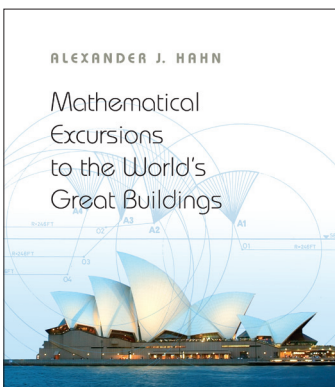
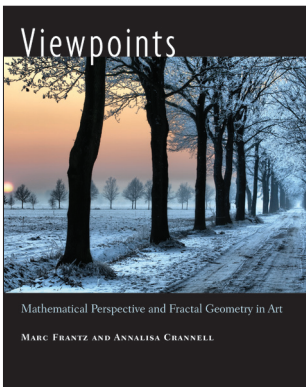
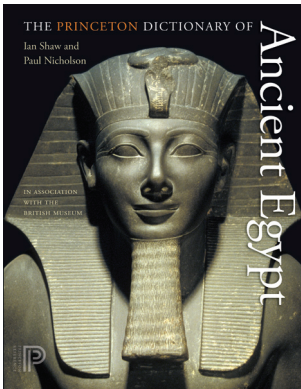
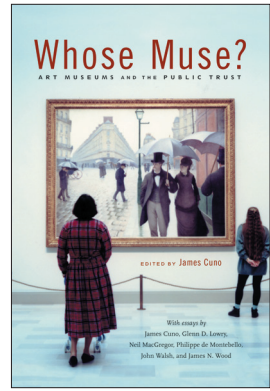
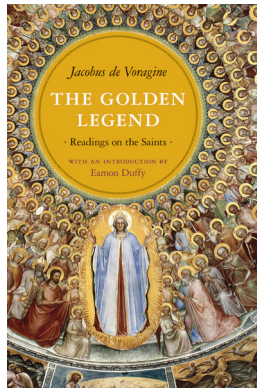
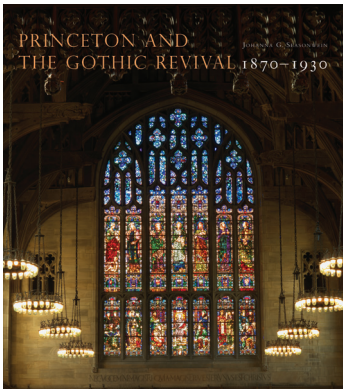


# Art & Architecture 2012





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Cover image is courtesy of and copyright © Richard Hamilton, *Swinging London 67*—poster, 1968. Offset lithograph, 27 1/2 x 19 3/4.

"*The First Pop Age* is a remarkable book: it offers a series of trenchant models for understanding how five key Pop artists remade the modern picture and, in doing so, took on some of the most crucial issues of our time—mass media, consumer culture, trauma, and selfhood—as well as the possibilities of painting itself."

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"Pursuing brilliant close readings of art with a light theoretical touch, Foster shows how five artists at once relished and questioned the fundamental changes in ourselves and our images that defined the 1950s and 1960s. No one has thought Pop better."

—Harry Cooper, National Gallery of Art

NEW

## The First Pop Age

Painting and Subjectivity in the Art of Hamilton, Lichtenstein, Warhol, Richter, and Ruscha

Hal Foster

Who branded painting in the Pop age more brazenly than Richard Hamilton, Roy Lichtenstein, Andy Warhol, Gerhard Richter, and Ed Ruscha? And who probed the Pop revolution in image and identity more intensely than they? In *The First Pop Age*, leading critic and historian Hal Foster presents an exciting new interpretation of Pop art through the work of these Pop Five.

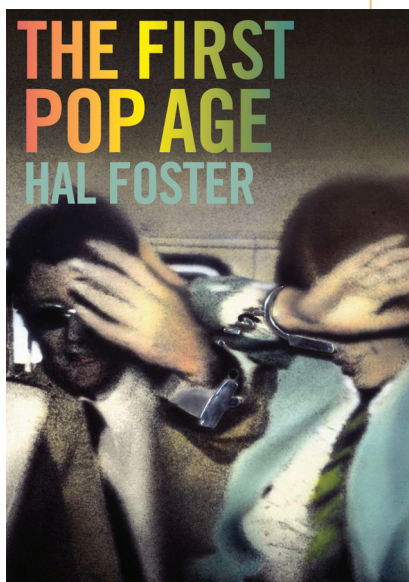
Beautifully illustrated in color throughout, the book reveals how these seminal artists hold on to old forms of art while drawing on new subjects of media; how they strike an ambiguous attitude toward both high art and mass culture; and how they suggest that a heightened confusion between images and people is definitive of Pop culture at large.

