

VERA MOLNAR

REGARDING THE INFINITE



Vera Molnar in her Paris studio, 2015 (courtesy Galerie Oniris, Rennes)

VERA MOLNAR
REGARDING THE INFINITE
DRAWINGS 1950–1987

APRIL 9–MAY 30, 2015

SENIOR & SHOPMAKER GALLERY

210 ELEVENTH AVENUE, 8TH FLOOR NEW YORK, NY 10001 TEL (212) 213-6767

WWW.SENIORANDSHOPMAKER.COM

VERA MOLNAR: UNIMAGINABLE IMAGES

The trajectory of Vera Molnar's career intersects so many artistic worlds it is difficult to write a single account of her practice. Her *oeuvre* will inevitably appear slightly different depending on what intellectual tradition one employs as their viewing lens. For those interested in the post-war generation of European constructivists, she is an astute interpreter of late modernist abstraction. For scholars concerned with the *Nouvelle Tendence* movement, she developed a strong pedigree in plastic forms and became a co-founder of important French experimental groups, including *Groupe de Recherche* and *Art et Informatique*. For historians of computer art she is a towering figure, a pioneer who built her innovative practice upon intuitive modes of digital production. For feminist historians, she carved out a distinguished career in what was then the ultra-masculine world of advanced computing.

It is also clear, however, that Molnar's practice has a coherency that belies her historical interconnectedness. In these interweaving paths between the technological avant-garde we are given clues to Molnar's defining attitude. The fact that she did not commit exclusively to one group, yet touches each with insight, provides evidence of a singular focus. Indeed, the artist's meticulous journal is one place where her persistent vision is clearly articulated.

The Budapest College of Fine Arts is where the artist began her interest in image construction and aesthetic response. While Molnar's education was too conservative for her liking, the classical training in composition she received provided a point of departure. During her schooling she would also meet an individual who acted as the catalyst in her move toward the scientific. François Molnar would become Vera's husband and earliest collaborator, and though François began his career as an artist, the lure of theoretical science would become too strong. Together, however, they would continue to share an enduring interest in the mathematical foundation of compositional arrangement.

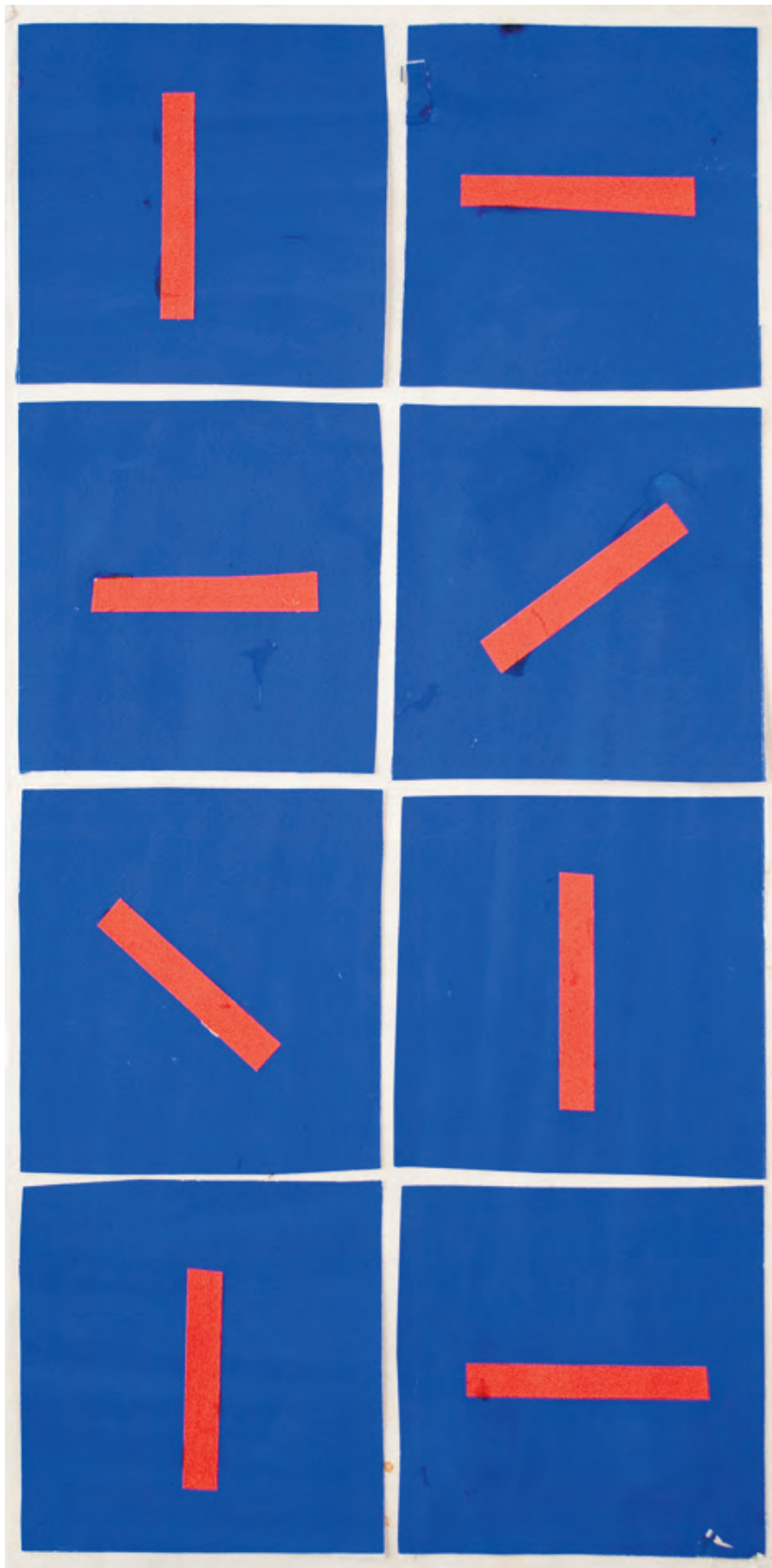
Following the couple's move to Paris in 1947, Vera Molnar would form important relationships, including a close friendship with the pioneering female abstract artist, Sonia Delaunay. However, it would be the foremost Swiss constructivist and theorist, Max Bill, and the leading French abstractionist, François Morellet, who would shape Molnar's early career. Both active in Paris, these artists exposed Molnar to a new theory permeating Continental Europe's *concrete* art scene. Known broadly as *Information Aesthetics*, this method promised scientists and mathematicians a way to examine the principles of art through statistical means. The German philosopher and leading theoretician Max Bense believed that by generating structures informed by stylistic rules one could finally reveal the mysteries of aesthetic appreciation.

The first stage of Molnar's work, dating from 1947 to 1959, can be understood through this scientific paradigm. The most appropriate objects for understanding art's underlying principles in this emergent field were those produced by early modernists. Consistent with these pragmatic pursuits, Molnar's first phase would bring a kind of quasi-scientific study to abstract art. What might appear to some as mere homage—reverential artworks dedicated to the likes of Mondrian, Malevich, and Klee—are in fact investigations into compositional construction. In *Apres Mondrian* (1950), Molnar's examination simplified Mondrian's modular grid and color field by emphasizing its heavy intersecting vertical and horizontal lines. Molnar's work, however, is not a pure act of empirical enquiry, the kind of ultra-rational analytics that defined Bense's project. For Molnar, Mondrian's project is incomplete, and as a consequence, it can be reopened and explored. Parameters and rules can be changed, new combinations can be sought, and the orthodoxy of Neoplasticism can be broken. Such exploratory play is evident also in the collage *Lent Mouvement* (1955). In this work, Molnar took Malevich's simple geometric quadrilateral and isolated it within a deep blue background. Rather than channeling the Supremacist's desire for the universal (something Molnar viewed as quaint), the artist instead examined the pictorial force active when the angle of orientation shifted. Each variation produced a different aesthetic response for the artist.



