



NAME OF ARTIST HERE

DESIGNER'S FULL NAME: Laszlo Moholy-Nagy

DESIGNER'S PSEUDONYM/NICKNAME: None

GENDER: Male

YEAR BORN: 1895

COUNTRY IN WHICH DESIGNER BORN: Austria

YEAR DIED: 1946

COUNTRY IN WHICH DESIGNER DIED: America

JEWISH | HUNGARIAN | HUNGARIAN REFORMED CHURCH | HUNGARIAN SOVIET REPUBLIC
IF ANY OF THE ABOVE AFFECTED EITHER THE ARTIST'S LIFE EXPERIENCE OR WORK BECAUSE IT/THEY PROVIDED A CHALLENGE AT THE TIME, PLEASE EXPLAIN.

Laszlo grew up in a Jewish household in Austria during World War 2 when the Jews were being discriminated by the Nazi party. During this time, around six million European Jews died in the Nazi concentration camps. With all the conflict in Europe, it was hard for Laszlo's career to take off.

DID THIS DESIGNER DO NOTABLE WORK IN FIELDS OTHER THAN WHAT WOULD BE CONSIDERED GRAPHIC DESIGN TODAY? EXPLAIN.

Before he came to America, he was a professor at the Bauhaus where he taught courses in sculpture, painting, and photography. Laszlo would later come to America and educate Americans in modernist style and teach new forms of art mediums such as photography. Before Laszlo arrived in America, modernist style art wasn't a common practice in the U.S. There also wasn't anywhere in America where you could go to receive a PHD in photography.

FOR WHAT IS THIS DESIGNER MOST NOTED? EXPLAIN.

Laszlo was most noted for his abstract painting, sculptures, lithographs, prints, and photomontages. Laszlo also taught painting and sculpture classes as a professor, during this time at the Bauhaus.

IS THERE ANYTHING CONTROVERSIAL ABOUT THIS DESIGNER? EXPLAIN.

"There is nothing notably controversial about this designer."

EXPLAIN THIS DESIGNER'S EDUCATION/TRAINING, INCLUDING ACADEMIC, APPRENTICESHIPS, AND /OR MENTORSHIPS.

He started sketching after being injured during World War One. After the war, he went to Eotvos Lorand University to get a degree in law, but then decided to study art instead.

DID THIS DESIGNER PROMOTE A SPECIFIC IDEOLOGY IN HIS/HER WORK? EXPLAIN.

He approached art as if it were a science. When working on a print, it was said that he would look at wood planks under a microscope to better understand the texture of the wood he was working with.

WHY IS THIS DESIGNER VIEWED AS ICONIC IN THE HISTORY OF GRAPHIC DESIGN?

He was one of the first major photographers to introduce photography as an art medium. He also started the first big school in America where you could study modernist design.

IS THERE ANY OTHER IMPORTANT INFORMATION TO KNOW ABOUT THIS DESIGNER?

“No.”

YOUR NAME: Joshua Kruse

GIVE YOUR EDUCATED OPINION OF THIS PERSON AND THE QUALITY/IMPORTANCE OF HIS/HER WORK. EXPLAIN WHAT INFLUENCE – OR LACK OF INFLUENCE – THIS WORK HAS HAD ON YOUR OWN.

Laszlo Moholy-Nagy was born in 1895 in Hungary to a Jewish family. At the young age of thirteen, he was already a published poet and author. However, he opted to publish under a Christian name. This is unsurprising given the socio-political climate. While serving in the military during WWII Laszlo suffered and began sketching and painting with water color. Poetry and sketching were still just a hobby for Laszlo. After the war ended, he went to school to earn a degree in Law but surprisingly found himself graduating with a degree in art.

In 1920 Laszlo moved to Berlin where he worked with Dada artists and Constructivists who were highly influential during this time. He began creating abstract paintings. He was inspired by works from older masters such as post-impressionists Vincent Van Gogh and Paul Ce'zanne. From 1923 to 1929, Laszlo published works of lithography, painting, and photomontages. A few years later, he became a professor at Bauhause, a university specializing in a variety of applied arts.

Laszlo covered courses on commercial and theatre design.

Laszlo was a true Modernist. He was continually trying to find ways to use modern tools to create new pieces of art. As a professor, he encouraged his student to think critically and innovatively. He challenged them to observe art in unprecedented ways. Laszlo's students even saw him study different wood planks under a magnifying glass so he could find a texture he would like for his relief wood print. In 1930, Laszlo created a film called “Black-White-Gray”.

Once the Bauhause was closed by the Nazi party, Laszlo moved to the United States and started a new Bauhause called the Illinois Institute of Technology. This “new Bauhause” in America was originally focused on fine art, typography, architecture, and other forms of design. Eventually this institution's primary focus was on the art of photography. This was a new field of study that was being developed in America. During this time, the Illinois Institute of Technology was the only university where students could go to learn about the art of photography. Here, students learned how to apply rules of composition to a shot. The same lessons are still taught today in introductory photography classes. Just this summer, I participated in a study abroad program in Iceland where we learned how to apply the rule of thirds and how to find landscapes with interesting compositions. These were the same principles taught at the Illinois Institute of Technology.

Laszlo was not only one of the founders of the Illinois Institute of Technology, but also was one the historians at the university. Even as busy as he was as a professor, Laszlo continued to work on his own pieces. One of his more famous pieces was a sculpture that was made from proxy glass and paint. The idea of this piece was for the light to hit the statue and it would cast abstract shadows that would change as the light shifts. This piece was known as the Space Modulators. Before he died, Laszlo had completed four hundred and thirty photograms. Laszlo's influence can be seen in graphic design.

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