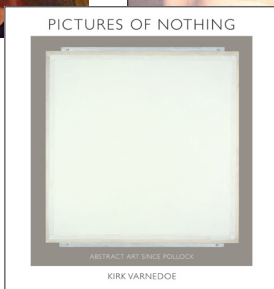
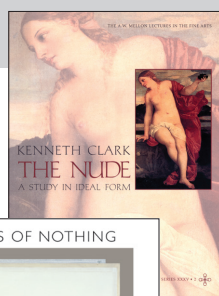
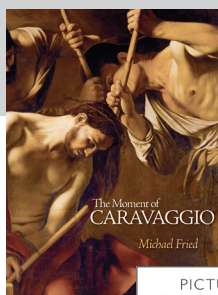
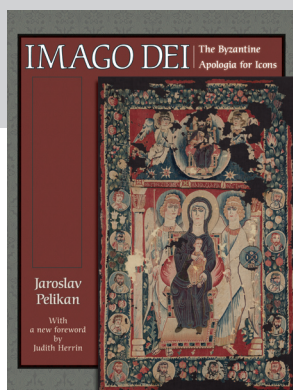
As *The First Pop Age* looks back to the early years of Pop art, it also raises important questions about the present: What has changed in the look of screened and scanned images today? Is our media environment qualitatively different from that described by Warhol and company? Have we moved beyond the Pop age, or do we live in its aftermath?

A masterful account of one of the most important periods of twentieth-century art, this is a book that also sheds new light on our complex relationship to images today.

Hal Foster is the Townsend Martin Class of 1917 Professor of Art & Archaeology at Princeton University. A member of the American Academy of Arts and Sciences, he was the 2010 recipient of the Clark Prize for Excellence in Arts Writing and the 2011 Siemens Fellow at the American Academy in Berlin.

2011. 352 pages. 77 color illus. 80 halftones. 6 x 8.  
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—John Wesley Cook, *Theology Today*

Jaroslav Pelikan (1923–2006) was the author of more than thirty books.

*A. W. Mellon Lectures in the Fine Arts/National Gallery of Art, Washington*  
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foreword by Earl A. Powell III

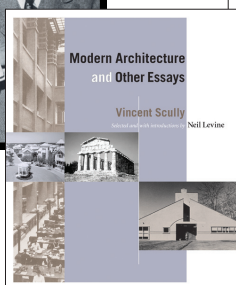
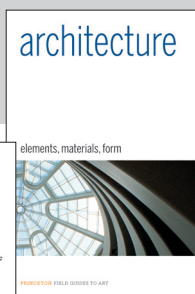
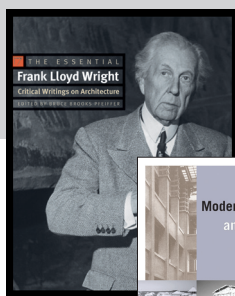
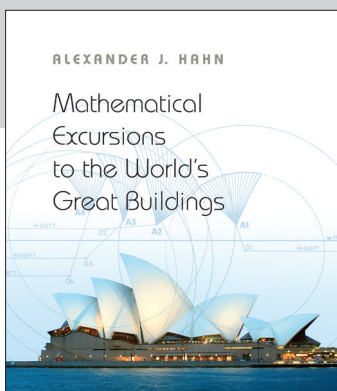
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National Gallery of Art, Washington

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Alexander J. Hahn is professor of mathematics at the University of Notre Dame.

