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Le Bois des Moutiers: French Arts \u0026 Crafts William Morris Short Film - People, Places \u0026 Nature\" Project : 2013 The first secret of great design

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Bauhaus Women: Art, Handicraft, Design Hardcover – September 15, 2015 by Ulrike Muller (Author) 4.6 out of 5 stars 16 ratings. See all formats and editions Hide other formats and editions. Price New from Used from Hardcover "Please retry" \$41.19 . \$64.98: \$41.18:

Bauhaus Women: Art, Handicraft, Design: Muller, Ulrike

...

Bauhaus Women: Art, Handicraft, Design Written by Ulrike Muller. This monograph—published to coincide with the Bauhaus exhibition at the MoMA (November 8, 2009-January 25, 2010)—celebrates the work of twenty

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women artists who created feverishly in all the teaching, workshop, and production branches of the Bauhaus—women who should have been included in the major art histories of the ...

Bauhaus Women: Art, Handicraft, Design - Rizzoli New York

This monograph--published to coincide with the Bauhaus exhibition at the MoMA (November 8, 2009-January 25, 2010)--celebrates the work of twenty women artists who created feverishly in all the teaching, workshop, and production branches of the Bauhaus--women who should have been included in the major art histories of the twentieth century long ago,

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BAUHAUS WOMEN: ART, HANDICRAFT, DESIGN |
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Bauhaus Women: Art, Handicraft, Design by. Ulrike Müller. 4.12 · Rating details · 25 ratings · 6 reviews This monograph—published to coincide with the Bauhaus exhibition at the MoMA (November 8, 2009-January 25, 2010)—celebrates the work of twenty women artists who created feverishly in all the teaching, workshop, and production ...

Bauhaus Women: Art, Handicraft, Design by Ulrike Müller

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Praise For Bauhaus Women: Art, Handicraft, Design...
The first monograph on the female painters, photographers, architects, sculptors, and designers of the vanguard Bauhaus School, who helped shape the cultural history of the twentieth century.

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Bauhaus Women: Art, Handicraft, Design - Ulrike Muller, Hardcover 2009. Condition is "Brand New". Shipped with USPS Media Mail.

Bauhaus Women: Art, Handicraft, Design - Ulrike Muller ...

This monograph is published to coincide with the Bauhaus exhibition at the MoMA (November 8, 2009-January 25, 2010) and celebrates the work of twenty women artists who created feverishly in all the...

Bauhaus Women: Art, Handicraft and Design - David Krut Books

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Bauhaus Women: Art, Handicraft, Design (Inglese)
Copertina rigida – 15 settembre 2015 di Ulrike Muller (Autore), Ingrid Radewaldt (Collaboratore), Sandra Kemker (Collaboratore) & 4,9 su 5 stelle 13 voti.
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Bauhaus Women: Art, Handicraft, Design: Amazon.it:
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Buy Bauhaus Women: Art . Handicraft . Design (ART -
LANGUE ANGLAISE) 01 by Ulrike Müller (ISBN:
9782080301208) from Amazon's Book Store. Everyday
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Bauhaus Women: Art . Handicraft . Design (ART -
LANGUE ...

This is a wonderful book. It presents a range of women who as teachers, designers and artists taught or studied at the Bauhaus. They were strong, creative, independent women and full of life. Their achievements and life stories are inclusive to the art and history of early modernism.

Amazon.com: Customer reviews: Bauhaus Women: Art
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9782080301208 This monograph—published to coincide with the Bauhaus exhibition at the MoMA (November 8, 2009-January 25, 2010)—celebrates the work of twenty

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lives have ...

Bauhaus women : art, handicraft, design (Book, 2009 ...
Bauhaus women : art, handicraft, design. Responsibility
Ulrike Müller ; with the collaboration of Ingrid
Radewaldt and Sandra Kemker. Uniform Title Bauhaus-
Frauen. English Edition English-language ed. Imprint
Paris : Flammarion ; [New York] : Distributed in North
America by Rizzoli International Publications, 2009.

Bauhaus women : art, handicraft, design in
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Bauhaus design is characterized by the use of industrial
materials such as concrete, glass, and tubular metal,

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geometric forms and primary colours, and an emphasis on functionality and mechanized production processes.

Women of the Bauhaus | Frieze

In 2009, Ulrike Müller published the book, *Bauhaus Women: Art, Handcraft, Design*, which coincided with the Bauhaus exhibition that was occurring at The Museum of Modern Art.

