

László Moholy-Nagy

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Annely Juda Fine Art, London
Galerie Le Minotaure, Paris

László Moholy-Nagy

A New World

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It has been a great pleasure for Annely Juda Fine Art and Galerie Le Minotaure to collaborate on this exhibition of works by László Moholy-Nagy.

In 1970 Annely Juda Fine Art included a work by Moholy-Nagy in the first “Non-Objective World” exhibition and twenty years ago in 2004 Annely Juda Fine Art staged a comprehensive one-person show, “Moholy-Nagy: A Life in Motion”.

This exhibition offers a window onto Moholy-Nagy’s transformative years in Berlin in the 1920s and his later years in Chicago in the 1940s. An ardent believer in the inherent talent of every individual, Moholy-Nagy responded to his immediate surroundings with the energy and optimistic idealism that would come to define his life and works.

We would particularly like to thank Hattula Moholy-Nagy, and her sons Andreas and Daniel Hug as well as Daniel’s wife Natalia, without whom this exhibition would not have been possible. We also extend our thanks to Joyce Tsai, Director of the Clyfford Still Museum, for her insightful catalogue essay.

We hope you enjoy this beautiful exhibition.

David Juda & Benoit Sapiro, July 2024

Annely Juda Fine Art et la Galerie le Minotaure ont eu le grand plaisir de collaborer à cette exposition des œuvres de László Moholy-Nagy.

En 1970, Annely Juda Fine Art incluait une œuvre de Moholy-Nagy dans la première exposition « Non-Objective World », et il y a vingt ans, en 2004, Annely Juda Fine Art organisait une exposition personnelle approfondie de l’artiste, « Moholy-Nagy: A Life in Motion ».

Cette exposition offre un aperçu sur les années de transformation de Moholy-Nagy à Berlin dans les années 1920 et sur ses dernières années à Chicago dans les années 1940. Fervent défenseur du talent inhérent à chaque individu, Moholy-Nagy répond à son environnement immédiat avec l’énergie et l’idéalisme optimiste qui allaient définir sa vie et son œuvre.

Nous tenons à remercier tout particulièrement Hattula Moholy-Nagy, ses fils Andreas et Daniel Hug, ainsi que Natalia, l’épouse de Daniel, sans qui cette exposition n’aurait pu voir le jour. Nous adressons également nos remerciements à Joyce Tsai, directrice du musée Clyfford Still, pour son instructif essai publié dans le catalogue.

Nous espérons que vous apprécierez cette belle exposition.

David Juda & Benoit Sapiro, Juillet 2024



Self portrait of László Moholy-Nagy, 1940s

László Moholy-Nagy: A New World

by Joyce Tsai, PhD, Director at Clyfford Still Museum

László Moholy-Nagy was born in 1895 in the Austro-Hungarian Empire. He fought under that flag in the First World War, but it ceased to exist by the end of that conflict. He belonged to a generation of avant-garde artists whose formative years were shaped by the battlefield. They witnessed firsthand the ways technological adaptation could determine their survival. Moholy served in artillery reconnaissance and like other soldiers, had to learn telegraphy, become familiar with telephony, and internalized the use of scopes of various kinds as extensions of his own human eye.¹ A view of a mountain would be captured in the hands of a romantic painter as a sublime, soulful picture. By contrast, the artillery reconnaissance officer in the war would take in the view to generate a panoramic landscape sketch that distilled feeling into precise descriptions of danger and opportunity that would further be abstracted into coordinates to be fed into formulae that guide the aim of their guns. Moholy was wounded before the war's end and spent the rest of the conflict recuperating and training new conscripts in Budapest. He learned in war that human perception could be shaped to accommodate the machine. The impact of that lesson would stamp itself on his work over time. But by the end of his life, shaped by another cataclysmic war, his work would insist that the machine must be molded to serve human needs.

Moholy began pursuing art as a vocation in the years immediately following the war. He began drawing and painting by borrowing from cubism to describe modern industrial landscapes. He executed moody, expressionist self-portraits and barbed wire scenes of the battlefield with lines that skitter anxiously and tightly (see cat. nos. 2 and 3). As the war drew to a close and with the violent fall of Béla Kuhn's government in 1919, Moholy joined other leftist artists and intellectuals in their exodus from Budapest to Vienna, joining the Hungarian journal 'MA'. In 1920, he continued his move West to Berlin, continuing to publish in the journal that served as a clearinghouse for ideas moving east to west and vice-versa, linking the work of constructivists in the new Soviet Union with the project of de Stijl and Dada as well.² In 1921, Moholy joined Raoul Hausmann, Hans Arp, and Ivan Puni in publishing "Call to Elemental Art" in 'de Stijl', which advocated ways of making that demanded that artists break free from the past, and create works that enable, advance, and dynamically transform perception itself.³ In the early twenties, he adopted the clean, visual language of constructivism and its rhetoric in his art and writing. His drawings, lithographs, linocuts, and collages take forms derived from rectangles and circles arrayed in space, willing a future world of clean, technologically advanced modernity at a time when the Weimar Republic was marked by hyperinflation as well as material and political crisis (see cat. nos. 5, 8-11).



László Moholy-Nagy Foto-Qualität, IX.1.2, 1926 Print magazine cover

Moholy met his future wife, Czech-born photographer Lucia Schultz in Berlin. They married in 1921 and they began exploring the possibilities of the photogram, cameraless photography. In his essay, “Production-Reproduction,” published in ‘de Stijl’ in 1922, he takes the photogram as an example of how a technology invented simply in service to reproduction – lens-based photography – could be made to produce new ways of seeing that are wholly new, distinct from existing habits of perception. By breaking open the camera, removing the mediation of the lens, and enabling the capture of objects directly with the photosensitive surface, quotidian objects are transformed into unfamiliar, levitating, luminous shapes (see cat. nos. 12-15). Far from reduplicating the familiar, our exposure to new effects, he argued in “Production-Reproduction” and in his later art and writings, would train the viewer to respond to a world transformed through technology, to be able to keep pace with the accelerated tempo of change that defines modern life.⁴ Moholy would use photography time and again to create images that shook us free from single point perspective, the capture of things we hold dear simply as nostalgic reproductions. Instead, his camera photographs extended his eye to the outstretched hand, snapping blindly from the top of an impossibly high tower, enabling the viewer to see structures no man, tethered with feet to the ground, could ever see (see cat. nos. 27, 28). He grabbed printed and published photographic images, sometimes gleaned from mass media or from his prints to engineer his photomontages. Embedded in graphic tracks, frames, and perspectival recessions, Moholy imbued these fragments with movement, whimsy, and menace, often cinematic in the atmosphere they invoked (see cat. nos. 20-22).

1922 was a watershed year for Moholy. Not only did he publish “Production-Reproduction,” he also showed new work at the Sturm Gallery. In addition to his spare geometric paintings, he debuted sleek, chromed metal sculptures comprised of simple parts, and ascending spirals, invoking the image of a utopian, productive, industrial future. His writings and his Sturm gallery show helped to consolidate his reputation as an evangelist of art that not only complemented but could hasten the fusion of art with technology. Walter Gropius, founder and head of the Bauhaus in Weimar, approached him to join the Bauhaus in 1923 as the head of the metal workshop. Moholy’s appointment to the school marked a shift in the school’s sensibility, no longer an expressionist, craft-oriented institution defined by a faculty that included Lyonel Feininger, Paul Klee, Johannes Itten, and Wassily Kandinsky. Moholy’s arrival marked the beginning of Gropius’ orientation of the school toward a unity of art and technology.⁵

Moholy embraced his reputation as a techno-utopian engineer, adopting not only the sleek look of modern industry but its naming conventions as well. He often titled his paintings with a few letters to indicate the materials he used or wished to invoke, followed by numbers to suggest serial production or iterative improvements. In his highly influential book, ‘Painting, Photography, Film’ from 1924, and throughout his later writings as well, he effusively describes the ways that new materials, including plastics like Rhodoid or metallic alloys like Silberit, could serve as the ground for an approach to painting that would yield highly reflective and refractive surfaces, allowing

painted forms to levitate, articulating space that broke free from traditional perspective.⁶ It was in the context of Moholy's leadership of the metal workshop that he began exploring the productive potential of these industrial materials. The most productive use of those materials was not simply employing them according to their intended use. Following the logic of "Production-Reproduction," Moholy gleefully deployed these materials against the grain of their intended use. Taking sheets of these new materials, he scored, engraved, and scuffed their surfaces to allow the light to catch and his oil pigments to stay on their smooth surfaces (see cat. no. 17). Clear plastics developed for shop vitrines or alloys destined to clothe the hull of an aircraft were used by Moholy instead as the ground upon which he could articulate imagined futures defined by luminous, weightless spatial configurations.

Moholy left the Bauhaus in 1928 to strike out on his own as a designer working on commercial projects and creating ambitious, modern sets. He enthusiastically embraced electric lighting design, an expertise he developed while leading the metal workshop. AEG, one of the largest German industrial concerns, funded his time researching and devising an elaborate 'Light Prop for an Electrical Stage'.⁷ Moholy was deeply invested in the project, but the machine he devised was never put into production. Throughout the 1930s, Moholy found it ever more difficult to sustain his private design practice in Berlin in the wake of the growing global economic crisis and after the Nazis took power in 1933. In 1935, he moved to London for two years and finally in 1937, left Europe for the relative safety of the United States. He was recruited by Chicago industrialists on the recommendation of Walter Gropius to start a New Bauhaus.

In London, Moholy worked in commercial design – shop windows, advertisements, trade publications – and in the United States, became the director of a design school tasked with funding and running a new program to prepare its students to contribute to the economic vitality of American industries. Productivity was measured by how he could train his students to make work ready for industrial manufacture and once America joined the war effort, his school had to prove its commitment and utility to the needs of the military. Moholy never ceased to be fascinated by new industrial materials and experimented with their use, at one point introducing the American military to a new way of repairing and fusing Plexiglas used as the shield of cockpits. In his time in London and Chicago, his days were filled with the responsibilities of administration and teaching, and his talents deployed in service to commerce and industry. But he made his art in this period on nights and weekends, his experiments with new materials were conducted with scraps he rescued from school and shop, and his knowledge of media like color photography was gleaned from commercial projects. Formica, intended to serve as countertops for the modern home, became the brilliant technicolor support for a painting meant to stand in for a frame in color film that he had not yet been able to make (see cat. no. 40).⁸

The art he made in the last decade of his life held on to a vision of the world filled with floating,

dynamic, colorful possibilities derived not from the existing relations we expect but generated by breaking our habits of seeing. He took thermoplastics like Plexiglas and warped them in his kitchen oven, molding sheets with his bare hands and admired the curves they made, the light they caught, and the color they took when he scored and painted them. He took what he learned from these new materials that invoked space aged future so far from the brutality of the present and composed those views in oil and canvas. As he grew sick from leukemia, he continued drafting in crayon and watercolor pencil images of luminous beauty and fragile contingency (see cat. nos. 41-43, 46,47).⁹

Moholy is known as the evangelist who demanded that art unify with technology, but what is not as frequently acknowledged is that his art and thought also urged us to treat technology not as something to which we submit but as something that we take in hand to make it serve our human needs. Materials like thermoplastics, developed to serve as shields and parts of weapons, need not only do that deadly work but could enable us to see forms that might illuminate our path into a humane future if we were to take it into our hands to mold it to our own needs.

¹ For more on Moholy's wartime experience, see Joyce Tsai, "Lines of Sight: László Moholy-Nagy and the Optics of Military Surveillance," 'Artforum' 54.3 (November 2015): 272–77; and Joyce Tsai, "Reconfiguration of the Eye: László Moholy-Nagy and," in 'Nothing but the Clouds Unchanged: Artists and the First World War', ed. Gordon Hughes and Philipp

Blom (Los Angeles: Getty Research Institute, 2014), 156–63.

² Oliver A. I. Botar, 'Technical Detours: The Early Moholy-Nagy Reconsidered' (New York: Salgo Trust for Education, 2006).

³ Raoul Hausmann et al., "Aufruf zur elementaren Kunst," 'De Stijl' 4.10 (October 1921): 156.

⁴ L. Moholy-Nagy, "Produktion-Reproduktion," 'De Stijl' 5.7 (July 1922): 98–101.

⁵ See Chapter 2, "Painting Productivity," in Joyce Tsai, 'László Moholy-Nagy: Painting after Photography', (Oakland: University of California Press, 2018): 52-84.

⁶ László Moholy-Nagy, 'Malerei, Fotografie, Film', 1st ed. (Munich: Albert Langen Verlag, 1925), 19; and 'Telehor' 1–2 (1936).