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# KISSING ARCHITECTURE

Sylvia Lavin

POINT

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Sylvia Lavin

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*Kissing Architecture* explores the mutual attraction between architecture and other forms of contemporary art. In this fresh, insightful, and beautifully illustrated book, renowned architectural critic and scholar Sylvia Lavin develops the concept of "kissing" to describe the growing intimacy between architecture and new types of art—particularly multimedia installations that take place in and on the surfaces of buildings—and to capture the sensual charge that is being designed and built into architectural surfaces and interior spaces today. Initiating readers into the guilty pleasures of architecture that abandons the narrow focus on function, Lavin looks at recent work by Pipilotti Rist, Doug Aitken, the firm Diller Scofidio + Renfro, and others who choose instead to embrace the viewer in powerful affects and visual and sensory atmospheres.

Sylvia Lavin is professor of architecture and urban design at the University of California, Los Angeles.

2011. 136 pages. 33 color illus. 5 halftones. 6 x 7.  
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Sarah Whiting, series editor

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#### FORTHCOMING IN THE SERIES

##### Lateness

Peter Eisenman

With Michael Wang

##### After Art

The Object in Networks

David Joselit



NEW

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Picture, Medium, Body

Hans Belting

Translated by Thomas Dunlap

"Highly original and provocative, *An Anthropology of Images* is integral to today's contentious debates about the nature, history, and domain of images. The book's insights ripple far across the field of art history."

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In this groundbreaking book, renowned art historian Hans Belting proposes a new anthropological theory for interpreting human picture making. Rather than focus exclusively on pictures as they are embodied in various media such as painting, sculpture, or photography, he links pictures to our mental images and therefore our bodies. Refusing to reduce images to their material embodiment yet acknowledging the importance of the historical media in which images are manifested, *An Anthropology of Images* presents a challenging and provocative new account of what pictures are and how they function.

Hans Belting has held chairs in art history at the universities of Heidelberg and Munich and has been a visiting professor at Harvard, Columbia, and Northwestern.

2011. 216 pages. 61 halftones. 6 x 9.  
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### NEW PAPERBACK

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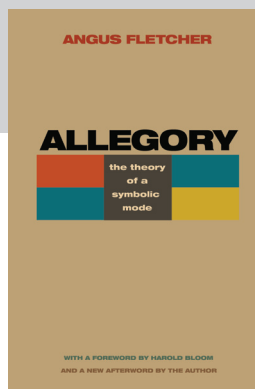
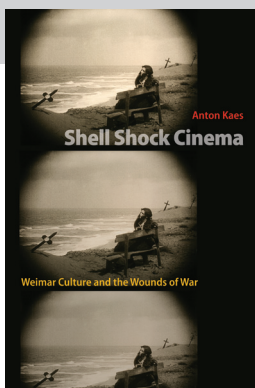
Anton Kaes

"This long-awaited book by one of the leading experts on German cinema is a landmark in film studies. . . . Clearly written and beautifully produced with ample illustrations, impressive notes, and a useful filmography of Weimar DVDs, the book is a pleasure to read."

—*Choice*

Anton Kaes is the Class of 1939 Professor of German and Film Studies at the University of California, Berkeley.

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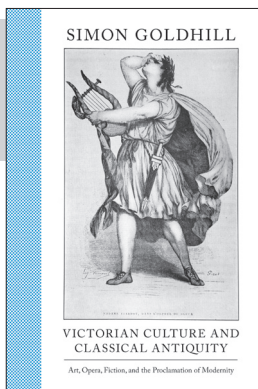
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Angus Fletcher is distinguished professor emeritus of English and comparative literature at the Graduate School of the City University of New York.

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Art, Opera, Fiction, and the Proclamation of Modernity

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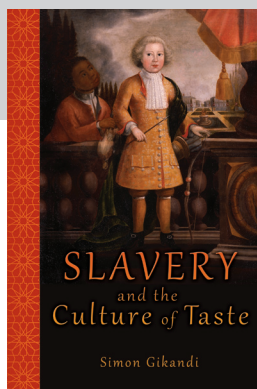
—Froma Zeitlin, Princeton University

*Victorian Culture and Classical Antiquity* is a brilliant exploration of how the ancient worlds of Greece and Rome influenced Victorian culture.

Simon Goldhill is professor of Greek literature and culture and fellow and director of Studies in Classics at King's College, University of Cambridge.