Women of the Bauhaus - Wikipedia

Aside from Sellers, German academic Ulrike Müller laid bare this rarely acknowledged inequality between the sexes in her 2009 book *Bauhaus Women: Art, Handicraft, Design* (Flammarion).

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Anni Albers and the forgotten women of the Bauhaus - BBC ...

Mar 17, 2019 - [DOWNLOAD PDF] Bauhaus Women: Art, Handicraft, Design by Ulrike MÃ¼ller Free Epub/MOBI/EBooks

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an exhibition at the Museum of Modern Art, New York City, November 8, 2009 – January 25, 2010. ... Bauhaus Women: Art, Handicraft, Design. by Ulrike M üller. The Bauhaus Group: Six Masters of Modernism. by Nicholas Fox Weber. Bauhaus Conflicts, 1919 – 2009:

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Controversies and Counterparts.

This monograph—published to coincide with the Bauhaus exhibition at the MoMA (November 8, 2009-January 25, 2010)—celebrates the work of twenty women artists who created feverishly in all the teaching, workshop, and production branches of the Bauhaus—women who should have been included in the major art histories of the twentieth century long ago, but whose names, masterpieces, and extraordinary lives have only gradually become known to us. Recognized figures such as Anni Albers—the first textile artist to be exhibited at

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the MoMA—and Marianne Brandt—whose elegant geometric tableware have become classic Alessi designs—are showcased alongside previously unknown artists such as Gertrud Grunow, who taught "Harmonizing Science"; Helene Bö rner, who led the textile workshop; and Ilse Fehling, a sculptor and the most sought-after set and costume designer of her generation. Founded in 1919, the Bauhaus and most of its students were poor and lacking in just about everything. What it did have, however, was an abundance of enthusiasm, talent, and innovative creativity. Furthermore, over half of those seeking to enroll at the school were women. This tornado of the "fairer sex" was initially seen as a threat, and the

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weaving mill was quickly turned into a separate "women ' s facility." Nevertheless, over the years the mill became a hotbed of groundbreaking production, whose impact far surpassed national borders, as demonstrated by the international acclaim of photographers Lucia Moholy, Florence Henri, and Grete Stern.

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Forty five key women of the Bauhaus movement.
Bauhaus Women: A Global Perspective reclaims the

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other half of Bauhaus history, yielding a new understanding of the radical experiments in art and life undertaken at the Bauhaus and the innovations that continue to resonate with viewers around the world today. The story of the Bauhaus has usually been kept narrow, localized to its original time and place and associated with only a few famous men such as Walter Gropius, Marcel Breuer, Paul Klee, Wassily Kandinsky, and L á szl ó Moholy-Nagy. *Bauhaus Women: A Global Perspective* bursts the bounds of this slim history by revealing fresh Bauhaus faces: Forty-five Bauhaus women unjustifiably forgotten by most history books. This book also widens the lens to reveal how the Bauhaus drew women from many parts of Europe and

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beyond, and how, through these cosmopolitan female designers, artists, and architects, it sent the Bauhaus message out into the world and to a global audience.

The Bauhaus school in Germany has long been understood through the writings of its founding director, Walter Gropius, and well-known artists who taught there such as Wassily Kandinsky and L á szl ó Moholy-Nagy. Far less recognized are texts by women in the school ' s weaving workshop. In *Bauhaus Weaving Theory*, T ' ai Smith uncovers new significance in the work the Bauhaus weavers did as writers. From colorful, expressionist tapestries to the invention of soundproofing and light-reflective fabric, the

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workshop ' s innovative creations influenced a modernist theory of weaving. In the first careful examination of the writings of Bauhaus weavers, including Anni Albers, Gunta St ö zl, and Otti Berger, Smith details how these women challenged assumptions about the feminine nature of their craft. As they harnessed the vocabulary of other disciplines like painting, architecture, and photography, Smith argues, the weavers resisted modernist thinking about distinct media. In parsing texts about tapestries and functional textiles, the vital role these women played in debates about medium in the twentieth century and a nuanced history of the Bauhaus comes to light. Bauhaus Weaving Theory deftly reframes the Bauhaus weaving workshop as

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central to theoretical inquiry at the school. Putting questions of how value and legitimacy are established in the art world into dialogue with the limits of modernism, Smith confronts the belief that the crafts are manual and technical but never intellectual arts.

