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## Illustrations

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**László Moholy-Nagy:  
translating utopia into action**



Friday, October 20, 1995

John M. Clayton Hall  
University of Delaware

1. Cover of the program brochure for the symposium "László Moholy-Nagy: Translating Utopia into Action." Designers: Sandra Wortham and Jill Ruckelshaus.



2. Stephen Mansbach introducing the symposium "László Moholy-Nagy: Translating Utopia into Action."
3. The afternoon session panel of speakers (L-R): Lloyd Engelbrecht, Victor Margolin, Jeffrey L. Meikle, Éva Forgács and Alain Findeli.



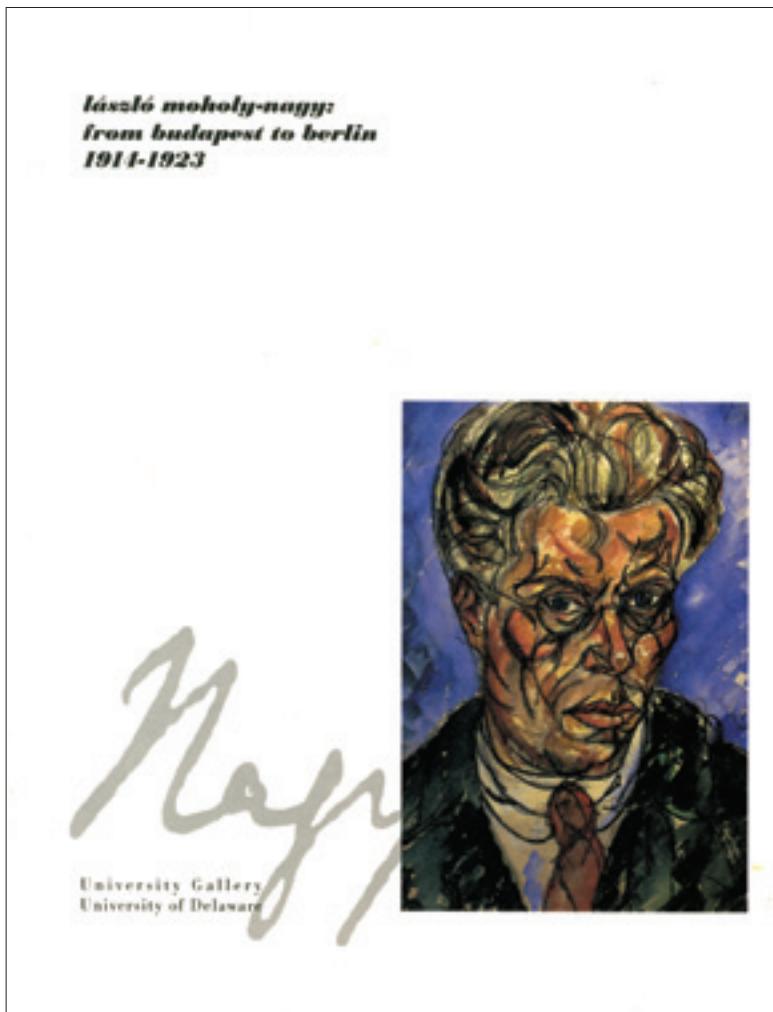
4. Hattula Moholy-Nagy and Edith Nagy within the exhibition.

5. Symposium reception (L-R): Alain Findeli, Éva Forgács, Eleanor Hight, Stephen Mansbach, Michael Szarvassy.

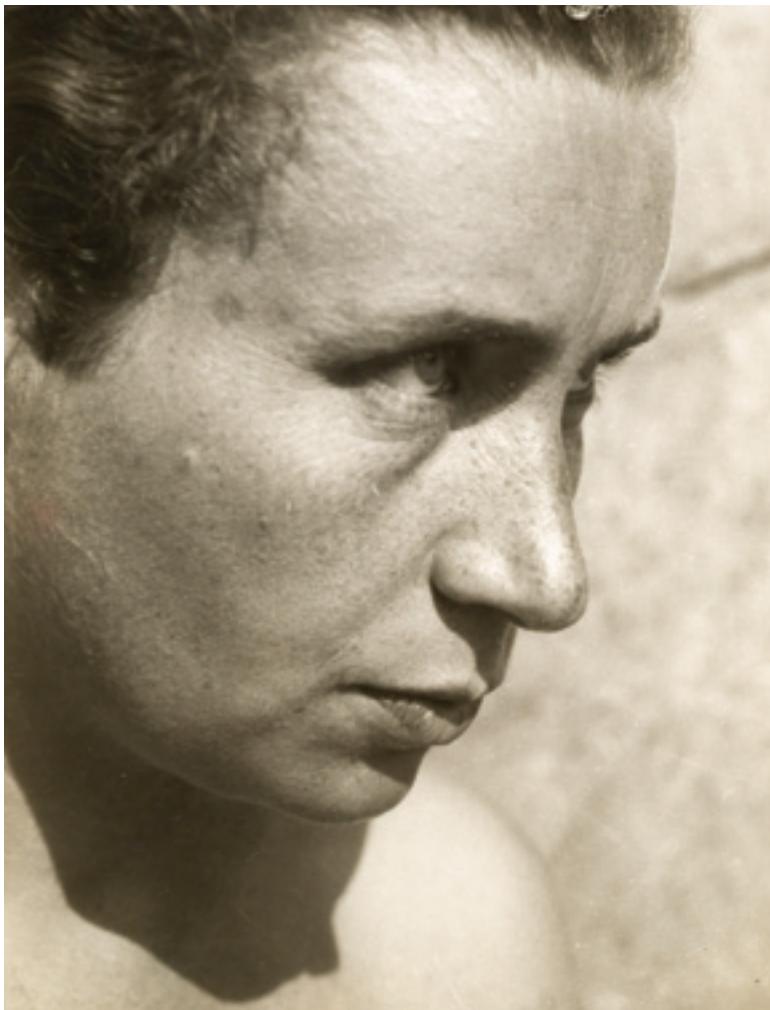
6. Belena S. Chapp within the exhibition *László Moholy-Nagy: From Budapest to Berlin, 1914–1923*, University Gallery, University of Delaware.



Moholy



7. Cover of Belena S. Chapp, ed.,  
*László Moholy-Nagy: From Budapest to Berlin, 1914–1923*, Newark DE: University Gallery, University of Delaware, 1995.  
Designers: Sandra Wortham and Jill Ruckelshaus.



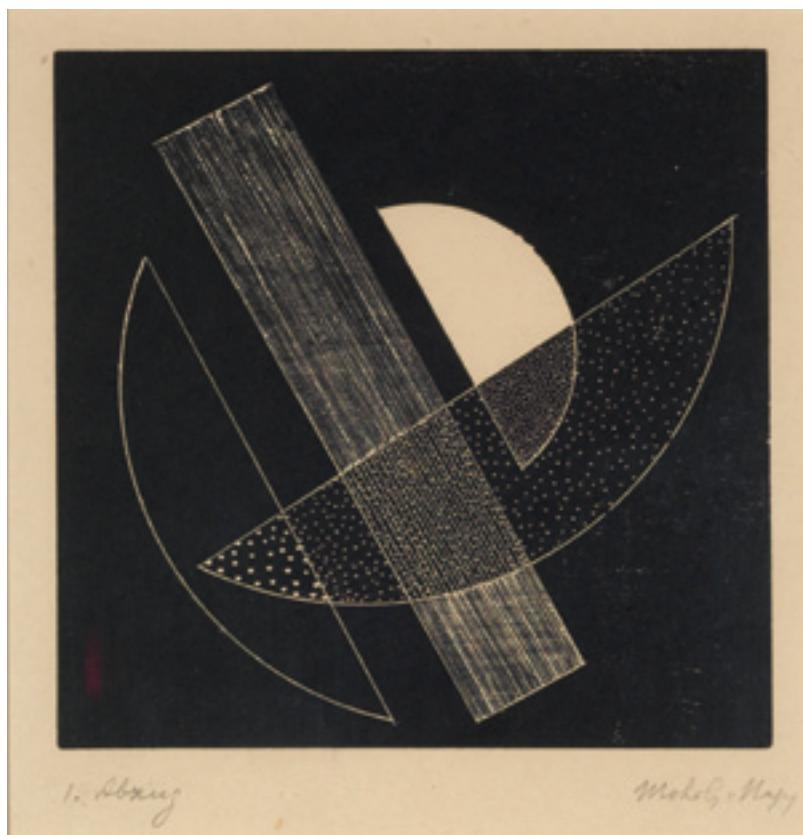
8. László Moholy-Nagy, *Portrait of Lucia (Schulz) Moholy*, 1924, vintage silver gelatin print mounted on white card, 43.6 x 31.8. Collection of Hattula Moholy-Nagy.



