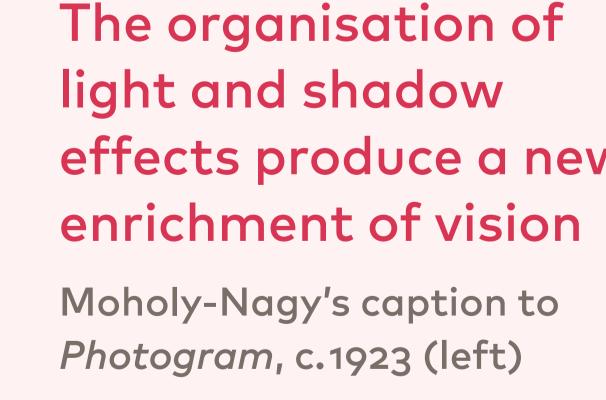


Beginnings 1895-1923

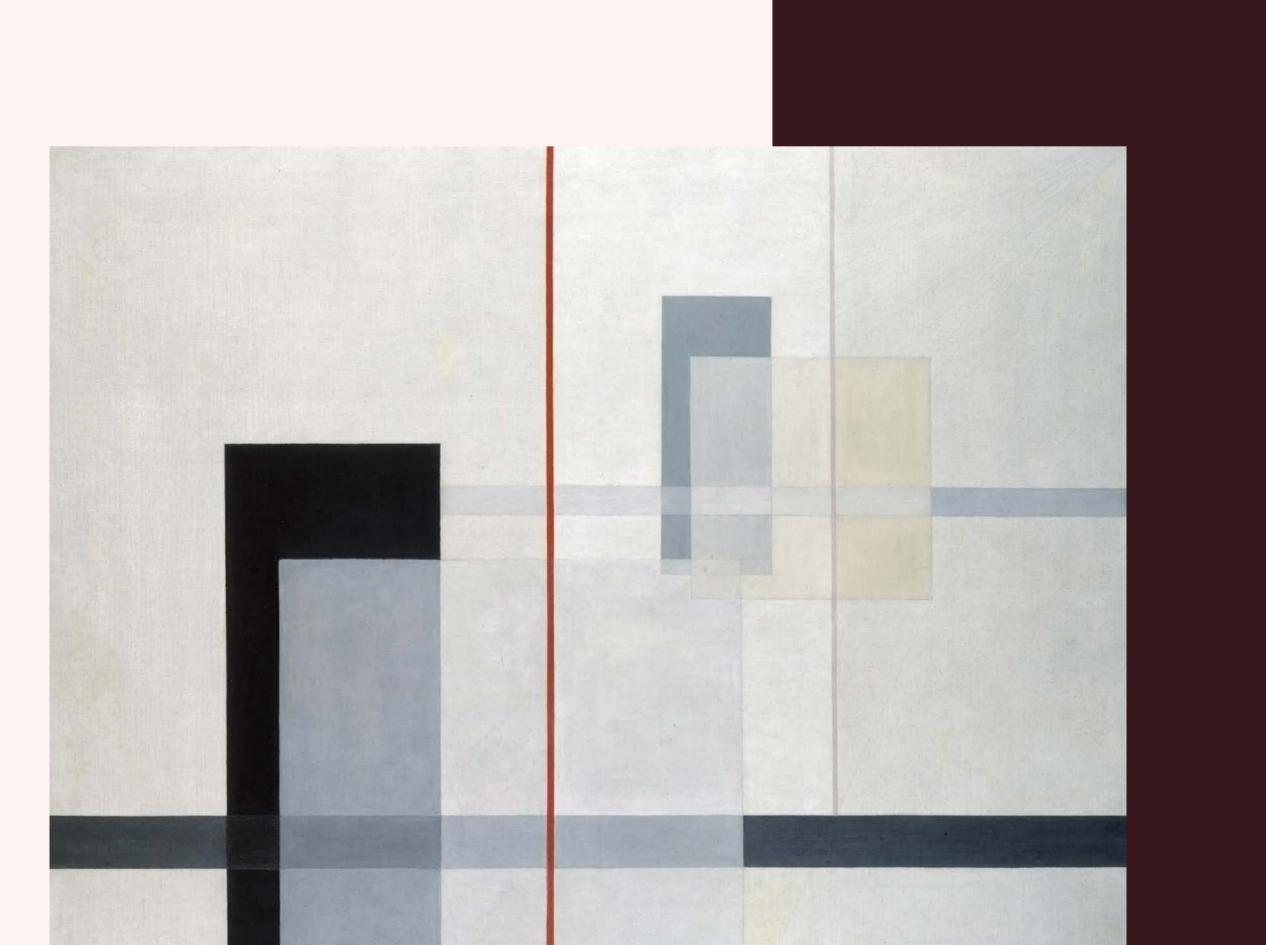
the village of Borsód, (now Bácsborsód) in Southern Hungary. Abandoned by his father, he and his two brothers were brought up by their mother and maternal uncle, Gusztáv Nagy, who lived in the town of Moholy in Serbia. At the age of 18, he moved to Budapest to study law, but his education was interrupted by the outbreak of the First World War. In 1915 produced hundreds of sketches, many in colour, on the backs of military-issue postcards. The war was a traumatic social idealism. After the war, he returned to Budapest, where he attended evening art classes and began entering his work in exhibitions. He also became interested in photography. In 1919 he moved to Vienna and joined the exiled MA Group of Hungarian avant-garde artists.