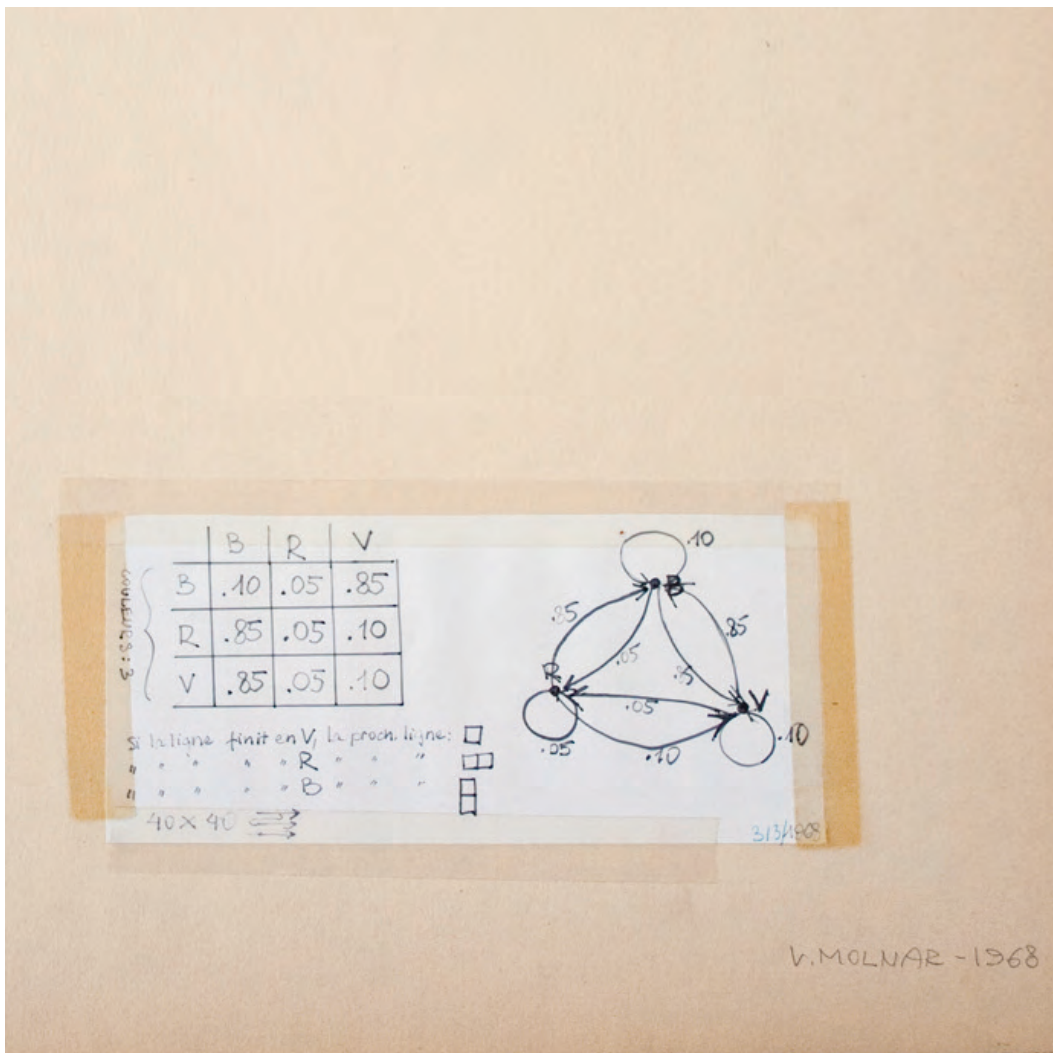
APRES MONDRIAN, 1950

gouache and pencil on paper, 19 1/2 x 19 3/4 inches, 49.5 x 50.2 cm

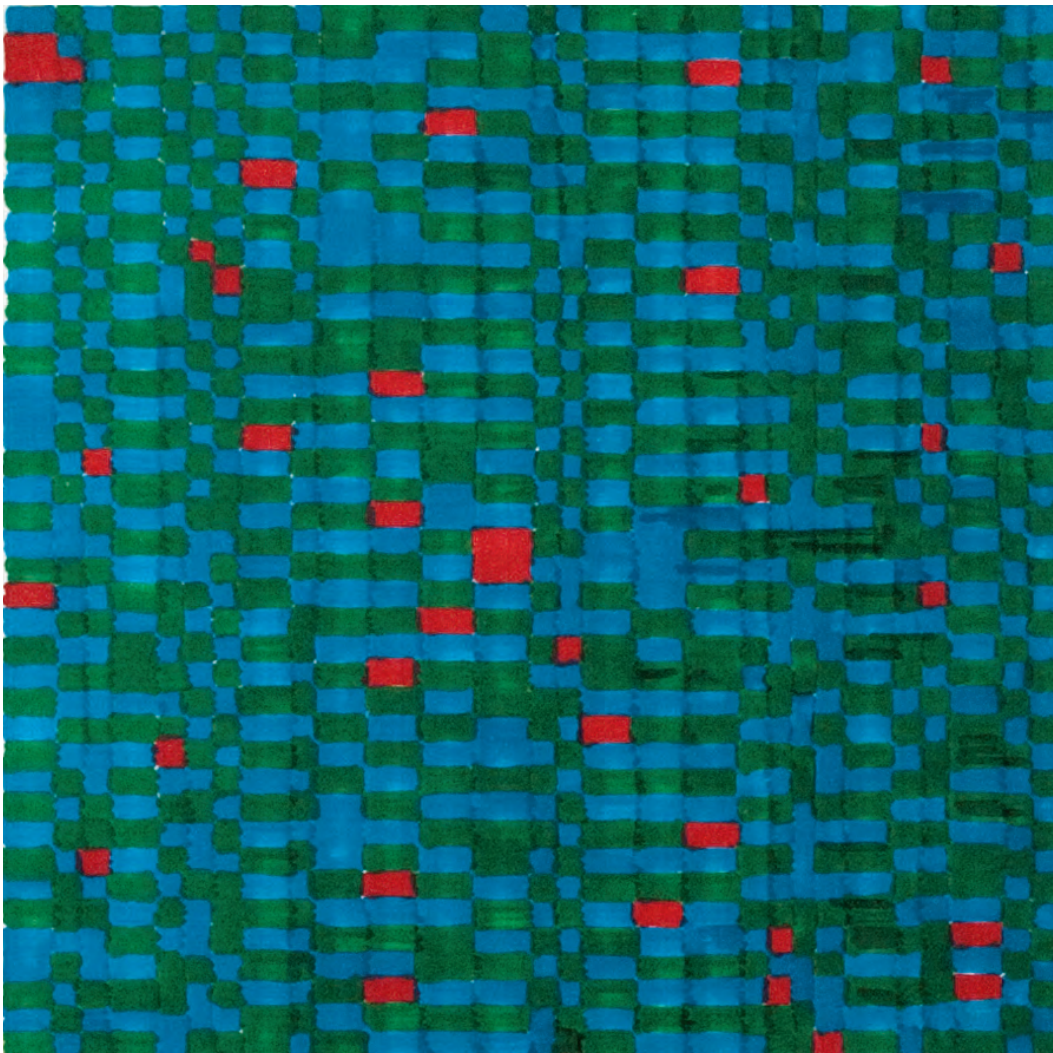


LENT MOUVMENT, 1955
gouache and collage on paper, 19 x 9 1/2 inches. 48.3 x 24.1 cm

Molnar's next phase of practice, poetically entitled the *Machine Imaginaire*, would begin in 1959 and end in 1968 when the artist gained access to mainframe computing. While Molnar very much coveted the computer during this period, its high cost meant that it remained accessible only to scientists. The next best thing was to imagine she possessed a computer, albeit a figurative one. She had no desire to become a computer; rather she wanted to conceptualize her practice through programmatic forms of thinking. Akin to the emerging conceptual art tradition, simple programs would be mentally calculated by the artist then executed by hand. The *Untitled* gouaches on paper from 1967 and 1968 are from this period. Using the geometric armature of the grid, Molnar mapped the field uniformly with a distribution of blue, green, and orange squares. As the artist subtly modified her algorithm by increasing levels of randomness, the impact at the micro level altered the macro and thus produced an oscillating pattern.

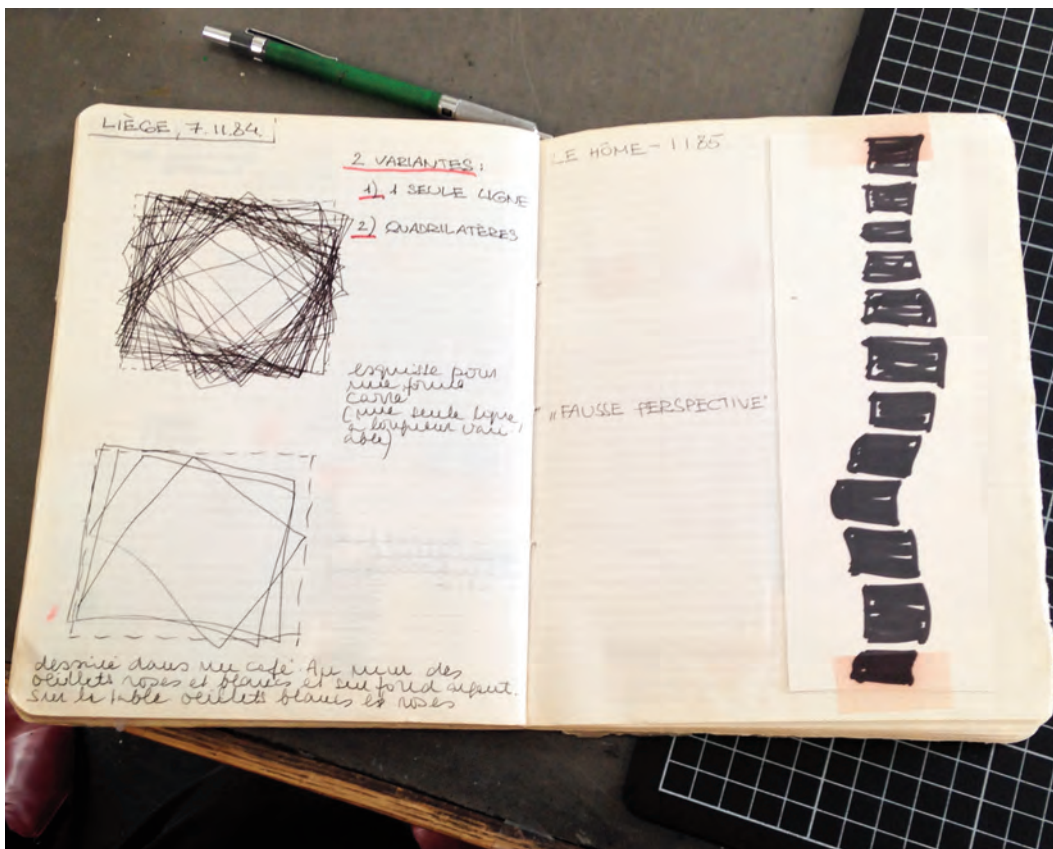


Gaining access to a computer in 1968 marks the end of her imaginary machine phase and the beginning of the *machine réelle*. Because mainframe computers were still rare, existing primarily in large military or research settings, Molnar would be one of the first trained artists in the world to employ the new digital medium. Likewise, her use of *Benson* plotter paper, with its thin transparency and vertical sprocket holes, marks her as one of the first practitioners to use this type of ground. For Molnar, the computer and plotter overcame the physical and temporal limitations of her often-laborious manual process of calculation and transcription. The computer could amplify her conceptual models and the printing plotter could move her far beyond the physical limitations of the drawing body by producing images rapidly. Though she continued to use the computer throughout her career, Molnar was no slave to the machine either. She did not invest the computer with mystical or anthropomorphic presence, as other artists tended to do.



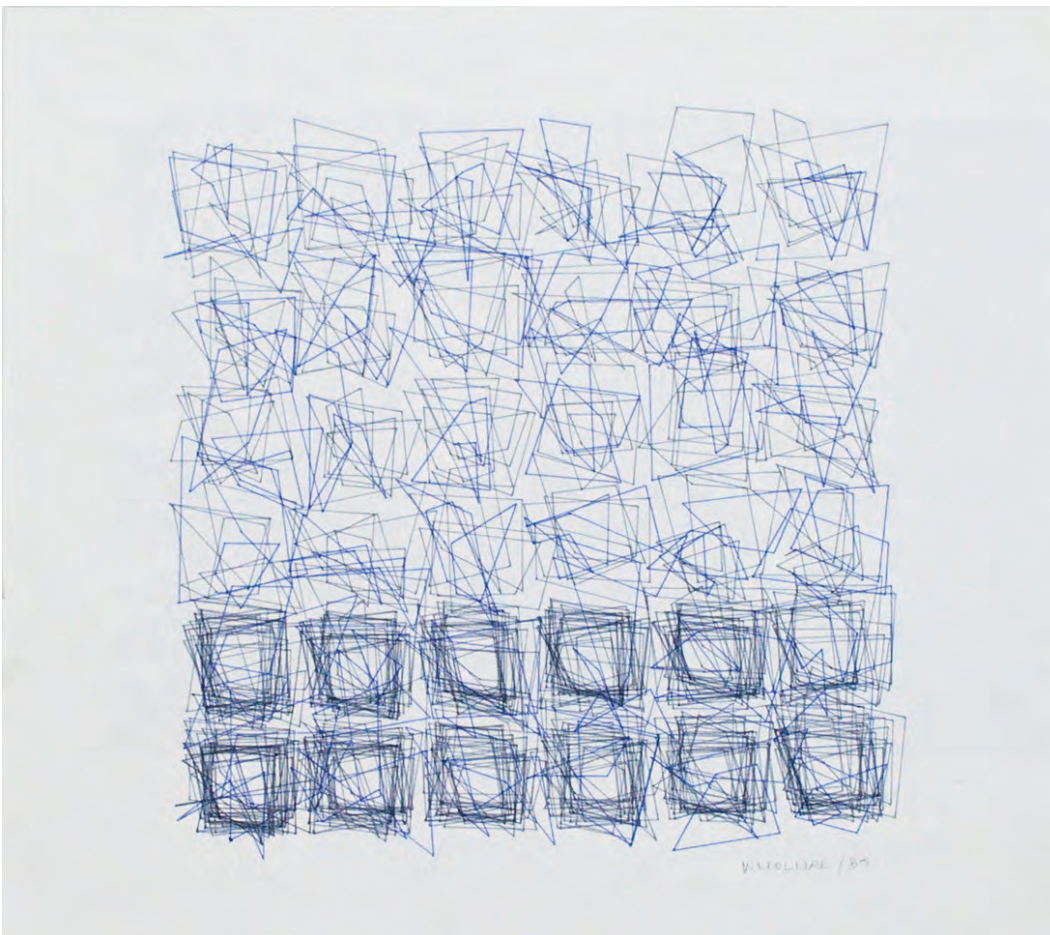
UNTITLED, 1968
gouache on paper, 7 3/4 x 8 inches, 19.7 x 20.3 cm, (diagram for color system on verso)

Molnar would continue her playful probing of modernist systems during her digital phase. As suggested by the title, the series *Molndrian* (1974) sought to fuse Mondrian's approach with the artist's own computational method, which created a type of stylistic amalgam. In *Searching For Paul Klee* (1970–71) and *Inclinaisons* (1971) Molnar separated Klee's delicate linear tension by enclosing each parallel and intersecting line within a matrix. The changing spatial relationships gave the artist insight into the visual semantics of modernist construction. But the computer's real power, she discovered, existed in its ability to generate vast arrays of images from one idea. Randomizing code could produce unexpected and previously "unimaginable images," as she once described. Like a journey, only the starting point and a hypothetical destination were known to the artist. In the computer drawing series *Carres* (1973) and *(Des) Ordres* (1974) we see her process on full display. Through successive steps, various concentric squares are displaced and visually fractured by transforming the mathematical parameters from ordered to disordered states. The complete disintegration of the square into seemingly chaotic lines is reached in the series *Structure de Quadrilatères* (*Square Structures*) (1985).