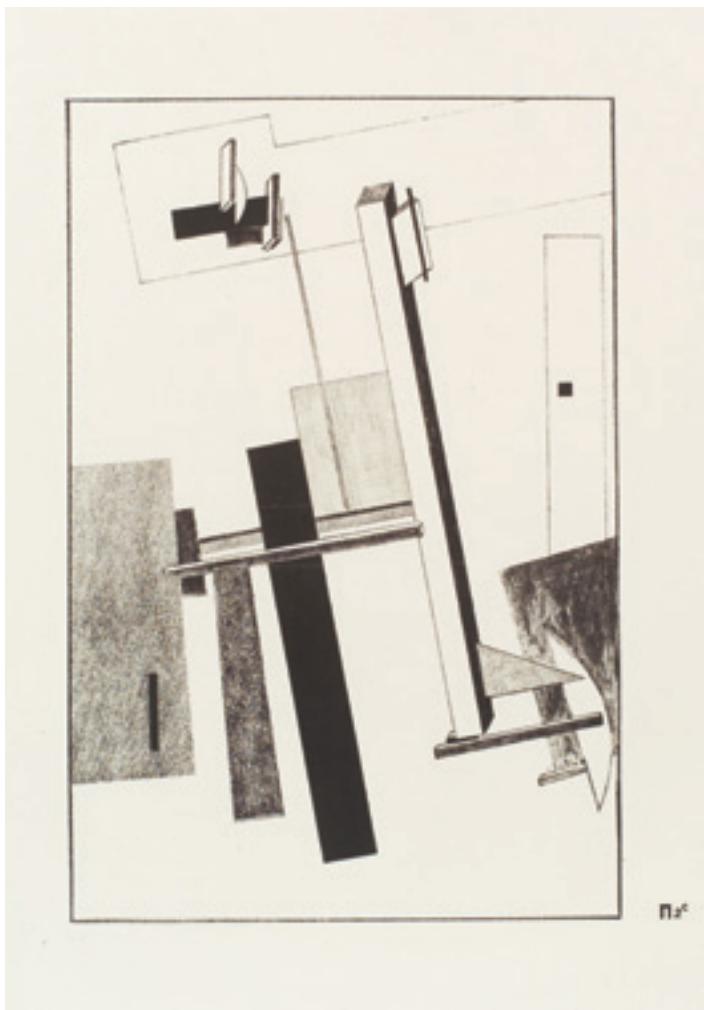
9. Frank Levstik, *Portrait of Sibyl Moholy-Nagy*, silver gelatin print.  
Collection of Hattula Moholy-Nagy.



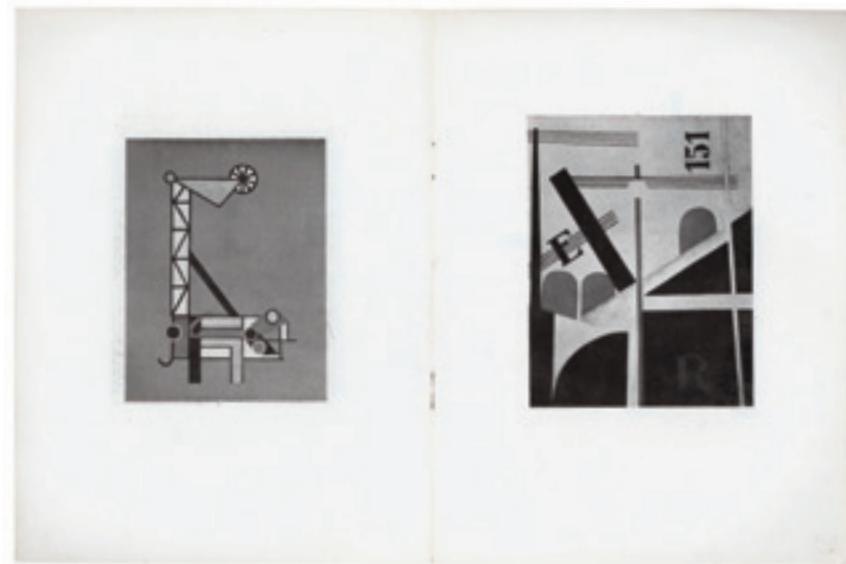
10. Sándor Barta, designer and editor,  
*Akasztott Ember* [Hanged man], no. 1–2,  
November 1, 1922. Ferenc Kiss collection,  
Budapest.



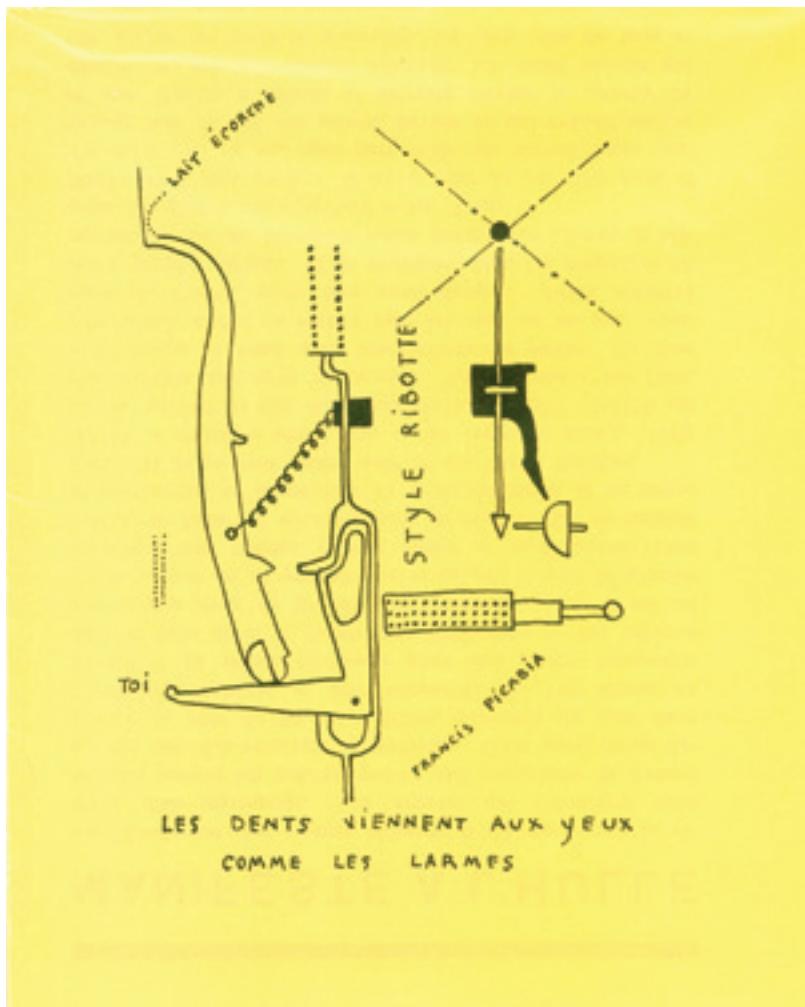
11. László Moholy-Nagy, untitled, n.d. [1923],  
linocut on paper, 30.5 x 24. LL: "1. Abzug,"  
LR: "Moholy=Nagy." (This linocut appeared  
in *Het Overzicht*, Antwerp, nos. 22–23–24,  
February 1925, p. 186.) Collection of Hattula  
Moholy-Nagy.



12. Lazar El Lissitzky, *Proun EZ*, lithograph on paper, 1920–21, sheet: 45.1 x 34.3, image: 29.7 x 19.8. Print Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations.



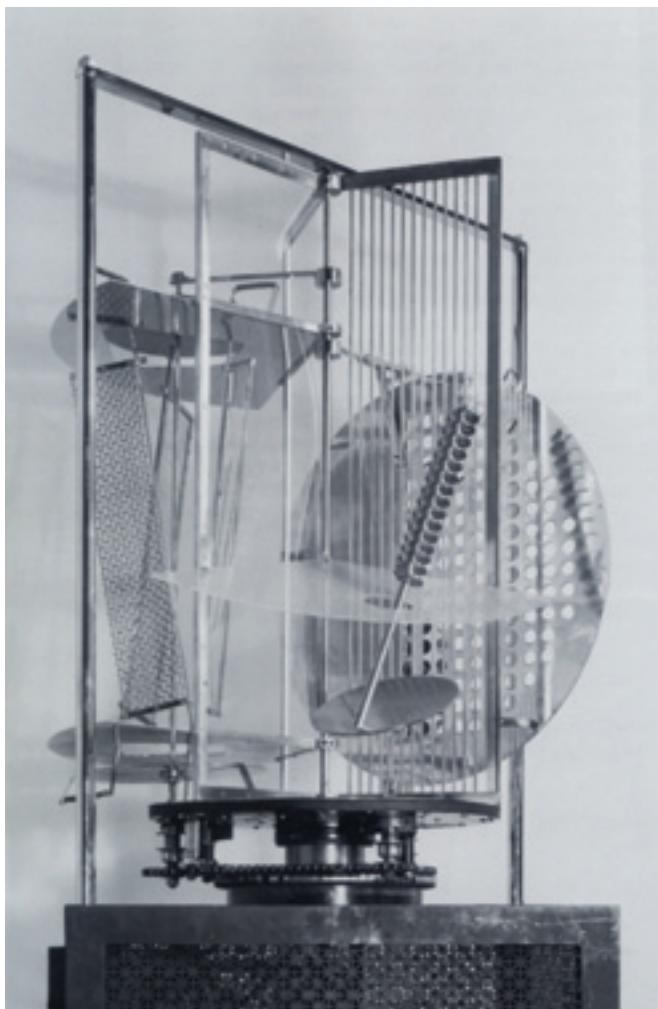
13. *Horizont 2* Moholy-Nagy [Horizon 2], Vienna, 1922. With reproductions of: *Machine Construction*, [ca. 1921], oil on canvas, (dimensions and location unknown) and *Large Railway Painting*, n.d. [ca. 1921], oil on linen, 100 x 77 (Museo Nacional Centro de Arte Reina Sophia, Collection Thyssen Bornemissza, Madrid). M. Szaryasy Collection New York.



