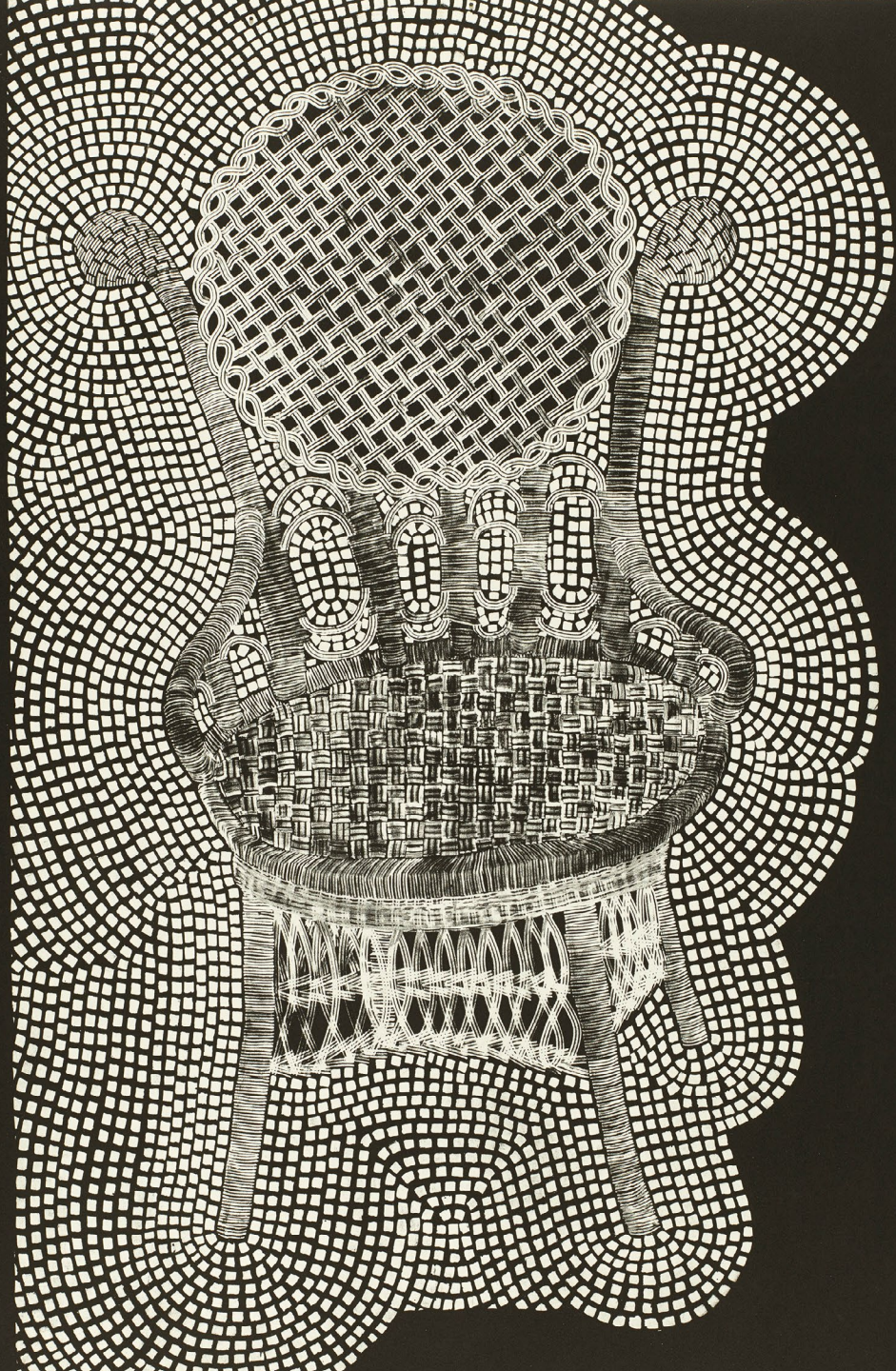


MoMA BOOKS

FALL 2025



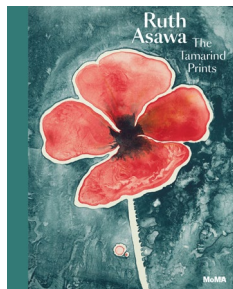


RUTH ASAWA

The Tamarind Prints

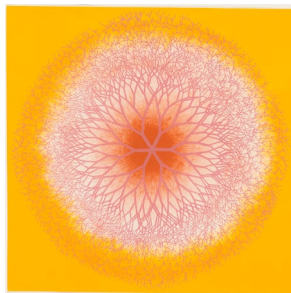
By Cara Manes and Dominika Tylcz

In autumn 1965, the artist Ruth Asawa produced a remarkable suite of fifty-four prints at the storied Tamarind Lithography Workshop in Los Angeles. Asawa, well-known for her intricate looped-wire sculptures, was new to lithography, but she eagerly immersed herself in the workshop's atmosphere of creativity and collaboration. The resulting works, strikingly varied and experimental, are published together for the first time in this special volume. Vibrant portraits of the artist's parents and children alternate with renderings of colorful blooms from her San Francisco garden, linear explorations of desert flora, and abstract compositions of crackled, veined fields and pools of ink. Unique within Asawa's renowned and wide-ranging body of work, the suite is a testament to the beauty and expansiveness of her art, which flowed from an endless fascination with materials, forms, and relationships.



HARDCOVER
8 x 10 in.; 64 pp.;
55 color ills.
978-1-63345-187-2
\$35
October

Exhibition at The Museum of Modern Art, New York: 10/16/25-02/08/26



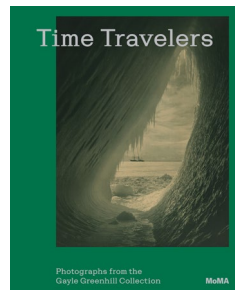


TIME TRAVELERS

Photographs from the Gayle Greenhill Collection

Edited by Lucy Gallun. Contributions by Samuel Allen, Kaitlin Booher, Lee Ann Daffner, Casey Li, Rachel Rosin

The extraordinary images in *Time Travelers* transport viewers across space and time, from photography's earliest years to our present moment. Alongside striking works by Diane Arbus, Julia Margaret Cameron, William Eggleston, Robert Frank, László Moholy-Nagy, Man Ray, Cindy Sherman, and Edward