⁷ László Moholy-Nagy, "Lichtrequisit einer elektrischen Bühne," 'Die Form: Zeitschrift für gestaltende Arbeit' 5.11–12 (1930): 297.

⁸ See Chapter 4, "Painting after Photography," in Tsai, 'Painting after Photography': 113-141.

⁹ See "Postscript: Utopia into Action," in Tsai, 'Painting after Photography': 163-167.

László Moholy-Nagy: A New World

par Joyce Tsai, PhD, Directrice à Clyfford Still Museum

László Moholy-Nagy est né en 1895 dans l'Empire austro-hongrois. C'est sous ce drapeau qu'il combat pendant la Première Guerre mondiale, avant que ce dernier ne cesse d'exister à la fin du conflit. Moholy appartient à une génération d'artistes d'avant-garde dont les années de formation ont été marquées par les champs de bataille. Ils ont été les premiers à constater que l'adaptation technologique pourrait déterminer leur survie. Moholy servait dans la reconnaissance de l'artillerie et, comme les autres soldats, il a dû apprendre la télégraphie, se familiariser avec la téléphonie et interioriser l'utilisation de diverses sortes de lunettes comme extensions de son propre œil humain.¹ La vue d'une montagne peut, dans les mains d'un peintre romantique, devenir un tableau sublime et rempli d'émotions. Par contraste, pendant la guerre, l'officier de reconnaissance de l'artillerie se saisit cette même vue pour générer un croquis panoramique du paysage, distillant le sentiment en autant de descriptions précises des dangers et des opportunités, ensuite abstraites en coordonnées pour être introduites dans les formules guidant le viseur des canons. Moholy se blesse avant la fin de la guerre et passe le reste du conflit à récupérer et à former de nouveaux appelés à Budapest. Il apprend à la guerre que la perception humaine peut être modelée pour s'adapter à la machine. L'impact de cette leçon laissera son sceau sur son travail au fil du temps. Mais, à la fin de sa vie, marquée par une nouvelle guerre cataclysmique, son œuvre insistera sur le fait que c'est surtout la machine qui devrait être modelée pour servir les besoins humains.

C'est dans les années qui suivirent la guerre que Moholy commence à faire de l'art sa vocation. Il se met à dessiner et à peindre en s'inspirant du cubisme pour décrire des paysages industriels modernes. Il exécute des autoportraits expressionnistes et mélancoliques, ainsi que des scènes de champ de bataille en fil de fer barbelé, avec des lignes qui s'agitent avec anxiété et se resserrent (voir cat. nos. 2 et 3). À la fin de la guerre et après la chute violente du gouvernement de Béla Kuhn en 1919, Moholy rallie d'autres artistes et intellectuels de gauche dans leur exode de Budapest à Vienne, rejoignant le journal hongrois 'MA'. En 1920, il poursuit son déplacement vers l'ouest, à Berlin, continuant de publier dans la revue qui sert de centre d'échanges d'idées entre l'Est et l'Ouest (et vice-versa), faisant des liens entre le travail des constructivistes de la nouvelles Union soviétique et le projet de de Stijl et Dada.² En 1921, Moholy se joint à Raoul Hausmann, Hans Arp et Ivan Puni pour publier l'« Appel à l'art élémentaire » dans 'de Stijl', qui prône des modes de création exigeant des artistes qu'ils se libèrent du passé afin de créer des œuvres qui rendent possible, font progresser et transforment dynamiquement la perception elle-même.³ Au début des années 1920, il adopte dans son art et ses écrits le langage visuel épuré du constructivisme et sa rhétorique. Ses dessins, lithographies, linogravures et collages empruntent des formes dérivées de rectangles et de cercles disposés dans l'espace, désireux d'un monde futur empreint d'une modernité épurée et technologiquement avancée à une époque où la République de Weimar est marquée par l'hyperinflation et par une crise matérielle et politique (voir cat. nos. 5, 8-11).



László Moholy-Nagy at Galerie Sturm, 1924

Moholy rencontre à Berlin sa future femme, la photographe d'origine tchèque Lucia Schultz. Ils se marient en 1921 et commencent à explorer les possibilités du photogramme, la photographie sans appareil. Dans son essai « Production reproduction », publié dans 'de Stijl' en 1922, il prend le photogramme comme exemple de la manière dont une technologie inventée simplement au service de la reproduction – la photographie à base d'objectif – peut être amenée à produire de nouvelles façons de voir entièrement nouvelles et distinctes des habitudes de perception déjà existantes. En ouvrant l'appareil photographique, en supprimant la médiation de l'objectif et en permettant la capture d'objets directement à l'aide de la surface photosensible, les objets du quotidien se transforment en formes inconnues, faites de lévitation et de lumière (voir cat. nos. 12-15). Loin de reproduire ce qui nous est familier, notre exposition à de nouveaux effets – ainsi qu'il l'affirme dans « Production reproduction » et dans ses œuvres et écrits ultérieurs – pourrait apprendre au regardeur à réagir à un monde transformé par la technologie, à pouvoir suivre le rythme accéléré du changement qui définit la vie moderne.⁴ Moholy utilisera la photographie à maintes reprises afin de créer des images qui nous libèrent de la perspective à point de vue unique, de la capture des choses qui nous sont chères comme de simples reproductions nostalgiques. À la place, les photographies de son appareil étendent son œil jusqu'à la main tendue, prenant des photos à l'aveugle du haut d'une tour incroyablement haute, permettant au regardeur de voir des structures qu'aucun homme, les pieds ancrés au sol, ne pourrait jamais voir. Il s'empare d'images photographiques imprimées et publiées, parfois glanées dans les médias ou dans ses propres tirages pour créer ses photomontages. Enchâssés dans des pistes graphiques, des cadres et des reculs perspectifs, Moholy imprègne ces fragments de mouvement, de fantaisie et de menace, souvent cinématographiques dans l'atmosphère qu'ils invoquent (voir cat. nos. 20-22).

1922 est une année charnière pour Moholy. Non seulement il publie « Production reproduction », mais il expose aussi de nouvelles œuvres à la Galerie Sturm. En plus de ses peintures géométriques dépouillées, il y présente des sculptures épurées en métal chromé, composées de parties simples et de spirales ascendantes, évoquant l'image d'un avenir industriel productif et utopique. Ses écrits et son exposition à la Galerie Sturm contribuent à consolider sa réputation d'évangéliste d'un art qui non seulement complète mais accélère aussi sa fusion avec la technologie. Walter Gropius, fondateur et directeur du Bauhaus à Weimar, l'approche en 1923 pour lui proposer de rejoindre le Bauhaus en tant que directeur de l'atelier de métallurgie. La nomination de Moholy à l'école marque un tournant dans la sensibilité de l'établissement, qui n'est plus une institution expressionniste axée sur l'artisanat et définie par un corps professoral comprenant Lyonel Feininger, Paul Klee, Johannes Itten et Wassily Kandinsky. L'arrivée de Moholy marque les débuts de l'orientation de l'école par Gropius vers une unité de l'art et de la technologie.⁵

Moholy assume sa réputation d'ingénieur techno-utopiste, adoptant non seulement l'aspect épuré de l'industrie moderne, mais aussi ses conventions de dénomination. Il intitule souvent ses peintures de quelques lettres pour indiquer les matériaux qu'il utilise ou souhaite invoquer, suivies de chiffres en vue de suggérer une production en série ou des améliorations itératives. Dans son célèbre livre de 1924, 'Peinture, Photographie, Film', il décrit avec effusion la manière dont les matériaux nouveaux, incluant des plastiques tels que le rhodoïd ou des alliages métalliques comme le silberit, pourraient servir de matrice à une approche de la peinture qui produirait des surfaces

très réfléchissantes et réfringentes, permettant aux formes peintes de léviter et articulant un espace qui s’affranchirait de la perspective traditionnelle.⁶ C’est dans le cadre de la direction de l’atelier de métallurgie que Moholy commence à exploiter le potentiel productif de ces matériaux industriels. L’utilisation la plus productive de ces matériaux ne consiste pas à simplement les employer conformément à l’usage auquel ils sont destinés. Suivant la logique de « Production reproduction », Moholy déploie joyeusement ces matériaux à contre-courant de leur fonction d’usage. Prélevant des morceaux de ces nouveaux matériaux, il marque, grave et érafle leurs surfaces pour permettre à la lumière de s’accrocher et à ses pigments à l’huile de demeurer sur leurs surfaces lisses (voir cat. no. 17). Les plastiques transparents développés pour les vitrines des magasins ou les alliages destinés à habiller les coques des avions sont utilisés par Moholy comme base à partir de laquelle articuler des futurs imaginés définis par des configurations spatiales lumineuses et en apesanteur.

Moholy quitte le Bauhaus en 1928 pour voler de ses propres ailes en tant que designer, travaillant sur des projets commerciaux et créant des décors ambitieux et modernes. Il adopte avec enthousiasme la conception d’éclairages électriques, une expertise qu’il put développer en dirigeant l’atelier de métal. AEG, l’une des plus grandes entreprises industrielles allemandes, finance ses recherches et la conception d’une version élaborée d’installation lumineuse d’une scène électrique.⁷ Moholy s’investit profondément dans le projet, mais la machine qu’il conçoit ne sera jamais mise en production. Tout au long des années 1930, Moholy rencontre de plus en plus de difficultés pour maintenir sa pratique de designer privé à Berlin, dans le sillage d’une crise économique mondiale croissante et après l’arrivée au pouvoir des Nazis en 1933. En 1935, il déménage à Londres pendant deux ans et, finalement, en 1937, il choisit de quitter l’Europe pour la relative sécurité offerte par les États-Unis. Il est recruté par des industriels de Chicago sur recommandation de Walter Gropius avec l’objectif de fonder un nouveau Bauhaus.

À Londres, Moholy travaille dans le design commercial – vitrines de magasins, publicités, publications commerciales... – et, aux États-Unis, devient directeur d’une école de design, chargée de financer et de gérer un nouveau programme pour préparer ses étudiants à contribuer à la vitalité économique des industries américaines. La productivité était alors mesurée par la manière dont il parviendrait à former ses étudiants à la réalisation de travaux prêts pour la fabrication industrielle ; et une fois que les États-Unis rejoignent l’effort de guerre, l’école se doit de prouver son engagement et son utilité auprès des besoins de l’armée. Moholy n’a eu de cesse d’être fasciné par les matériaux industriels nouveaux et d’expérimenter avec leur utilisation. Il ira jusqu’à présenter à l’armée américaine une nouvelle manière de réparer et fusionner le plexiglas utilisé pour protéger les cockpits. À Londres et Chicago, ses journées sont remplies de responsabilités allant de l’administration à l’enseignement, et ses talents mis au service du commerce et de l’industrie. Mais, à cette époque, il ne peut pratiquer son art que de nuit et durant le weekend, ses expérimentations avec les matériaux nouveaux sont menées à partir de chutes qu’il récupère à l’école et à l’atelier, et il profite de projets commerciaux pour parfaire sa connaissance de médiums comme la photographie couleur. Le formica, conçu pour servir de plan de travail à la maison moderne, devient le brillant support technicolor d’une peinture destinée à remplacer une image en film couleur qu’il n’avait pas encore réussi à réaliser (voir cat. no. 40).⁸

L’art qu’il crée au cours de la dernière décennie de sa vie s’attache à une vision du monde remplie de possibilités flottantes, dynamiques et colorées, qui ne découlent pas des relations existantes auxquelles nous nous attendons mais sont davantage générées par la rupture de nos habitudes de vision. Il prend des thermoplastiques comme le plexiglas et les déforme dans le four de sa cuisine, moulant des feuilles à mains nues et admirant les courbes qu’elles forment, la lumière qu’elles captent et la couleur qu’elles prennent lorsqu’il les raye et peint. Il prend ce qu’il apprend de ces nouveaux matériaux qui évoquent un futur spatial si éloigné de la brutalité du présent, et compose ces vues à l’huile sur toile. Alors qu’il est de plus en plus atteint par une leucémie, il continue à dessiner au crayon de couleur et à l’aquarelle des images d’une beauté lumineuse et d’une contingence fragile (voir cat. nos. 41-43, 46,47).⁹

Moholy est connu comme l’évangéliste ayant exigé que l’art s’unifie avec la technologie – ce que l’on sait moins, c’est que son art et sa pensée nous ont également incités à traiter la technologie non pas comme une chose à laquelle nous soumettre, mais comme quelque chose à prendre en main pour mieux la mettre au service de nos besoins humains. Les matériaux tels que les thermoplastiques, développés pour servir de boucliers ou construire des parties d’armes, ne devraient pas seulement remplir cet usage mortel, mais pourraient également nous permettre d’apercevoir des formes capables d’éclairer notre chemin vers un avenir humain – à condition de les prendre en main pour mieux les modeler selon nos propres besoins.