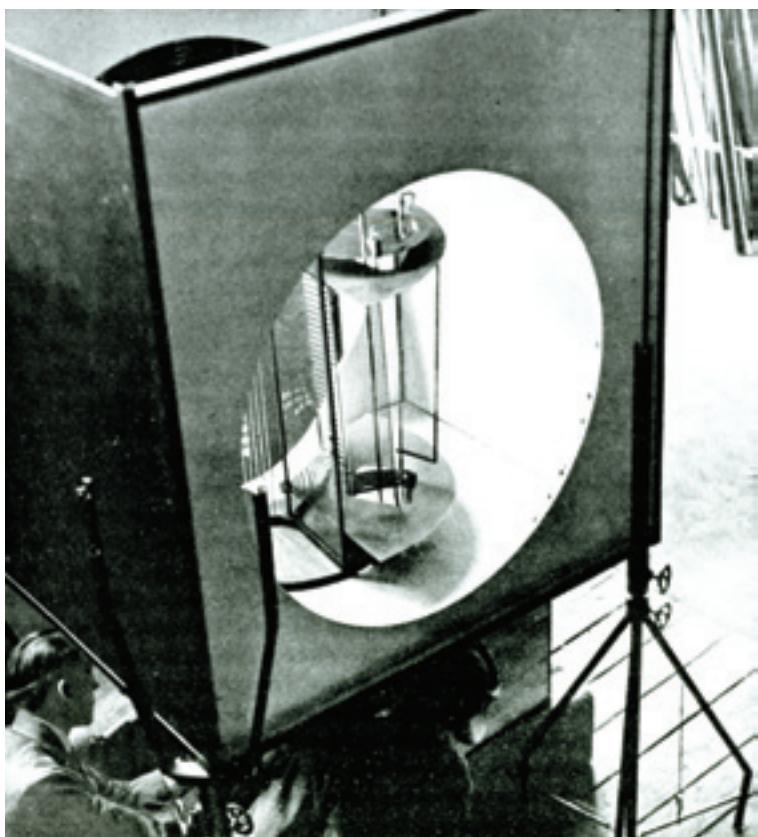
14. Francis Picabia. *Les dents viennent aux yeux comme les larmes*, drawing reproduced in: Theo van Doesburg, *Mécano*, no. 1, 1922. After: Facsimile edition of *Mécano*, Amsterdam: Van Gennep, 1980. Private Collection.



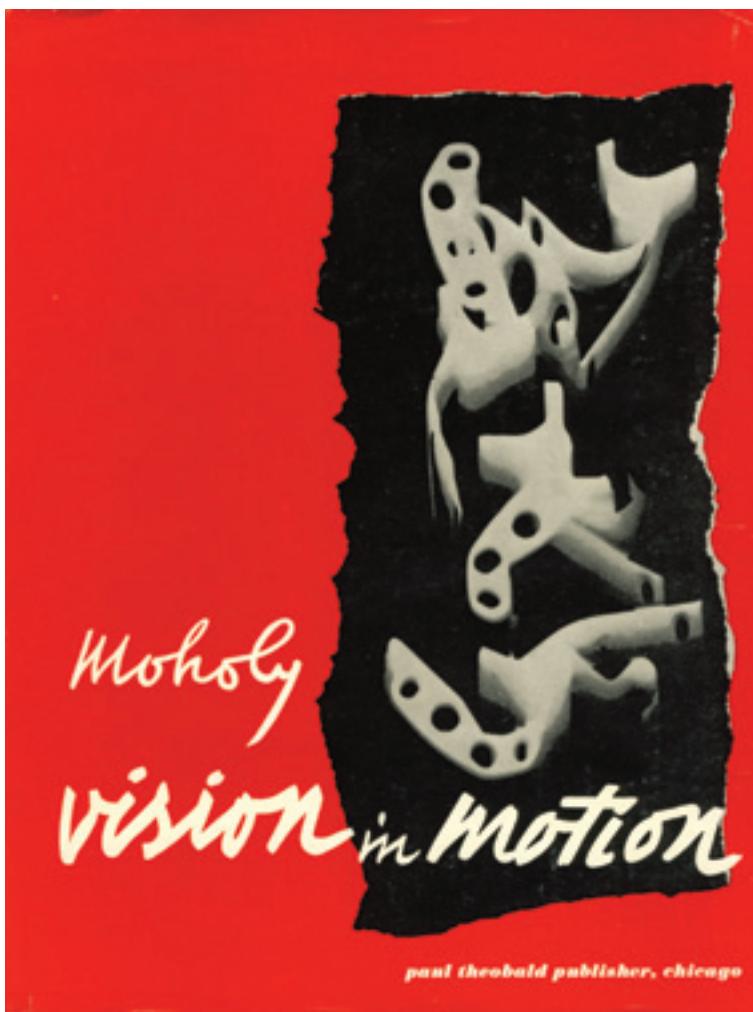
15. László Moholy-Nagy, *Architektur I* [Architecture 1] or *Konstruktion auf blauem Grund* [Construction on a blue ground], n.d. [1922], oil, metallic oil pigment and graphite on fine linen fabric, 65.2 x 55.4. Collection of The Salgo Trust for Education, New York.



16. Photographer unknown, László Moholy-Nagy, *Lichtrequisit einer elektrischen Bühne* [Light Prop for an Electric Stage], 1922–1930. Harvard Art Museum/Busch-Reisinger Museum, Cambridge, Massachusetts.



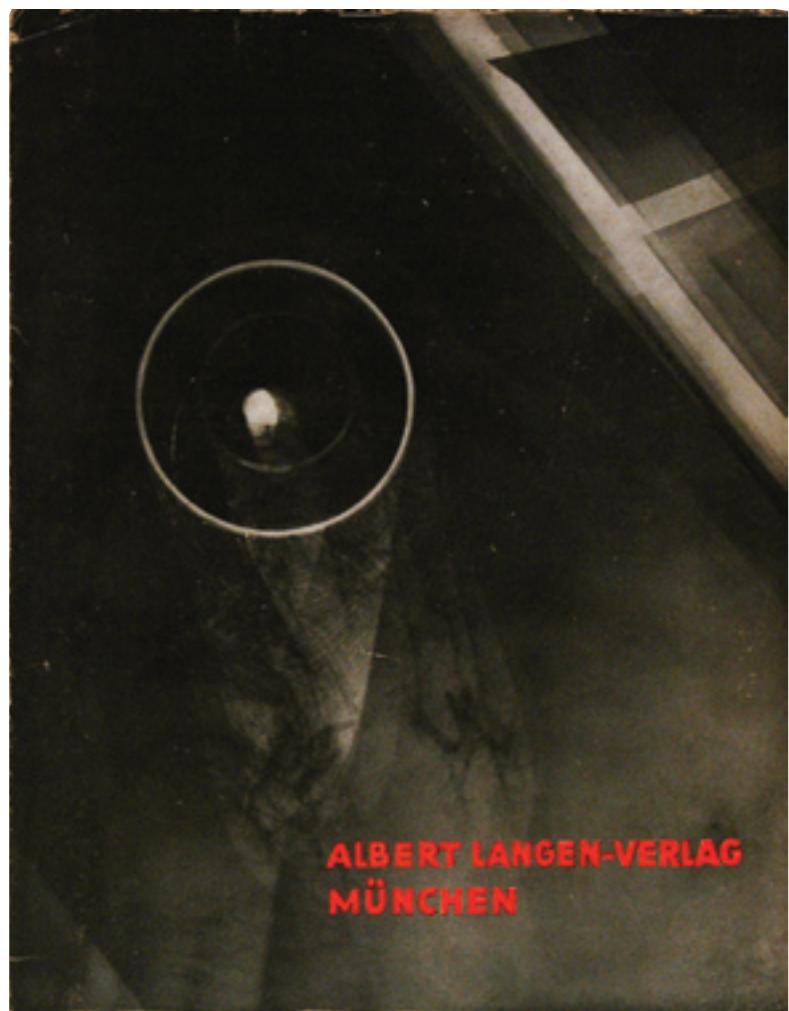
17. Photographer unknown, László Moholy-Nagy,  
*Lichtrequisit einer elektrischen Bühne* [Light  
Prop for an Electric Stage], 1922–1930, after:  
*Die Form: Zeitschrift für gestaltenden Arbeit*,  
Vol. 5, no. 11–12, June 1930.