Steichen, this publication also features evocative vernacular photographs, such as personal snapshots and press images conveying the promise of aviation. An illuminating text accompanies each image, inviting extended contemplation and offering encounters in the spirit of photographer Emmet Gowin's avowal: "For me, pictures provide a means of holding, intensely, a moment of communication between one human and another."



HARDCOVER
8 x 10 in.; 136 pp.;
100 color ills.
978-1-63345-182-7
\$45
October

Exhibition at The Museum of Modern
Art, New York: 10/31/25-02/16/26





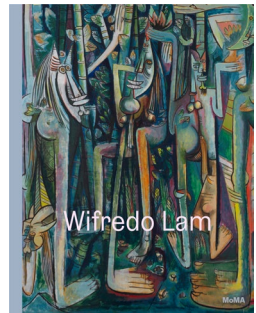
WIFREDO LAM

When I Don't Sleep, I Dream

Edited by Beverly Adams and Christophe Cherix.

Contributions by Anny Aviram, Miriam Basilio, Terri Geis, Jean Khalfa, Damasias Lacroze, Laura Neufield, Maria Elena Ortiz, Lowery Stokes Sims, Catherine Stephens, Martin Tsang

Over a career spanning six decades, Wifredo Lam radically expanded the purview of modernism. Born in Cuba, he spent most of his life in Spain, France, and Italy, and came to embody the figure of the transnational artist in the twentieth century, forging a unique visual style at the confluence of European modernity and Caribbean and African diasporic cultures. Published in conjunction with the most extensive retrospective ever devoted to the artist in the United States, *Wifredo Lam* brings together works from throughout his prolific career. This landmark publication features fresh insights into Lam's relationship to Surrealism, Négritude, and other literary, cultural, and poetic movements; extensive new photography of Lam's art; and the first in-depth conservation analysis of his best-known painting, *La jungla* (*The Jungle*, 1942–43).



HARDCOVER

9½ x 12 in.; 266 pp.;
225 color ills.