¹ Pour en savoir plus sur l’expérience de Moholy en temps de guerre, voir Joyce Tsai, “Lines of Sight: László Moholy-Nagy and the Optics of Military Surveillance,” *Artforum* 54.3 (November 2015): 272–77; et Joyce Tsai, “Reconfiguration of the Eye: László Moholy-Nagy and,” dans ‘Nothing but the Clouds Unchanged: Artists and the First World War’, ed. Gordon Hughes and Philipp Blom (Los Angeles: Getty Research Institute, 2014), 156–63.

² Oliver A. I. Botar, ‘Technical Detours: The Early Moholy-Nagy Reconsidered’ (New York: Salgo Trust for Education, 2006).

³ Raoul Hausmann et al., “Aufruf zur elementaren Kunst,” ‘De Stijl’ 4.10 (October 1921): 156.

⁴ L. Moholy-Nagy, “Produktion-Reproduktion,” ‘De Stijl’ 5.7 (July 1922): 98–101.

⁵ Voir chapitre 2, “Painting Productivity,” dans Joyce Tsai, ‘László Moholy-Nagy: Painting after Photography’, (Oakland: University of California Press, 2018): 52-84.

⁶ László Moholy-Nagy, ‘Malerei, Fotografie, Film’, 1st ed. (Munich: Albert Langen Verlag, 1925), 19; and Telehor 1–2 (1936).

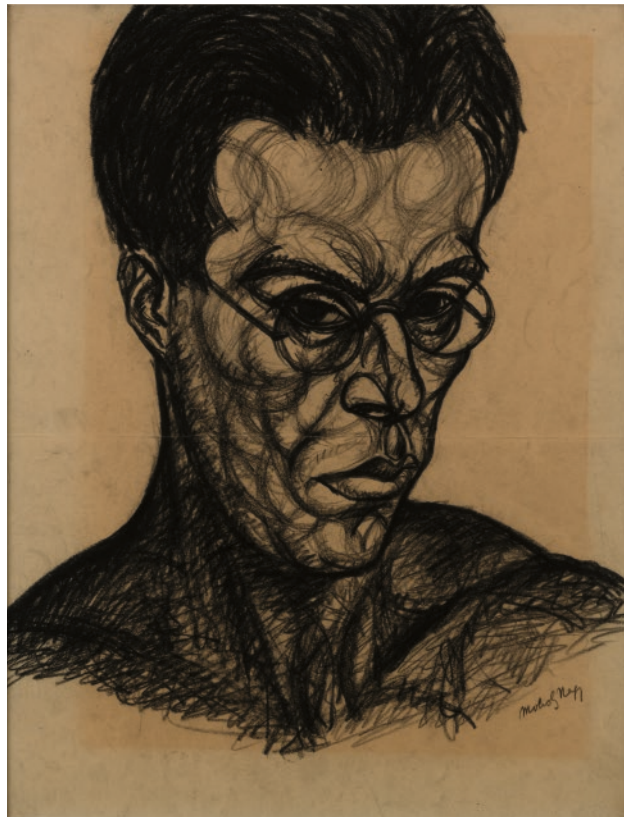
⁷ László Moholy-Nagy, “EXTRAIT DE TRADUCTION: INSTALLATION LUMINEUSE D’UNE SCÈNE ÉLECTRIQUE,” ‘Die Form: Zeitschrift für gestalt-ende Arbeit’ 5.11–12 (1930): 298-299.

⁸ Voir chapitre 4, “Painting after Photography,” dans Tsai, *Painting after Photography*: 113-141.

⁹ Voir “Postscript: Utopia into Action,” dans Tsai, *Painting after Photography*: 163-167.



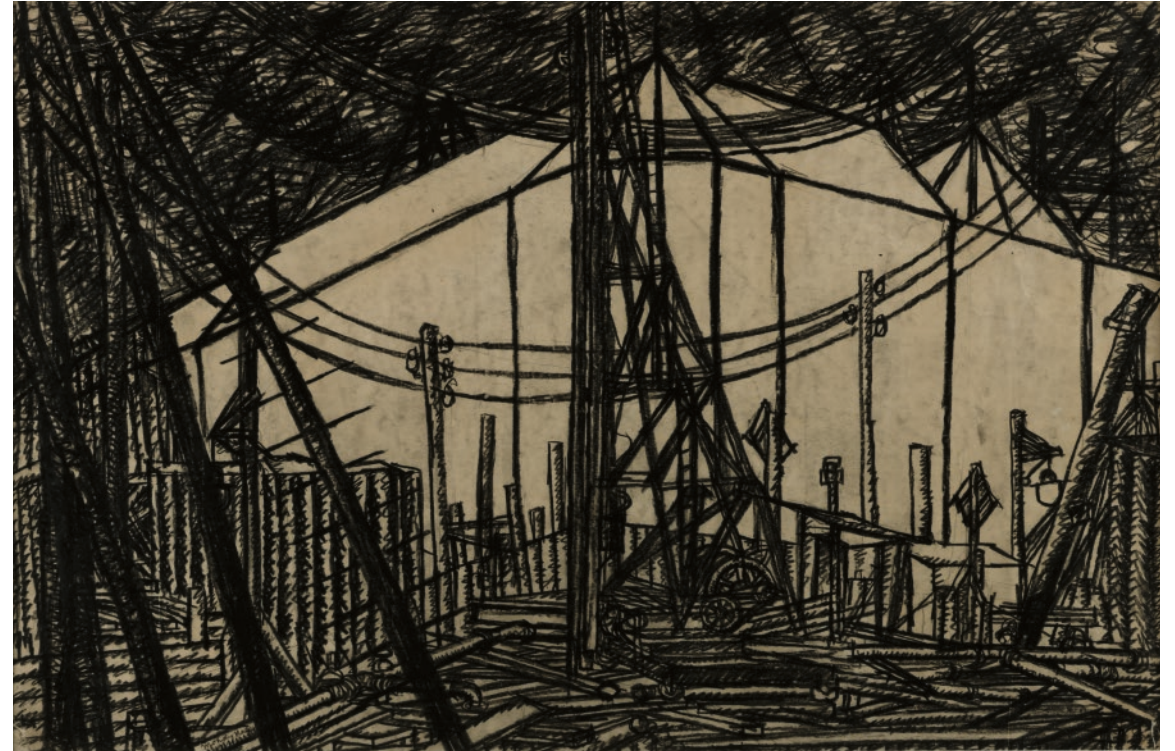
1 Factory Landscape No. 2 1917
oil on board 68 x 86.5 cm



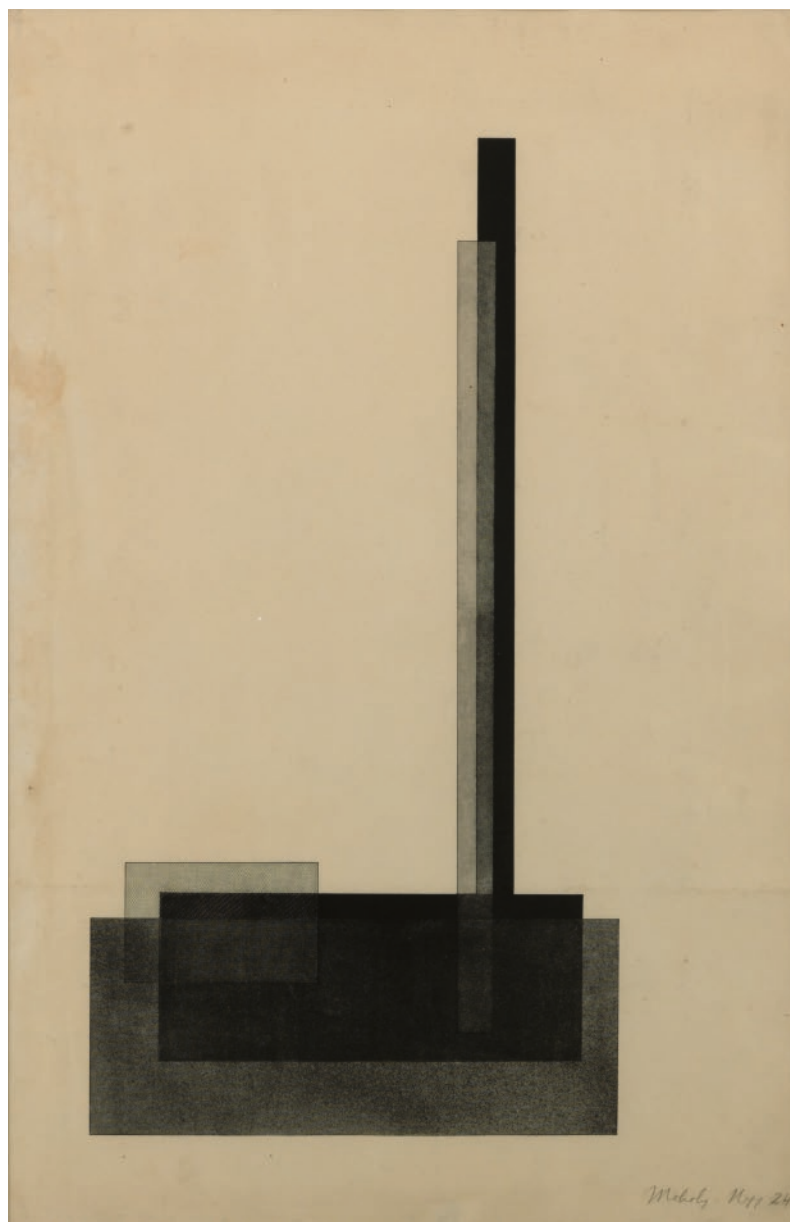
2 Self Portrait 1920
crayon and pencil on paper 39 x 30.3 cm



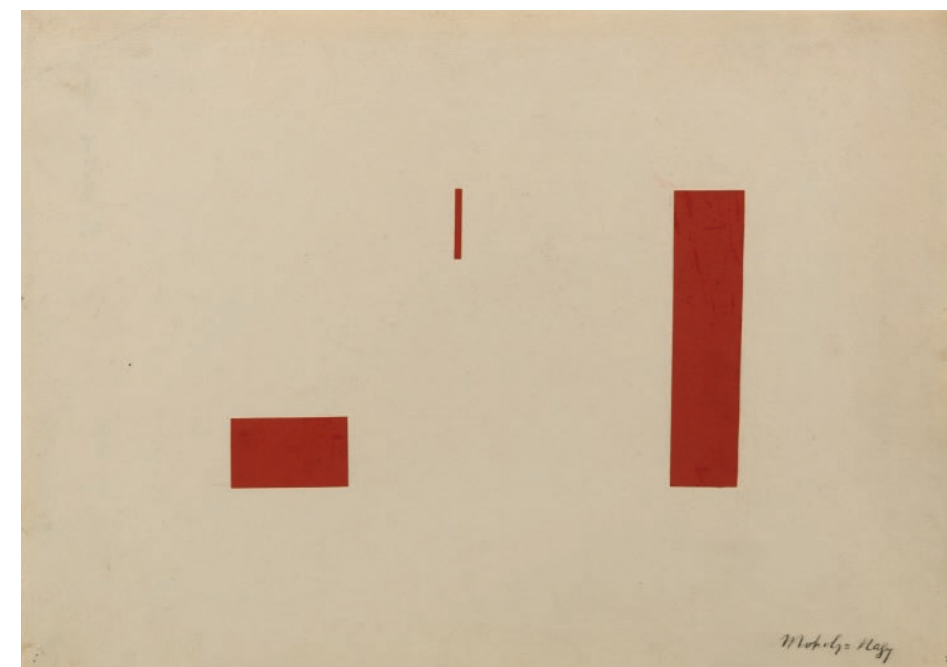
3 Barbed Wire Landscape 1917
black crayon on paper 48.2 x 63.5 cm



