

Women And Ceramics Gendered Vessels Studies In Des

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Empire of Tea University of Chicago Press

This is an inventive a well-researched study which explores the production and consumption of graphic design in Europe.

Women and Ceramics Walter de Gruyter GmbH & Co KG

Ceramics and Modernity in Japan offers a set of critical perspectives on the creation, patronage, circulation, and preservation of ceramics during Japan's most dramatic period of modernization, the 1860s to 1960s. As in other parts of the world, ceramics in modern Japan developed along the three ontological trajectories of art, craft, and design. Yet, it is widely believed that no other modern nation was engaged with ceramics as much as Japan—a "potter's paradise"—in terms of creation, exhibition, and discourse. This book explores how Japanese ceramics came to achieve such a status and why they were such significant forms of cultural production. Its medium-specific focus encourages examination of issues regarding materials and practices unique to ceramics, including their distinct role throughout Japanese cultural history. Going beyond descriptive historical treatments of ceramics as the products of individuals or particular styles, the closely intertwined chapters also probe the relationship between ceramics and modernity, including the ways in which ceramics in Japan were related to their counterparts in Asia and Europe. Featuring contributions by leading international specialists, this book will be useful to students and scholars of art history, design, and Japanese studies.

Global Objects Routledge

Ceramics had a far-reaching impact in the second half of the twentieth century, as its artists worked through the same ideas regarding abstraction and form as those for other creative mediums. *Live Form* shines new light on the relation of ceramics to the artistic avant-garde by looking at the central role of women in the field: potters who popularized ceramics as they worked with or taught male counterparts like John Cage, Peter Voulkos, and Ken Price. 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. Far from being an isolated field, ceramics offered a sense of community and social engagement, which,

Sorkin argues, crucially set the stage for later participatory forms of art and feminist collectivism.

Women Potters Rutgers University Press

"Garth Clark's friendship with Beatrice Wood began in 1978, when he interviewed her for his book *A Century of Ceramics in the United States: 1878-1978*. It was a turning point for both. Wood, a ceramic artist and famously free spirit of the Dada era, was 85 years old. Although she was still producing pottery, her sales were slow and she despaired over her financial future. Clark, a much admired art historian and author, became her patron and close friend. Three years later, when the Garth Clark Gallery opened in Los Angeles, its premiere exhibition was *Beatrice Wood: A Very Private View*. The show - a financial and commercial success - was the first of dozens of Beatrice Wood exhibitions hosted by Clark over the next seventeen years, until her passing in 1998 at 105 years of age." "Now, three years after her death, Clark has produced an illustrated memoir of his cherished friend. *Gilded Vessel* presents Wood's incomparable ceramic forms in photographs of exceptional beauty and clarity; it is the first book to feature this work extensively in large-format color reproductions.

Biographical photographs document her friendships with fellow artists ranging from Marcel Duchamp to Anais Nin to Lily Tomlin. These images are perfectly complemented by Clark's wry and affectionate narrative."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Designing Modern Britain Manchester University Press

Drawing from archeology, history, town planning, and sociology, this study considers family homes and new neighborhoods, the products and plans for everyday life, and the family lifestyle. Information is presented chronologically and in terms of class. Chapters focus on specific periods of time between 1918 and 1969, as well as on issues like health, comfort, and happiness. Forty-nine illustrations and black and white photographs are featured. Distributed by Palgrave. Annotation copyrighted by Book News Inc., Portland, OR.

Artistic Ambivalence in Clay Bloomsbury Publishing

Skin Crafts discusses multiple artists from global contexts who employ craft materials in works that address historical and contemporary violence. These artists are deliberately embracing the fragility of textiles and ceramics to evoke the vulnerability of human skin and - in so doing - are demanding visceral responses from viewers. Drawing on a range of theories including affect theory, material feminism, skin studies, phenomenology and global art history, the book illuminates the various ways in which artists are harnessing the affective power of craft materials to address and cope with violence. Artists from Mexico, Africa, China, the Netherlands and Indigenous artists based in the unceded territory known as Canada are examined in relation to one another to illuminate the connections and differences across their bodies of work. *Skin Crafts* interrogates ongoing material violence towards women and marginalized others, and demonstrates the power of contemporary art to force viewers and scholars into facing their ethical responsibilities as human beings.