This conversational method between artist and the generative system she builds, whether through manual or digital processes, is what unifies her practice. It also provides the key to understanding her aesthetic vision. By comparing successive pictures that have undergone modification, Molnar locates the particular trend that produced the most aesthetic result. By modifying the parameters as the form develops, the artist steers the form toward maturity. The epiphany—that intuitive moment of artistic recognition—eventually informs the artwork placed before the viewer. But no form is exhibited in isolation; for it is in the relationship within the series that carries aesthetic meaning. Therefore, much of the satisfaction in viewing Molnar’s art comes from tracing her path, following each aesthetic decision as she is faced with the infinite possibilities intrinsic to her art-making system.

— Grant D. Taylor

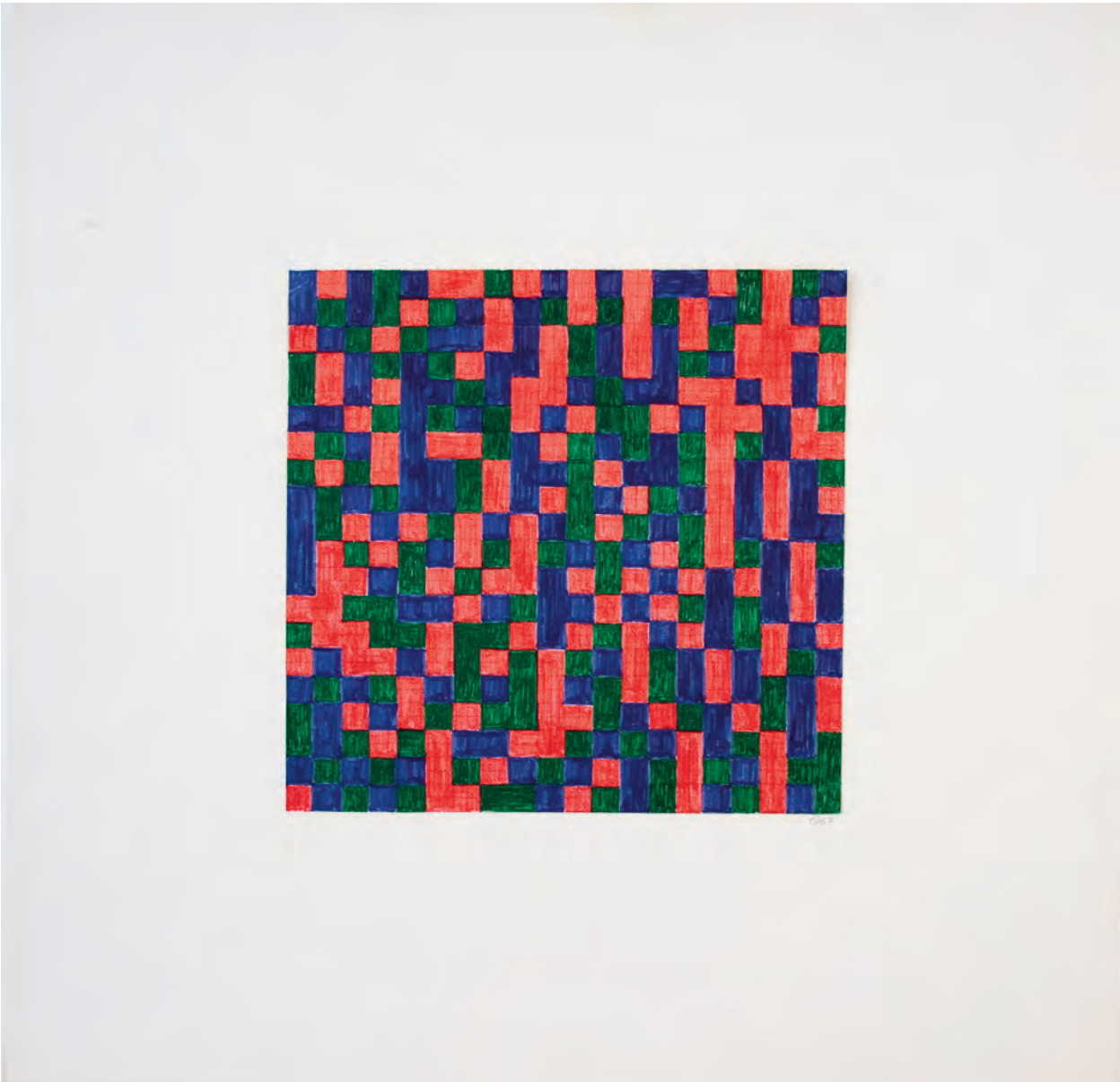


STRUCTURE DE QUADRILATÉRES (SQUARE STRUCTURES), 1985
computer graphic with Chinese water ink on paper, 11 1/2 x 12 3/4 inches, 29.2 x 32.4 cm

EXHIBITION



PARTITION OF A SURFACE ORANGE BY 2 LIGNES DROITE ROUGE, 1960
gouache on board, 5 1/4 x 23 1/2 inches, 13.3 x 59.7 cm