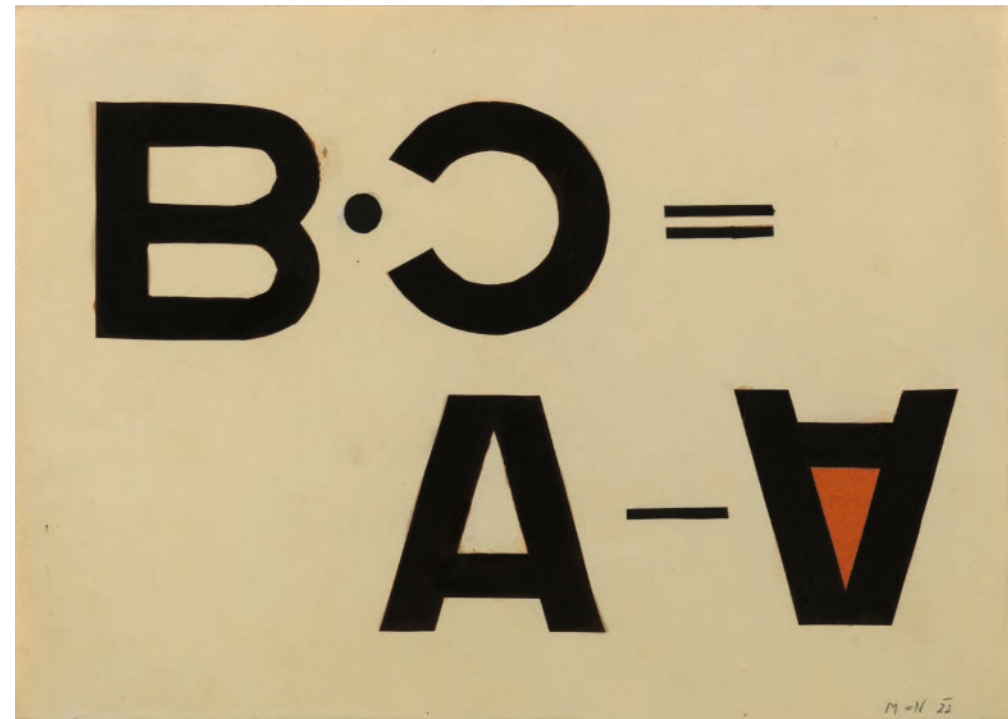
4 Frachthof 1917-18
pencil on paper 36.5 x 54 cm



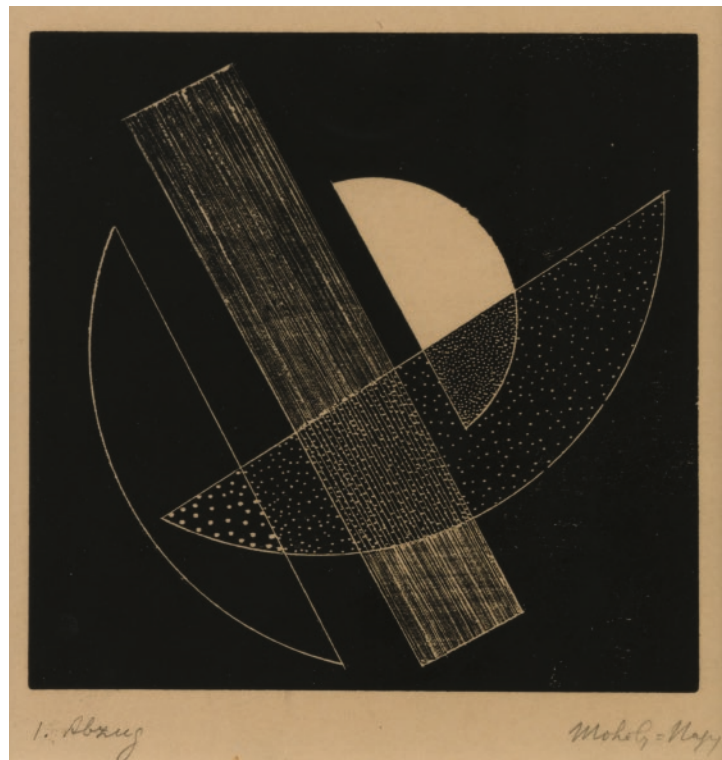
5 Abstufungen/Gradiations 1924
lithograph 79.9 x 58.3 cm



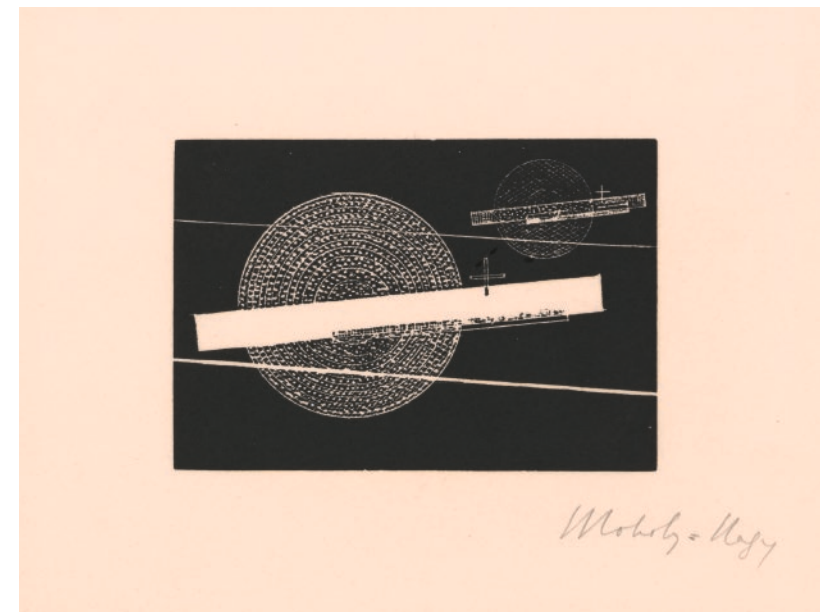
6 Rotes Klebebild 1921
collage on paper 24 x 34 cm



7 Typo Collage 1922
collage on paper 27 x 37.8 cm



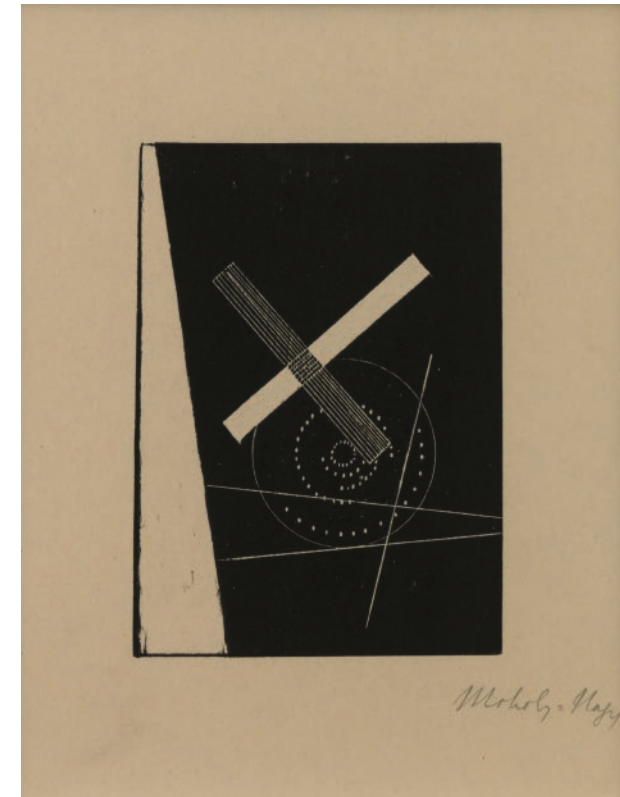
8 Untitled 1922
linocut 29.5 x 22.5 cm



9 Untitled 1922
linocut 22.8 x 29.7 cm



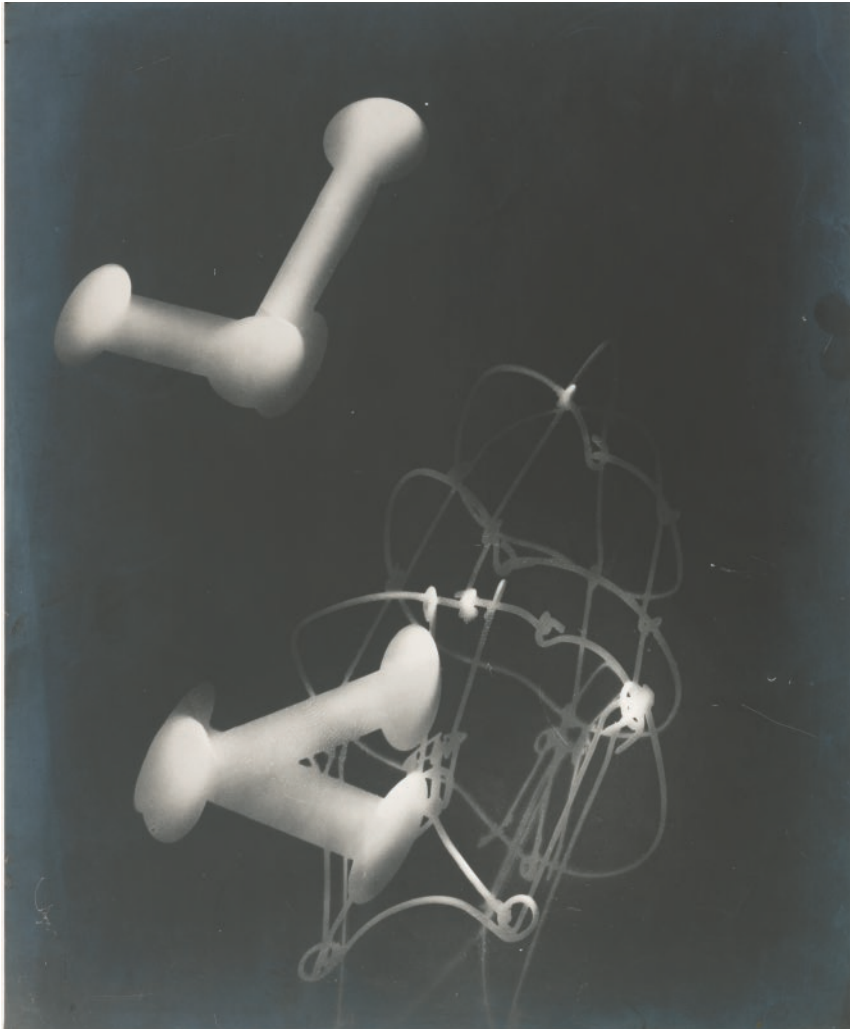
10 Untitled c. 1920
paper print 29.5 x 22.5 cm



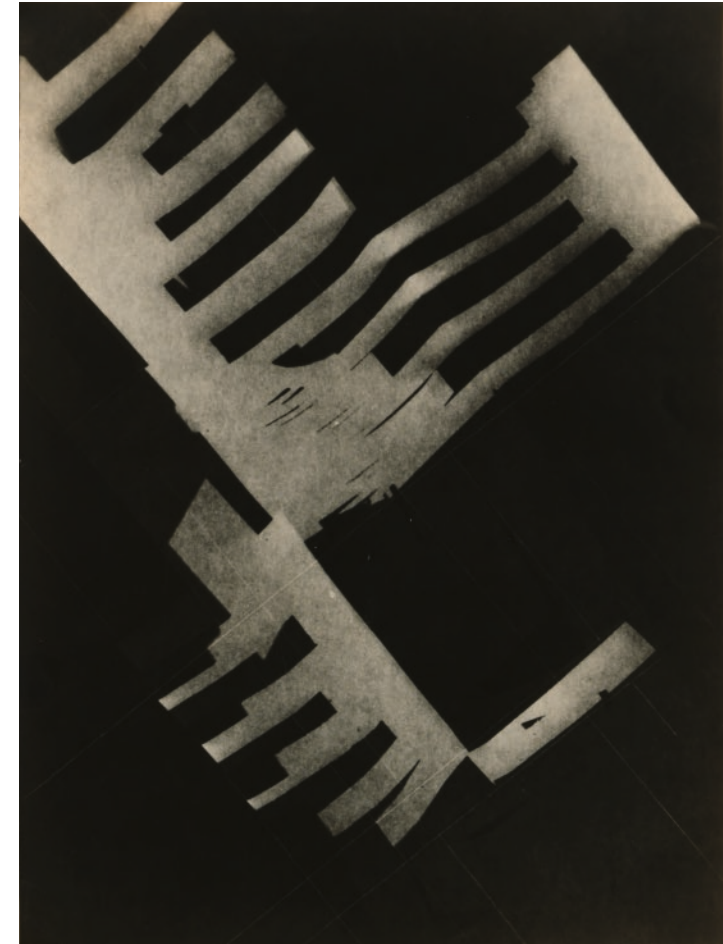
11 Untitled 1922
linocut 29.2 x 22.2 cm



12 Flower 1922
photogram 17.8 x 12.8 cm



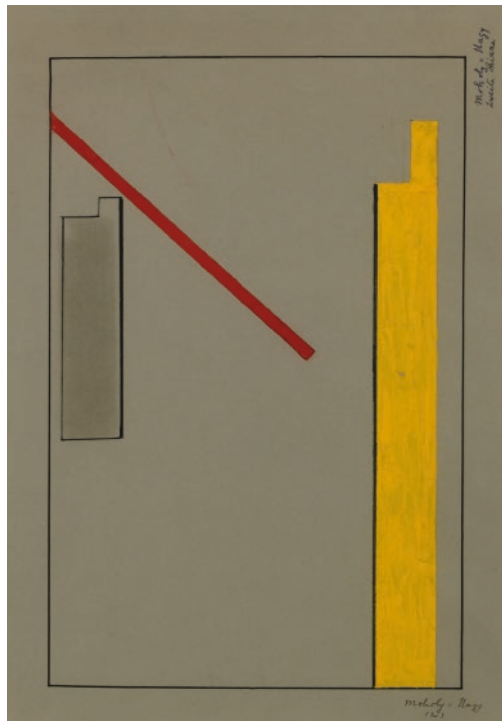
13 Dumbbells and Wires 1928-29
photogram 36.6 x 29.9 cm