*Martin Classical Lectures*

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CI: 978-0-691-14984-4 \$45.00 | £30.95



NEW

## Slavery and the Culture of Taste

Simon Gikandi

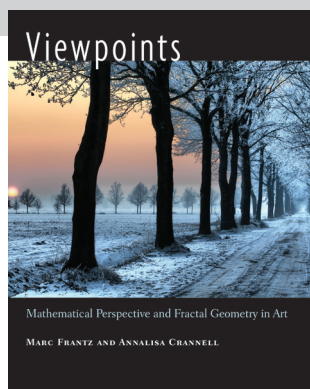
"It is difficult to think of a single work that more clearly and carefully reveals the inextricable intertwining of the habits and social practices of the British elite in the drawing rooms of London with the harsh brutalities of Britain's central involvement in the creation and maintenance of the slave trade in the West Indies and West Africa."

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Through a close look at the eighteenth century's many remarkable documents and artworks, *Slavery and the Culture of Taste* sets forth the tensions and contradictions entangling a brutal practice and the distinctions of civility.

Simon Gikandi is the Robert Schirmer Professor of English at Princeton University.

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CI: 978-0-691-14066-7 \$45.00 | £30.95



NEW

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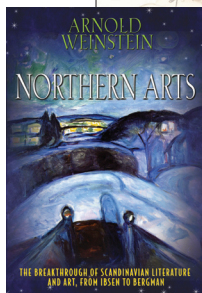
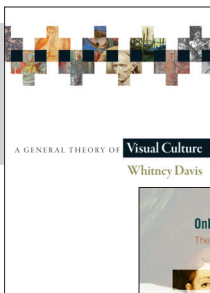
"This entire book is a thing of beauty: the mathematics, the visual art, the writing, the exercises, and the organization. The authors' passion and excitement for their subject matter is apparent on every page."

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Accessible to students of all levels, *Viewpoints* encourages experimentation and collaboration, and captures the essence of artistic and mathematical creation and discovery.

Marc Frantz teaches mathematics at Indiana University, Bloomington where he is a research associate. Annalisa Crannell is professor of mathematics at Franklin & Marshall College.

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Gian Piero Brunetta is professor of the history and criticism of cinema at the University of Padua in Italy.

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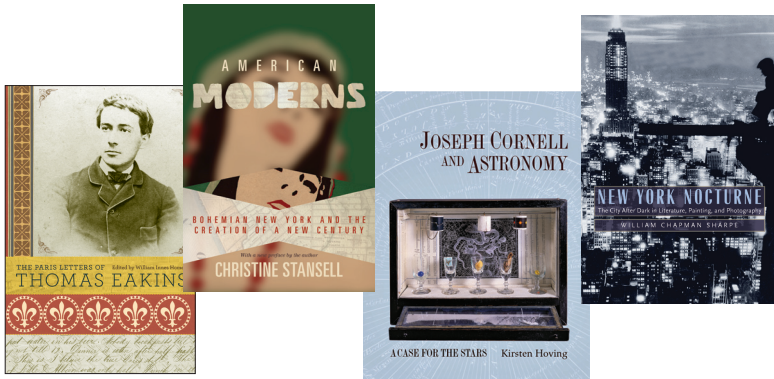
Pa: 978-0-691-00315-3 \$45.00 | £30.95

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**Wartime Kiss**  
Alexander Nemerov