978-1-63345-178-0

\$75

November

Exhibition at The Museum of Modern
Art, New York: 11/10/25-04/11/26





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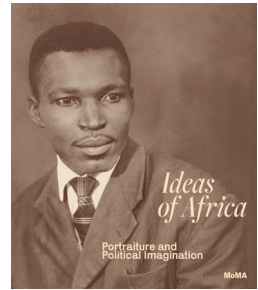
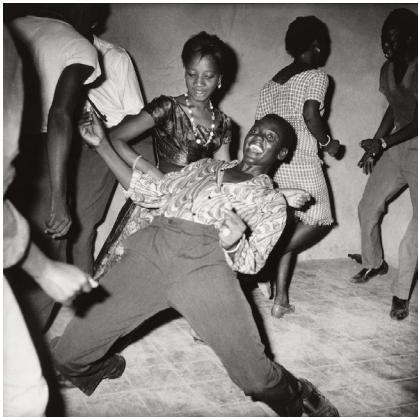
Agfa

IDEAS OF AFRICA

Portraiture and Political Imagination

Edited by Oluremi C. Onabanjo. Contributions by Brent Hayes Edwards, Momtaza Mehri, V.Y. Mudimbe, Yasmina Price

The independence movements that swept the African continent in the 1960s coincided with an exhilarating campaign for civil rights in the United States. These transformative struggles, reverberating across the Atlantic and beyond, formed a call and response that established “Africa” as a political idea. *Ideas of Africa: Portraiture and Political Imagination* examines the role of portrait photography within this emerging sense of Pan-Africanism, bringing together photographs by inventive image-makers from West and Central Africa—including Jean Depara, Seydou Keïta, Malick Sidibé, and Sanlé Sory—alongside contemporary works by Njideka Akunyili Crosby, Samuel Fosso, and Silvia Rosi.



HARDCOVER

9 x 10½ in.; 140 pp.;

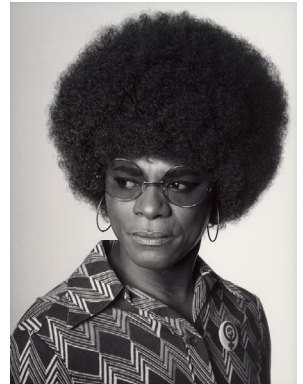
105 color ills.

978-1-63345-171-1

\$50

December

Exhibition at The Museum of Modern Art, New York: 12/14/25–07/25/26

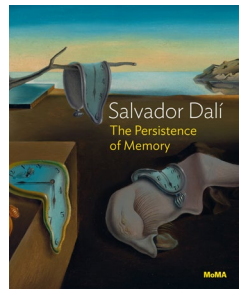


ONE ON ONE SERIES

SALVADOR DALÍ The Persistence of Memory

By Anne Umland

Tapping deeply into the nonrational nature of dreams, the imagination, and the subconscious, Salvador Dalí aimed to bring about a “total discrediting of the world of reality.” *The Persistence of Memory*, his uncanny masterpiece of 1931, has become virtually synonymous with the artist and with Surrealism itself. Set in a bleak and infinite dreamscape, its three inexplicably limp pocket watches are draped over the edge of a plinth, the single branch of a barren tree, and a fleshy, unsettling, quasi-human creature whose features suggest the artist’s own; on a fourth watch, evidently still solid, a swarm of ants eerily converges in a jewellike pattern. In a fascinating analysis of what remains one of the most recognizable images in twentieth-century art, the art historian and former MoMA curator Anne Umland illuminates this iconic Surrealist work and places it within Dalí’s long career as artist, author, critic, impresario, and provocateur.



PAPERBACK

7½ x 9 in.; 48 pp.;

35 color and b&w ill.

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September



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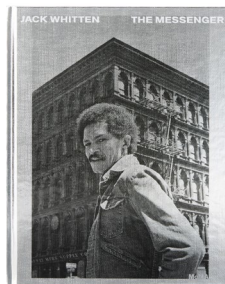
JACK WHITTEN

The Messenger

Edited by Michelle Kuo, with contributions by Glenn Ligon, Julie Mehretu, Anna Deavere Smith, Sampada Aranke, Mark Godfrey, Michael Duffy, Annie Wilker, Dana Liljegren, George E. Lewis, Richard Shiff

Jack Whitten (1939–2018) offered the world a new way to see. Raised in the segregated US South, he moved to New York in 1960 and became a lifelong advocate for civil rights and social justice. Resisting pressure to produce realistic art as a means of social activism, Whitten instead created revelatory forms of abstract art with tools and materials ranging from acrylic paint to Afro-combs to electrostatic printing, thus changing the relationship between culture, society, and memory.