14 Untitled 1925-28
photogram 23.6 x 17.7 cm



15 Rose blurred 1923-25
photogram 23.8 x 17.8 cm

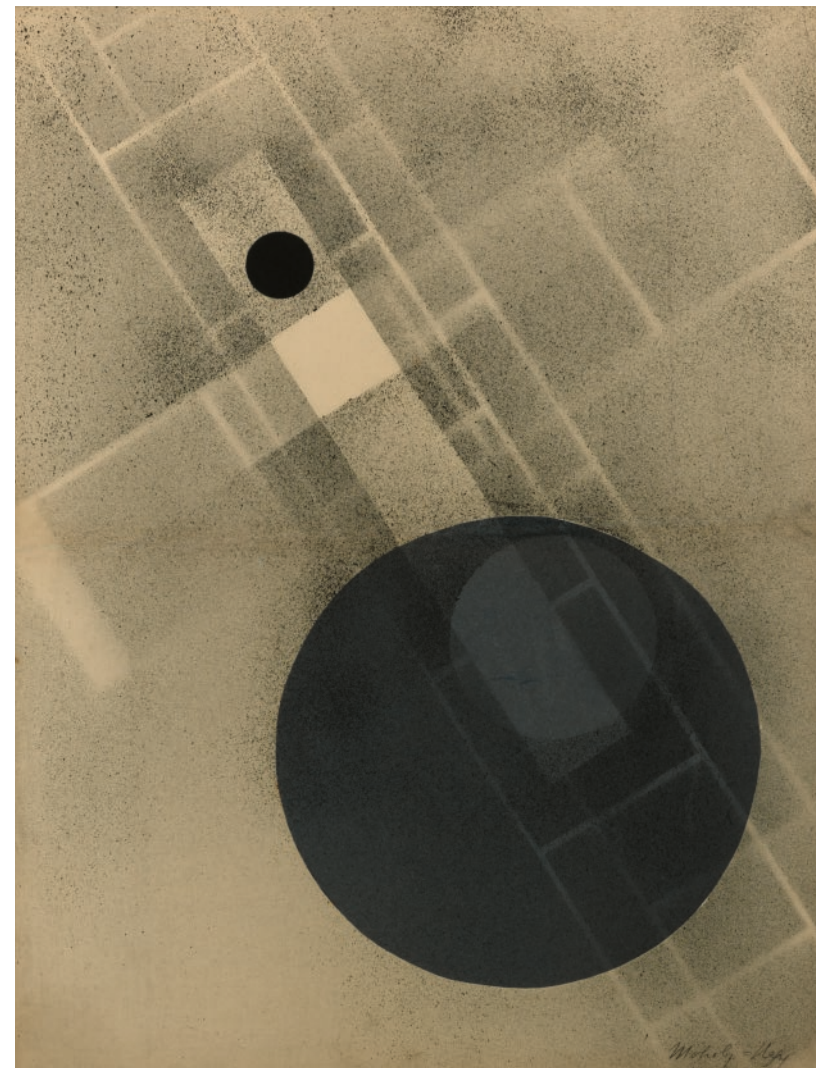


16 Untitled 1920s
gouache on paper 32.5 x 23 cm

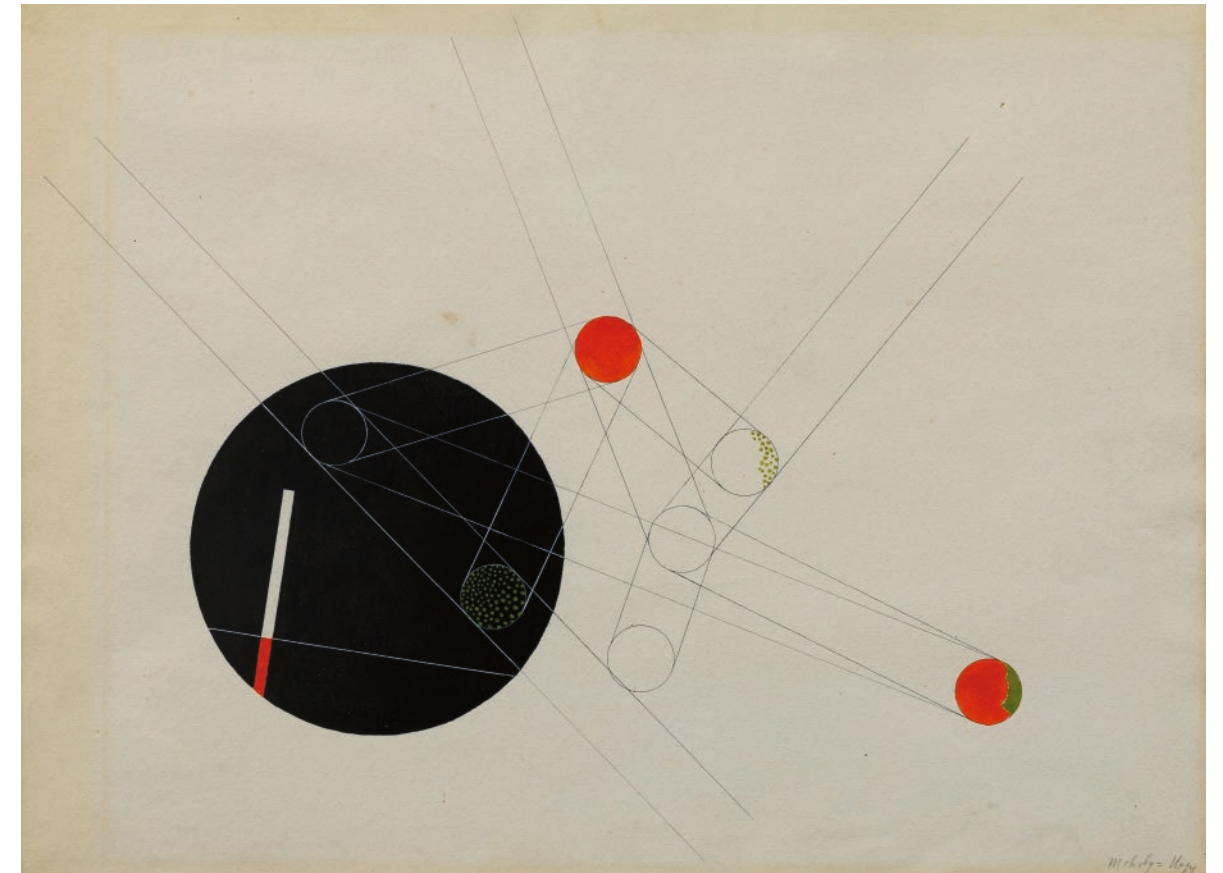


17 Trb 1 1928
tempera on plastic 27 x 39 cm

18 Large Blue Disc 1926-28
spray paint collage on paper 64.5 x 49.5 cm



19 Konstruktion 1928
gouache and ink on paper 50.2 x 69.2 cm





20 Unsere Grössen c. 1925-27
photomontage 10 x 15 cm



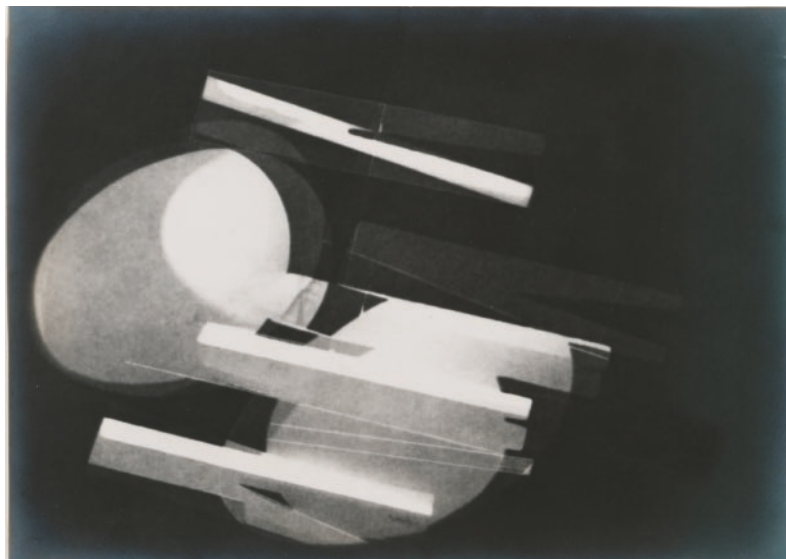
21 Gramophone c. 1925-1927
photomontage 16.6 x 12.2 cm



22 Murder on the Railway Line 1925
photocollage on cardboard 47 x 31 cm



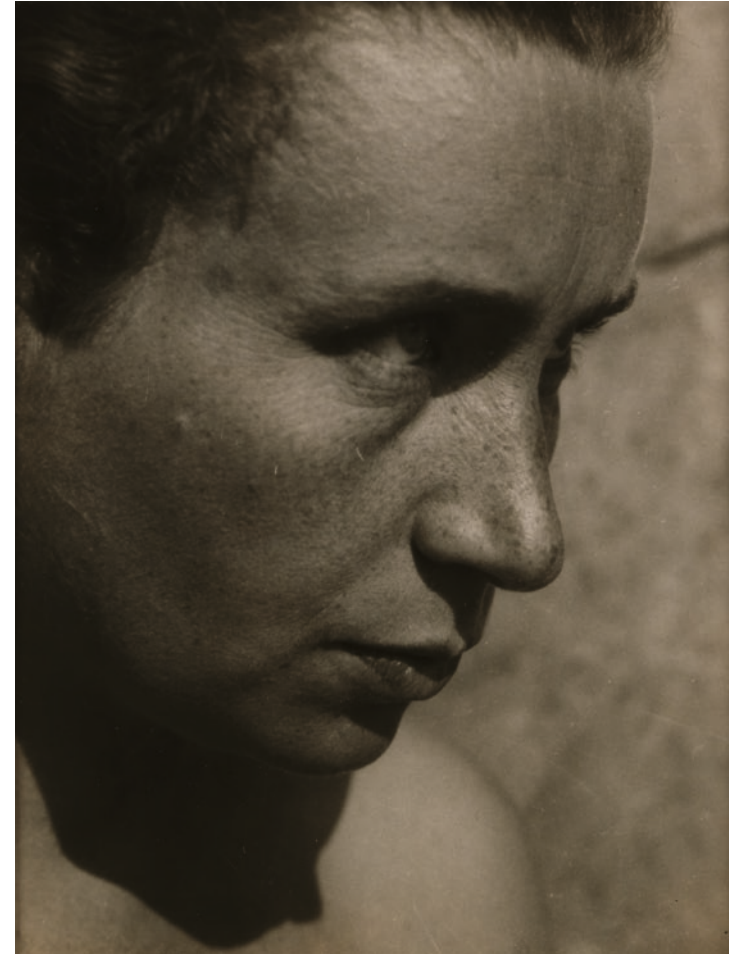
23 Laci and Lucia 1926
photograph 49.8 x 37.6 cm



