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Bauhaus Latin America

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- Explores the relationship between the Bauhaus and Latin American art from both directions, challenging conventional narratives of influence
- Considers how ideas associated with the Bauhaus resonate with much older Latin American artistic and philosophical traditions
- Brings together art history, architecture, design and cultural history within a single publication
- Offers a broader, more interconnected understanding of twentieth-century modernism
- Presents new research into the relationship between the Bauhaus and Latin American modernism
- Re-examines the origins and legacy of one of the twentieth century's most influential artistic movements
- Brings together leading international scholarship on Bauhaus, Concrete Art and Neo-Concrete Art
- Contributes to the growing reassessment of global modernism
- Places Latin America within the wider history of twentieth-century art and design

Bauhaus Latin America explores the often-overlooked relationship between the Bauhaus and Latin America, offering a fresh perspective on the movement's place within the broader history of modern art. Rather than presenting influence as a one-way journey from Europe to the Americas, the book traces a more nuanced exchange of ideas, examining how Latin American artists travelling through Europe contributed to the intellectual climate of the early twentieth century, and how Bauhaus principles were later reinterpreted through the Concrete and Neo-Concrete movements.

Looking beyond conventional art historical narratives, the publication also considers how many of the values associated with the Bauhaus—geometry, abstraction, craftsmanship and the integration of art into everyday life—echo ideas found within much older Latin American cultures. In doing so, it suggests that artistic innovation rarely belongs to a single place or moment, but emerges through recurring patterns of thought that resurface across different cultures and periods of history. Bringing together new research and richly illustrated examples, Bauhaus Latin America contributes a thoughtful new perspective to the study of modernism, revealing the enduring dialog between Europe and Latin America and encouraging a more interconnected understanding of art history.

Mark Rawlinson is Associate Professor in Art History at the University of Nottingham. His research explores the histories of modern and contemporary art, photography and visual culture, with particular expertise in American modernism, the Bauhaus and transnational artistic exchange. His publications include *Charles Sheeler: Modernism, Precisionism and the Borders of Abstraction and American Visual Culture*, alongside numerous essays on photography, architecture and twentieth-century art. An experienced curator as well as a scholar, Rawlinson has organized exhibitions for institutions including the Djanogly Gallery, the Royal Photographic Society and the Reykjavík Museum of Photography. His long-standing research into the Bauhaus and global modernism has challenged conventional narratives of artistic influence, examining the movement through broader international networks and histories.

In *Bauhaus Latin America*, Rawlinson brings together decades of research to reconsider the relationship between Europe and Latin America, arguing for a more interconnected understanding of modernism in which ideas evolve through dialog, exchange and recurring cultural traditions rather than simple linear influence.

Jonathan Casciani is a publisher, curator and writer specializing in modern and contemporary art. As founder of Beam Editions, he has developed an internationally recognized publishing programme dedicated to producing authoritative monographs, exhibition catalogs and critical studies that re-examine overlooked artists, movements and histories. His work is characterized by a commitment to original research and to creating publications that bridge scholarly inquiry with a wider readership. Casciani's research explores the relationships between art, design, architecture and visual culture, with a particular interest in the movement of ideas across geographical and historical boundaries.

In *Bauhaus Latin America*, Casciani examines the reciprocal relationship between the Bauhaus and Latin American modernism, considering how artistic ideas traveled between Europe and the Americas throughout the twentieth century. His contribution also explores the deeper philosophical and aesthetic traditions that connect Bauhaus principles with much older Latin American cultures, proposing a more interconnected understanding of modernism as an evolving dialog rather than a single lineage of influence.

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