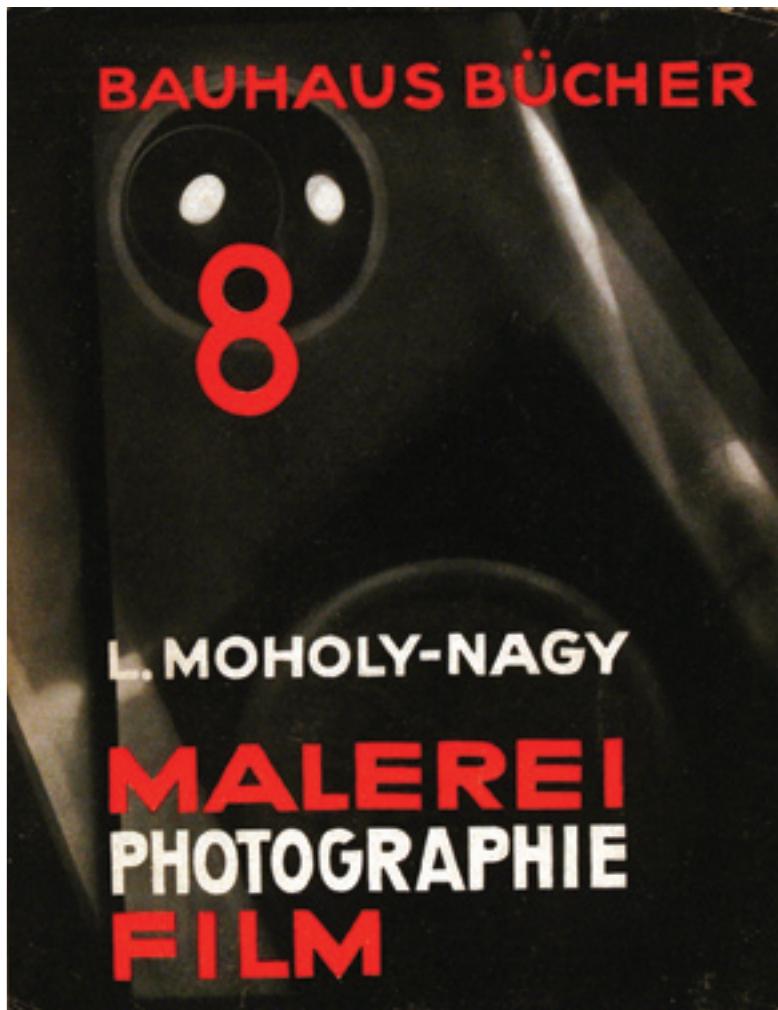


18. László Moholy-Nagy, dust jacket design  
and authorship of *Vision in Motion*,  
Chicago: Paul Theobald & Co., 1947.  
Collection of Hattula Moholy-Nagy.



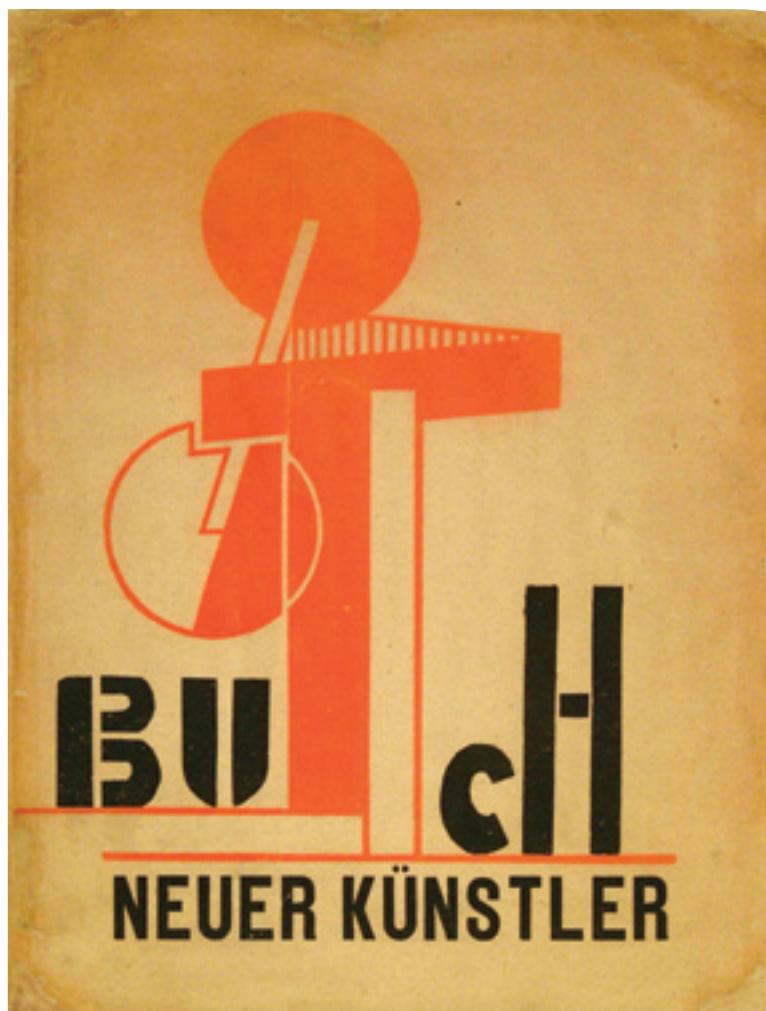
19. László Moholy-Nagy, cover design and authorship of *Von Material zu Architektur* [From material to architecture].  
Munich: Albert Langen Verlag, 1929.  
Bauhausbücher 14. Private collection.



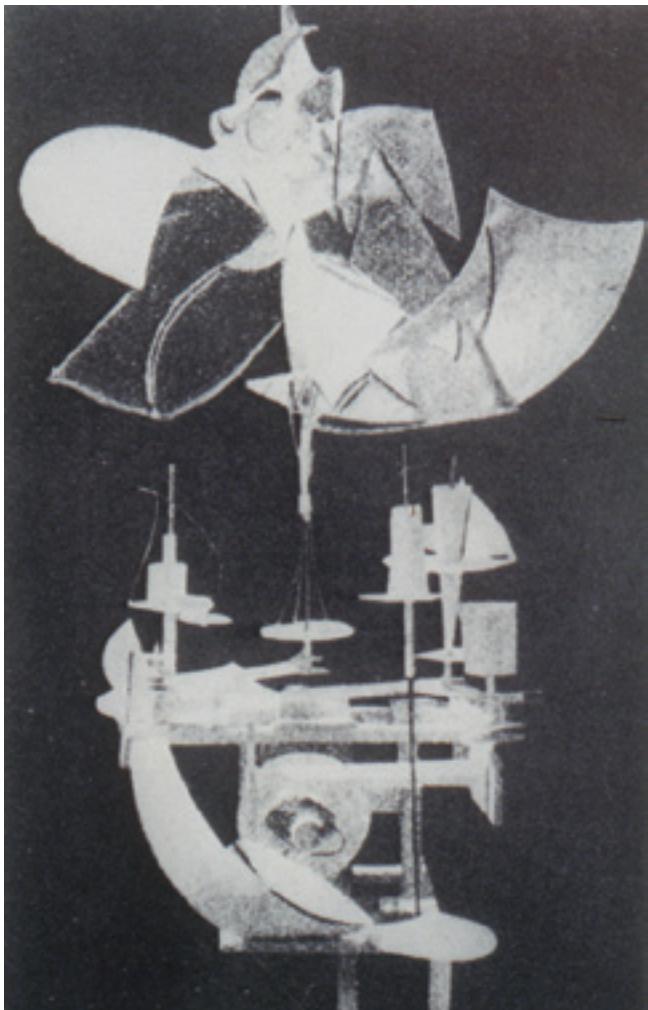


20. László Moholy-Nagy, cover design for and authorship of *Malerei, Photographie, Film* [Painting, photography, film].  
Munich: Albert Langen Verlag, 1925.  
Bauhausbücher 8. Moholy-Nagy's  
photograms on the covers were made  
between March 1923 and April 1925.  
M. Szarvassy Collection New York.





21. Lajos Kassák and László Moholy-Nagy,  
*Buch neuer Künstler* [Book of new artists].  
Vienna: Ma Editions, 1922. Cover design  
by Lajos Kassák. M. Szarvassy Collection  
New York.



22. Fortunato Depero, *Motorumorist Coloured Plastic Complex*, 1914–1915,  
destroyed.



23. László Moholy-Nagy, Stage set for Jacques Offenbach, *Tales of Hoffmann*. Krolloper, Berlin, 1929.

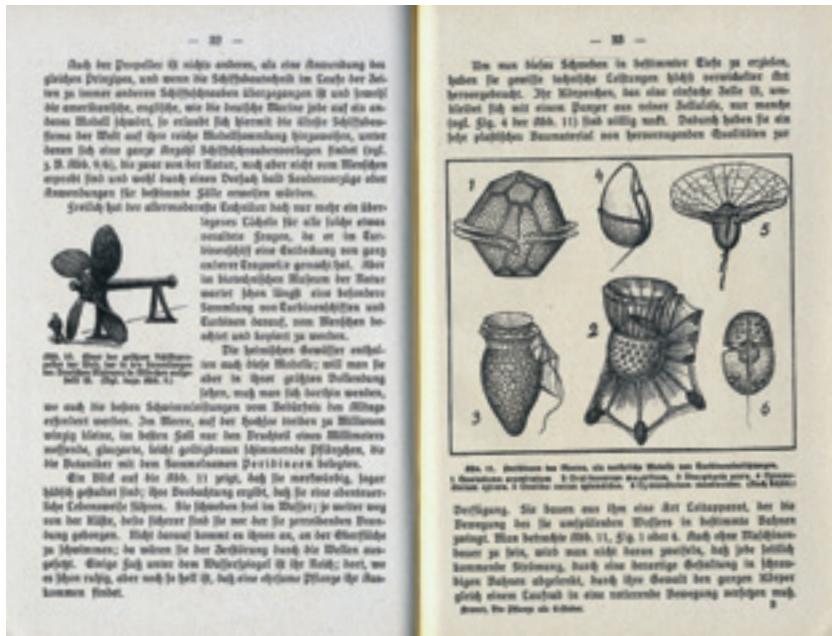
24. Illustration from Moholy-Nagy, *The New Vision. Fundamentals of Design, Painting, Sculpture, Architecture*, New York: W. W. Norton & Co., 1938, p. 13, with the caption: “Virtual Volume. A lighted merry-go-round revolving (Blackpool, England). Virtual, but visible volume (motion).” Private collection.



