

# Bauhaus Transfers

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## Editorial

On the occasion of the 2019 Bauhaus Centennial, *Wolkenkuckucksheim* | *Cloud-Cuckoo-Land* | *Воздушный замок*, in collaboration with the Department of Architecture and the Department of Germanic and Slavic Languages and Literatures at the Pennsylvania State University publishes the journal issue *Bauhaus Transfers*. The articles explore the influence of Bauhaus ideas and lived practices on individuals, general and specialized (art, design, architecture) educational institutions, and societies around the world from the second half of the twentieth century until today. They discuss, for example, transfers of Bauhaus aesthetics, design methods, social agendas, technical and industrial implications, and pedagogical practices. The combined reading of the articles unveils the continued propagation of the Bauhaus's core ideas in social and aesthetic environments around the world from its founding to today.

The scholarly view on how Bauhaus was able to survive and transfer its own principles internationally has changed significantly. Whereas in the first decades after World War II, Bauhaus was understood in the West as an idea that organized the many forms of Modernism under a single architectural plan, recent scholars have sought to look past the monumental coordination undertaken by large-scale urban and architectural design in favor of a closer investigation of particular fields and artists that had often been subsumed and thereby overlooked in the past. Rather than discussing once again the overarching intentions of Bauhaus directors Ludwig Mies van der Rohe, Hannes Meyer, and Walter Gropius, and of well-known Bauhaus masters, such as Josef Albers or László Moholy-Nagy, scholars have increasingly brought the work of artists, and particularly Bauhaus women, to the fore who had previously been confined to specific subfields and were presented as examples within overriding discourses. The Bauhaus legacies in photography, painting, textiles, tableware, and graphic design are now more likely to be examined in their own right, with the result that Bauhaus now reveals itself as having had many simultaneous tracks that were too intensively experimental to be readily integrated into a single architectural scheme but were extraordinarily fruitful in their own terms. With regard to political history, the essays in this volume show that Bauhaus's initial socio-utopian aspirations

were reconceptualized within each country that received them. The examples of Bauhaus artists who were dispersed across the globe show that the barriers to Bauhaus concepts varied significantly. While scholars have long studied the American corporate adaptation of Bauhaus architecture, this volume offers essays on how Bauhaus teachers and students fared under different political systems and varying levels of industrialization.

The articles cover Bauhaus transfers to Australia, USSR/Russia, China, Mandatory Palestine/Israel, and the United States, as well as return transfers to Germany. They examine the many international transfers and modifications in Bauhaus aesthetics, pedagogical methods, art and design fields, political models, social agendas, and architectural theory and history. The importance of transfer emerged within the Bauhaus long before it closed in 1933, as the explorative and experimental dynamics inherent to any process of moving across disciplines and national traditions was a defining feature of the institution from the start. Its faculty and 1253 students came from 29 countries, with many later returning home and many others moving on to new continents. A significant number became victims of the Nazi and Stalin regimes, while others became perpetrators and conformists, or fell into “inner emigration.” These artists, along with their personal aspirations, political convictions, social ambitions, pedagogical strategies, and developed artifacts and ideas in art, design, and architecture, underwent modifications as they transferred to new physical and virtual places. These transfers and modifications are part of the Bauhaus history.

## Curators

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