MoMA.org/books
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.
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.
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