25. Sigmund Lipinsky (1873-1940), Portrait of Raoul H. Francé, n.d. [ca. 1920-21], etching, dimensions unknown. After: Frontispiece for Raoul H. Francé, *Bios: Die Gesetze der Welt*, Munich: Franz Hanfstaengl, 1921.  
Private collection.



26. Lucia Moholy, Portrait of Heinrich Jacoby,  
modern print from original negative.  
Bauhaus-Archiv Berlin) © VG Bild-Kunst  
Bonn, 2009.



27. Raoul Heinrich Francé, layout from *Die Pflanze als Erfinder* [Plants as inventors], Stuttgart: Kosmos, Gesellschaft der Naturfreunde, 1920. Private collection.



Plants off crosses in flight

A fine organisation of light and shade, effective in itself, apart from the picture motif.



Flight over the Arctic Sea

Photo: ATLANTIC

Repetition as a space-time organisational motif, which, in such wealth and accessibility, could be achieved only by means of the technical, industrialised means of reproduction characteristic of our time.

28. László Moholy-Nagy, layout from  
*Malerei, Photographie, Film*. Munich:  
Albert Langen Verlag, 1925. After the  
English edition, *Painting, Photography,  
Film*. Cambridge Mass.: MIT Press, 1969.  
Private collection.

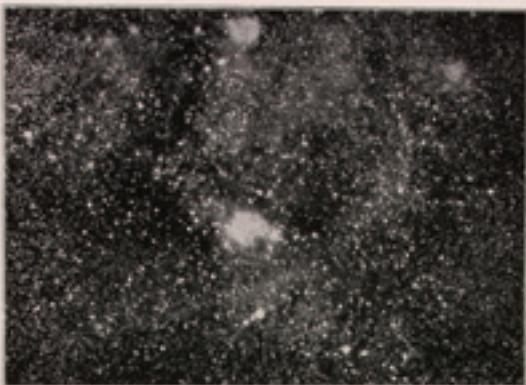


Abb. 17. Ein Teil des Fixsternhimmels mit dem großen Nebel bei S Monocerotis.

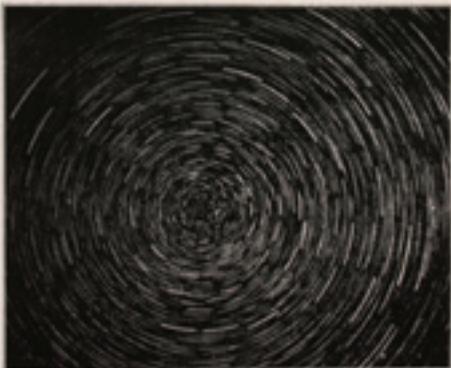
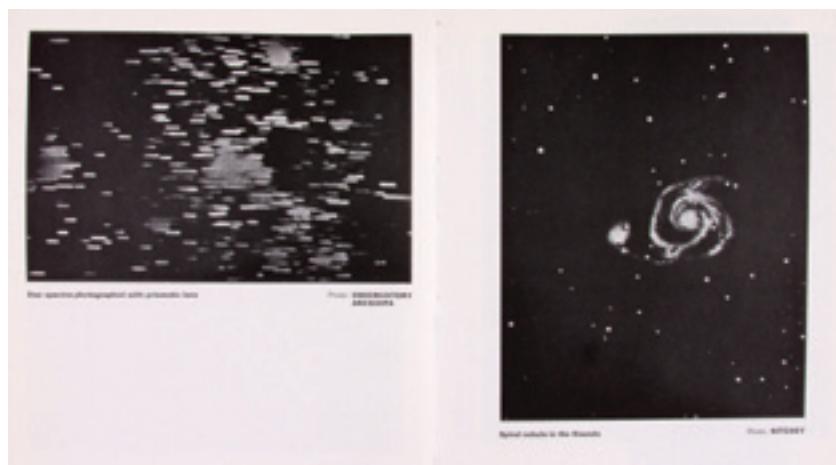
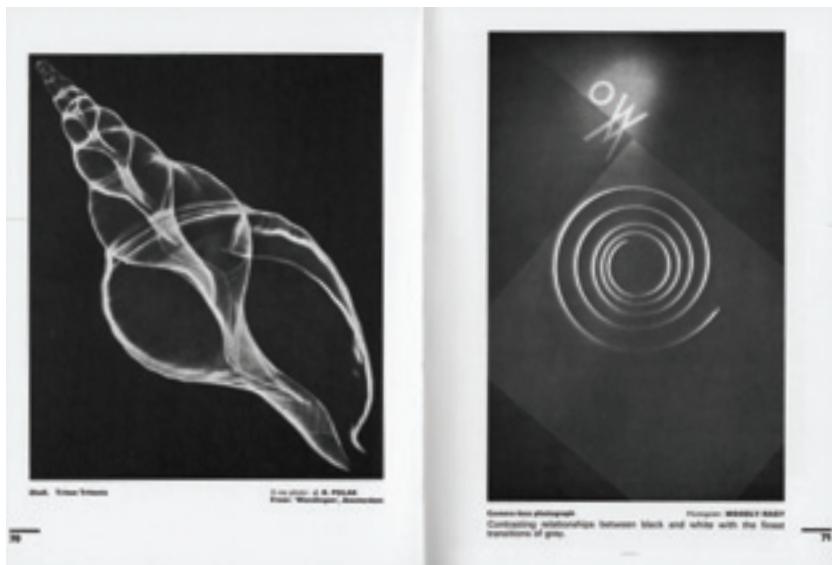


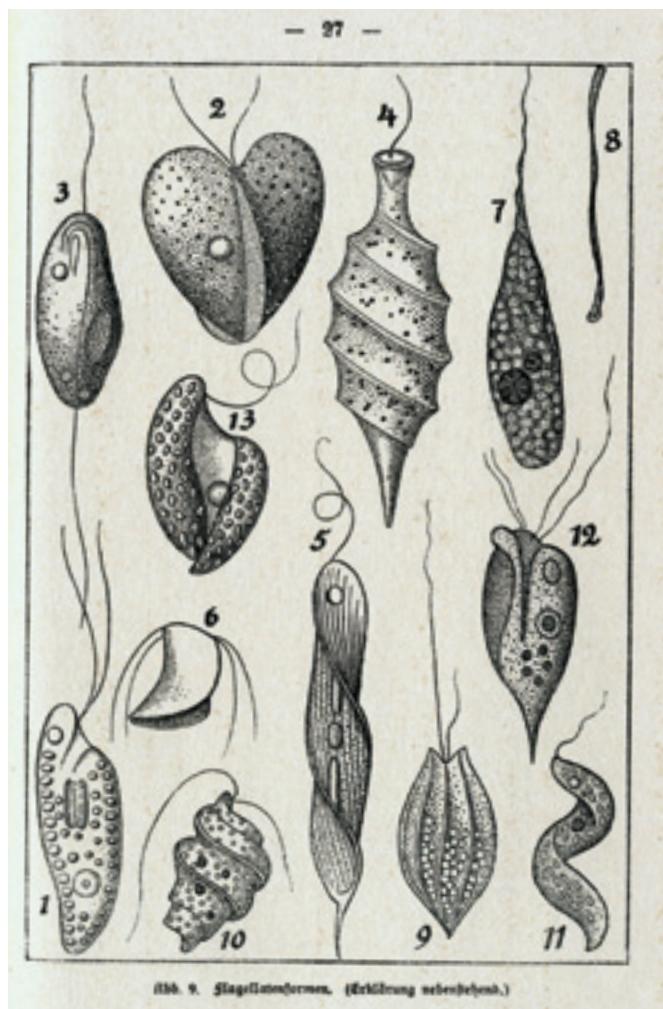
Abb. 18. Himmelsphotographie aus der Gegend des Polarsterns.  
Das Fernrohr folgte horizontale den scheinbaren Bahnen der Sterne. Durch anlaufen sich diese als Kreise ab, und die Achse ihrer Bahnen wurde sichtbar.



29. L: Raoul H. Francé, layout from *Bios: Die Gesetze der Welt* [Bios: The laws of the world], volume 1. Munich: Franz Hanfstaengl, 1921.  
R: László Moholy-Nagy, layout from *Malerei, Photographie, Film*. Munich: Albert Langen Verlag, 1925. After the English edition, *Painting, Photography, Film*. Cambridge Mass.: MIT Press, 1969. Private collection.



30. László Moholy-Nagy, layout from *Malerei, Photographie, Film*. Munich: Albert Langen Verlag, 1925, pp. 66–7. After the English edition, *Painting, Photography, Film*. Cambridge MA: MIT Press, 1969. On the right is a photogram by Moholy-Nagy and on the left J. B. Polak's radiograph of a nautilus shell first published in *Wendingen*, 5, no. 8–9 (1923) Private collection.



31. Raoul H. Francé, *Flagellatenformen*  
[Flagellate forms], from: *Die Pflanze als  
Erfinder* [Plants as inventors], Stuttgart:  
Kosmos, Gesellschaft der Naturfreunde,  
1920. Private collection.



