

# MOHOLY-NAGY

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only at a secondary level: in order to fix (reproduce) single objects as they reflect or absorb light. In the event of reevaluation taking place in this field, too, we will have to utilize the bromide plate's sensitivity to light to receive and record various light phenomena (parts of light displays) which *we ourselves* will have *formed* by means of mirror or lens devices.

Many experiments are needed here, too. Telescopic recordings of stars as well as radiography represent interesting preliminary stages.

*Film.* Kinetic relationships of projected light. This can be achieved by sequences of fixed partial movements. Cinematography as practised so far is limited mainly to the reproduction of dramatic action. There are certainly many important activities to be carried out in the domain of film. Some are scientific in nature (dynamism of various motions: of man, animal, city etc.; different observations: functional, chemical etc.; wireless projection of film news etc.); some involve the completion of reproduction itself from a constructive standpoint. But the main task is the formation of *motion as such*; naturally, this cannot be realized without a man-made play of forms as motion carrier.

Naive experiments relative to such development were the trick-films (advertisements). Much more highly developed are the works of Ruttmann and the *Clavilux\** of Th. Wilfred; these, however, presented motion as an objectless dramatic action (abstraction or styling of erotic or natural events), albeit by trying to introduce the colour picture.

So far the most perfect works are those of Eggeling and Richter, in which instead of dramatic action there is already a play of forms, although to the detriment of kinetic formation. In fact, movement is not given formal purity, for over-emphasis upon the forms' development absorbs almost all the kinetic forces. The way ahead here will be the formation of motion without the support of any direct formal development.

'Produktion-Reproduktion'  
De Stijl, 1922. No. 7, pp. 97-101.

## Dynamic-Constructive System of Forces

Vital constructivity is the embodiment of life and the principle of all human and cosmic development.

Translated into art, *today* this means the activation of space by means of dynamic-constructive systems of forces, that is, construction of forces within one another that are actually at tension in physical space and their construction within space, also active as force (tensions).

Constructivity as an organizing principle of human efforts has led the arts in recent times from technology to the sort of static form-invested procedure which has been reduced either to technical naturalism or to an over-simplification of form limited to the horizontal, the vertical and the diagonal. The best instance was an open, eccentric (centrifugal) construction which indicated the tensions of forms and of space, without, however, resolving them.

We must therefore replace the *static* principle of *classical art* with the *dynamic principle of universal life*. Stated practically: instead of static *material* construction (material and form relations), dynamic construction (vital construction and *force relations*) must be evolved in which the material is employed only as *the carrier of forces*.

Carrying further the unit of construction, a DYNAMIC-CONSTRUCTIVE SYSTEM OF FORCES is attained whereby man, hitherto merely receptive in his observation of works of art, experiences a heightening of his own faculties, and becomes himself an active partner with the forces unfolding themselves.

There is a close correlation between the problems of this system of forces and the problem of freely floating sculpture as well as of film as projected spatial motion. The first projects looking towards the dynamic-constructive system of forces can be only experimental demonstration devices for testing the connections between man, material forces and space. Next comes the use of the experimental results for the creation of freely moving (free from mechanical and technical movement) works of art.

L. Moholy-Nagy, Alfréd Kemény  
'Dynamisch-konstruktives Kraftsystem'  
Der Sturm, Berlin, 1922. No. 12.

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\* The name indicates a kind of colour organ, although we are concerned with light projection on the plane and not in space.