24 Untitled, Dessau c. 1925-1929
vintage gelatine silver print of a photogram 17.3 x 23.5 cm



25 Double Hands 1926
vintage photograph of photograms 17 x 23 cm



26 Portrait of Lucia Moholy 1920s
photograph 30.4 x 24.6 cm

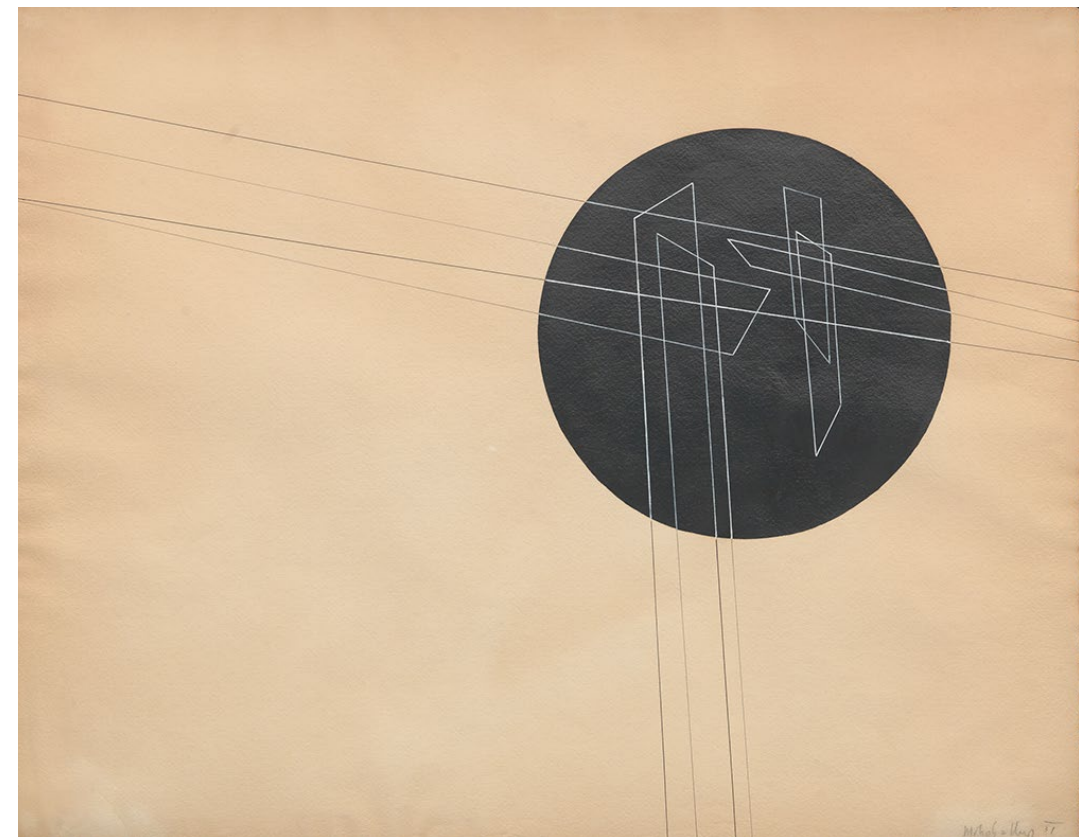


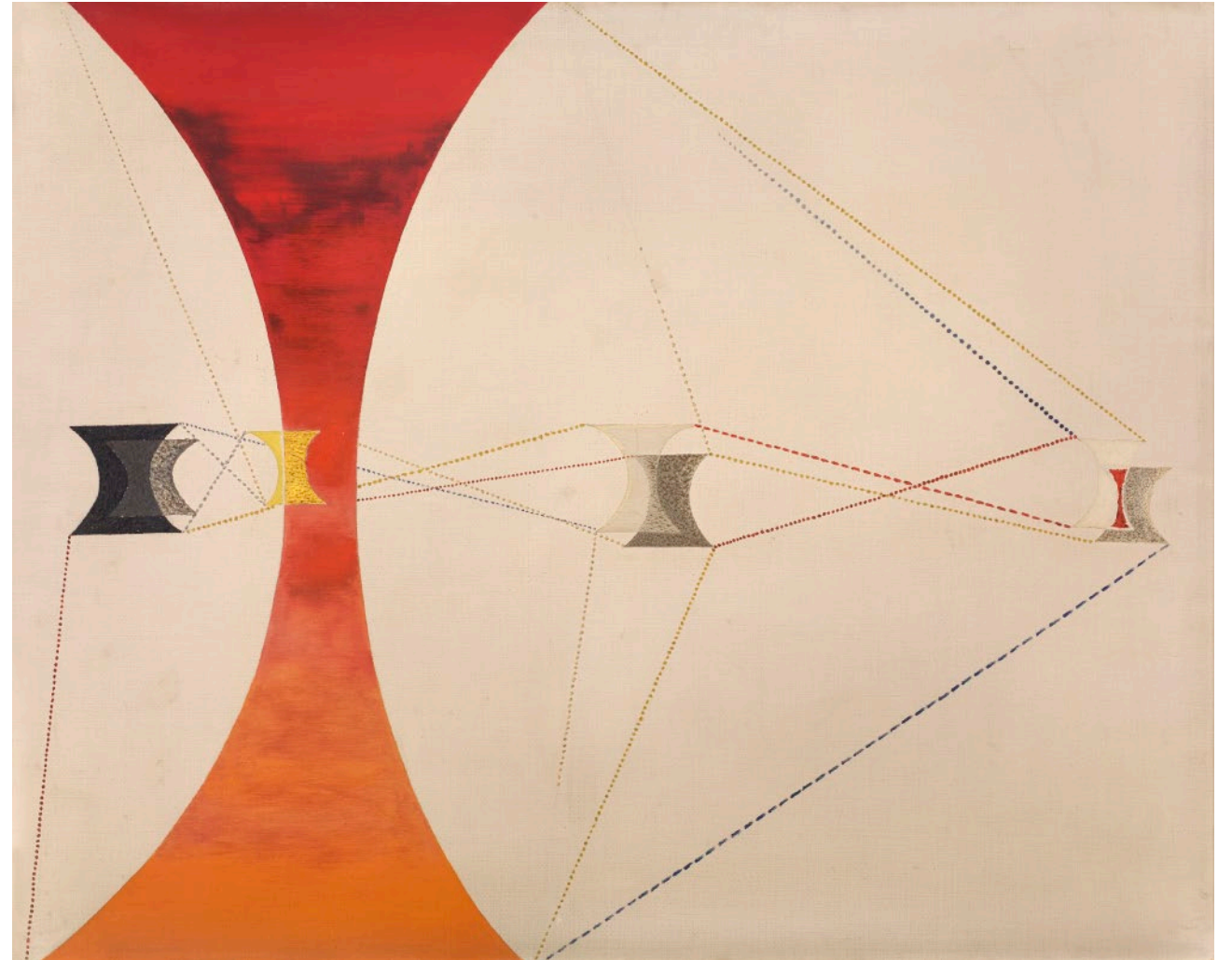
27 View from the Radio Tower, Berlin 1928
 photograph 23.7 x 18 cm



28 Eiffel Tower 1920s
 photograph 23.8 x 18 cm

29 W Sil 1931
ink and gouache on paper 45 x 60 cm





30 CH 14B Variation of a Rh Picture 1938
oil on canvas 76.5 x 96.5 cm



31 CH-9A 1939
oil on canvas 76 x 96.5 cm



32 Untitled 1939-41
photogram 25.3 x 20.1 cm



33 Untitled 1939-41
photogram 25.3 x 20.5 cm



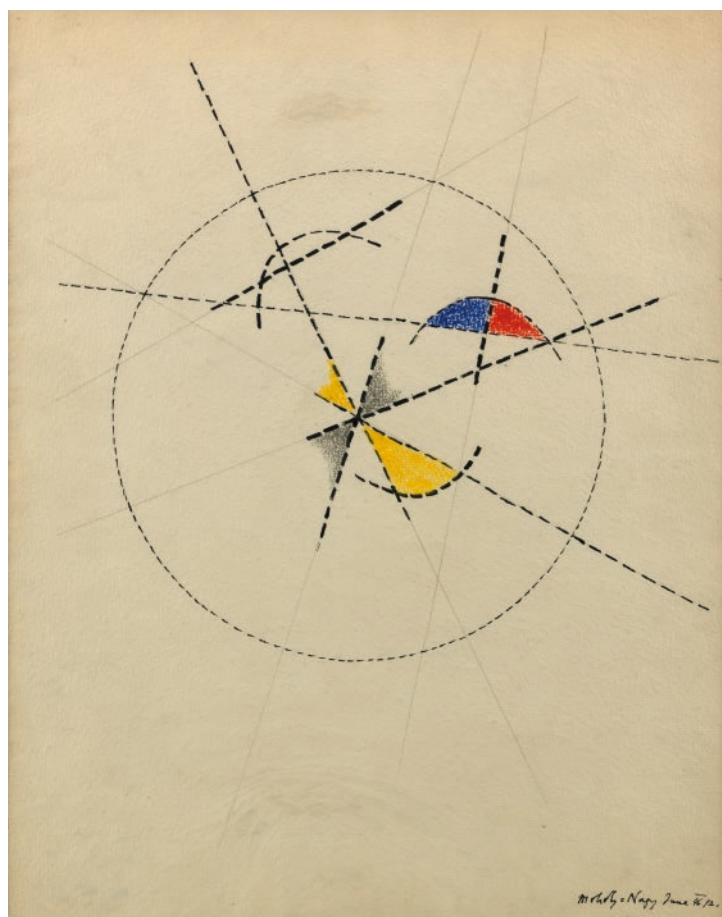
34 Untitled 1939-41
photogram 25.3 x 20.1 cm

35 CH 4 1938
oil on canvas 68.5 x 89 cm





36 Composition CH 8 1939
oil on canvas 76 x 96 cm



37 June 46/2 1946
pen, ink and crayon on paper 42.3 x 34.7 cm



38 Zweiton 1945
oil on plexiglas 47 x 61 cm

39 CH Space 6 1941
oil on canvas 119 x 119 cm

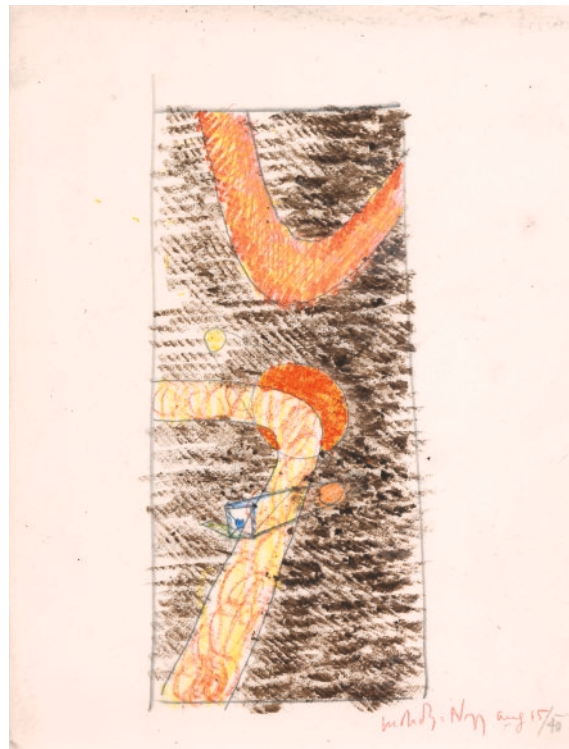


40 CH For Y Space Modulator 1942
oil on yellow formica 152 x 60 cm





41 Untitled 1946
coloured crayon and pencil on paper 28 x 21.5 cm



42 Untitled 1940
coloured crayon and pencil on paper 28 x 21.5 cm



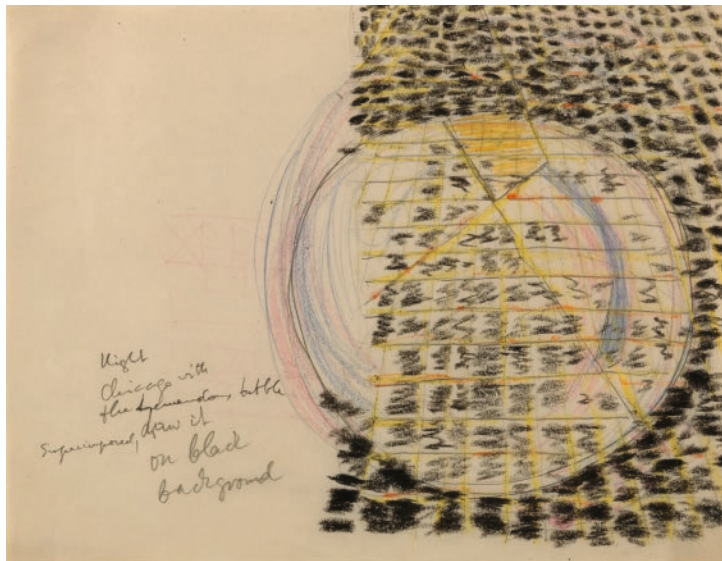
43 Untitled 1946
pencil, watercolour pencil and crayon on cardboard 43 x 35 cm