Bringing together an international team of scholars, this book offers new perspectives on the impact that the Bauhaus and its teaching had on a wide range of artistic practices. Three of the fields in which the Bauhaus generated immediately transformative effects were housing, typography, and photography. Contributors go further to chart the surprising relation of the school to contemporary developments in hair-styling and shop

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window display in unprecedented detail. New scholarship has detailed the degree to which Bauhaus faculty and students set off around the world, but it has seldom paid attention to its impact in communist East Germany or in countries like Ireland where no Bauhäusler settled. This wide-ranging collection makes clear that, a century after its founding, many new stories remain to be told about the influence of the twentieth century's most innovative arts institution. The book will be of interest to scholars working in art history, design history, photography and architectural history.

The Routledge Companion to Women in Architecture

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illuminates the names of pioneering women who over time continue to foster, shape, and build cultural, spiritual, and physical environments in diverse regions around the globe. It uncovers the remarkable evolution of women ' s leadership, professional perspectives, craftsmanship, and scholarship in architecture from the preindustrial age to the present. The book is organized chronologically in five parts, outlining the stages of women ' s expanding engagement, leadership, and contributions to architecture through the centuries. It contains twenty-nine chapters written by thirty-three recognized scholars committed to probing broader topographies across time and place and presenting portraits of practicing architects, leaders, teachers,

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writers, critics, and other kinds of professionals in the built environment. The intertwined research sets out debates, questions, and projects around women in architecture, stimulates broader studies and discussions in emerging areas, and becomes a catalyst for academic programs and future publications on the subject. The novelty of this volume is in presenting not only a collection of case studies but in broadening the discipline by advancing an incisive overview of the topic as a whole. It is an invaluable resource for architectural historians, academics, students, and professionals.

Forty five key women of the Bauhaus movement.

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Bauhaus Women: A Global Perspective reclaims the other half of Bauhaus history, yielding a new understanding of the radical experiments in art and life undertaken at the Bauhaus and the innovations that continue to resonate with viewers around the world today. The story of the Bauhaus has usually been kept narrow, localized to its original time and place and associated with only a few famous men such as Walter Gropius, Marcel Breuer, Paul Klee, Wassily Kandinsky, and L á szl ó Moholy-Nagy. Bauhaus Women: A Global Perspective bursts the bounds of this slim history by revealing fresh Bauhaus faces: Forty-five Bauhaus women unjustifiably forgotten by most history books. This book also widens the lens to reveal how the

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Bauhaus drew women from many parts of Europe and beyond, and how, through these cosmopolitan female designers, artists, and architects, it sent the Bauhaus message out into the world and to a global audience.

This publication is aimed to support two MoMoWo traveling exhibitions which will be presented in six European countries in two years (2016-2017): indoor exhibition catalogue “ 100 Works in 100 Years. European Women in Architecture and Design. 1918-2018 ” , and outdoor exhibition “ Women ’ s Tale. A Reportage on Women Designers ” . Exhibition catalogue 100 Works in 100 Years. European Women in Architecture and Design. 1918-2018 brings together a

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selection of some of the most significant and representative examples of European architecture and design created by 100 women from the end of the First World War up until today. The number of works is symbolic, as 'one hundred' could also mean 'countless' as in the Latin word centium. While, the number of authors – each work has a different author – derives from MoMoWo's choice to represent many different creators, consequently popularising lesser known figures, too. It includes biographies of women architects, civil engineers, furniture and industrial designers, urban planners, interior and landscape designers. It represents the main trends and major 'schools' of architecture and design all over Europe.

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The biographical data covers education and training, professional histories, networks women have operated in, including informal societies, memberships in trade bodies and associations, their profile as international, national, local and regional designers, as well as looking at how women have promoted their work i.e. in exhibitions, publications, competition entries, etc. The catalogue entries are followed by thirteen thematic essays on women architects and designers and by the outdoor exhibition catalogue “ Women ’ s Tale. A Reportage on Women Designers ” , where photographs by ten finalists of the MoMoWo Photo competition are presented. By seeking to identify women who worked in Europe as well as European women who worked

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outside Europe over last 100 years, the main aim of this catalogue is to increase the awareness of historians and the general public about their enormous contribution to architecture and design, and indirectly providing accessibility to their works. _ _ _ _ _

_ _ _ _ _ Razstavní katalog 100 Works in 100 Years. European Women in Architecture and Design.