his work became increasingly abstract and light and transparency. He experimented with a wide range of media: painting Light Prop (also known as the Light-Space Modulator), which was constructed from metal and glass and driven by an



ignorant of the use of the camera as well as the pen. A New Instrument of Vision, 1932

Berlin, The Bauhaus and Beyond 1923-35

City Lights, 1926

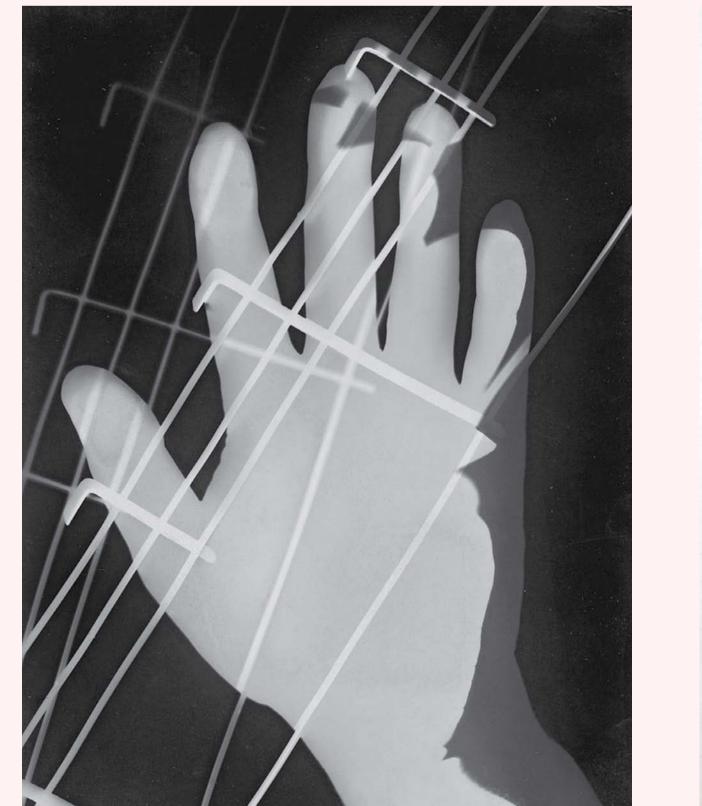
and design in Weimar. His aim was to the Metal Workshop. He joined a staff to Lucia Moholy, he married scriptwriter with Walter Gropius on the series of

