Medieval Image-Concepts and the Meaning of Visual Programs
By Beat Brenk

This is the second volume of Professor Brenk's studies on late-Antique and medieval art; the first volume, on The Christianization of the Late Roman World, is featured earlier. This volume presents a selection of 25 studies which are grouped into a number of topics that clarify Professor Brenk's approach. The art of the Middle Ages is treated not as a succession of styles, but is analyzed as an unstable value system, which seeks to prove its own legitimacy by claims and ideologies. Although works of art are not legal documents, they evoke frequently a religious or political self-conception. The author tries to show how the medieval artist brought into the world new creations under constant pressure, which he expresses with the resort to established models. In successive chapters the rhetoric of the demands made by Popes, bishops, Abbots, priests, monks, kings, dukes, counts, aristocrats, buyers and municipalities is examined. What rhetorical models were at the disposal of the medieval artist, if he was concerned to articulate the needs and requirements of his clients? The analysis of the Carolingian, Norman-Sicilian and Capetian picture programs shows that not only the program, but also the artistic form and style, was used conceptually, i.e. style proves a freely selectable rhetorical form. As in the earlier volume, a considerable number of studies previously published in German and Italian are presented here in English translation.
Studies in Late Medieval Illumination and Art
By Robert G. Calkins

This volume brings together eighteen of his papers, concentrating on late medieval manuscript illumination. The first section has seven studies examining the process of compiling an illuminated manuscript, as revealed by indications in the manuscripts themselves. The following section deals with the sequence and emphasis of text and image in the manuscripts. A final group offers detailed interpretations of a number of important later manuscripts.

About the Author:
Robert G. Calkins is Professor of History of Art at Cornell University. He has worked for nearly forty years on medieval manuscript illumination.
Studies in the Decorative Arts of the Muslim World

By Ernst Grube

A selection of twelve previously published papers by Ernst Grube which examine specific materials used in Islamic decorative arts. Six papers examine pottery and tiles, one considers Ilkhanis stucco work as represented in the mausoleum of the Shaykh Muhammad ibn Bakran and four explore the decorative arts of the Timuris period. Illustrations have been enhanced and the selection updated with additional notes and an extensive bibliography.

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Islamic artists channeled their energies not into easel painting and large-scale sculpture, but rather into what Western scholars, obeying a very different hierarchy of art forms, rather disparagingly termed the "decorative arts" or even "the minor arts". In point of fact, some of the greatest masterpieces of Islamic art are in the media of ceramics, metalwork, textiles, ivory and glass. Often the images they bear express a complex set of meanings, for Islam inherited much material from the iconographic systems of earlier civilizations, notably those of the ancient Near East and of the classical world. Islam also developed its own distinctive vocabulary of signs and symbols. Accordingly, questions of iconography and meaning bulk large among the studies gathered together in the present volume. These studies, written over a period of almost thirty years, and taken from a wide variety of published sources, deal with aspects of the decorative arts from Spain to India and from the 7th to the 17th century. They focus in turn upon ceramics and metalwork; on coins, carpets and calligraphy; and on carving in wood and ivory. They are arranged under three headings. The first comprises general surveys of the field covering the content of these arts and confronting the challenges they present, such as the Islamic approach to three-dimensional sculpture. The second deals with questions of iconography and meaning, while the third comprises a series of studies devoted to specific media such as ivory, woodwork and numismatics. This volume therefore offers not only a general introduction to some of the problems posed by Islamic art, but also readings of key objects in an attempt to explore their meaning; and finally, an in-depth focus on individual objects representing specific genres and media.
Medieval Rome
A History in Art
By John Osborne

For over twenty years, Professor Osborne has worked on the medieval wall paintings of Rome. His papers cover the period from the Byzantine art of the early Middle Ages to the flowering of monumental painting and mosaic in the twelfth and thirteenth centuries. The twenty-two studies reprinted here deal with the paintings of varying date in San Clemente, the medieval work in the catacombs, and Santa Maria Antiqua, among many others. The author has updated the earlier studies, and there is a comprehensive index.
In Julia's Kitchen
Practical and Convivial Kitchen Design Inspired by Julia Child
By Pamela Heyne and Jim Scherer

"Most architects I know don't know anything about cooking, and their designs are not practical for cooks!" Julia Child wrote to architect Pamela Heyne. Indeed, our contemporary kitchens are showplaces with islands, hidden appliances, and cold stone surfaces. They resemble laboratories more than the heart of the home, and they are neither cook friendly nor family friendly. American culinary icon Julia Child embraced the significance of the family meal and was devoted to sharing delicious food with friends and family at the comfortable dining table in her kitchen, a place where conversation was as important as cuisine. Pamela Heyne and Julia's long-time food photographer Jim Scherer collaborate to share Julia's kitchen design and lifestyle concepts in this book, which examines the kitchens in her Cambridge, Massachusetts, home; at la Pitchoune, the Childs' French vacation retreat; and in her television studio.

The authors reveal which materials, layouts, and equipment Julia preferred and why, providing practical advice interspersed with Julia's inimitable, wry humor. They bring Julia's wisdom into the contemporary kitchen, exploring current trends, including modern green sensibilities, and varied styles of kitchens, featuring architectural designs by Heyne, Jacques Pepin's kitchen, a renovation Julia Child consulted on for PBS's This Old House, several celebrity home kitchens, and more. The authors have the full cooperation and assistance of The Julia Child Foundation and the Radcliffe Institute for Advanced Study, where Julia Child's papers are housed.

About the Author:
Pamela Heyne is a Yale-educated architect and author of Mirror by Design and Today's Architectural Mirror. In 1989, she met and interviewed Julia Child and, with photographer Jim Scherer, produced an article on Julia s kitchen design for Washingtonian Magazine. In her architectural practice Pamela has designed kitchens for Oberlin College and Ben Bradlee and Sally Quinn, among many other clients.

Jim Scherer is one of the premier food photographers in the country today. He was the staff photographer for Julia Child's Julia Child and Company and The Way to Cook, and photographed many of Julia's recipes for Parade Magazine.
Trisha Brown
Choreography as Visual Art (1962–1987)
By Susan Rosenberg

Trisha Brown re-shaped the landscape of modern dance with her game-changing and boundary-defying choreography and visual art. Art historian Susan Rosenberg draws on Brown's archives, as well as interviews with Brown and her colleagues, to track Brown's deliberate evolutionary trajectory through the first half of her decades-long career. Brown has created over 100 dances, six operas, one ballet, and a significant body of graphic works. This book discusses the formation of Brown's systemic artistic principles, and provides close readings of the works that Brown created for non-traditional and art world settings in relation to the first body of works she created for the proscenium stage. Highlighting the cognitive-kinesthetic complexity that defines the making, performing and watching of these dances, Rosenberg uncovers the importance of composer John Cage's ideas and methods to understand Brown's contributions. One of the most important and influential artists of our time, Brown was the first woman choreographer to receive the coveted MacArthur Foundation Fellowship "Genius Award."

About the Author:
Susan Rosenberg is consulting historical scholar at the Trisha Brown Dance Company. She directs the Master’s Program in museum administration at St. John's University, New York, where she is also an associate professor of art.
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