This beautifully illustrated catalogue features contributions by prominent writers and artists, including Glenn Ligon and Julie Mehretu; pathbreaking technical studies of the artist's ingenious methods and innovative materials; and newly published archival photographs, documents, and the artist's own writings.



HARDCOVER
9½ x 12 in.; 304 pp.;
300 color and b&w ill.
978-1-63345-170-4
\$75
Available now



HILMA AF KLINT What Stands Behind the Flowers

Edited by Jodi Hauptman. Essays by Ewa Lajer-Burcharth, Laura Neufeld, Lena Struwe

In April 1919, the Swedish artist Hilma af Klint ventured outside her studio to draw the first blossoms of spring. Having spent the previous decade creating an epic series of paintings filled with vivid geometric and organic forms, she was now embarking on a project rooted in study of the natural world. The resulting watercolors, af Klint's *Nature Studies*, depict more than one hundred blossoming plants in exquisite detail. But these are not conventional botanical drawings: alongside the jewel-tone blooms, af Klint composed abstract diagrams—enigmatic spirals, targets, nested squares, and more—that visualize the spiritual qualities she observed in her subjects.

Hilma af Klint: What Stands Behind the Flowers presents this extraordinary portfolio alongside newly translated excerpts from the artist's writings. Revealing the depth and significance of her botanical knowledge, this volume offers an essential new perspective on the achievements of a pioneering artist.



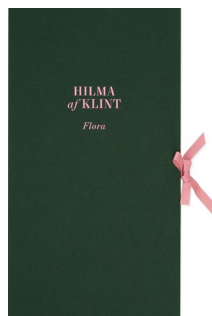
HARDCOVER
9 x 10½ in.; 272 pp.;
216 color ills.
978-1-63345-168-1
\$60
Available now



HILMA AF KLINT: FLORA Limited-Edition Facsimile

Hilma af Klint's *Nature Studies* portfolio (1919-20), rooted in the artist's close observation of flowering plants and her extensive botanical knowledge, aims to connect the material and spiritual realms. The 46 sheets of this pivotal work present more than 100 flowering plants rendered in exquisite detail, from the shape of a blossom to the arc of a leaf. Juxtaposed with each is a multi-colored diagram, drawn from her own abstract language, which visualizes aspects of the human character.

This deluxe facsimile of af Klint's rarely seen portfolio is published in a limited edition of 500. Each of the 46 drawings is presented on its own sheet at full scale, and the collection is enclosed in a luxe clamshell case. A booklet with a contextualizing essay by curator Jodi Hauptman examines af Klint's engagement with the natural world.



DELUXE EDITION
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DRAWN TO MoMA

COMICS INSPIRED BY MODERN ART



DRAWN TO MOMA

Comics Inspired by Modern Art

Edited by Alex Halberstadt and Arlette Hernandez.

Preface by Walter Scott

HARDCOVER

12 x 6 in.; 184 pp.;

320 color ills.

978-1-63345-167-4

\$45

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Have you ever left a museum feeling inspired or delighted? Has an artwork ever made you laugh? Cry? Think differently about the world? For the contributors to *Drawn to MoMA*, art has done all this and more. Since 2019, The Museum of Modern Art has commissioned cartoonists and illustrators to craft stories about their experiences inside and outside the museum. Gathered here are twenty-five hilarious, moving, and thought-provoking selections from the series by such acclaimed graphic artists as Gabrielle Bell, Roz Chast, Walter Scott, Tommi Parrish, Mari Kanstad Johnsen, and Chris Ware—whose work is presented as a collectible foldout poster. Each in their own style, they recount visits to MoMA, explore favorite artworks and artists, and meditate on love, friendship, and the struggles and rewards of life as a creator.