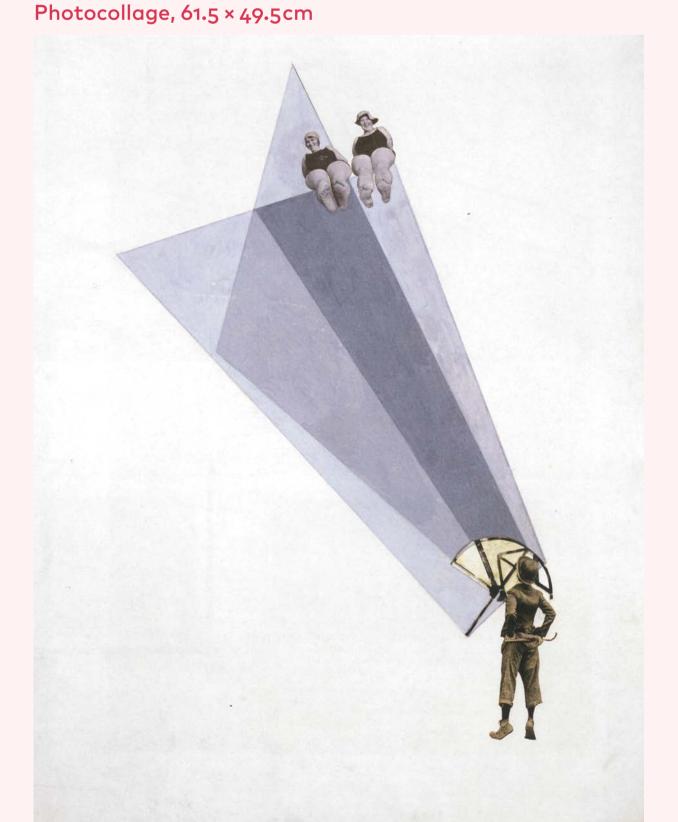
The illiterate of the

future will be the person

When Gropius resigned from the Bauhaus He also designed and showed his work Moholy-Nagy followed suit. He moved participated in the 4th CIAM Congress (Congrès Internationaux d'Architecture working across a range of disciplines Moderne) in Athens. The following year including typography, exhibition design, photomontage and photo collage. he emigrated to Amsterdam where he worked for the publication International In 1929, he created set designs for the Kroll-Oper. The following year he Textiles and began experimenting with produced Light Play: Black-White-Grey, colour photography, regularly travelling to London to learn about the latest colour processes with Lucia Moholy, who was his rotating Light Prop sculpture. In 1932,