**The Melancholy Art**  
Michael Ann Holly



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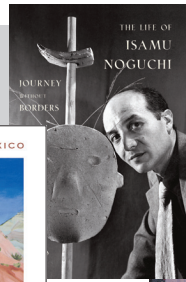
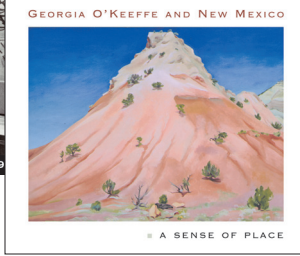
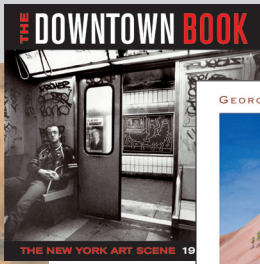
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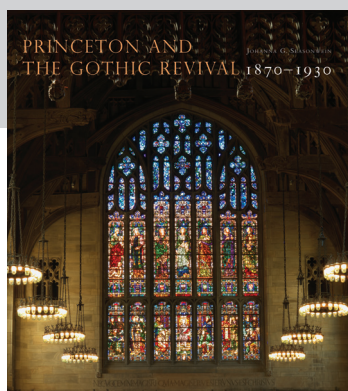
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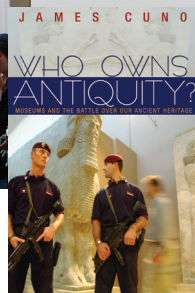
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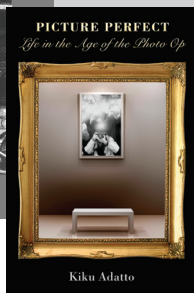
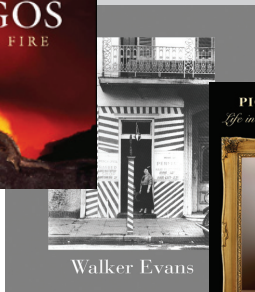
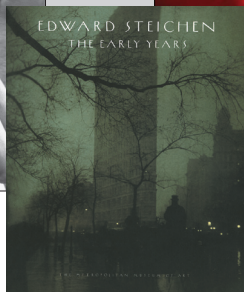
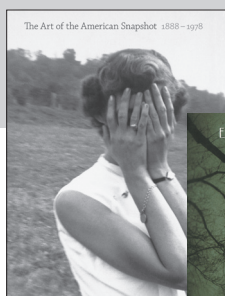
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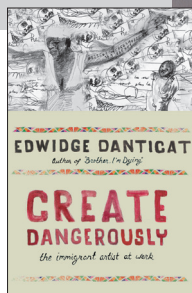
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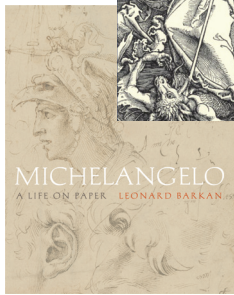
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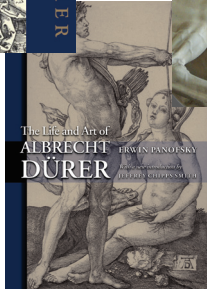
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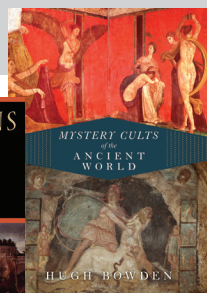
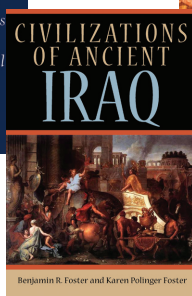
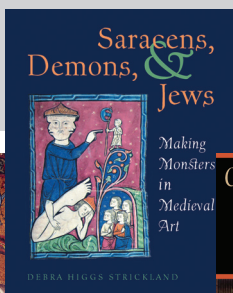
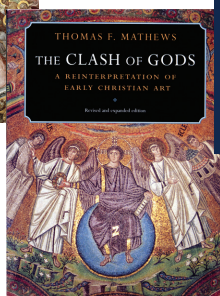
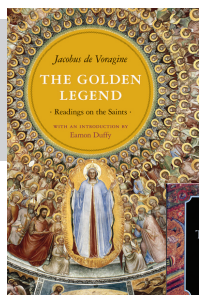
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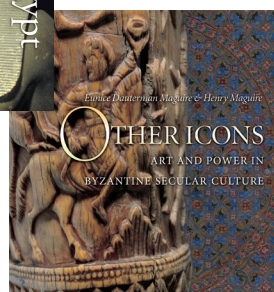
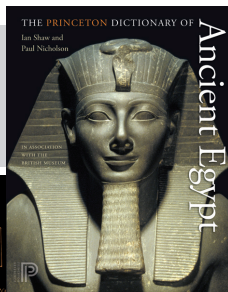
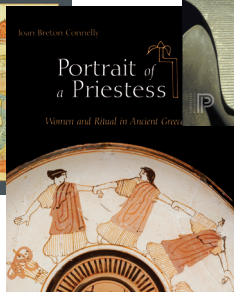
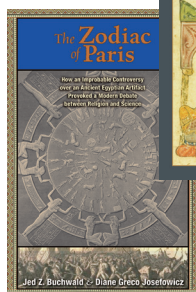
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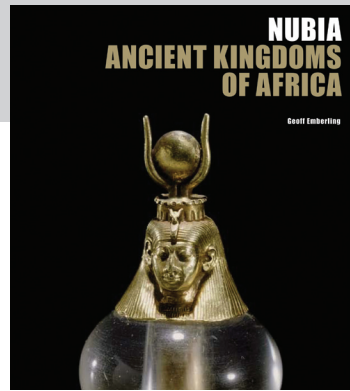
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Sören Stark is assistant professor of Central Asian Art and Archaeology at the Institute for the Study of the Ancient World at New York University. Zainolla Samashev is a senior researcher at the A. Kh. Margulan Institute of Archaeology, Kazakhstan. Karen S. Rubinson is a research associate at the Institute for the Study of the Ancient World. Jennifer Y. Chi is exhibitions director and chief curator at the Institute for the Study of the Ancient World.