32. László Moholy-Nagy, *The Spiral*, plexiglas,  
1946, 49 x 37.5 x 40. Private collection.

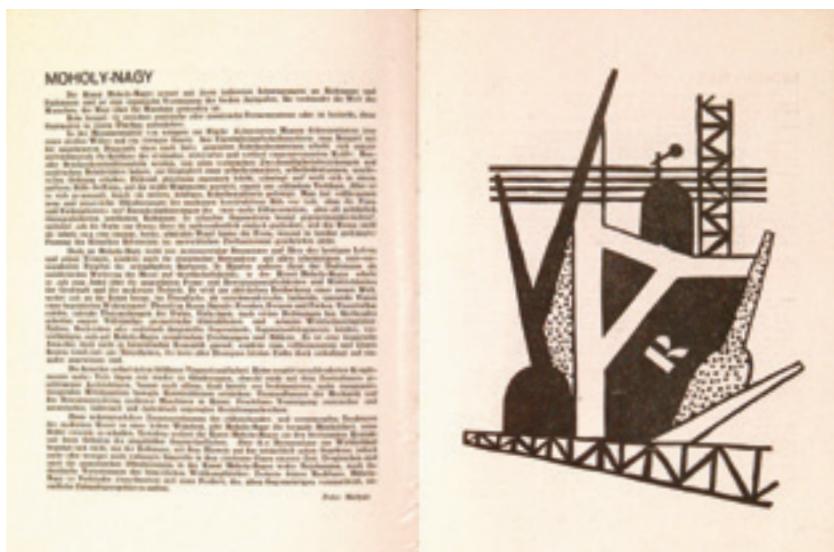


*Das letzte Geheimnis des Eros*

33. Raoul Heinrich Francé, *Das letzte Geheimnis des Eros* [The final secret of Eros]. After: Rudolf Engel-Hardt, *Francé als Graphiker. Ein Weg zum 'wirklichen Naturbild'*, Stuttgart: Walter Seifert Verlag, 1925. Private collection.



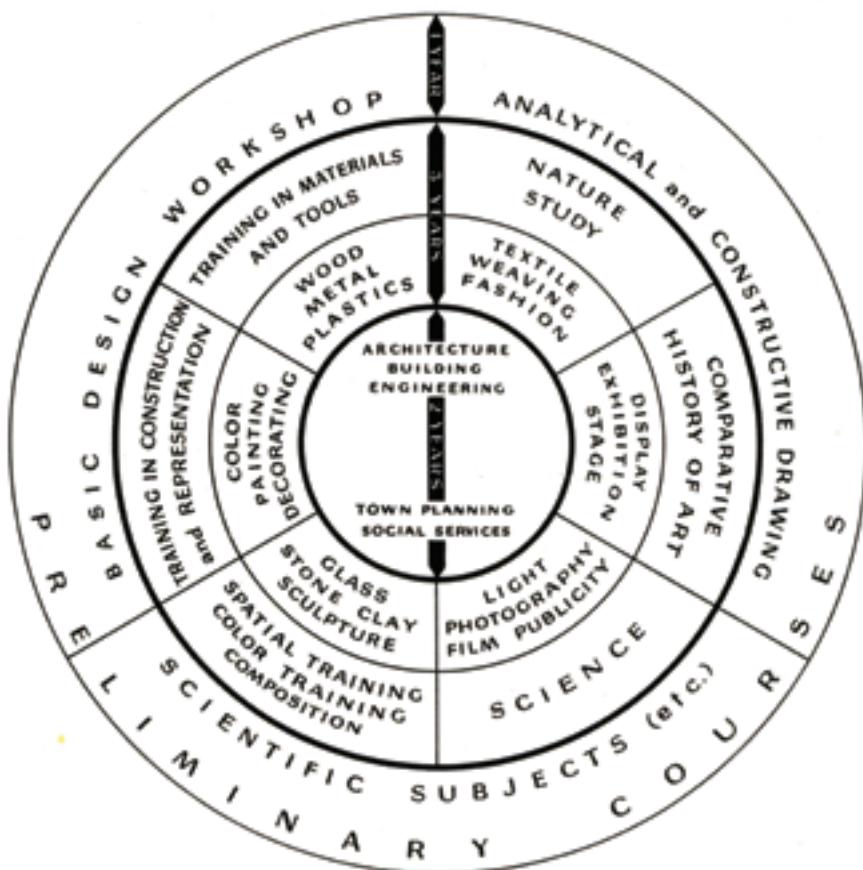
34. Lyonel Feininger, *Kathedrale der Zukunft* [Cathedral of the Future], woodcut on cover of: Walter Gropius, *Manifest und Programm des Staatlichen Bauhauses in Weimar*, Weimar, 1919. After: Facsimile edition, Weimar, 2009. Private collection.



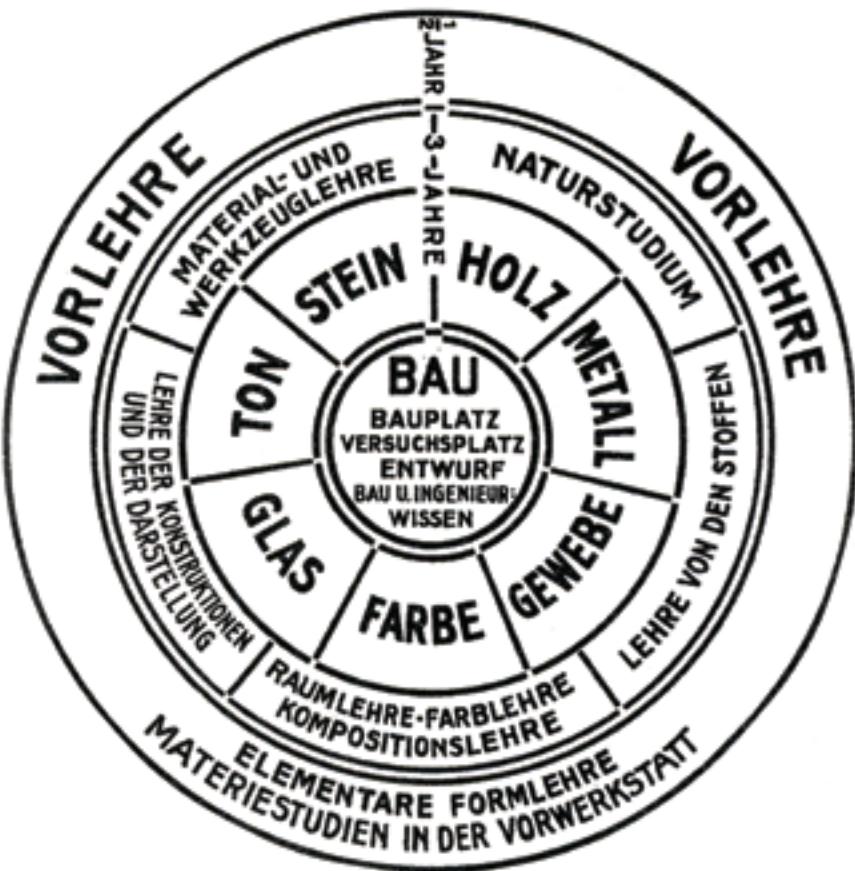
35. *Horizont 2 Moholy-Nagy* [Horizon 2 Moholy-Nagy], Vienna: Ma Editions, 1921. Open to the essay by "Péter Mátýás" [Ernő Kállai], and an untitled ink drawing on paper by László Moholy-Nagy (variation on *Bild R*), [ca. 1921] (dimensions and location unknown). M. Szarvassy Collection, New York.



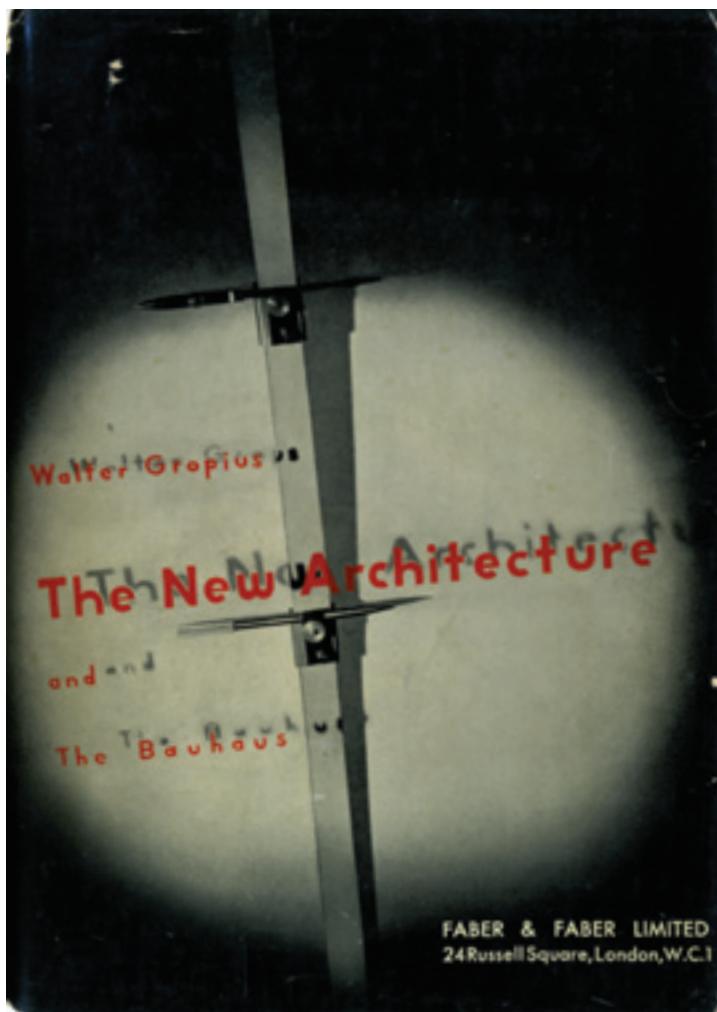
36. Brochure of the New Bauhaus. Collection  
of Hattula Moholy-Nagy.