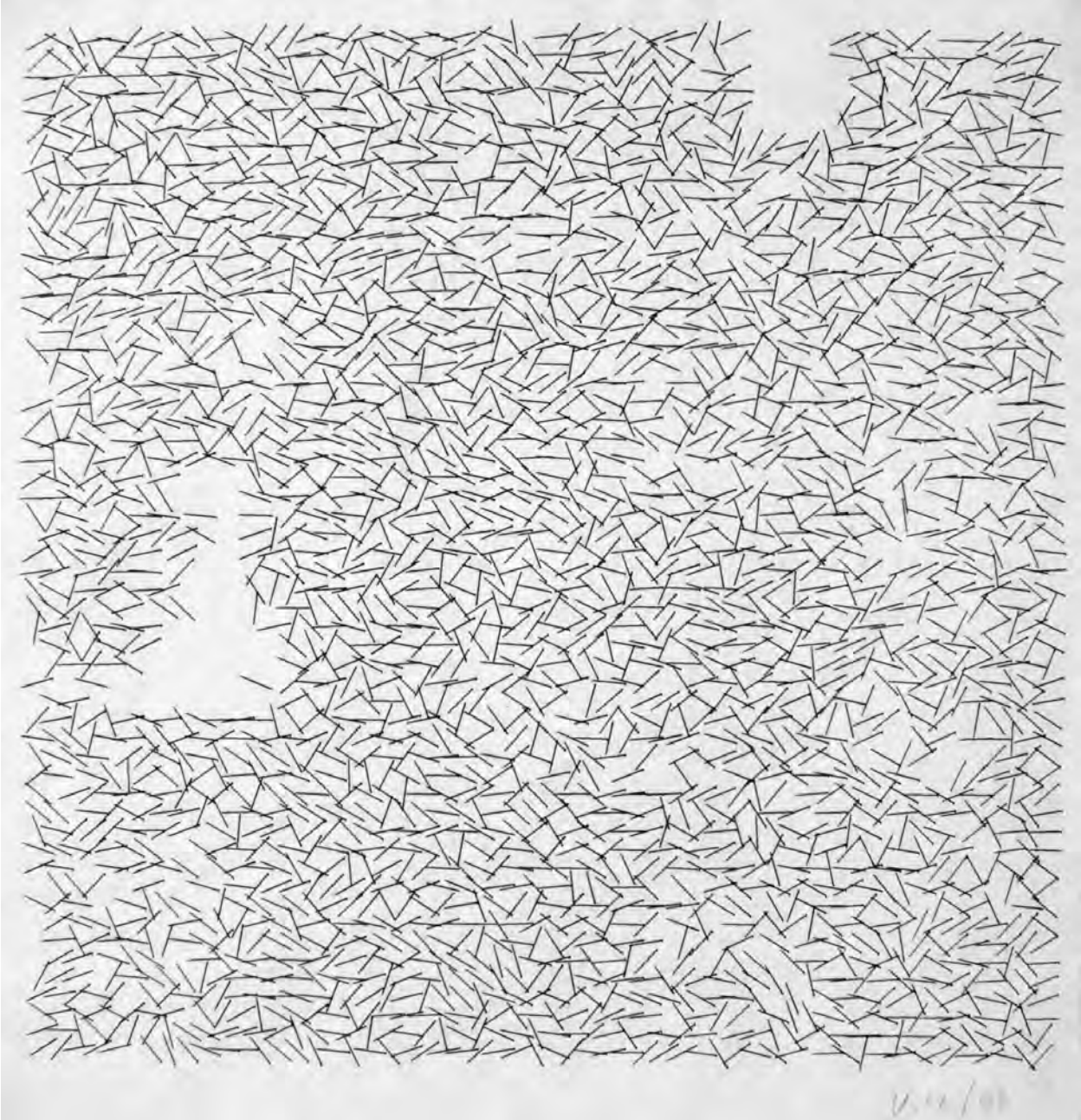


UNTITLED, 1967
gouache on paper, 8 x 8 inches, 20.3 x 20.3 cm

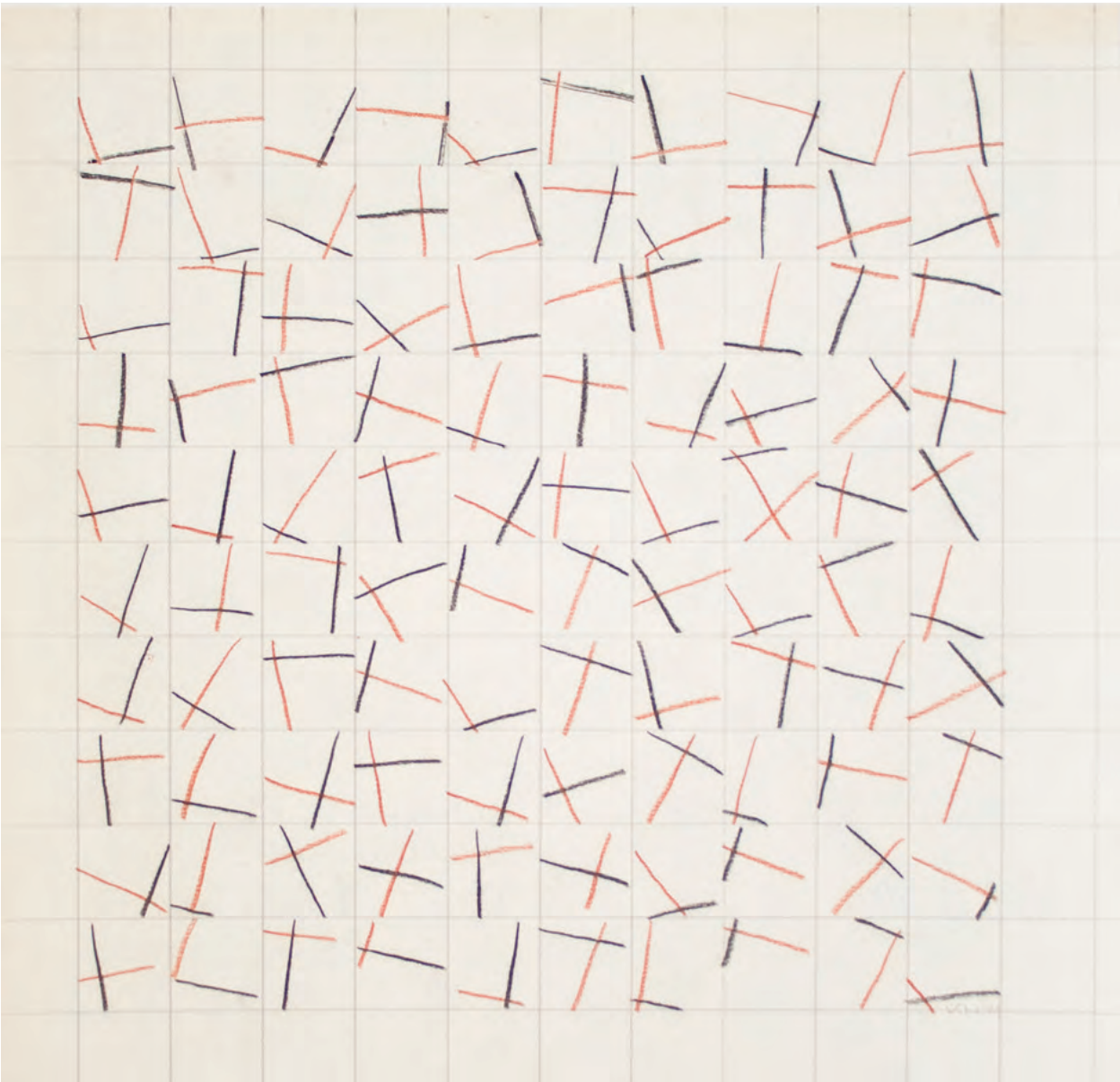


INTERRUPTIONS, 1968

computer graphic on Benson plotter paper, 12.6 x 12.6 inches, 32 x 32 cm



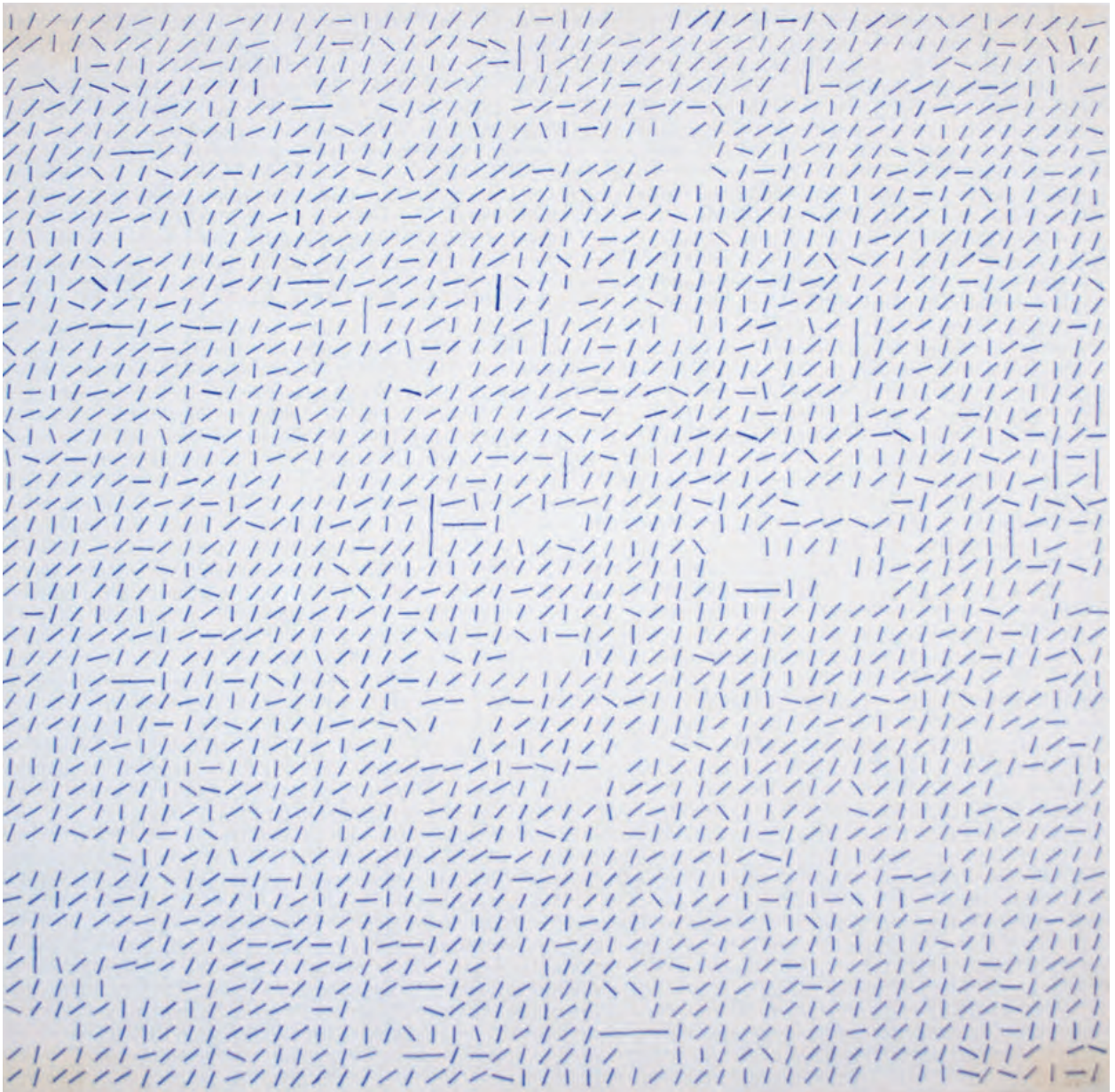
INTERRUPTIONS, 1968
computer graphic on Benson plotter paper, 12.6 x 12.6 inches, 32 x 32 cm

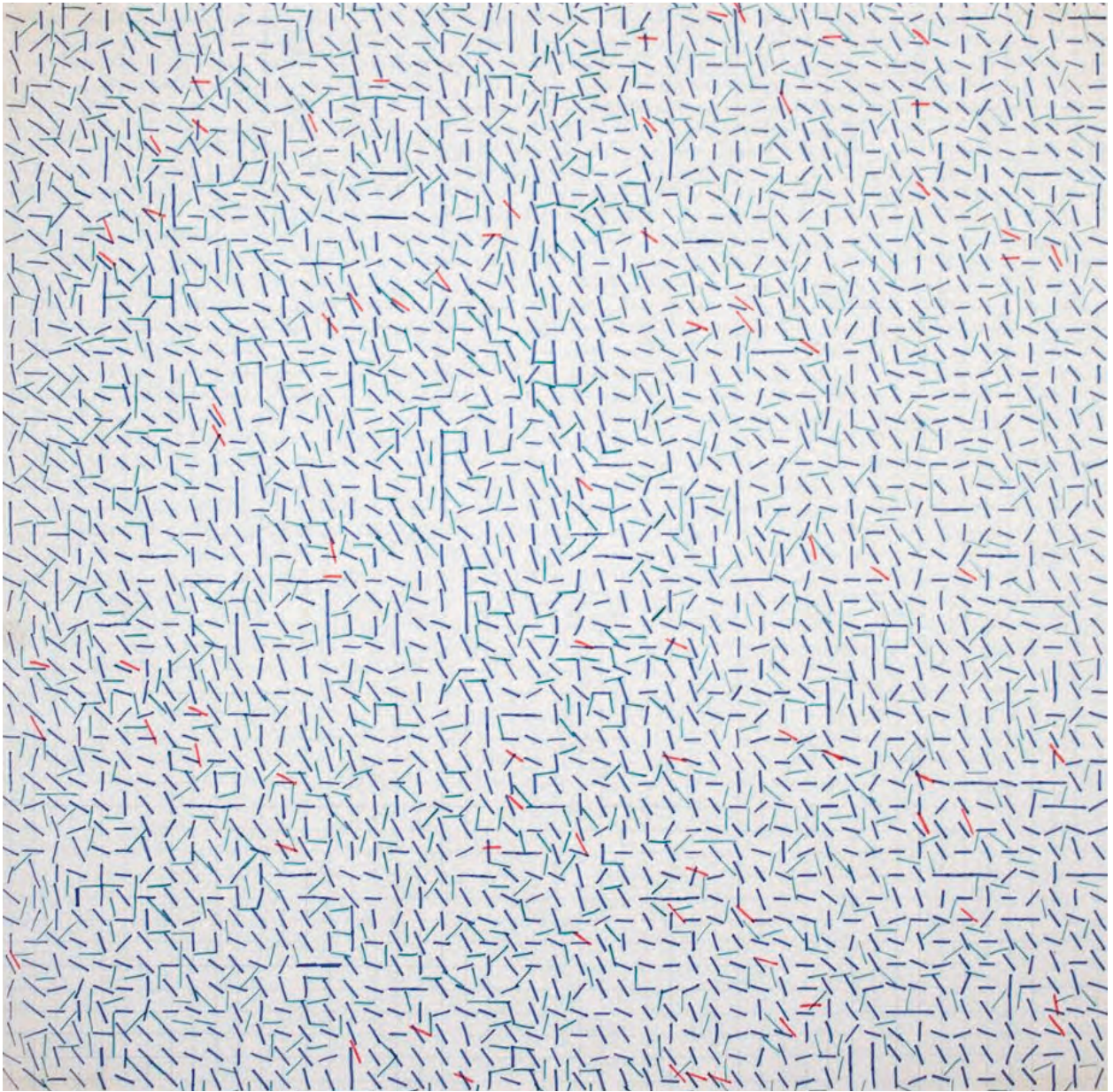


SEARCHING FOR PAUL KLEE, 1971
crayon and pencil on paper, 9 x 9 1/2 inches, 22.9 x 24.1 cm

