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“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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NEW

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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.

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

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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.

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Hans Belting
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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.

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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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—Publishers Weekly
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Edited by Holly Edwards
Published in association with the Sterling and Francine Clark Art Institute, Williamstown
2000. 242 pages. 123 color plates. 62 halftones. 9 x 12.
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Johanna G. Seasonwein is the Andrew W. Mellon Curatorial Fellow for Academic Programs at the Princeton University Art Museum.

Publications of the Princeton University Art Museum
April 2012. 128 pages. 65 color illus. 2 halftones. 9 x 10.
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James Cuno is president and CEO of the J. Paul Getty Trust and former director of the Art Institute of Chicago.

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Pa: 978-0-691-14810-6 $18.95 | £12.95

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Edited by James Cuno

With essays by James Cuno, Philippe de Montebello, Glenn D. Lowry, Neil MacGregor, John Walsh & James N. Wood

Published in association with Harvard University Art Museums
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Winner of the 2008 Alfred H. Barr, Jr. Award, College Art Association Winner of the 2008 Bronze Medal in Photography, Independent Publisher Shortlisted for the 2008 Kraszna-Krausz Book Award for Best Photography Book, Kraszna-Krausz Foundation

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Joel Smith
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Published in association with The Metropolitan Museum of Art, New York 2004. 336 pages. 141 duotones. 53 color plates. 171 halftones. 10 x 11 ¼.
Pa: 978-0-691-11965-6 $35.00 | £24.95

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Eamon Duffy is professor of the history of Christianity at Cambridge University. William Granger Ryan was a priest in the diocese of Brooklyn and Queens and president of Seton Hill College.

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Benjamin R. Foster is the Laffan Professor of Assyriology and Babylonian Literature and curator of the Babylonian Collection at Yale University. Karen Polinger Foster is lecturer in ancient Near Eastern and Aegean art at Yale.

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Jennifer Y. Chi is exhibitions director and chief curator at the Institute for the Study of the Ancient World at New York University. Sebastian Heath is research assistant professor of ancient studies at the Institute for the Study of the Ancient World.

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Geoff Emberling, a curator and archaeologist, is a Visiting Scholar at the Kelsey Museum of Archaeology at the University of Michigan.

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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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Wu Hung is the Harrie A. Vanderstappen Distinguished Service Professor in Chinese Art History and director of the Center for the Art of East Asia, both at the University of Chicago.

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See page 16 for details.
National Gallery of Art experts and scholars from around the world contribute to the thirty-volume Systematic Catalogue, which ultimately will document more than five thousand paintings, sculptures, and decorative arts in the National Gallery of Art collections. Comprehensive essays about each work are presented, along with full-color or duotone reproductions. Several volumes feature a range of comparative figures and technical illustrations to aid understanding of the latest conservation research. Where appropriate, concordances of old and new titles, attributions, and accession numbers are included; in addition, each catalogue contains extensive notes, references, a full bibliography, and an index. Eighteen volumes of the Systematic Catalogue have been published. Backlist and future titles in this series are now being distributed by Princeton University Press.

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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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Wen C. Fong established America’s first program in East Asian art history at Princeton University, where he taught Chinese art from 1954 to 1999. During this time, he supervised more than thirty PhD students, most of whom have gone on to hold professorships or museum positions throughout the United States, East Asia, and Europe. This two-volume book honors Professor Fong’s extraordinary half-century career at Princeton and the Metropolitan Museum of Art by gathering almost forty essays on Chinese, Japanese, and Korean art history, written by his students and by some of his lifelong colleagues in this field of study. These full-length essays address a wide range of subjects, building bridges in many directions, from early jades and bronzes through traditional painting and prints, to photography, cinema, and modern museum practice.

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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