HERE COMES THE NEW ENGINEER.

Theses from the Realist Manifesto

Moscow 1920.

Live all manifestations of the spirit art has to be encircled in the form ground of the real laws of life.

All expressions of life are spatial-temporal. It is the task of art to form these expressions. The realization of the new shaping of life in the exact forms of space and time is the task of our creative efforts.

We reject extension as the form of space. Space cannot be measured as an absolute. It is the materialization of the mind.

We reject the illusion of energy that seems static as the only element of art. We affirm the cinematic as a new element of art, as an essential feature of the expression of our age.

The new engineer is prepared.

In France, the land of artistic tradition, the pictorial object was eliminated. In Holland (De Stijl) and in Russia (constructivists and Malevich-Tatlin), practical labor emerged; in Germany the latest manifestations have thus far merely provoked the view that we are dealing with a new form, and, to be sure, one of exceptional barbarism and rawness — especially in regard to everything emotional.

It seems to us entirely impossible that even in Germany there are not more artists who are abandoning the art business — out of inner necessity — in order to devote themselves to fundamental tasks of creative labor.

Though perhaps we do not have here, as in Holland, great opportunities to build, or as in Russia, opportunities to produce modern things, we will call to that which is fundamental has not even been articulated here. This demand must now be made.

From the Realist Manifesto

1. Every work fascinates by means of another. No one can achieve anything today without learning from neighbors or enemies. A subjective attitude is ominous in all realms of life and the true cause of all catastrophes — in art as well.

2. The new artists act collectively.

3. The opposition between modern form-creation (in art) and yesterday's art is one of principle.

4. Our "emotions" impede us from seeing what is truly essential for us. A lack of prejudice, even about the oldest traditions, is required.

5. Today, the trend of both artness and of life is individualistic and emotional.

6. Operating methodically and impersonally is a cultural challenge today. Art has been struggling toward this capacity for two centuries (overcoming the classical prejudice, humanism, and the Middle Ages).

The fundamental demand of elemental form-creation is economy.

Pure relation of power and material.

Elemental order, regularity.

But those who have understood this demand (for example) intellectually believe that it can overcome this conflict by labeling their work, which they can easily understand, as the word "problem." They maintain that the visual arts should no longer aspire to practice or existence (or, in short, to the aesthetic) in order to meet every material form-creating.
From the Sound to Optophonetics.

The processes that determine light, sound, electricity, warmth, etc., are each by degree but are similar in terms of the laws they obey. What is common to these is the manner in which their intensity is measured. The intensity of light can be measured by its luminance, sound by its intensity, electricity by its current, and warmth by its temperature. These processes can be combined into a single phenomenon that can be described by a single equation. The equation for the combination of light and sound is given by equation (1), where I is the intensity, f is the frequency, and g is a constant:

\[ I = f^g \]

The recording of a film with images and sound proceeds as follows: the film is projected through a lens that focuses the light onto the film. The sound is recorded on a selenium plate, which is a capacitance profile that is used to record sound. This process is similar to the sound film itself, which is based on a naturalism that is no longer a possibility for today. Music, in its most recent form (even that of the present), no longer corresponds to the environment of the world and cannot be interpreted as a natural phenomenon. As a result, the recording of a film with images and sound proceeds as follows: the film is projected through a lens that focuses the light onto the film. The sound is recorded on a selenium plate, which is a capacitance profile that is used to record sound. This process is similar to the sound film itself, which is based on a naturalism that is no longer a possibility for today. Music, in its most recent form (even that of the present), no longer corresponds to the environment of the world and cannot be interpreted as a natural phenomenon.

The scientific proof that even variations in capacitance much smaller than those of the sound film can be used to record music is given by equation (2), where \[ V \] is the variation in capacitance, and \[ f \] is the frequency of the oscillation:

\[ V = f \]

The most efficient organization of work places determined the depth of the space, which is 16 meters. A dual-shaft frame spanning 16 per second and about 20,000 per second; we perceive light between 760 billion and 360 billion oscillations per second. The fact that oscillations, waves, and electrons are essentially distinguished by their frequency of oscillation, and not by their wavelength, makes it possible to create passengers that transform the frequencies of energy into another. That is, in terms, provided several inventions with the foundation on which to construct the sound film. The best films of this art today was invented by Menex Vogl Masselle, and Engel Vogl, who developed the idea. The invention of Menex Vogl Masselle, and Engel Vogl, who developed the idea, was a new construction of a photographic plate with a selenium contact. This contact was used to transform the sound waves into transformed light waves, as mentioned above. However, because of this, the sound film can be used to record music, as given by equation (3), where \[ I \] is the intensity, \[ f \] is the frequency, and \[ g \] is a constant:

\[ I = f^g \]

The scientific proof that even variations in capacitance much smaller than those of the sound film can be used to record music is given by equation (4), where \[ V \] is the variation in capacitance, and \[ f \] is the frequency of the oscillation:

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