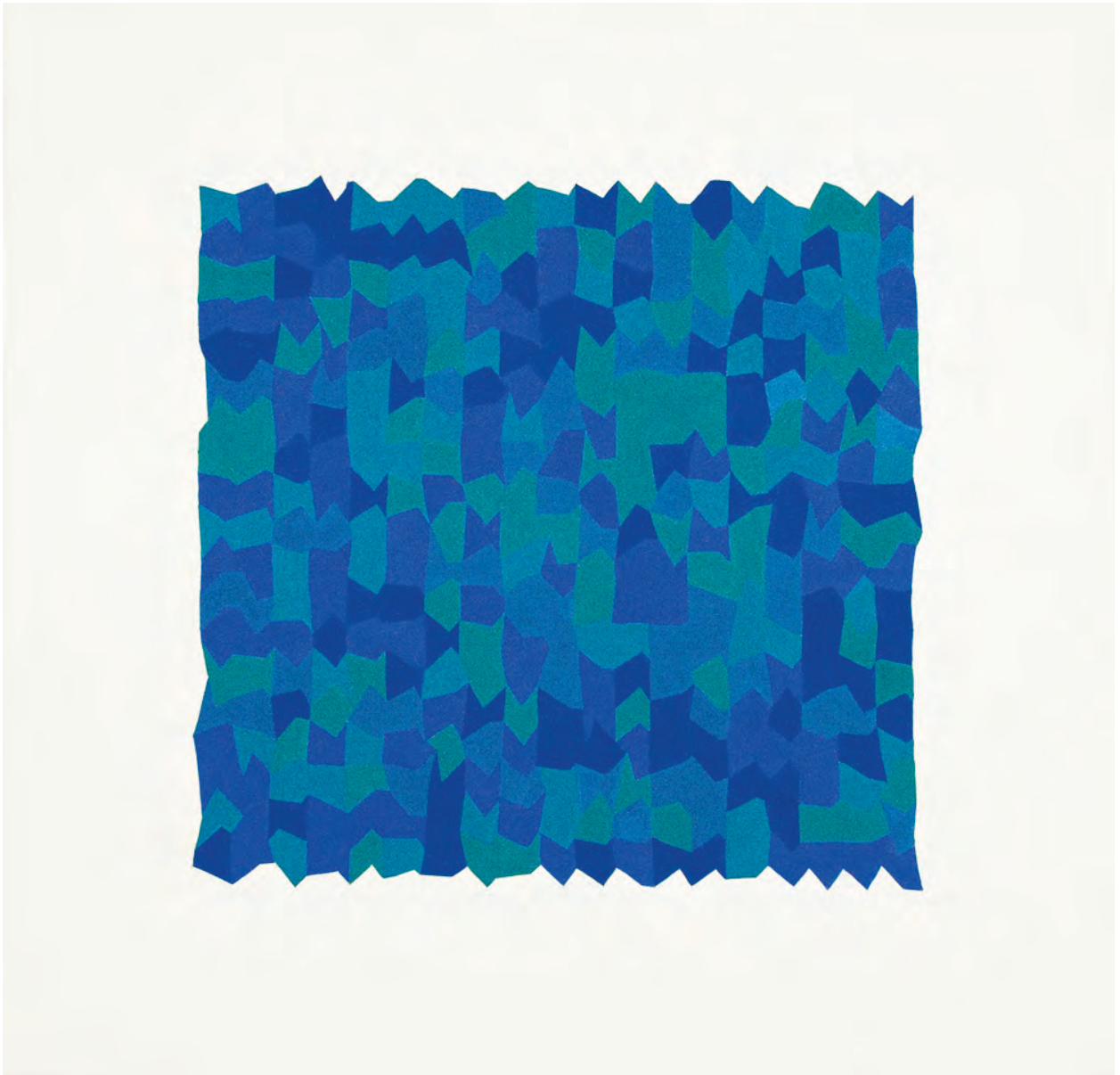


SEARCHING FOR PAUL KLEE, 1970
crayon and pencil on paper, 8 x 8 inches, 20.3 x 20.3 cm

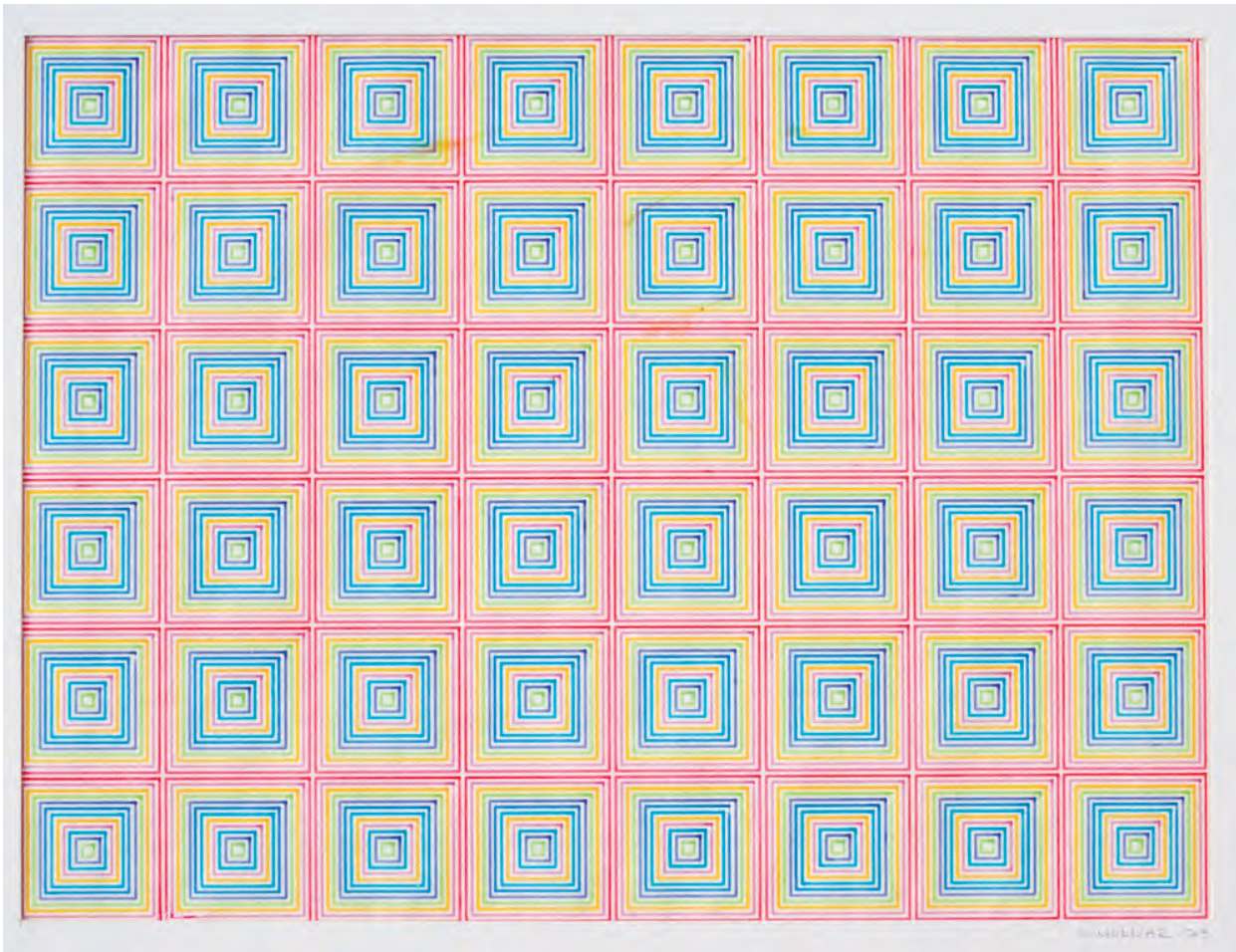




INCLINATIONS (1-5-71), 1971
marker and pencil on paper, 20 x 19 3/4 inches, 50.8 x 50.2 cm

