spatial manipulation device
space light motion modulators
Hungarian; he was the teacher of Kepes, also a Hungarian

the aviator suit; the artist as mechanic or technician
a painter who stopped painting
he used the camera, but did not consider himself as a photographer
he did photography without a camera

he was very similar to an architect;
known to relay instructions to make a work of art that he did not touch directly.

had experimental workshops at the Bauhaus
materials metal plastics; but had never personally worked in those media
L Moholy-Nagy: Light-Space Modulator 1922-30

The motion and light machine
Moholy created a kinetic sculpture
a machine of rotating and spinning metal and glass
which modulates unpredictable projections of light
took a long time to realize the idea
collaborated with an engineer and a metalsmith;
he did not actually make it himself
Moholy-Nagy: light-space modulator, 1922-30

his idea was a cardiogram of his creative heart
a synthesis of his earlier experimentations.
and the deepest of his space-creating superimpositions
it is a sculpture which is also a beautiful machine that actually worked
with notions of light, shadow play, reflections, movement
he could not calculate or predict all of the possible effects of the machine
Moholy also experimented with a film featuring his kinetic sculpture machine that is a montage of shining parts filmed through a faceted lens and in multiple exposures.

The film is similar to the inner beauty and intensity of the photograms but with motion and change.

For the soundtrack, I am using Alexander Scriabin's Prelude D Flat Major, Op. 11, No. 9.

Every time Scriabin played a composition, he played it differently, depending on the mood of the day which is very similar to the effect of this film.

The film is called “Lightplay”
lighting design and stage sets

The shape of things is generally not the result of individual effort but a process of development in the fields of art, science and technology in a certain period for which the designer has an understanding. Thus functions can be solved in different periods with different means. Excellent wooden chairs have been made in previous periods with three and four legs. Today we can make chairs with two legs from tubular steel or plywood, and in the future we may be able to eliminate legs entirely and support the seat with compressed air.
every piece of paper, crumple or bent acts as a light modulator. Here are shown two aspects, positive and negative, or the same piece of rolled paper.

Every object can be understood also as a photo modulator whether skin, stone, metal - anything which reflects light.
feather as light modulator 1940
Nathan Lerner: diagram for a light box, 1942

from Vision in Motion
Moholy student Nathan Lerner states:

I made a box, which was open on one side and with many holes cut into all sides.

These holes were used for suspending objects and also served as openings for light to enter.

Over these openings, objects (wire screen, etc.) could be placed and projected on the materials inside the box.
reflections and mirroring 1939
1. a sheet of white paper on a dark background.

2. cutting a slit in the paper a number of grey tones occur.

3. another cut is made.

4. one corner bent, causing a gradual darkening as the paper curves away from the light source.

5. the effects of bending up two sides.

6. fastening four corners produces more complicated shadows.

7. punching holes adds more values
light modulator, 1939

stacked acrylic
light modulators in metal are most intriguing if placed on a gray background on which the white reflections of shiny metal can be well distinguished.
paper modulator contrasted with a flat panel of grained wood
light modulator (paper and string) 1937
L Moholy-Nagy: light & space modulator (thin plastic layers) 1939-45
the ferrotype was lit by two spotlights, their reflections cast on the wall and photographed

19th century photographic process
"wet plate processes", where the photographic emulsion is contained in liquid collodion.

jappened
A long exposure of a revolving wire structure
transparency on black 1943
acrylic sculpture

similar in effect to the photogram work realized physically