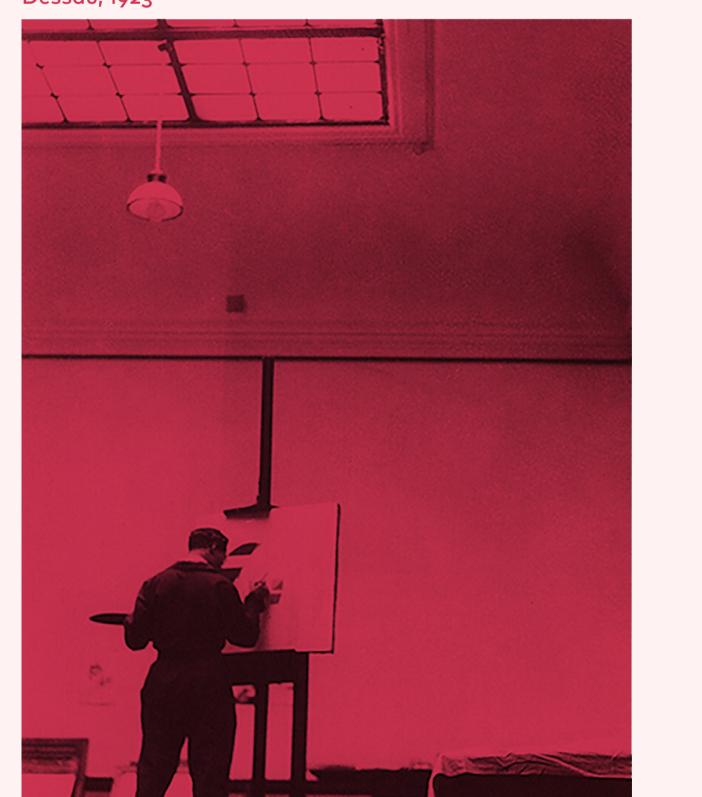








Moholy-Nagy in his studio









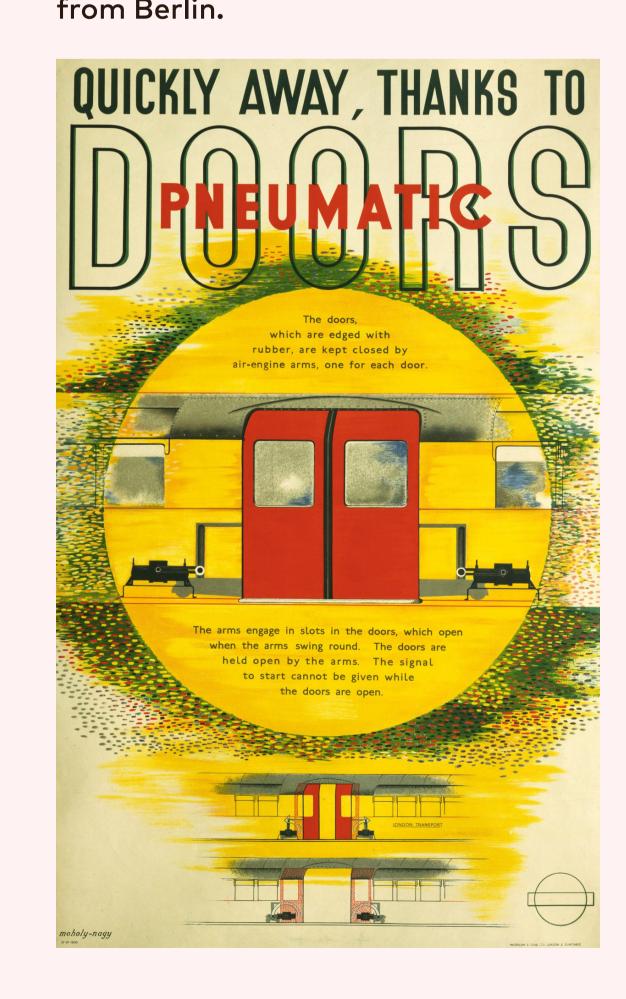
London and Lawn Road

1935-36

who had fled Nazi Germany for London the as Controller of Design for his Isokon in the Lawn Road Flats. His 'magnificent, infectious grin' endeared him to Jack Pritchard from their first meeting.

within a short time he had won a series of high profile advertising campaigns Imperial Airways, for whom he organised an exhibition on air travel at the London Science Museum and designed The Empire's Airway, a mobile exhibition, housed in a railroad car, which toured British colonies London Transport asked him to design a series of posters, promoting the latest technological developments in underground travel. He collaborated on many of these jobs with György Kepes, his artistic partner