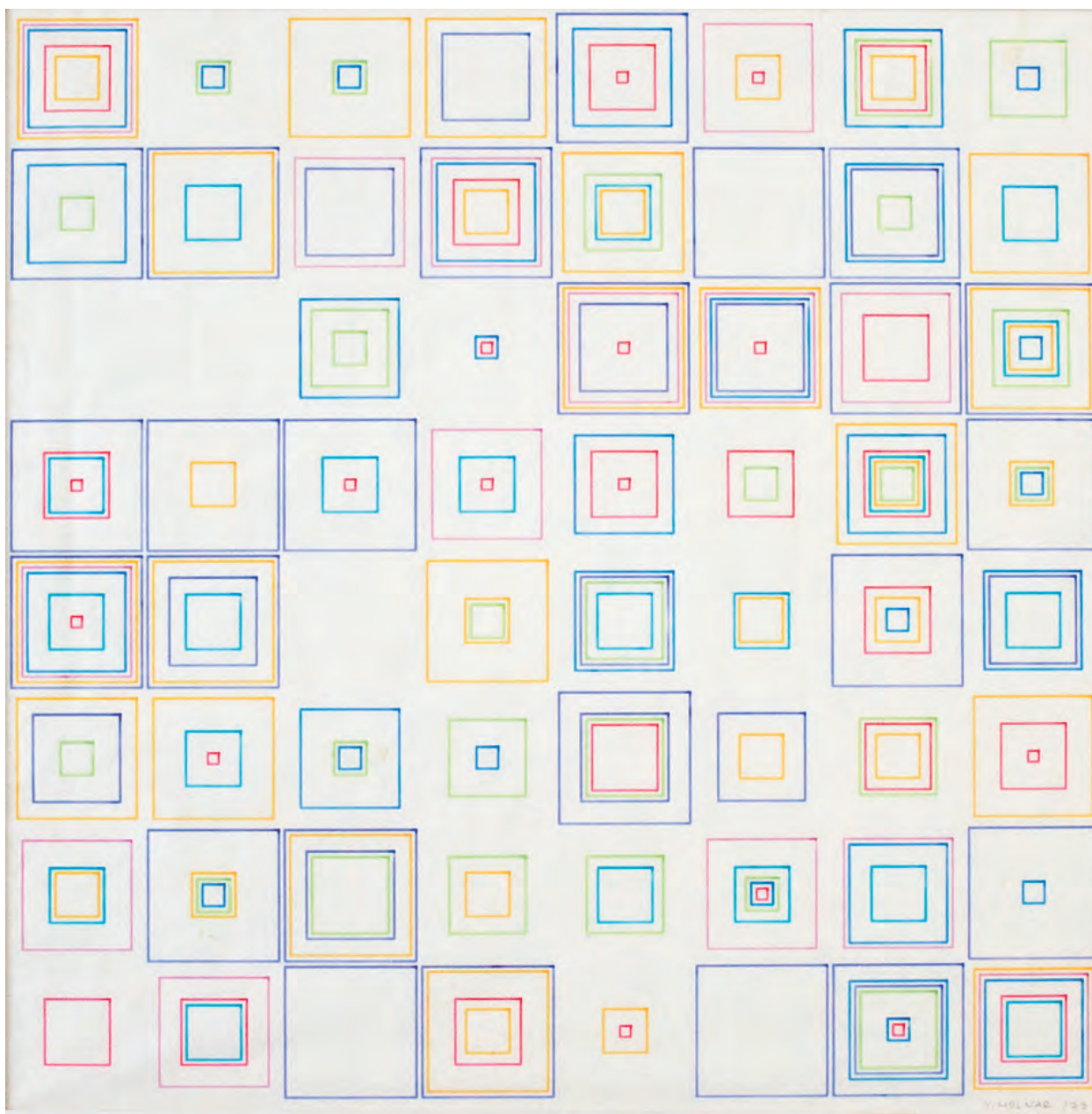


3 VERTS ET 3 BLEUS, 1972
gouache on board, 23 3/8 x 23 3/8 inches, 59.4 x 59.4 cm

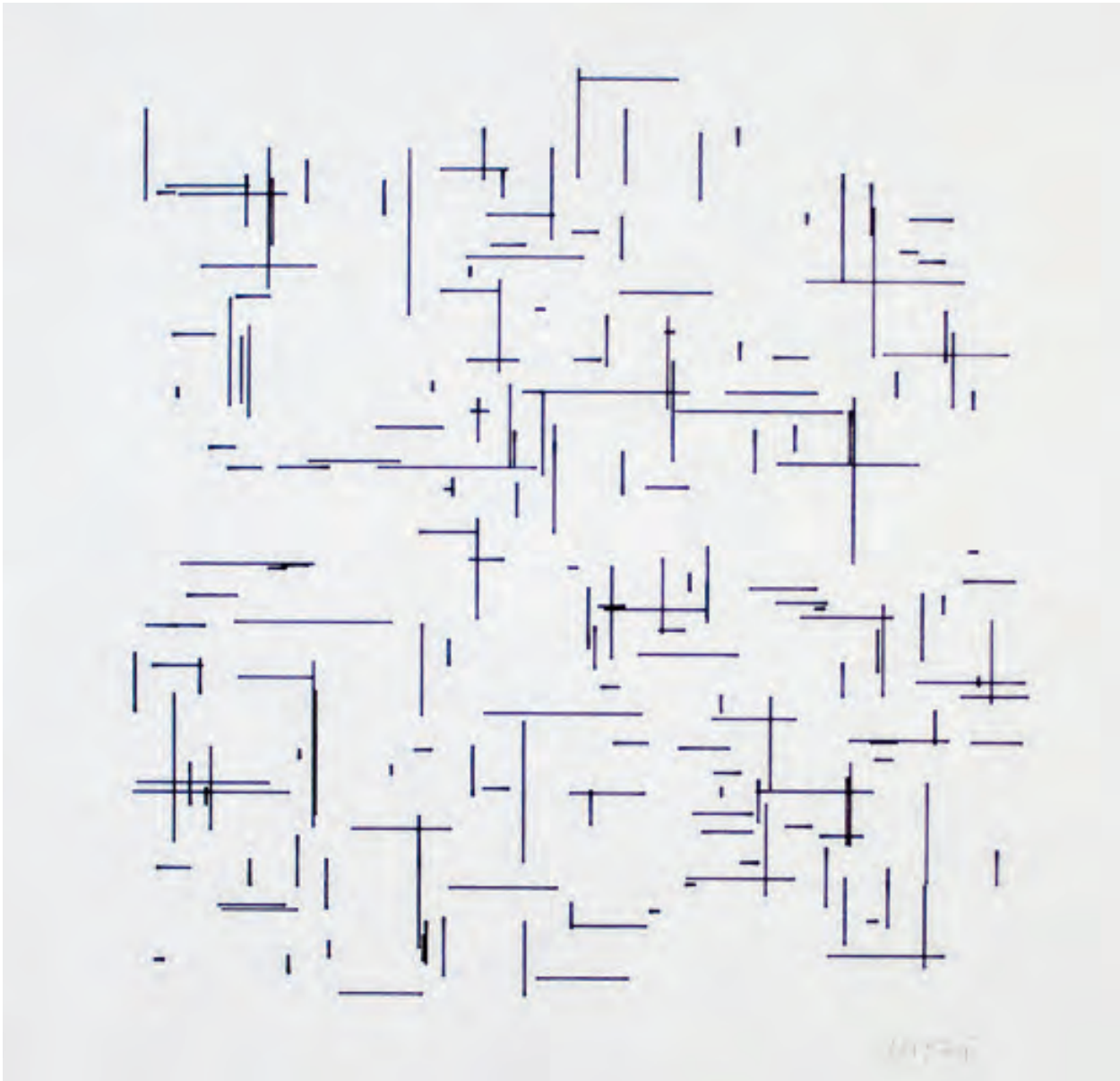


CARRÉS, 1973

computer graphic on Benson plotter paper, 8 3/4 x 11 1/2 inches, 22.2 x 29.2 cm

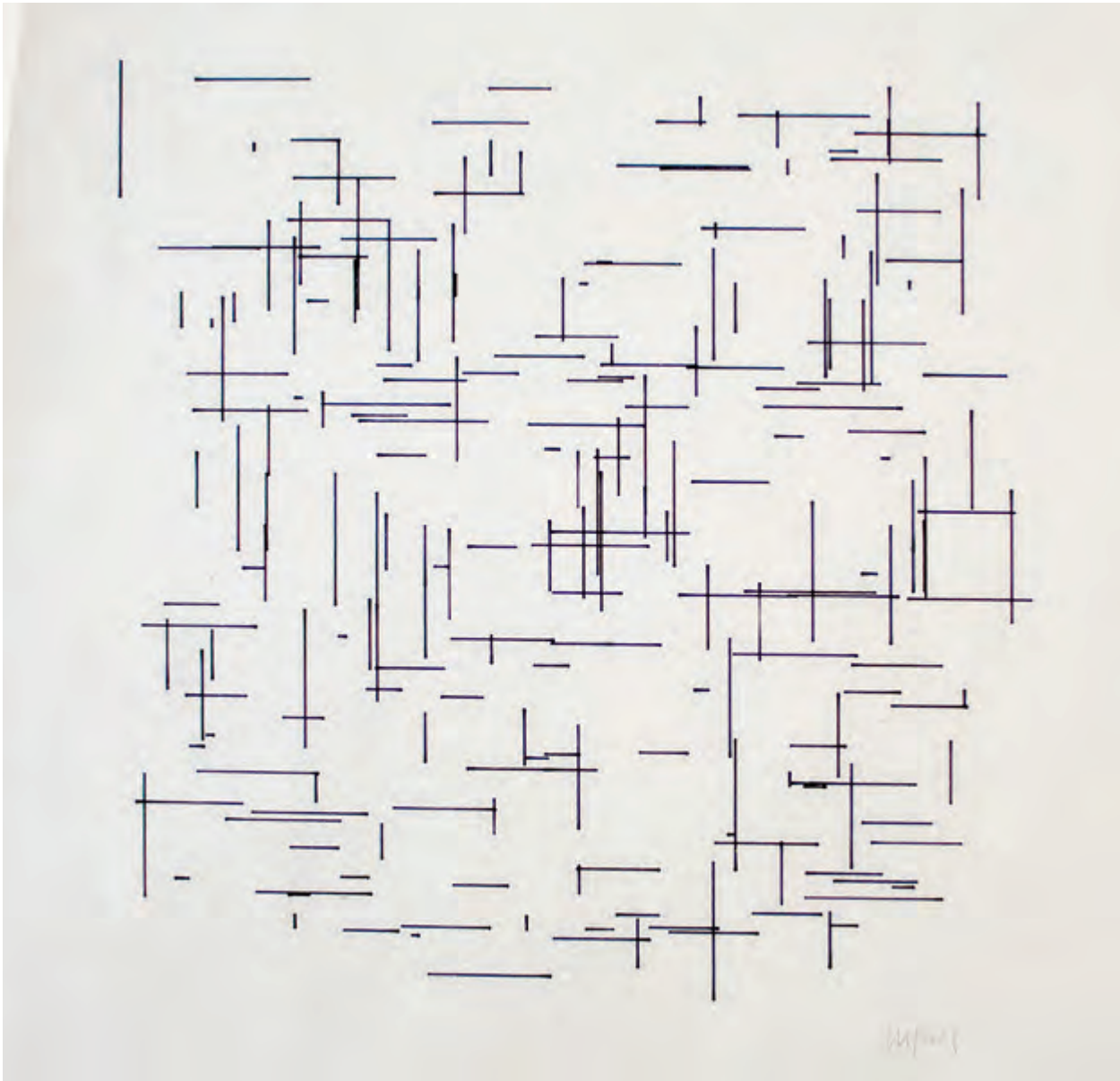


CARRÉS, 1973
computer graphic and ink on Benson plotter paper, 12 x 12 inches, 30.5 x 30.5 cm