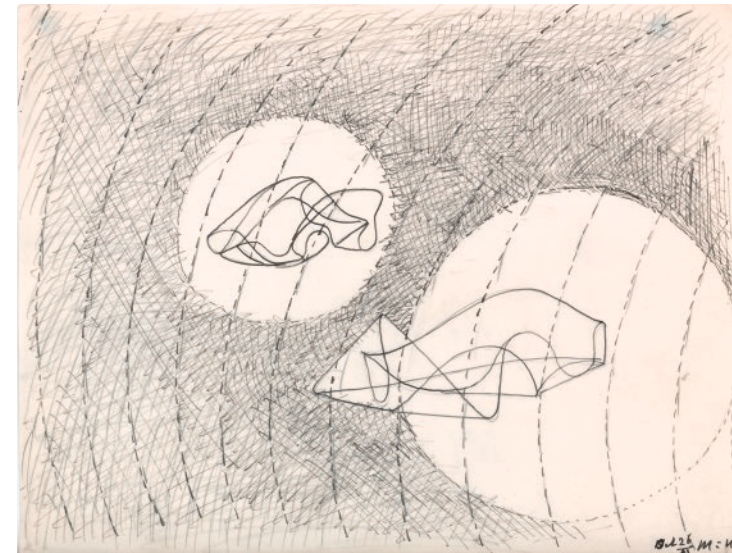
44 Space Modulator 1943-45
oil on plexiglass 91.5 x 61 cm



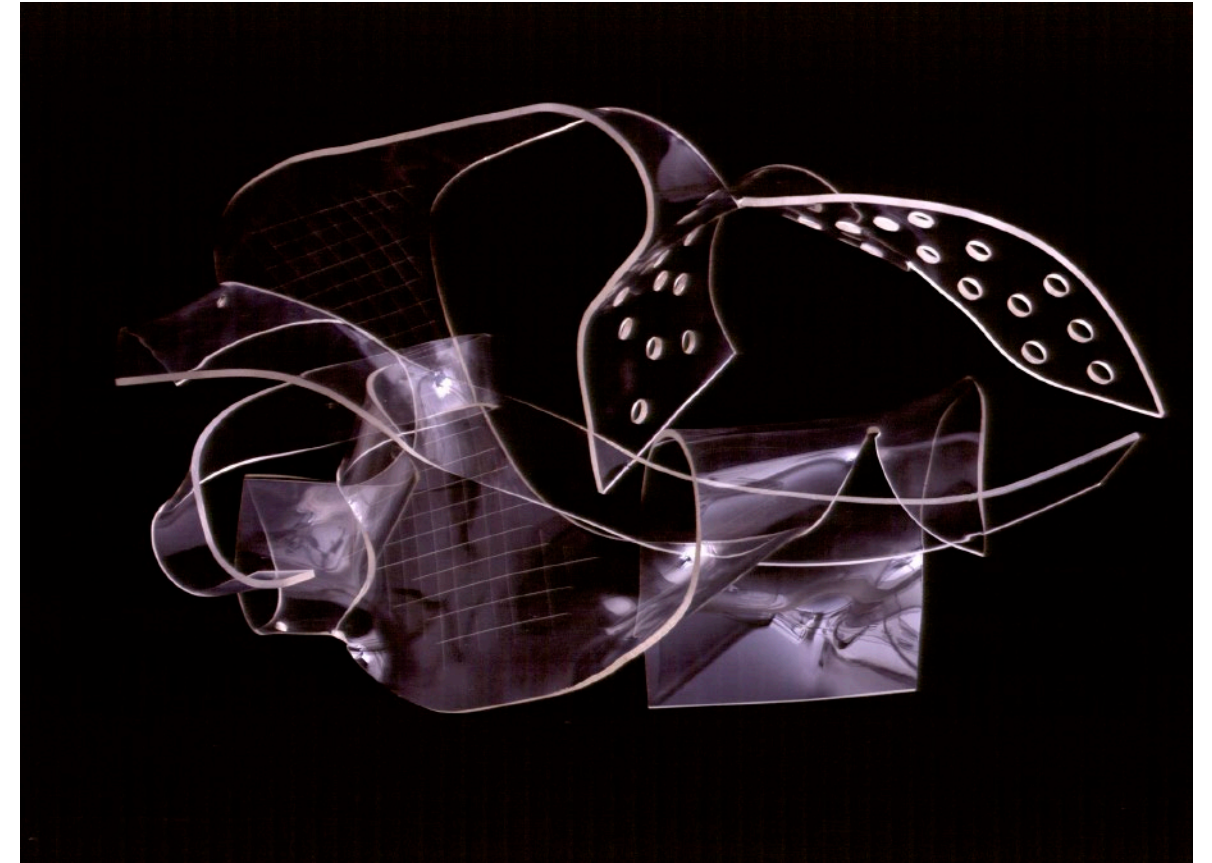
45 The Ovals 1945
oil on incised plexiglas 45.7 x 30.5 cm



46 Night. Chicago 1945
coloured crayon and pencil on paper 21.5 x 28 cm



47 Untitled 1941
black ink on paper 21.5 x 28 cm



48 Spirals 1946 (replica 1977)
plexiglass 49 x 37.5 x 40 cm

Biography

1895

Born on 20 July in Bácsborsod in southern Hungary.

His father, leaseholder of a wealthy estate, leaves the family and emigrates to America.

László, together with his mother and his younger brother, Ákos, is taken into his uncle's home (the lawyer Dr Gusztav Nagy).

The name Moholy originates from the village Mohol, where his uncle's family ancestry is and where they move to in 1903. He adds the name of the town as a prefix to his uncle's last name.

1906

Attends secondary school in the town of Szeged.

1907

Writes his first poems at the age of 12. These were published for the first time in 1911 in the daily press of Szeged.

1913

Enrols as a law student at the University of Budapest.

1915

Called up to the Austro-Hungarian Army.

There are many coloured sketches on postcards, which he sent to his family and friends at the time. His war experiences are documented through crayon and watercolour drawings - sketches depicting fallen soldiers and barbed wire landscapes.



László Moholy-Nagy, Budapest, 1914



László Moholy-Nagy as an artillery officer cadet, Budapest, Hungary, 1915



László Moholy-Nagy and Lucia Schulz seated between Hungarian friends, Berlin, 1920

1917

As an artillery officer he was badly wounded on the Russian Front.

During his convalescence in Odessa (Russia) and Szeged Moholy-Nagy produces portraits and landscapes using crayon and watercolour.

Attends evening classes in life drawing at the Free School of Art.

The periodical Ma (Today), which succeeded the radical literary periodical A Tett (The Deed), run by the activist group of Hungarian artists led by Lajos Kassák, takes on the distribution of Die Aktion and Der Sturm. These periodicals become an important source of information for Moholy-Nagy and the Hungarian sculptor László Péri.

Publishes poems, short stories and book reviews in the short-lived literary magazine Jelenkor (Presence) founded by Iván Hevesy, until it is discontinued the following year.

1918

After his discharge from the army, he gives up his law degree and works solely as a painter.

Attends evening classes in life drawing at a free art school in Budapest. Studies the Old Masters, identifies with German Expressionism and the Russian Avant-Garde. Exhibits for the first time with other artists showing his watercolours at the National Salon, Budapest. Comes into contact with the expressive-naturalistic Ma artists Béla Uitz and József Nemes Lampérth.

1919

Unsuccessful attempt to become a member of the Communist Party. As a result he keeps a low profile during summer and autumn in

Szeged where he works as an artist in a studio community with the activist sculptor Sándor Gergely, with whom he exhibits in October.

In the autumn, after the abolition of the Hungarian Republic of Councils, he moves to Vienna where he stays for six weeks. Here he socialises with the artists group centred around the Periodical Ma who had also moved there. He considers the Cubist-Expressionist work of his friends Lajos Tihanyi and Sándor Bortnyik.

1920

Moves to Berlin at the beginning of the year. First he stays with the Schoolmaster Reinhold Schairer, then he moves to an attic flat. Works as a painter with help from Quaker donations.

Makes contact with Dadaists Kurt Schwitters, Hannah Höch, Raoul Hausmann and also Herwarth Walden's gallery Der Sturm.

Meets Lucia Schultz in April, who studied art history and philosophy in Prague and has a keen interest in photography.

Writes letters to Iván Hevesy. Naum Gabo and Antoine Pevsner's "Realistic Manifesto" is published in the Hungarian magazine Egység (Unity), published by Uitz in Vienna in 1922.

Development of material collages for first Constructivist works, including Glasarchitektur-Bilder (Glass Architecture Pictures). Influenced at this point by Paul Scheerbarth. Makes acquaintance with the Berlin art critic Adolf Behne.

Exhibits at Galerie Fritz Gurlitt in October with József Nemes Lampérth, Walter Dexel and Ralph Voltmer.

1921

Marries Lucia Schultz on 18 January.

The first reproductions of works and articles by Moholy-Nagy appear in Ma and Der Sturm.

Ma introduces Russian artists and holds a Russian evening showing photographs of works by Malevich, Rodchenko and Tatlin with a lecture by the Russian art critic Umanski. Knowledge of the latest Russian art also filters back through Uitz and Kemény, who return from a stay of several months in Moscow.

1920/1922 sees the conception of Moholy-Nagy's own form of Constructivism together with László Péri, Alfréd Kemény and Ernő Kállai - their ideas are published in Egység.

In April, he is made the Berlin representative for Ma – a post he holds until 1925.

Kállai publishes an article about Moholy-Nagy in the August edition of Ma.

In October the "Appeal for the elementary art – to the artists of the worlds" (De Stijl, Leiden, October 1921) is signed by van Doesburg together with Raoul Hausmann, Jean Arp and Ivan Puni. Meets El Lissitzky at the end of the year.

In 1921/22 he begins writing the film scenario for "Dynamic of the Metropolis", published in Ma in Hungarian in 1924, and later in the Bauhaus book Volume 8 (Painting, Photography, Film) in German.

1922

First solo exhibition at the Der Sturm gallery in Berlin – work includes paintings and metal sculptures influenced by Dada and 'Reliefs' made of glass, zinc, wood and metal.

Der Sturm plays an important role in publicising the work of more Hungarian Avant-Garde



László Moholy-Nagy in his atelier
Weimar, 1923



Atelier, László and Lucia Moholy-Nagy's Master House
Dessau, 1926

artists such as S. Bortnyik, János Máttis and Béla Kádár.

Development of the so-called Telefonbilder (Telephone pictures) - reproducible, industrially designed enamel paintings.

Moholy meets Walter Gropius (through Adolf Behne) who visits his Sturm exhibition.

Reproduction of works in the 1 May celebratory issue of Ma.

29 – 31 May attends the “First International Congress for progressive artists” in Düsseldorf as representative of the Ma-group.

Learns about De Stijl through Theo van Doesburg.

Attends the Dadaists’ and Constructivists’ conference in Weimar.

Strongly influenced by Kurt Schwitters who is co-organiser of the Constructivist artists’ meetings in Hanover.

Spends the summer in the Rhön with his wife Lucia where he begins making photograms, which he produces with her help and knowledge of photography.

The article “Produktion-Reproduktion” is published in De Stijl in July.

First sketches of the Light Space Modulator.

September - edits with Lajos Kassák in German/Hungarian the “Buch Neuer Künstler” (Book of New Artists) an anthology of modern art and poetry published in Ma.

October - “Erste russische Kunstausstellung” the first Russian Constructivism art exhibition held at Galerie van Diemen, Berlin.

December - together with Alfred Kemény writes the manifesto “Dynamisch-konstruktives Kraftsystem” (Constructive System of Forces) published in Der Sturm.

1923

February - second Sturm exhibition with László Péri.

Exhibition of photograms at the Kestner-Gesellschaft Hanover which had already exhibited Moholy-Nagy, Lissitzky and others in 1922, and where he had given several lectures. In spring he produces his first photograms in his studio in Lützowstrasse, Berlin.

Publication of the Kestner-portfolio Nr. 6 (six lithographs) equivalent to the first Kestner-portfolio by Lissitzky with Prounen.

Invited by Gropius to the Staatliche Bauhaus, Weimar in March; he takes over the foundation course from Johannes Itten and the metal workshop from Paul Klee (until 1928) steering the Bauhaus towards a new Constructivist and socially orientated philosophy.

Produces cover designs using lino or woodcuts for Der Sturm.

Writes essays about photography, typography, new arrangement in music and light composition.

Article “Light – A Medium of Plastic Expression” in the American magazine Broom.

Writes letter to Alexander Rodchenko on 18 December.

1924

February - third Sturm exhibition showing Telefonbilder works.

Participates in the “First German Art Exhibition” (Sturm section) in Moscow.

Collaboration with Oskar Schlemmer and Farkas Molnár in theatre, dance and ballet stage design; also architecture and mural design.

Plans a series of Bauhaus newsletters, project not realised. Instead, starts work with Gropius on the Bauhaus books (50 volumes planned).

Shift from the traditional technique of oil painting to using synthetic materials - aluminium, celluloid sheets glued on top of each other.

Expresses ideas using photo-typography (a kind of film scenario) and synthetic film (“Typofoto”, Ma, 1924).