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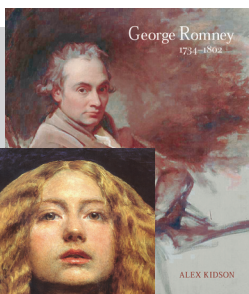
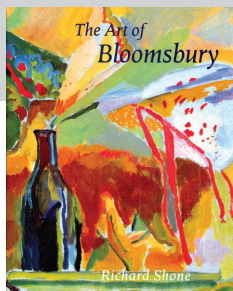
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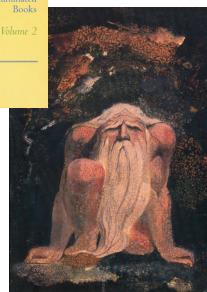
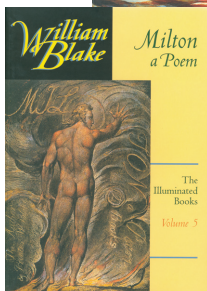
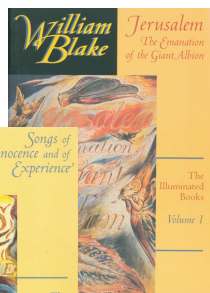
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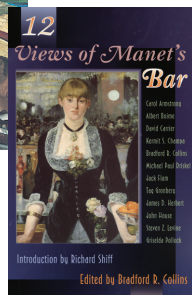
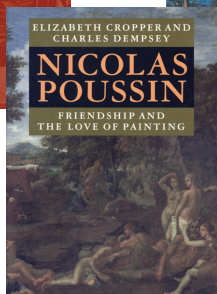
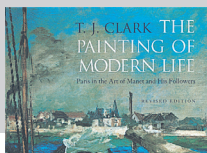
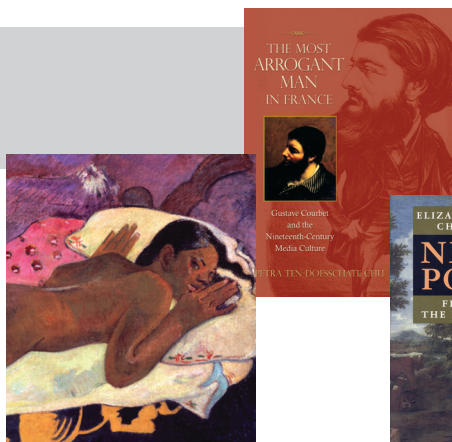
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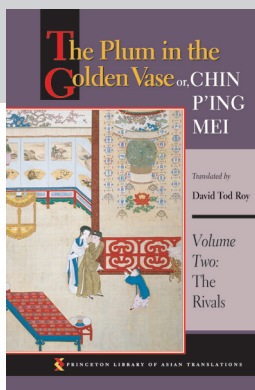
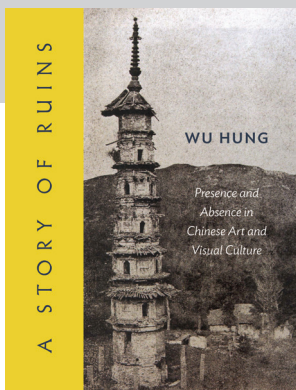
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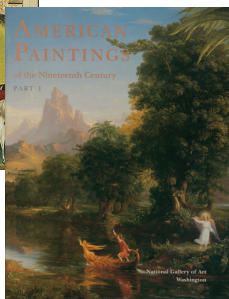
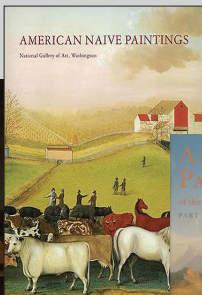
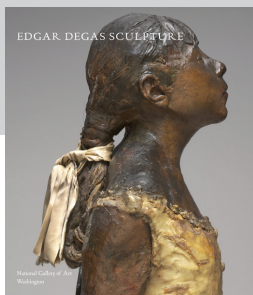
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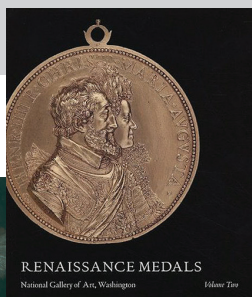
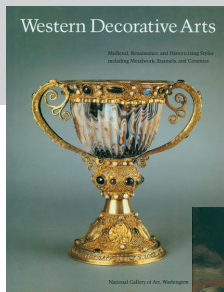
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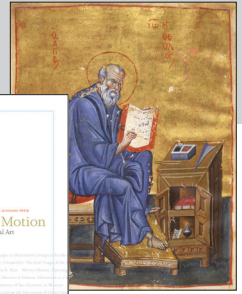
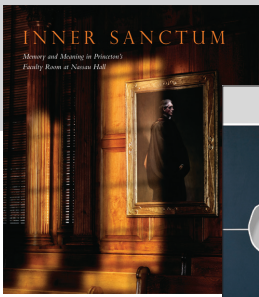
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Anne de Coursey Clapp is professor emerita of Wellesley College, where she taught East and Southeast Asian art history in the Art Department for more than three decades, retiring in 1999.