37. László Moholy-Nagy, New Bauhaus  
Curriculum Diagram, 1937/1938.



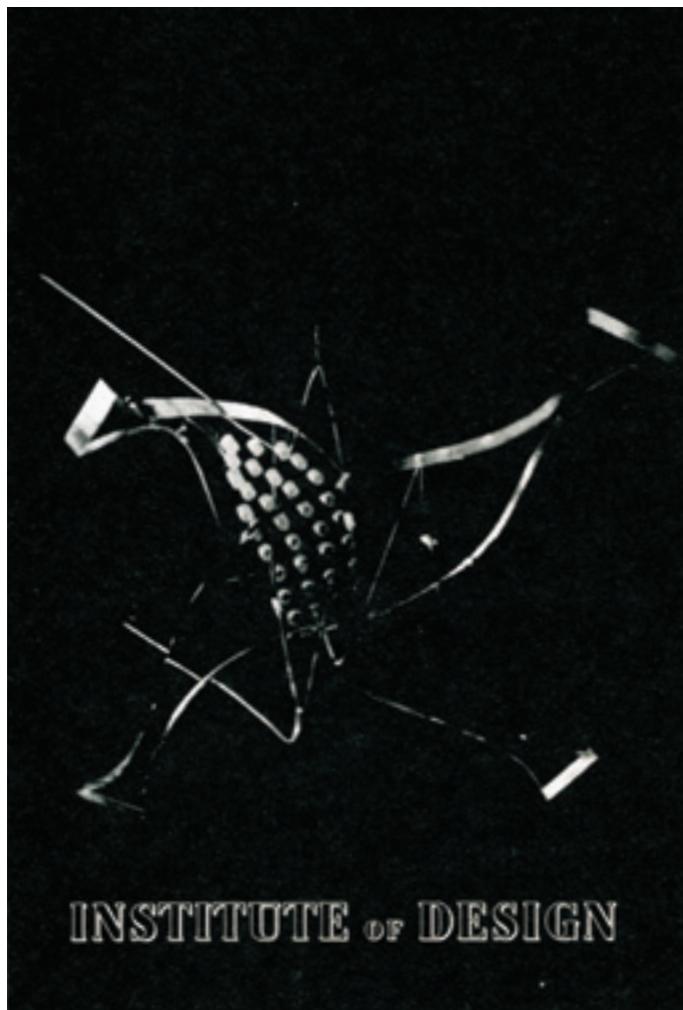
38. Walter Gropius, diagram of the Bauhaus curriculum, 1922. After: *Staatliches Bauhaus in Weimar 1919–1923*. Weimar and Munich: Bauhausverlag, 1923.



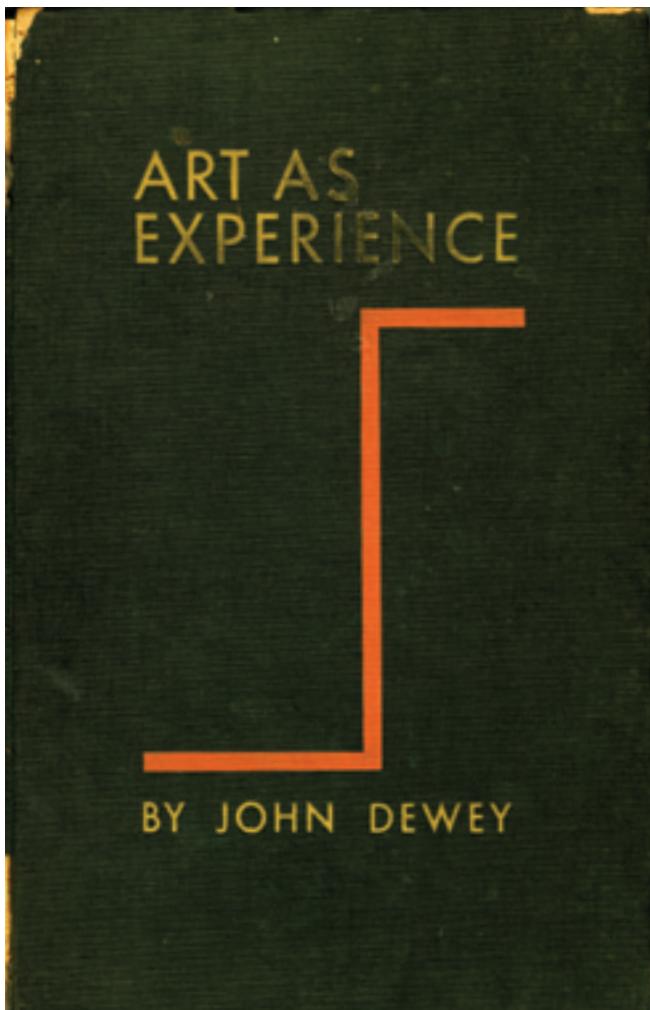
39. László Moholy-Nagy, dust jacket design for Walter Gropius, *The New Architecture and the Bauhaus*, London: Faber and Faber, 1935. Private collection.



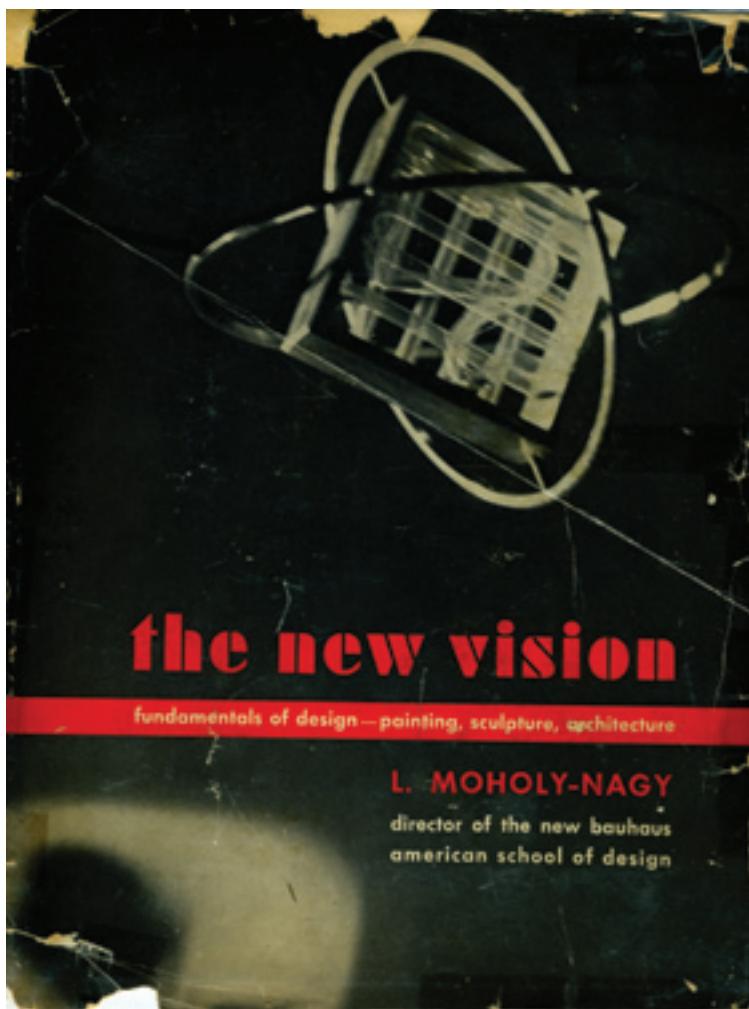
40. László Moholy-Nagy, *Glyzinienbaum* [Wisteria], dated "1924" [may be later].  
Collection of Hattula Moholy-Nagy.



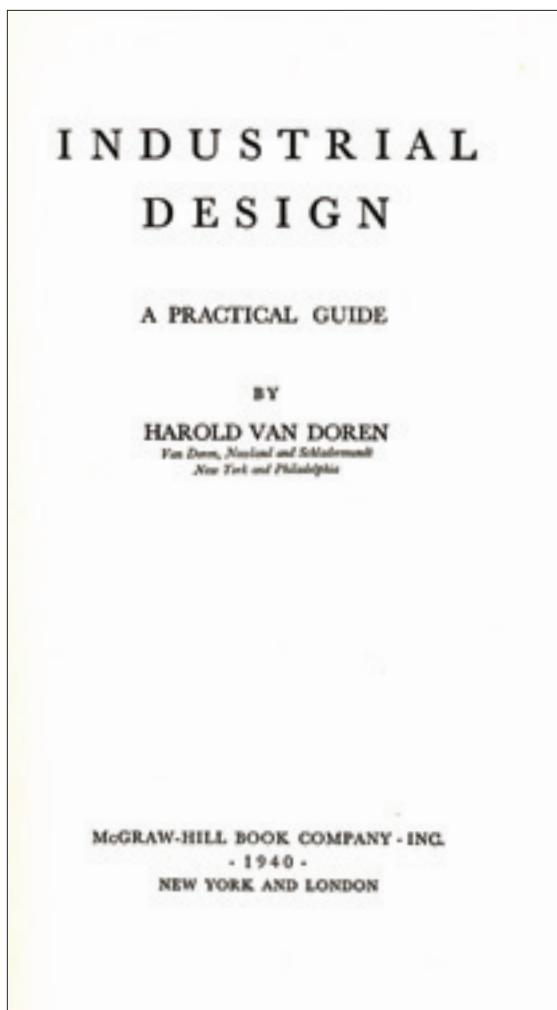
41. Cover of a prospectus for the Institute of Design, with a *Space Modulator* in plexiglas by László Moholy-Nagy, 1944.  
Collection of Hattula Moholy-Nagy.