1918-2018 prinaša izbor nekaterih najbolj reprezentativnih primerov evropske arhitekture in oblikovanja, ki jih je sto žensk ustvarilo v obdobju od konca prve svetovne vojne do danes. Izbrano število del je simbolično, saj 'sto' v latinščini lahko pomeni tudi 'neštetost' (lat. centium), medtem ko število ustvarjalok – vsako delo ima drugo avtorico – izhaja iz

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namena MoMoWo projekta predstaviti im ve razli nih avtoric in s tem posledi no osvetliti tudi manj znane osebnosti. Katalog vsebuje biografije arhitektk, gradbenih in ž enirk, oblikovalk na podro ju notranjega in industrijskega oblikovanja, urbanistk in krajinskih arhitektk iz 26-tih dr ž av. Zastopane so glavne smeri in pomembne ' š ole' na podro ju arhitekture in oblikovanja iz vse Evrope. Biografski podatki obsegajo izobrazbo in š olanje, poklicno pot ustvarjalk, mre ž e v katerih so ž enske delovale, vklju no z neformalnimi skupinami, lanstvom v institucijah in zdru ž enjih, njihov profil na mednarodnem, nacionalnem, lokalnem in regionalnem nivoju, kot tudi kako so predstavljale svoje delo na

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razstavah, v publikacijah, na javnih natečajih itd. Kataloženim enotam sledi trinajst tematskih esejev o arhitektkah in oblikovalkah ter katalog razstave na prostem "Women's Tale. A Reportage on Women Designers", ki predstavlja fotografije desetih finalistov mednarodnega MoMoWo fotografskega natečaja. S predstavitvijo žensk, ki so delovale v Evropi, in Evropejk, ki so delovale izven nje v zadnjih sto letih je glavni namen kataloga razširiti vedenje strokovne in širše javnosti o ogromnem prispevku žensk na področju arhitekture in oblikovanja in jim hkrati približati njihovo delo. Publikacija je izšla v okviru dveh MoMoWo potujočih razstav, ki bosta v dveh letih (2016-2017) predstavljene v šestih evropskih

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državah: razstava “ 100 del v 100 letih. Evropejke na področju arhitekture in oblikovanja. 1918-2018 ” , in razstava na prostem “ Ženska zgodba. Reportaža o oblikovalkah ” .

An exploration of the Bauhaus school and its legacy in the context of the modernist period, including its wider influence on art, design, and education. Bauhaus Goes West is the story of cultural and artistic exchange between Germany and the West over a period of seventy years. It presents a view of the influential Bauhaus school in relation to the wider modernist period, distinguishing between the received idea of the Bauhaus and the documented reality. Initially, the

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Bauhaus was seen as an educational experiment, only later was it recognized as a style and a movement. Working from meticulous research, Alan Powers reexamines speculations about the reception and understanding of individuals connected with the Bauhaus school and what they ultimately achieved. Looking in greater detail at the theory and practice of art, design, and architecture between the arts and crafts movement and modernism, this book challenges the assumption that the 1920s represented a void of reactionary conservatism. Bauhaus Goes West offers an opportunity to recover some of the overlooked aspects of avant-garde that ran parallel with the work of the Bauhaus, such as the film-making of Francis

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Brugui re and Len Lye, and the development of art instruction for children under Marion Richardson and the London County Council.

Jugendstil, that is Germany's distinct engagement with the international Art Nouveau movement, is now firmly engrained in histories of modern art, architecture and design. Recent exhibitions and publications across the world explored Jugendstil's key protagonists and artistic centres to firmly anchor their activities within the trajectories of German modernism. Women, however, continue to be largely absent from these revisionist accounts. *Jugendstil Women and the Making of Modern Design* argues that women in fact actively

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participated in the cultural and socio-economic exchanges that generated German design responses to European modernity. By drawing on previously unpublished archival material and a series of original case studies including Elsa Bruckmann's Munich salon, the Photo Studio Elvira and the Debschitz School, the book explores women's important contributions to modern German culture as collectors, consumers, critics, designers, educators, and patrons. This book offers a new interpretation of this vibrant period by considering diverse manifestations of historical female agency that pushed against historically entrenched conventions and gender roles. The book's rigorous approach reshapes Jugendstil historiography by

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positing women's lived experiences against dominant ideologies that emerged at this precise moment. In short, the book advocates women as an integral part of the emergence, dissemination and reception of Jugendstil and questions the deeply gendered histories of this key period in modern art, architecture and design.

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