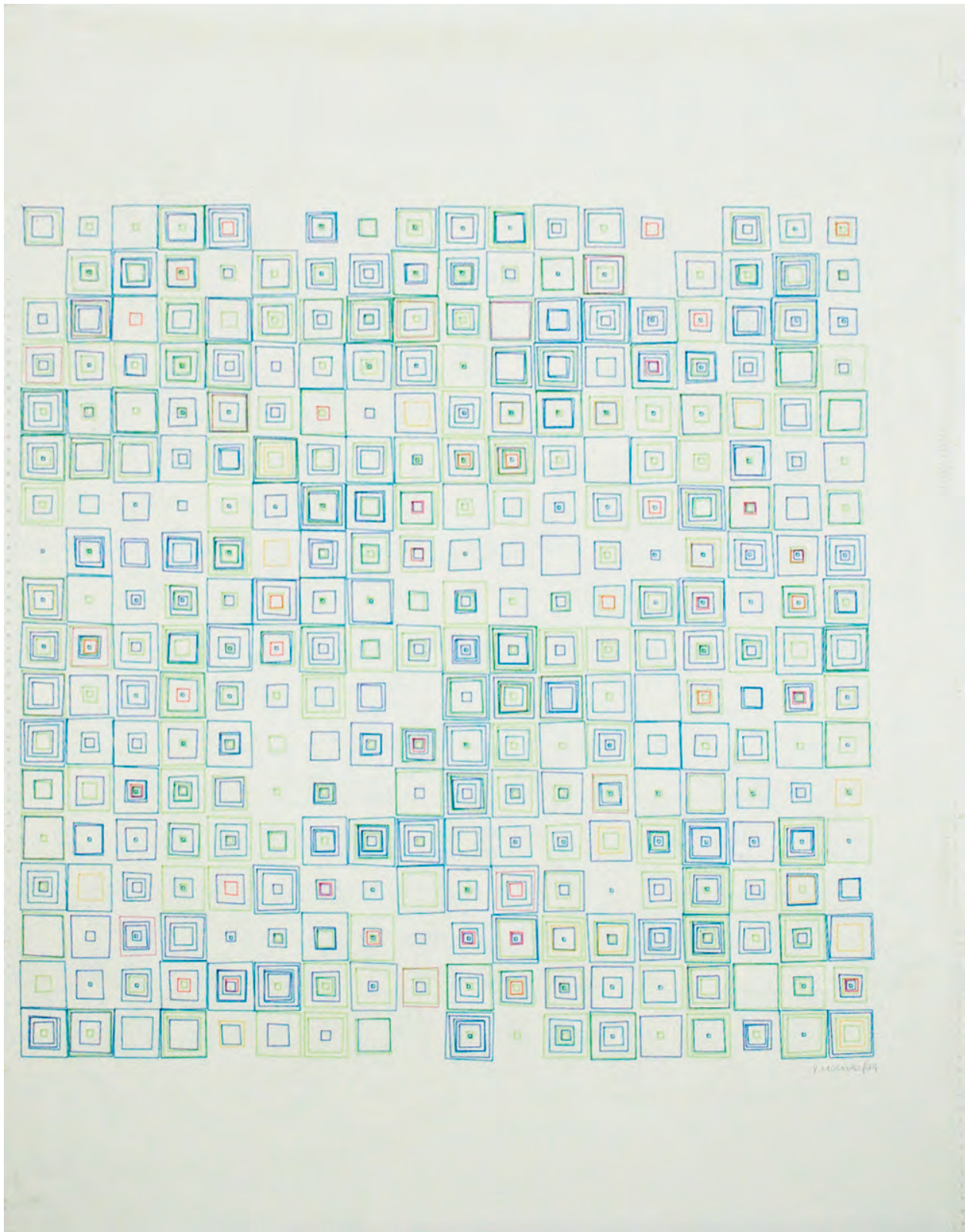


MOLNDRIAN (detail), 1974

computer graphic on Benson plotter paper, 19 1/4 x 14 inches, 48.9 x 35.6 cm

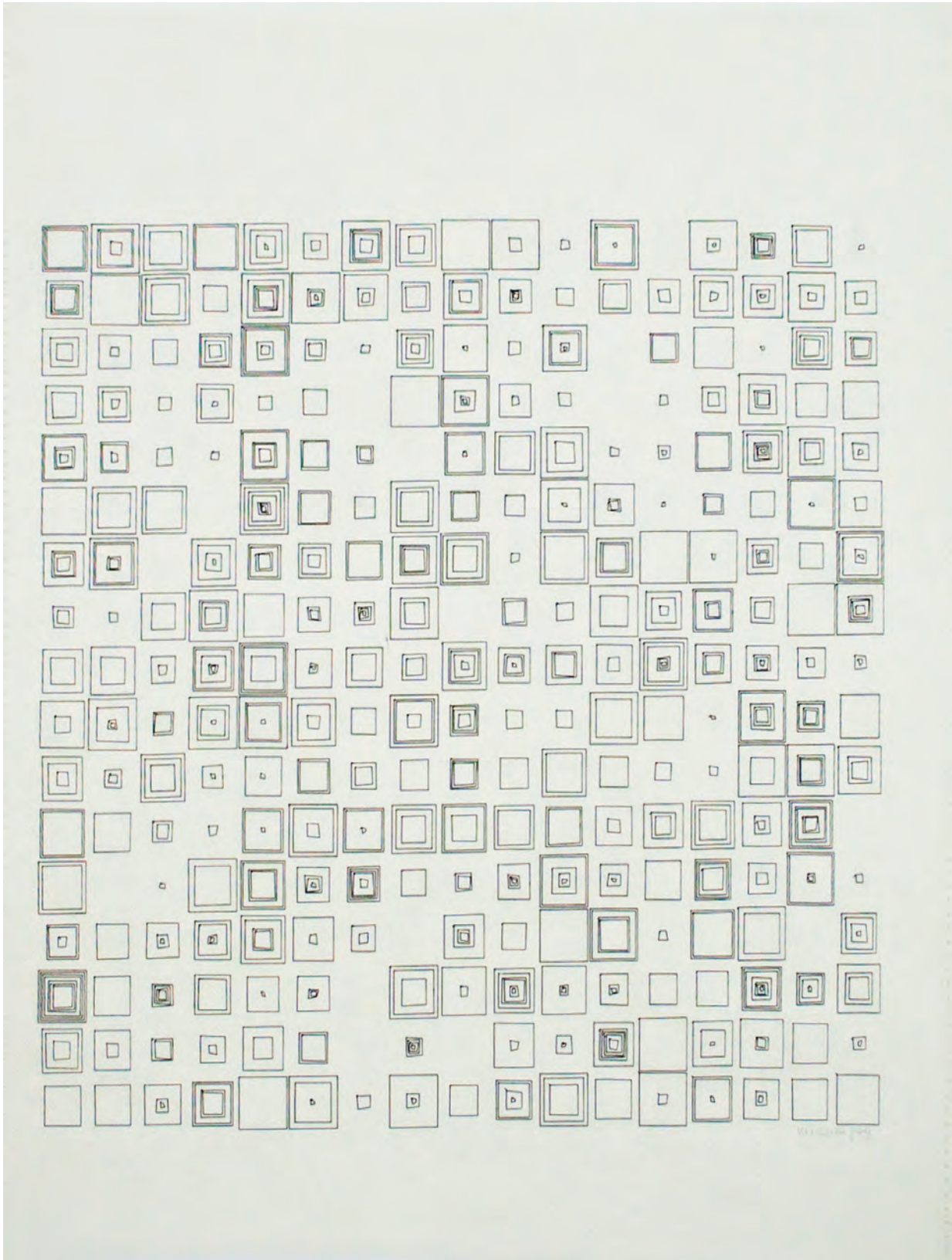


MOLNDRIAN (detail), 1974
computer graphic on Benson plotter paper, 19 1/4 x 16 inches, 48.9 x 40.6 cm



(DES) ORDRES, 1974

computer graphic on Benson plotter paper, 40 1/4 x 30 3/8 inches, 102.2 x 77.2 cm

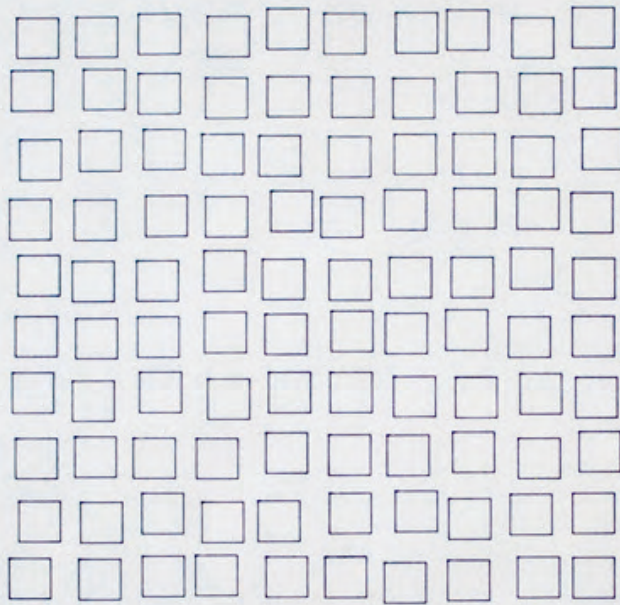


(DES) ORDRES, 1974
computer graphic on Benson plotter paper, 38 1/8 x 30 3/8 inches, 96.8 x 77.2 cm