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Nino Zchomelidse is assistant professor in the Department of Art and Archaeology at Princeton University. Giovanni Freni is an independent scholar who holds a PhD from the Courtauld Institute.

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Jerome Silbergeld is the P. Y. and Kinmay W. Tang Professor of Chinese Art History at Princeton University and director of Princeton's Tang Center for East Asian Art. Dora C. Y. Ching is associate director of the Tang Center for East Asian Art. Judith G. Smith is administrator in the Department of Asian Art at the Metropolitan Museum of Art. Alfreda Murck is guest research fellow at the Center for Research on Ancient Chinese Painting and Calligraphy at the Palace Museum, Beijing.

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*Index of Christian Art Resources 2*

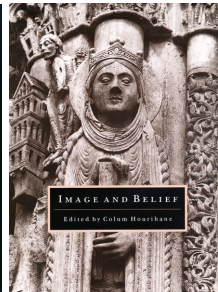
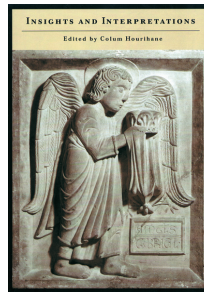
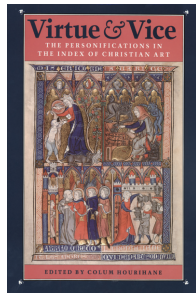
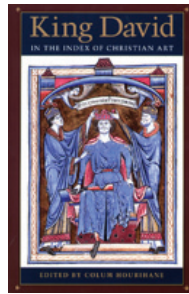
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Enclosed please find my cheque made payable  
 to: John Wiley & Sons

Please charge my:

Visa  MasterCard  American Express

Credit Card # \_\_\_\_\_

Card Security Code \_\_\_\_\_

Exp. Date \_\_\_\_\_

Signature \_\_\_\_\_

Telephone \_\_\_\_\_

### BILLING ADDRESS (if different)

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Prices are subject to change without notice.