and fellow Hungarian, who had joined him

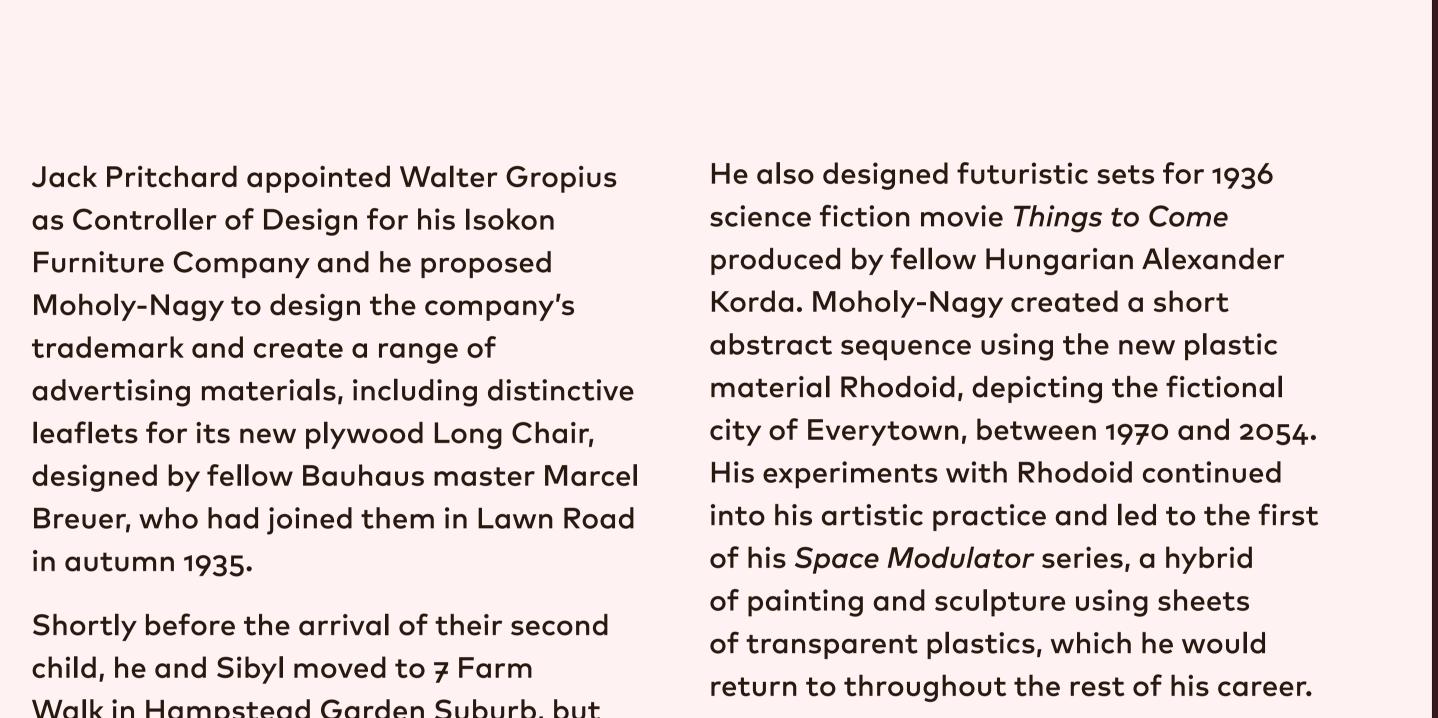


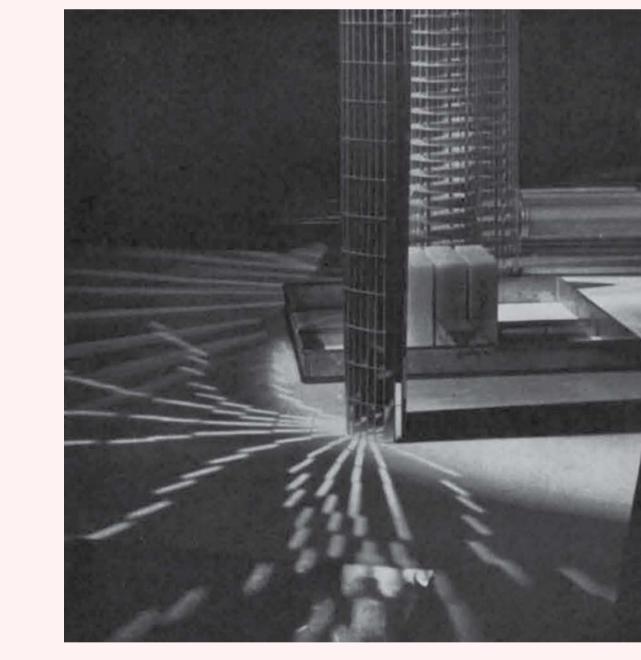
Moholy-Nagy to design the company's designed by fellow Bauhaus master Marcel His experiments with Rhodoid continued

Shortly before the arrival of their second child, he and Sibyl moved to 7 Farm Walk in Hampstead Garden Suburb, but Moholy-Nagy remained in close contact with Pritchard, Gropius and the gregarious social circle of intellectuals and writers at the Lawn Road Flats, who affectionately