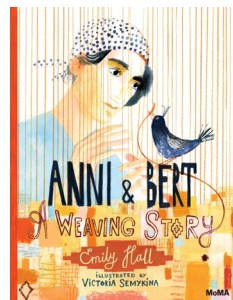
ANNI & BERT

A Weaving Story

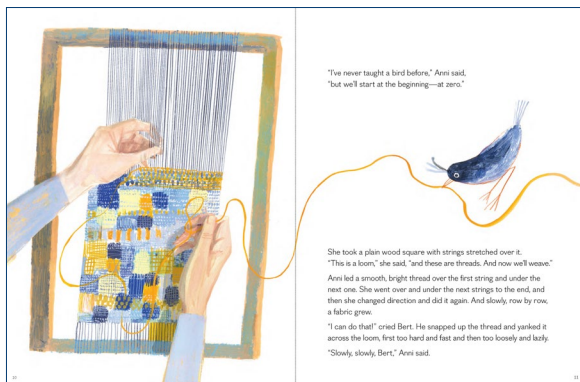
By Emily Hall

Bert, a plucky but sometimes lazy bird, wakes up one morning to discover that his nest has fallen apart. After an unsuccessful search for a quick fix, he finds himself in the studio of the legendary artist Anni Albers, who shows him how to weave a home that's both useful and beautiful.

A colorful exploration of the artwork and influences of Anni Albers—who changed our ideas about art and craft—this engaging book introduces young readers to the fundamentals of weaving and the world of textiles.



HARDCOVER
 9¼ x 12 in.; 40 pp.;
 illustrated throughout
 978-1-63345-146-9
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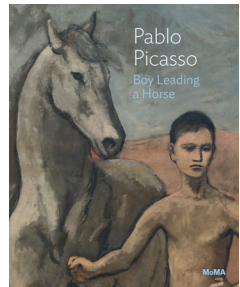
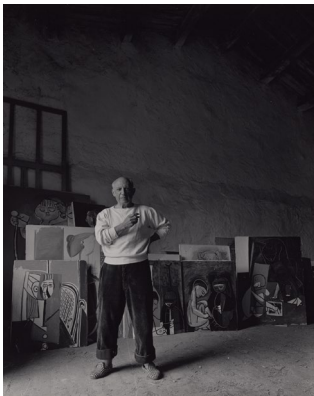
ONE ON ONE SERIES

PABLO PICASSO

Boy Leading a Horse

By Annemarie Iker

In 1905 the young Pablo Picasso (1881-1973) was at a crossroads in his career. With the bleak themes and hues of his Blue Period behind him and *Les Femmes d'Alger*—the painting that would scandalize the art world—ahead of him, he embarked on the monumental painting *Boy Leading a Horse*. The boldly outlined subjects, rendered in a stark palette and set in a barren landscape, represent a moment of stylistic upheaval for the artist, whose newfound confidence is reflected in the work's mysterious central gesture—the boy's masterful command of the horse despite the absence of reins. An essay by the independent scholar Annemarie Iker looks closely at the painting and its sources, its interpretations, and its life as an object, from the walls of the Paris studio of the avant-garde siblings Gertrude and Leo Stein to its place among the highlights of The Museum of Modern Art's collection.



PAPERBACK

7½ x 9 in.; 48 pp.;

35 color and b&w ill.

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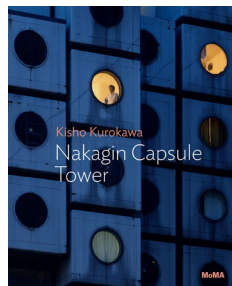


KISHO KUROKAWA

Nakagin Capsule Tower

By Evangelos Kotsioris

Standing high over Tokyo's Ginza district, the iconic Nakagin Capsule Tower (1970–72), designed by the office of the Japanese architect Kisho Kurokawa, was an architectural marvel. Its two steel-and-concrete towers supported 140 prefabricated living “capsules,” as sleekly and compactly outfitted as sailing cabins, intended as restorative cocoons for commuting businessmen. Kurokawa planned the building to change over time, with individual capsules refurbished or replaced to accommodate society's evolving needs, and although the tower fell into disrepair in the late 1990s and was ultimately dismantled in 2022, this evolution never stopped. Its inhabitants continually transformed the building over its fifty years of existence. An essay by the curator Evangelos Kotsioris delves into the groundbreaking design, construction, demolition, and legacy of this remarkable building, which reshaped the way we think about inhabiting cities.



PAPERBACK

7½ x 9 in.; 48 pp.;

35 color and b&w ills.

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