

## Artist Resources – László Moholy-Nagy (Hungarian, 1895-1946)

[The Moholy-Nagy Foundation](#): art, education, and publication database lead by his daughter, Hattula.

Moholy-Nagy's last work, [Vision in Motion](#) outlined the artist's pedagogic vision of art and technology, illustrated by his own drawings, which became the foundational curriculum at the Institute of Design, his school in Chicago, and embraced the artistic struggle of non-conformism, giving hope to generations of students who feel like outsiders in their families, cultures, and schools.

The Tate Modern presented [Albers and Moholy-Nagy: From the Bauhaus to the New World](#) in 2006, exploring the interlocking careers of Joseph Albers and Moholy-Nagy beginning in the 1920s in Germany through their settled lives in the U.S. in the 1940s. Over 200 works mapped the duo's shared ethos of art as force for positive social change.

Moholy-Nagy's early works were reconsidered in a 2016 exhibition at the [Zimmerli Museum at Rutgers University](#). Over 200 paintings, drawings and book designs layout his creative investigations between 1918 and 1923.



Moholy-Nagy in Berlin, 1930s

In 1937, Moholy-Nagy brought the pedagogy of the Bauhaus school to the United States, founding the [IIT Institute of Design](#) – fondly termed “The New Bauhaus” – in Chicago. View the Google Arts and Culture [digital exhibition](#) on the institute's founding, chronicled through archival photographs. In celebration of the 2016 film, [The New Bauhaus](#), which focuses on Moholy-Nagy's life as an educator, his daughter, Hattula, sat down with the film's director and IIT [to discuss her father's legacy](#). “He truly believed that through good art and good design, you could tame industry and get it to work for you and have a better world,” Hattula explained, “He believed one could have a better world.”

In 2016, the [Guggenheim](#) partnered with the [Art Institute of Chicago](#) and the [LACMA](#) to bring Moholy-Nagy's [Room of the Present](#) to U.S. soil. The installation was conceived by the artist in 1930 but unrealized in his lifetime. [Watch the exhibition walk-through](#) with the curator at LACMA.

The [Staatliche Museen zu Berlin](#) recreated one of Moholy-Nagy's seminal exhibitions in typography, which originally debuted in Berlin in 1929. Working from the Staatliche Kunstbibliothek collection, the show displayed the 78 wall charts made by the artist investigating the question: “where is typography headed?”

Celebrating the centenary of the Bauhaus in 2019, [Hauser & Wirth, London](#) presented an exhibition exploring Moholy-Nagy's work from the 1920s through the 1940s, focusing on the artist's posthumous reputation as a “proto-conceptualist” who questioned the role of art and artists in society.



Moholy-Nagy, 1946



László Moholy-Nagy (Hungarian, 1895-1946)

**Umschlag für die Zeitschrift "Broom" (Cover for the Magazine "Broom"), 1922**

Photogram

Private Collection; L2020:49.2

One of the foundational professors at the Bauhaus school in Weimar, Germany, László Moholy-Nagy was a celebrated painter, photographer, and writer who integrated modern technologies with the avant-garde philosophies in a vision of art as a vehicle for social change. A characteristic example of his creative approach is the *photogram*, a technique in which objects are placed on light-sensitive photographic paper, which is exposed to light from above. This enables the artist to capture a “shadow” image of the objects, without the aid of a camera.

**Umschlag für die Zeitschrift "Broom" (Cover for the Magazine "Broom")** was conceived as a possible cover design for the international modernist arts review, *Broom* (published from 1921 to 1924). He would later refer to this style as a *typophoto* – a new method of visual communication achieved through the combination of photography and typeface. This early photogram also testifies to his awakening to the conceptual possibilities of how space, time, and light interact and coalesce within a photographic image. As he explained, “This process of recording elements of three dimensions in the flow of time, and fixing them in a two-dimensional image, creates a new context for the elements of the photograph.”

*On view June 25 – September 27, 2020*

#### Extra Resources

[Sotheby's essay on Moholy-Nagy, the Photogram, and Broom](#)