The Persistence of Craft Manchester University Press

Craft practice has a rich history and remains vibrant, sustaining communities while negotiating cultures within local or international contexts. More than two centuries of industrialization have not extinguished handmade goods; rather, the broader force of industrialization has redefined and continues to define the context of creation, deployment and use of craft objects. With object study at the core, this book brings together a collection of essays that address the past and present of craft production, its use and meaning within a range of community settings from the Huron Wendat of colonial Quebec to the Girls' Friendly Society of twentieth-century England.

The making of handcrafted objects has and continues to flourish despite the powerful juggernaut of global industrialization, whether inspired by a calculated refutation of industrial sameness, an essential means to sustain a cultural community under threat, or a rejection of the imposed definitions by a dominant culture. The broader effects of urbanizing, imperial and globalizing projects shape the multiple contexts of interaction and resistance that can define craft ventures through place and time. By attending to the political histories of craft objects and their makers, over the last few centuries, these essays reveal the creative persistence of various hand mediums and the material debates they represented.

Global Clay SAGE Publications

In his major new history, Paul Greenhalgh tells the story of ceramics as a story of human civilisation, from the Ancient Greeks to the present day. As a core craft technology, pottery has underpinned domesticity, business, religion, recreation, architecture, and art for millennia.

Indeed, the history of ceramics parallels the development of human society. This fascinating and very human history traces the story of ceramic art and industry from the Ancient Greeks to the Romans and the medieval world; Islamic ceramic cultures and their influence on the Italian Renaissance; Chinese and European porcelain production; modernity and Art Nouveau; the rise of the studio potter, Art Deco, International Style and Mid-Century Modern, and finally, the contemporary explosion of ceramic making and the postmodern potter. Interwoven in this journey through time and place is the story of the pots themselves, the culture of the ceramics, and their character and meaning. Ceramics have had a presence in virtually every country and historical period, and have worked as a commodity servicing every social class. They are omnipresent: a ubiquitous art. Ceramic culture is a clear, unique, definable thing, and has an internal logic that holds it together through millennia. Hence ceramics is the most peculiar and extraordinary of all the arts. At once cheap, expensive, elite, plebeian, high-tech, low-tech, exotic, eccentric, comic, tragic, spiritual, and secular, it has revealed itself to be as fluid as the mud it is made from. Ceramics are the very stuff of how civilized life was, and is, led. This then is the story of human society's most surprising core causes and effects.

Drink in the Eighteenth and Nineteenth Centuries Ashgate Publishing, Ltd.

Excavated in 2009, An Son, Long An Province, southern Vietnam has been dated to the second millennium BC, with evidence for neolithic occupation and burials. Very little is known about the neolithic period in southern Vietnam, and the routes and chronology for the appearance of cultivation, domestic animals, and ceramic and lithic technologies associated with sedentary settlements in mainland Southeast Asia are still debated. The ways in which the ceramic material culture at An Son conforms to the wider neolithic expression observed in Southeast Asia is investigated, and local and regional innovations are identified. The An Son ceramic assemblage is discussed in great detail to characterise the neolithic occupation, while considering the nature of craft production, manufacturing methods and the transference of traditions. Contextualising the neolithic in southern Vietnam is conducted through a comparative study of material culture between An Son and the sites of B?n Đ ò , B ì nh ?a, C ù Lao R ù a, C á i V?n, C?u S?t, ?a Kai, ? ì nh Ông, L?c Giang, R?ch L á , R?ch N ú i and Su?i Linh, all in southern Vietnam. Another analysis is presented to contextualise An Son in the wider neolithic landscape of mainland Southeast Asia, between An Son and Ban Non Wat, early Ban Lum Khao, early Ban Chiang, early Non Nok Tha, Khok Charoen, Tha Kae, Khok Phanom Di, Nong Nor (phase 1), Samrong Sen, Laang Spean, Krek, B à u Tr ó , M á n B?c and X ó m R?n. The aspects of material culture at An Son that appear to have ancestral links are considered in this research as well as local interaction spheres.

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"The Uses of Excess in Visual and Material Culture, 1600?010 " Princeton University Press

This work proposes that a women's tradition in ceramics is one in which pottery making is a gendered activity intimately connected with female identity. The knowledge is passed down from one generation to the next. It guides the reader through these traditions continent by continent. Different areas are illustrated with beautiful, detailed maps and fascinating colour photographs from around the world.