42. John Dewey, *Art as Experience*, New York: Minton, Balch & Company, 1934. László Moholy-Nagy's personal copy dedicated "To L. Moholy-Nagy. In memory of the First Year of the New Bauhaus! June 1938 Charles W. Morris." Collection of Hattula Moholy-Nagy.



43. László Moholy-Nagy, dust jacket design  
and authorship of *The New Vision*.  
*Fundamentals of Design, Painting,  
Sculpture, Architecture*. New York: W. W.  
Norton & Co., 1938. Private collection.



44. Harold Van Doren, *Industrial Design: A Practical Guide*, New York: McGraw-Hill, 1940. Private collection.

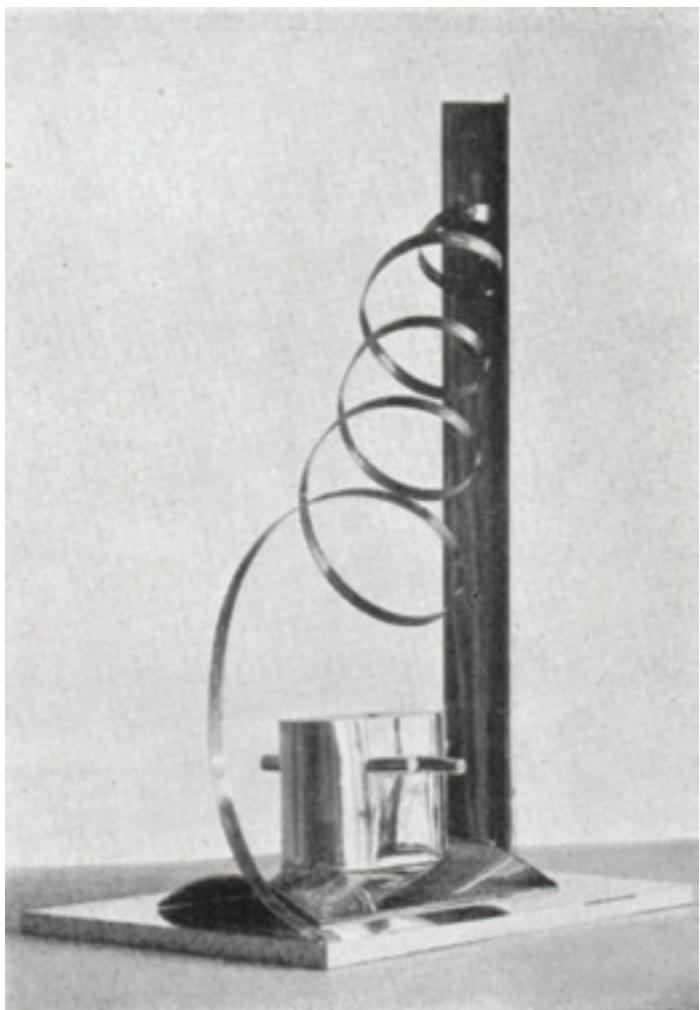
J. Gordon Lippincott

# Design for Business

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Paul Theobald, Chicago, 1947

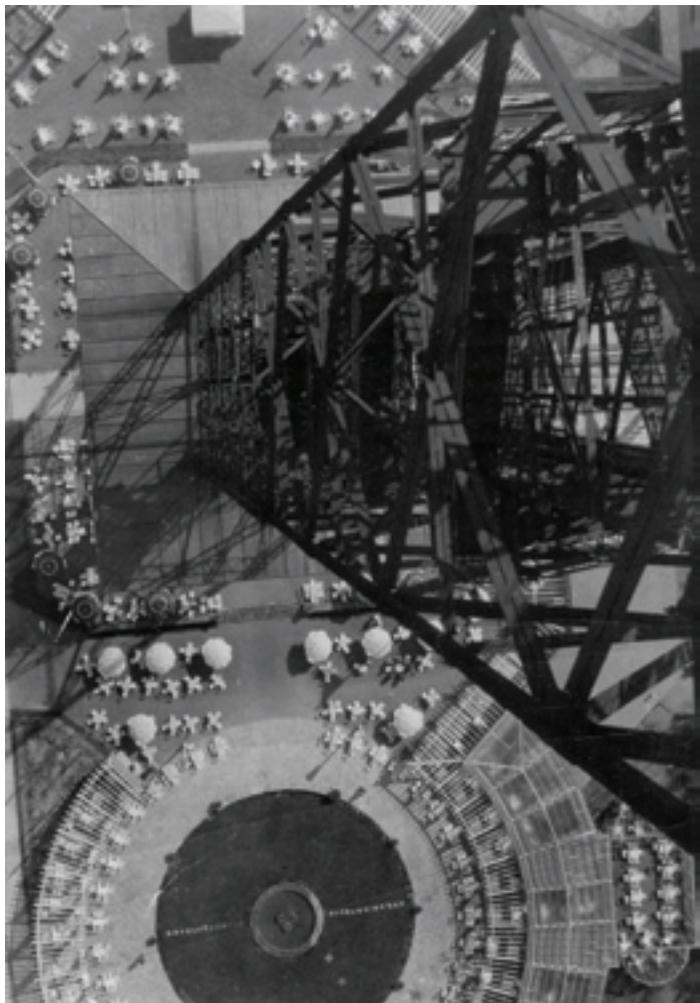
45. Gordon Lippincott, *Design for Business*,  
Chicago: Paul Theobald, 1944. Private  
collection.



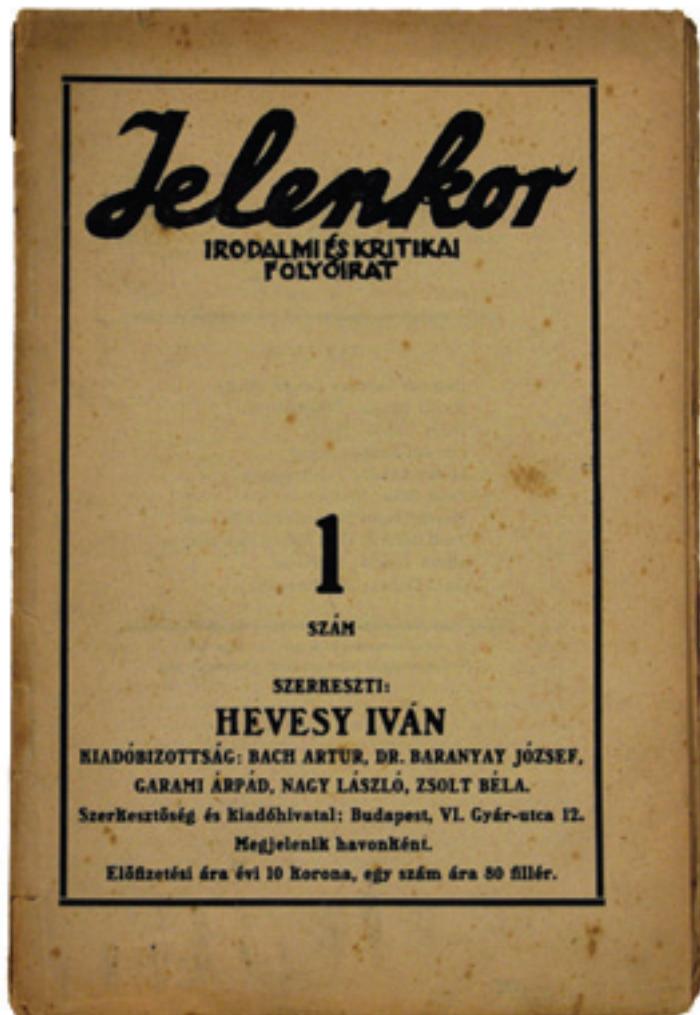
46. László Moholy-Nagy, *Nickel Sculpture with Spiral*, 1921. (Museum of Modern Art, New York) After: Moholy-Nagy and Lajos Kassák, *Új művészek könyve* [Book of new artists], Vienna: MA Editions, 1922. Private collection.



47. László Moholy-Nagy, untitled (flower), n.d.  
[probably made between March 1923 and  
April 1925], photogram on printing-out  
paper, 17.8 x 12.8. Collection of Hattula  
Moholy-Nagy.



48. Moholy-Nagy, *Berlin Radio Tower*, c.  
1928, vintage silver gelatin print, 9 x 6.  
Collection of Hattula Moholy-Nagy .



49. *Jelenkor* [The present age], vol. 1, no. 1,  
November 1917. Collection of Katalin  
and Anna Hevesy.