



R I P P L E S :

Marguerite Wildenhain and
Her Pond Farm Students

Ripples Marguerite Wildenhain And Her Pond Farm Students

Marisa Vadillo



Ripples Marguerite Wildenhain And Her Pond Farm Students:

Ripples Marguerite Wildenhain, Billie Sessions, Elaine Levin, Richard Johnston, 2002 **West of Center** Elissa Author, Adam Lerner, 2012 Recovering the art and lifestyle of the counterculture in the American West in the 1960s and 70s

Live Form Jenni Sorkin, 2016-07-26 Sorkin focuses on three Americans who promoted ceramics as an advanced artistic medium Marguerite Wildenhain a Bauhaus trained potter and writer Mary Caroline M C Richards who renounced formalism at Black Mountain College to pursue new performative methods and Susan Peterson best known for her live throwing demonstrations on public television Together these women pioneered a hands on teaching style and led educational and therapeutic activities for war veterans students the elderly and many others **Historical Collections Council Newsletters** Nancy Dustin Wall Moure, Historical Collections Council (Laguna Beach, Calif.), 2006 Continues those Newsletters printed in Publications in Southern California Art No 5 **Ceramics Monthly**, 2002-02 **The Heart of the Mission** Cary Cordova, 2017-05-04 An illustrated in depth examination of the avant garde and politically radical Latino art of San Francisco's Mission District In *The Heart of the Mission* Cary Cordova combines urban political and art history to examine how the Mission District a longtime bohemian enclave in San Francisco has served as an important place for an influential and largely ignored Latino arts movement from the 1960s to the present Well before the anointment of the Mission School by art world arbiters at the dawn of the twenty first century Latino artists writers poets playwrights performers and filmmakers made the Mission their home and their muse The Mission home to Chileans Cubans Guatemalans Mexican Americans Nicaraguans Puerto Ricans and Salvadorans never represented a single Latino identity In tracing the experiences of a diverse group of Latino artists from the 1940s to the turn of the century Cordova connects wide ranging aesthetics to a variety of social movements and activist interventions The book begins with the history of the Latin Quarter in the 1940s and the subsequent cultivation of the Beat counterculture in the 1950s demonstrating how these decades laid the groundwork for the artistic and political renaissance that followed Using oral histories visual culture and archival research she analyzes the Latin jazz scene of the 1940s Latino involvement in the avant garde of the 1950s the Chicano movement and Third World movements of the 1960s the community mural movement of the 1970s the transnational liberation movements in Nicaragua and El Salvador and the AIDS activism of the 1980s Through these different historical frames Cordova links the creation of Latino art with a flowering of Latino politics **Las diseñadoras de la Bauhaus** Marisa Vadillo, 2016-07-07 En 1919 Walter Gropius fundó en Weimar Alemania la Staatliche Bauhaus un lugar para la construcción El proyecto nació como una escuela utópica en la que formar integrando diversas disciplinas artísticas a través del objeto y la arquitectura a los nuevos artesanos que se demandaban para un principio de siglo arrollador Una idea que evolucionó a hacer el diseño a partir de su sede en Dessau con el celebre arte y tecnología a una nueva unidad Apostaron por una comprensión social y funcional del arte a través de un profundo compromiso ético y estético que hacía frente a la deshumanización inherente a la sociedad industrial de

entreguerras Las repercusiones culturales sociales pedagógicas y artísticas que logró esta singular institución alcanzaron una trascendencia general que obligó a las autoridades prusianas del Partido Nazi a clausurarla en 1933 en su última sede en Berlín. Con todo el reconocimiento intelectual de la Bauhaus es un hecho que se centró históricamente en sus protagonistas masculinos olvidando a una serie de mujeres artistas diseñadoras escenógrafas pintoras o arquitectas allí formadas que contribuyeron de forma decisiva a esta revolución y cuya labor en el imaginario sobre la Bauhaus ha permanecido invisible a pesar de desarrollar sus respectivas trayectorias profesionales con un impacto internacional incuestionable. Con esta obra Marisa Vadillo cubre ese vacío completando la realidad de la escuela al contar el papel destacado de estas autoras fundamentales en un episodio irrepetible del arte del siglo XX: Gunta Stölzl, Anni Albers, Margarete Leischner, Otti Berger, Margarete Reichardt, Else Miegel, Marianne Brandt, Alma Buscher, Marguerite Wildenhain, Friedlander, Grete Heymann, Marks, Ilse Fehling, Wera Meyer Waldeck o Annemarie Mauck. American Craft, 2002 *Town Journal*, 1949-07 Pathfinder, 1949.

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