The Uses of Excess in Visual and Material Culture, 1600 – 2010 University of Alabama Press

Exploring the untold stories of Hull-House arts programs in the 1920s and 1930s and the pottery program at the commercial Hull-House Kilns, *Pots of Promise* also addresses the story of Mexicans in Chicago and the history of Hull-House in the years when Jane Addams increasingly turned her attention beyond the settlement house she had co-founded. This book is the first on the Hull-House Kilns; it examines Mexicans in the Hull-House colonia, Chicago's largest Mexican settlement. *Pots of Promise* includes 131 color and black-and-white photographs, many of them previously unpublished, and four essays: "Bringing Art to Life: The Practice of Art at Hull-House" by Peggy Glowacki; "Incorporating Reform and Religion: Mexican Immigrants, Hull-House, and the Church" by David A. Badillo; "Shaping Clay, Shaping Lives: The Hull-House Kilns" by Cheryl R. Ganz; and "Forging a Mexican National Identity in Chicago: Mexican Migrants and Hull-House" by Rick A. Lopez.

Architecture and Design For the Family in Britain, 1900-1970 Guild

The Victorian era is famous for the collecting, hoarding, and displaying of things; for the mass production and consumption of things; for the invention, distribution and sale of things; for those who had things, and those who did not. For many people, the Victorian period is intrinsically associated with paraphernalia. This collection of essays explores the Victorians through their materiality, and asks how objects were part of being Victorian; which objects defined them, represented them, were uniquely theirs; and how reading the Victorians, through their possessions, can deepen our understanding of Victorian culture. Miscellaneous and often auxiliary, paraphernalia becomes the 'disjecta' of everyday life, deemed neither valuable enough for museums nor symbolic enough for purely literary study. This interdisciplinary collection looks at the historical, cultural and literary debris that makes up the background of Victorian life: Valentine's cards, fish tanks, sugar plums, china ornaments, hair ribbons, dresses and more. Contributors also, however, consider how we use Victorian objects to construct the Victorian today; museum spaces, the relation of Victorian text to object, and our reading – or gazing at – Victorian advertisements out of context on searchable online databases. Responding to thing theory and modern scholarship on Victorian material culture, this book addresses five key concerns of Victorian materiality: collecting; defining class in the home; objects becoming things; objects to texts; objects in circulation through print culture.

"Craft, Community and the Material Culture of Place and Politics, 19th-20th Century " Reaktion Books

In *The Persistence of Craft*, contributors discuss the development of not only six specific crafts--glass, ceramics, jewelry, wood, textiles, and metal--but also the trends and movements that have helped shape their developments. Includes 180 full-color illustrations.

The Little Republic Routledge

Prehistoric economic relationships are often presented as genderless, yet mounting research highlights the critical role gendered identities play in the division of work tasks and the development of specialized production in pre-modern economic systems. In *Gendered Labor in Specialized Economies*, contributors combine the study of gender in the archaeological record with the examination of intensified craft

production in prehistory to reassess the connection between craft specialization and the types and amount of work that men and women performed in ancient communities. Chapters are organized by four interrelated themes crucial for understanding the implications of gender in the organization of craft production: craft specialization and the political economy, combined effort in specialized production, the organization of female and male specialists, and flexibility and rigidity in the gendered division of labor. Contributors consider how changes to the gendered division of labor in craft manufacture altered other types of production or resulted from modifications in the organization of production elsewhere in the economic system. Striking a balance between theoretical and methodological approaches and presenting case studies from sites around the world, *Gendered Labor in Specialized Economies* offers a guide to the major issues that will frame future research on how men's and women's work changes, predisposes, and structures the course of economic development in various societies. Contributors: Alejandra Alonso Olvera, Traci Ardren, Michael G. Callaghan, Nigel Chang, Cathy Lynne Costin, Pilar Margarita Hernández Escontrías, A. Halliwell, Sue Harrington, James M. Heidke, Sophia E. Kelly, Brigitte Kovacevich, T. Kam Manahan, Ann Brower Stahl, Laura Swantek, Rita Wright, Andrea Yankowski

Skin Crafts Routledge

What does it mean to turn the public library or museum into a civic forum? *Made in Newark* describes a turbulent industrial city at the dawn of the twentieth century and the ways it inspired the library's outspoken director, John Cotton Dana, to collaborate with industrialists, social workers, educators, and New Women. This is the story of experimental exhibitions in the library and the founding of the Newark Museum Association—a project in which cultural literacy was intertwined with civics and consumption. Local artisans demonstrated crafts, connecting the cultural institution to the department store, school, and factory, all of which invoked the ideal of municipal patriotism. Today, as cultural institutions reappraise their relevance, *Made in Newark* explores precedents for contemporary debates over the ways the library and museum engage communities, define heritage in a multicultural era, and add value to the economy.