Principal experiments with photo collages and montages initially called Fotoplastiken.

1925

Moves with the Bauhaus to Dessau under the political pressure of the Right.

In Dessau the first edition of the Bauhaus books is published. By 1930 fourteen volumes are published (graphic design by Moholy-Nagy in all but three volumes).

Publication of the article “Die Bühne im Bauhaus” (The theatre of the Bauhaus) with F. Molnár and O. Schlemmer. This includes the conceived idea of a Theatre of Totality and the essay “Theater, Zirkus, Variété”; also the vision of a theatre of form, movement, tone, light, colour and smell in the form of a Partiturskizze zu einer mechanischen Exzentrik. Volume 8 of the Bauhaus books “Painting, Photography, Film”, which was solely written by Moholy-Nagy, includes amongst others the scenario for the film Dynamik der Gross-Stadt in the form of a typo-photo (scenario for a film manuscript written 1921/22 in Hungarian, published in Ma in 1924).

Final exhibition at Der Sturm with Hugo Scheiber.

Trip with Sigfried Giedion and his wife to Paris and Belle-île-en-Mer.

Film Huhn bleibt Huhn (Chicken stays Chicken), 1925-30.

1926

Through the propagation of Der Sturm to the USA, an exhibition of Hungarian artists including Moholy-Nagy, Péri and others is held at the Brooklyn Museum, New York.

Trip with Schlemmer family to Ascona.

Writes several essays in Dessau including "Ismus oder Kunst" published in Vivos Voco, (Aug/Sept., Leipzig) and "Gradlinigkeit des Geistes – Umwege der Technik".

Participates in the "Grosse Berliner Kunstausstellung" in the Kronprinzenpalais with Mondrian, Kandinsky and other abstract artists.

18 November, Magdeburg – gives a slide lecture in "Painting and Photography".

1927

Visits "Abstrakten Hannover" on 20 March.

Together with J. J. Oud and W. Piper he participates in the founding of the magazine i 10, for which he is the film and photography editor.

Meets Malevich in Berlin and agrees to publish "Suprematismus – die gegenstandslose Welt" (Suprematism – the abstract world) in short form for volume 11 of the Bauhaus books.

Participates in the exhibition "Wege und Richtungen der abstrakten Malerei Europas" (Ways and Directions of abstract painting in Europe) in Mannheim.

1928

Short stay in Budapest.

In spring he resigns from the Bauhaus along with Gropius and Herbert Bayer due to the increasing political pressure - returns to Berlin (until 1933).

For financial reasons he works as a commercial artist working as a typographer and curator in Berlin, Brussels and Paris. Continues with photomontages and collages for advertisements.

Writes letter to Erich Buchholz about the discovery of cameraless photography.

Tries new materials such as rhodoid, neolith, trolit, galalith, aluminium and silverit, which lead to the Space Modulators of the Thirties.

Gives lecture "Problems of the new film" 1928-30 at the 10th Bildwoche in Dresden.

Starts stage designs for the National Opera and Erwin Piscator's political theatre, Berlin.

1929

Separates from Lucia.

Further involvement in exhibition, stage and costume design.

Hired as the stage designer at the Berlin Kroll Opera and at Erwin Piscator's political theatre.

Three year design contract for the cover design of the fashion magazine Die Neue Linie (Leipzig/Berlin). He finances his film experiments with design work.

A trip to Marseille inspires him to make the film Marseille Vieux Port, one of the twelve solo or commissioned works done by 1936.

One year after his separation from the Bauhaus, his second independent work "Von Material zu Architektur" (From Material to

Architecture) is published - a summary of his Bauhaus experiences (volume 14, last Bauhaus book).

Involved in the selection of works for the Stuttgart Werkbund exhibition "Film und Foto", where he exhibits 97 photographs.

Participation with the Novembergruppe in the "Grosse Berliner Kunstausstellung".

1930

15 May – 13 July participates in the exhibition "20e Salon des Artistes Décorateurs Français" in the Grand Palais organised by the Deutsche Werkbund in Paris - he designs room two of the German section. Presentation of the Lichtrequisit einer elektrischen Bühne (Light Space Modulator), a kinetic sculpture sponsored by the Berlin AEG and made by their theatrical department (technical adviser Dipl.-Ing. Stephan Seböck, mechanic Hugo Ball).

The commission by Alexander Dorner for a Raum der Gegenwart (Room of Presence) in the Provinzialmuseum Hannover did not exceed the design stage.

The Light Display Machine becomes the subject of his best-known film Lichtspiel Schwarz – Weiss – Grau (Light Display: Black – White – Grey).

Publication in Berlin of the book by Franz Roh L. M.-N., 60 Photos.

Solo exhibition at the National Museum, Stockholm; further exhibitions in Amsterdam, Hamburg, Cologne and Budapest.

By this time Moholy-Nagy had made many international contacts having travelled extensively in Europe since the mid-twenties to France, Finland, Norway, Switzerland, Italy and Greece (1933). Also, since 1927 he spent his summers visiting La Sarraz near Lausanne accompanied



László Moholy-Nagy with his Ernemann camera on the streets of Berlin, 1930s



Exhibition of the Society of Decorative Artists: German Section, Grande Palais, Paris, 1930

by the Giedions (friends with Sigfried Giedion since 1923). Following an invitation to Madame de Mandrot's castle, he attends a meeting of International Avant-Garde artists such as X. Schawinsky, A. Sartoris.

An English edition of "Von Material zu Architektur" is published under the title "The New Vision".

1931

Exhibition design for the "Deutsche Bundesausstellung" in Berlin (with Herbert Bayer).

Completes the film Berliner Stilleben (Berlin Still Life).

Visits Pressburg in March, gives a series of five lectures at the Arts and Crafts School.

The Delphic Studios in New York exhibit his photographs for the first time.

Meets Sibylle Pietzsch in winter 1931/32.

1932

Films Tönendes ABC and Grosstadt-Zigeuner.

Makes contact with the Abstraction-Création group founded by Theo van Doesburg in 1931 and led by Auguste Herbin in Paris.

1933

Participation in the 4th Congress for Modern Architecture, "Congrès International d'architecture Moderne", CIAM in Greece where he filmed the documentary Architekturmuseum.

1934

Writes letter to Herbert Read from Berlin on 24 January.

Moves to Amsterdam, where he takes on more commercial work doing photo and colour experiments, layouts and book covers for one of the largest printers. Receives commission to design the display for a Dutch viscose manufacturer in Utrecht.

June, sends letter to his friend, the architect and editor of the magazine Telehor, Frantisek Kalivoda, about the role of art in the industrial society (first publication in Ekran, Nr. 1, 1935).

15 – 30 June, solo exhibition Abstraction-Création in Paris. Associates himself further with the Abstraction-Création group. Meets Brancusi, Arp and Mondrian. Remains in touch with Max Bill and Sonia and Robert Delaunay.

1935

Moves to London (until 1937), his immigration is encouraged mainly by Herbert Read. Meets Henry Moore and Barbara Hepworth from the artists group Circle; establishes a close friendship with Ben Nicholson. Gropius is also living in London at the time.

Works mainly as a commercial artist.

Does interior design and display at Simpson's Piccadilly and the re-design of the advertisement material, from letterhead to poster layout to leaflet, for Imperial Airways plus a commission for the design of a travelling exhibition in a train wagon.

Design for the advertisement for "The Empires Airway" and poster commission for "London Transport".

Film commissions Lobsters and 1936 New

Architecture and the London Zoo.

Development of the so-called 'Space Modulators', which mark the passage from static to kinetic painting.

Article published in London for the symposium "Photography Today".

Solo exhibition in the Arts and Crafts School Pressburg, which travelled to Brunn.

1936

Further development of the Space Modulators.

F. Kalivoda dedicates the Telehor special edition to him with articles by Moholy-Nagy, Giedion, Kalivoda.

Participates in the group exhibition Abstraction-Création in Paris.

Designs of special effects for Alexander Korda's film Things to Come by H.G Wells – not used in the final version.

Designs invitations and posters for exhibitions at the London Gallery.

Designs the exhibitor's stand for the viscose factory Courtauld at the London Arts and Crafts Fair.

Made Honorary Member of the Art Societies of Oxford and Cambridge and the Design Institute, London.

In the following years he designs covers and assembles the images for three photography books: The Street Markets of London (1936), Eton Portrait (1937) and An Oxford University Chest by John Betjeman (1938).

1937

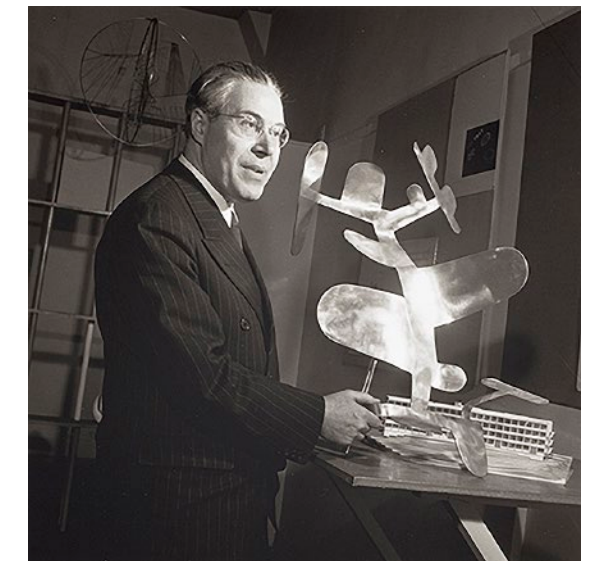
From 1 January onwards solo exhibitions at the London Gallery.



Sibyl and László Moholy-Nagy, Somonauk, Illinois, 1939



Victory over Japan V-J Day, Institute of Design, Walter Gropius, Moholy-Nagy, and Robert D. Erickson, Chicago, August, 1945



László Moholy-Nagy at the Institute of Design, Chicago, 1946

Moves to Chicago, USA.

Writes letter to Beaumont Newhall about his photograms and book "Photography 1839-1937" on 7 April.

Through Gropius, on 22 August Moholy-Nagy is appointed director of the design school in Chicago sponsored by the Association of Arts and Industries – it is renamed "New Bauhaus – American School of Design".

Gives first lecture about his educational program in Chicago "Outlines of an Educational Program" on 23 September.

Participates in the group show "Constructivists" in Basel in October.

The New Bauhaus opens with about 35 students (Prairie Avenue)

Exhibition of Moholy-Nagy, Moore, Gabo and others in the New Bauhaus in December.

1938

Closure of the school due to financial difficulties.

Takes on temporary work as an advertisement graphic designer.

Corporate contracts as artistic advisor include the mail-order company Spiegel Inc. and, from 1944, the Parker Pen Co.

1939

Writes letter to Sándor Bortnyik on 24 January.

After a year of work with the help of students and teachers a new "School of Design" in Chicago (Ontario St) is privately founded on 22 February. Teaching staff are mainly the same as at the New Bauhaus: György Kepes, Hin Bredendieck amongst others.

Letters received from Mondrian.

1940-44

January 1940 solo exhibition at the Katharine Kuh Gallery in Chicago.

Extension of the School of Design to include the subjects economics, psychology, information theory, biology and war design/camouflage. Develops his Space Modulator concept into three-dimensional sculpture.

1943

Commission (not realised) to design a train wagon for the Baltimore Ohio Railroad Company.

Writes letter to Nikolaus Pevsner on 8 March.

Gives lecture "Der Beitrag der Kunst zum sozialen Wiederaufbau" (The contribution of art to social reconstruction) at a meeting of the PEA.

Several publications, after conferences and symposiums, on the subject of New Design and Photography.

Begins writing his last book Vision in Motion (Chicago), the sum of his experiments and artistic concepts.

1944

Reorganisation of the school of design to a higher education establishment called the "Institute of Design", run by a strongly organised administrative board of leading industrialists. Moves location in 1945/46 to State St.

1945

Moholy-Nagy falls ill with leukaemia.

He produces several watercolours during his convalescence.

Commission for the design of an exhibitor's stand of the United States Gypsum Co. (with Ralph Rapson)

1946

Solo exhibition at the Contemporary Arts Society at the Cincinnati Art Museum.

Final works - oil paintings, drawings and watercolours. Development of the Space Modulator to a three dimensional floating form made of Plexiglass and metal.

Gives photography seminars and makes conference visits.

Six week summer symposium "New Vision in Photography" with Arthur Siegel.

Third edition of The New Vision "Abstract of an Artist".

Moholy-Nagy dies of leukaemia on 24 November in Chicago.

1947

His book Vision in Motion is published posthumously.

Large travelling memorial exhibition of the S. R. Guggenheim Foundation at the Museum of Non-Objective Art, New York.

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