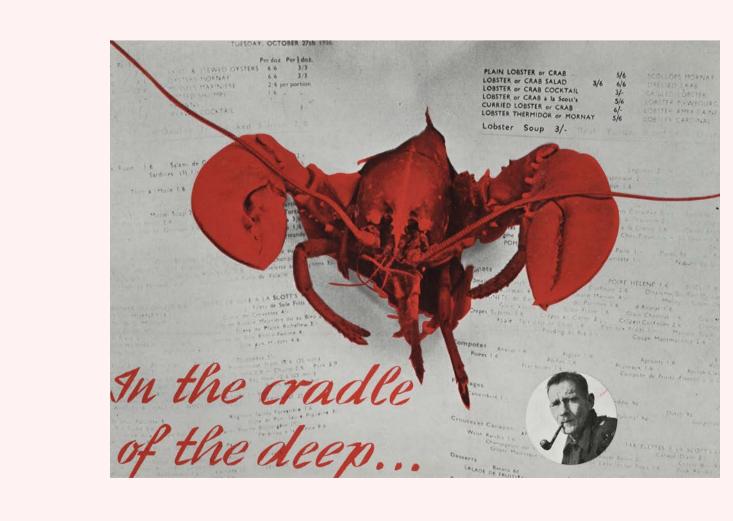
shown to acclaim in Britain and led to three film commissions. The first, Lobsters, a 16-minute documentary for Bury Productions, was one of the first aquatic the lobster fleet making their daily outings to the fishing grounds off the Sussex coast and separately, shot close-up underwater the life-cycle of the lobster.







In Autumn 1936, the Museum of Modern Art in collaboration with the Architectural Department of Harvard commissioned his third British film project, a documentary on The New Architecture and the London Zoo. The silent short featured the revolutionary concrete, wire and glass enclosures, including the Penguin Pool,





but an attitude



Professor of Architecture at Harvard in

as Director of the planned New Bauhaus,

the American School of Design in Chicago

in 1937. Overjoyed to have the opportunity

to return to his true vocation, teaching, he

In 1939, he founded the successor to the

in 1944 as the Institute of Design and

is now part of the Illinois Institute of

School of Design, which was restructured

Technology (IIT). Moholy-Nagy continued

premature death from leukaemia in 1946 at

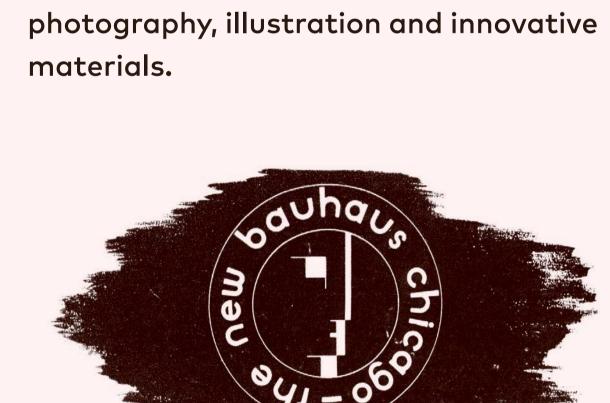
left London to take up the role in June 1937.

Towards The New Bauhaus 1936-46

advisor to Simpsons, the prestigious signage, visual merchandising, windows and in-store displays. He produced construction and technology could improve monumental central staircase

commission to illustrate three books, Mary Benedetta's The Streetmarkets of London, Bernard Fergusson's Eton Portrait and photographic assignment encompassed all echelons of British society and Moholy. Nagy approached each with the detached objectivity of an outsider, combining both

Entrance display by Peter Moro



in the landmark exhibition at the New

designers in Britain, showcased how

modern architecture, town planning,

people's lives. Moholy-Nagy acted as co

ordinator and the exhibits drew together

Born László Weisz in Bácsborsód, Hungary 20 - Moves to Berlin

group, the British branch of CIAM, resulted early 1937. He recommended Moholy-Nagy

Preliminary Course and Metal Works 26 – Bauhaus reopens in Dessau 28 *The New Vision* published Resigns from the Bauhaus

1 Marries artist and photographer

Walter Gropius appoints him Bauhaus

Master with responsibility for the

Designs the landmark Film und Foto photographic exhibition in Stuttgart Designs stage sets for the Kroll-Oper'

BO - Presents *Light-Space Modulator* 2 - Marries actress and scriptwriter





The Bauhaus is closed by the Nazis