[The Culture of Fashion](#) Bloomsbury Publishing

The aim of each volume of this series *Guides to Information Sources* is to reduce the time which needs to be spent on patient searching and to recommend the best starting point and sources most likely to yield the desired information. The criteria for selection provide a way into a subject to those new to the field and assists in identifying major new or possibly unexplored sources to those who already have some acquaintance with it. The series attempts to achieve evaluation through a careful selection of sources and through the comments provided on those sources.

Gendered Labor in Specialized Economies Reaktion Books

This work uncovers the consuming habits of urban men from the second half of the 19th century to the outbreak of World War I. It focuses on the fraught relationships which emerged at this time between ideal models of manly behaviour and attitudes towards the expression of sexual and class identities through the medium of dress. The period has been identified by many historians as a crucial moment in the development of a commodity culture and its characteristics have generally been discussed in terms of a feminization of practices linked with shopping and fashionable display.

[Smoke Firing](#) Manchester University Press

This collection of essays covers the representation and practice of drinking a variety of beverages across eighteenth- and nineteenth-century Britain and North America. The case studies in this volume cover drinking culture from a variety of perspectives, including literature, history, anthropology and the history of medicine.

Graphic Design Routledge

Decorative handcrafts are commonly associated with traditional femininity and unthreatening docility. However, the artists connected with interwar Vienna's "female Secession" created craft-based

artworks that may be understood as sites of feminist resistance. In this book, historian Megan Brandow-Faller tells the story of how these artists disrupted long-established boundaries by working to dislodge fixed oppositions between "art" and "craft," "decorative" and "profound," and "masculine" and "feminine" in art. Tracing the history of the women's art movement in Secessionist Vienna—from its origins in 1897, at the Women's Academy, to the Association of Austrian Women Artists and its radical offshoot, the Wiener Frauenkunst—Brandow-Faller tells the compelling story of a movement that reclaimed the stereotypes attached to the idea of Frauenkunst, or women's art. She shows how generational struggles and diverging artistic philosophies of art, craft, and design drove the conservative and radical wings of Austria's women's art movement apart and explores the ways female artists and craftswomen reinterpreted and extended the Klimt Group's ideas in the interwar years. Brandow-Faller draws a direct connection to the themes that impelled the better-known explosion of feminist art in 1970s America. In this provocative story of a Viennese modernism that never disavowed its ornamental, decorative roots, she gives careful attention to key primary sources, including photographs and reviews of early twentieth-century exhibitions and archival records of school curricula and personnel. Engagingly written and featuring more than eighty representative illustrations, *The Female Secession* recaptures the radical potential of what Fanny Harlfinger-Zakucka referred to as "works from women's hands." It will appeal to art historians working in the decorative arts and modernism as well as historians of Secession-era Vienna and gender history.

Ceramic, Art and Civilisation Bloomsbury Publishing

In this fascinating work, Louise Purbrick offers an alternative analysis of contemporary domestic consumption. She investigates the ritualized presentation of objects upon marriage, and their subsequent cycles of exchange within the domestic sphere. Focusing on gift-giving in Britain from 1945 to the present, comparative context is provided by material from North America and Europe. Presenting new material on the enactment of exchange relationships within everyday domesticity, the book makes significant historical, theoretical and methodological contributions to the analysis of contemporary consumption. It also re-evaluates consumption theory as well as examining the methodology of recent studies in consumption and domesticity, pressing for a more rigorous approach to the use of case studies. By considering how the specific contexts in which consumption occurs, such as married domesticity, can limit possible versions of selfhood, *The Wedding Present* tests the assumption that consuming creates individual identities. Thus, the book argues, consumption cannot be isolated as an explanation of individual or social formation.