75.023

15.00.13

JOB FROM MOLNAR

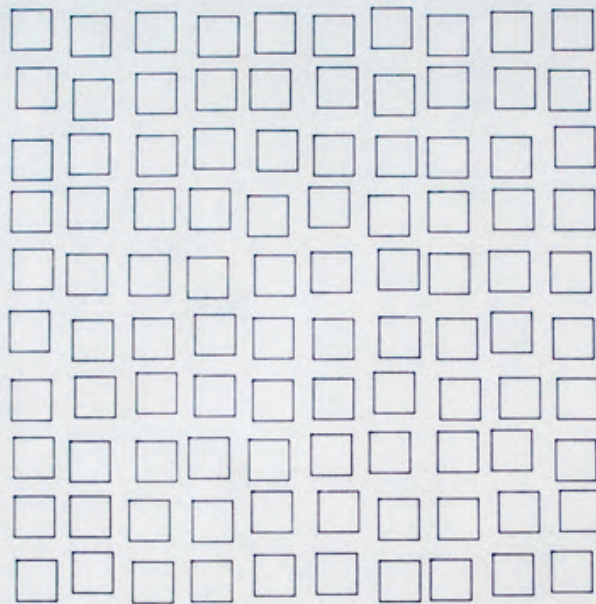


6/75

75.023

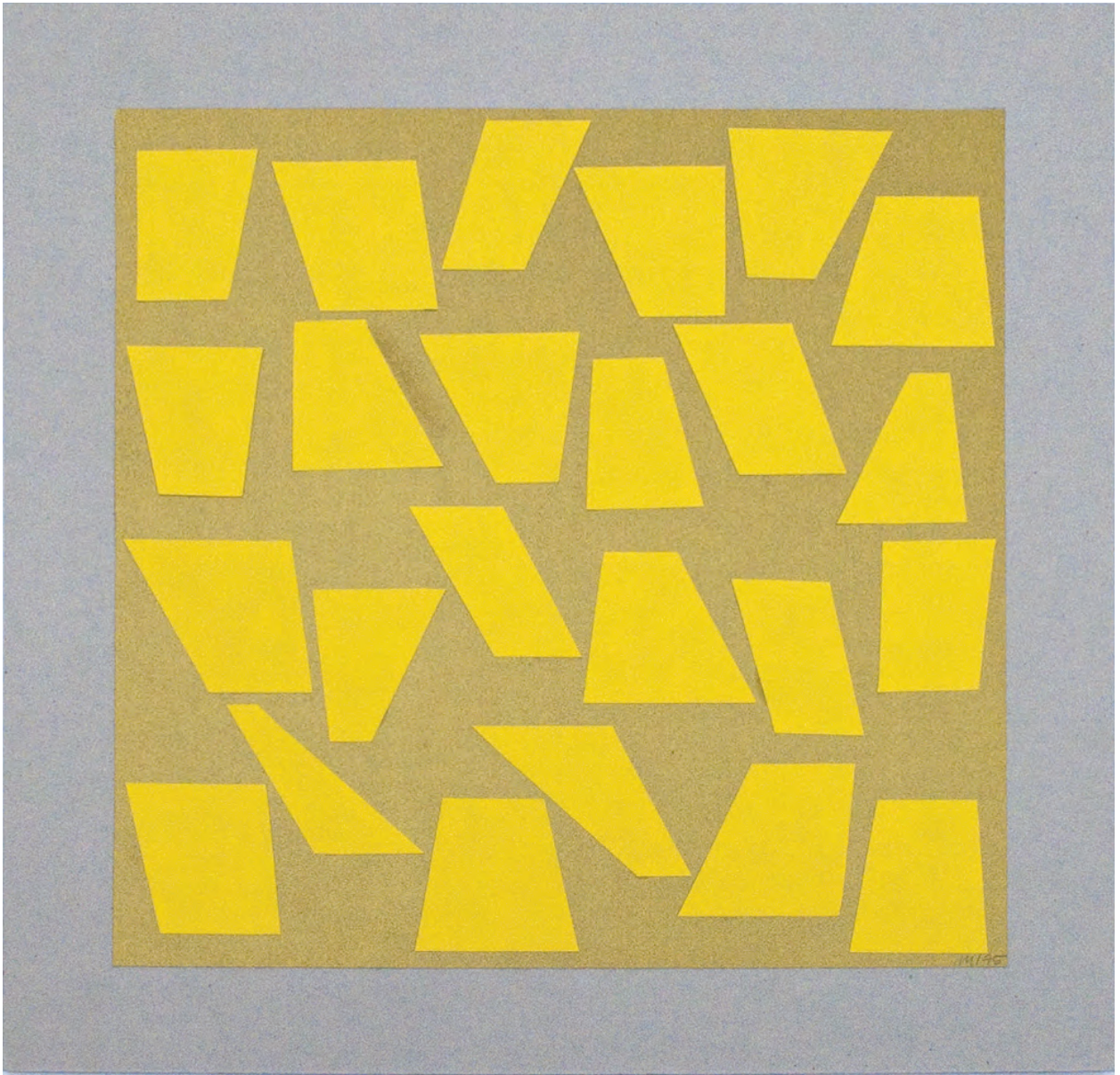
15.00.50

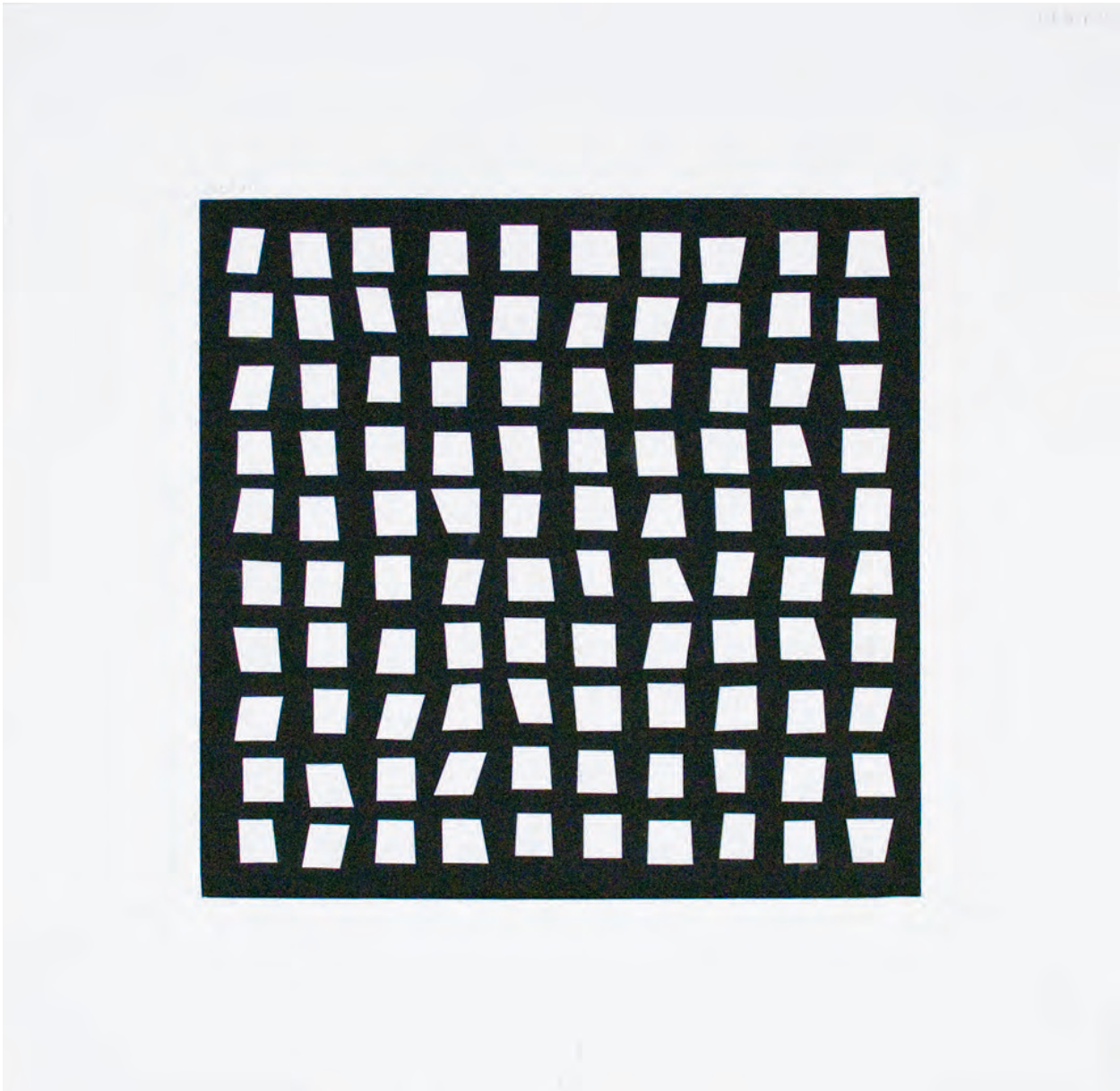
JOB FROM MOLNAR



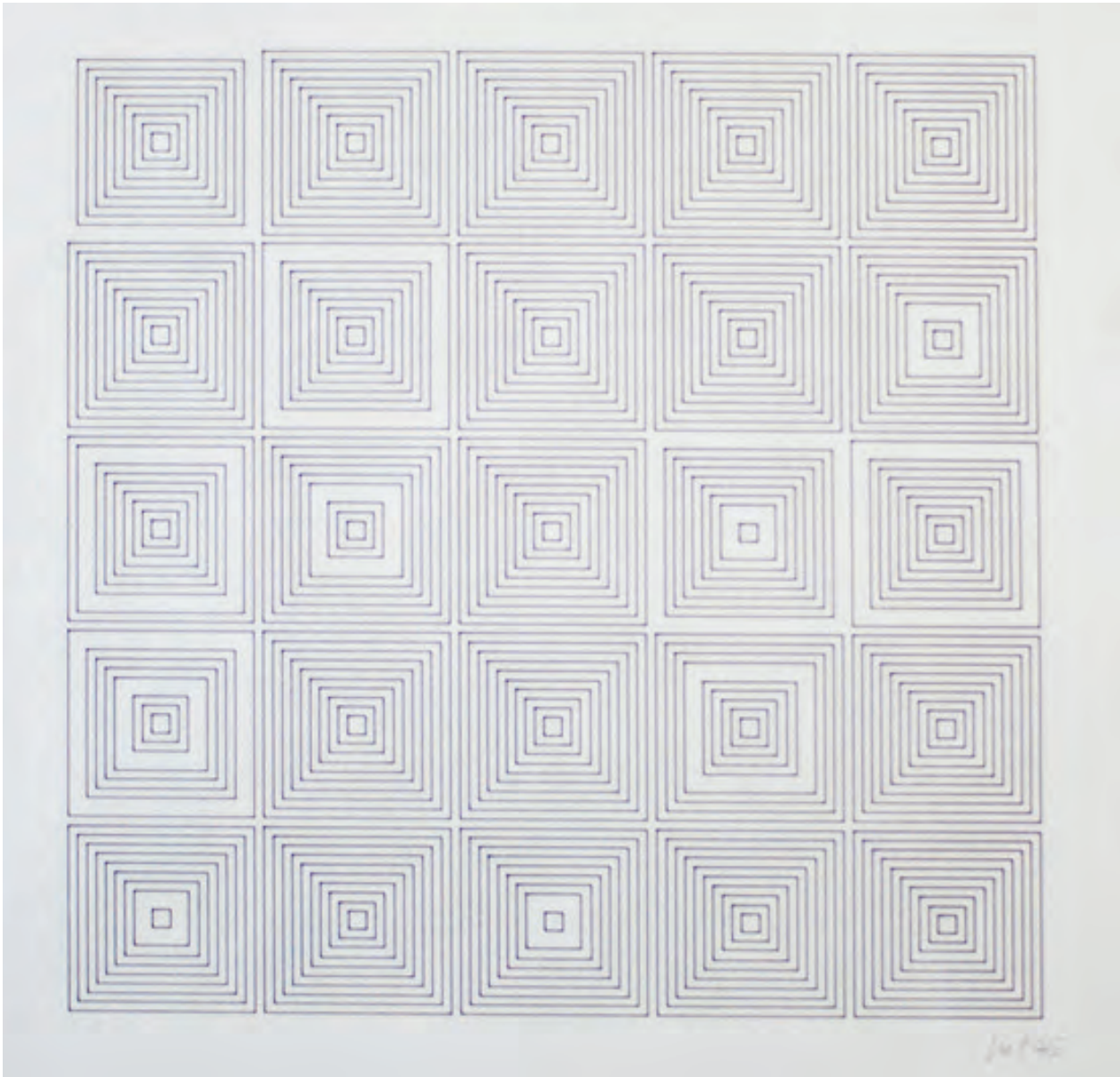
11/75

TOUT PETIT DES ORDRES, 1975
computer graphic on Benson plotter paper, 21 x 17 3/4 inches, 53.3 x 45.1 cm

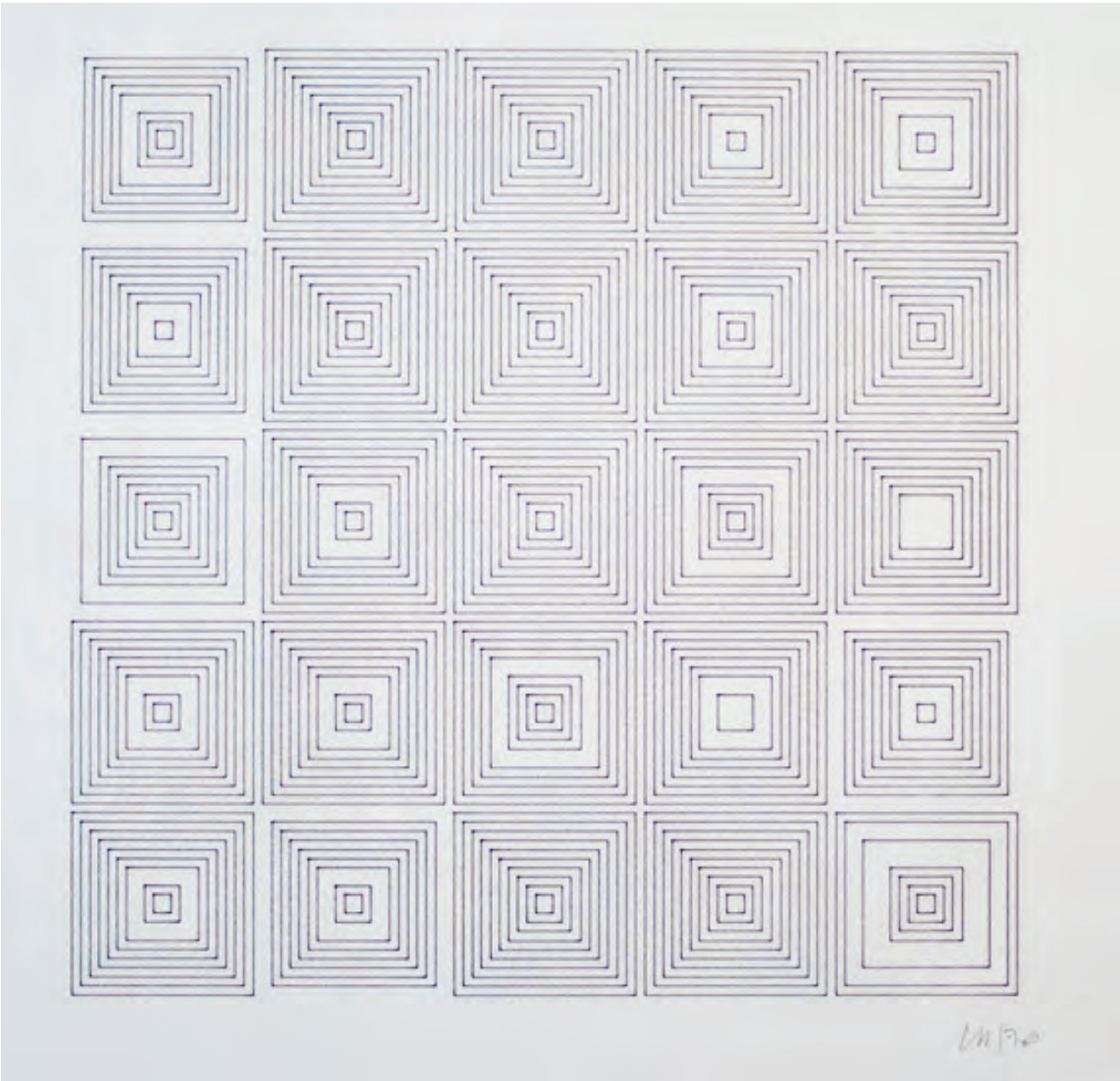




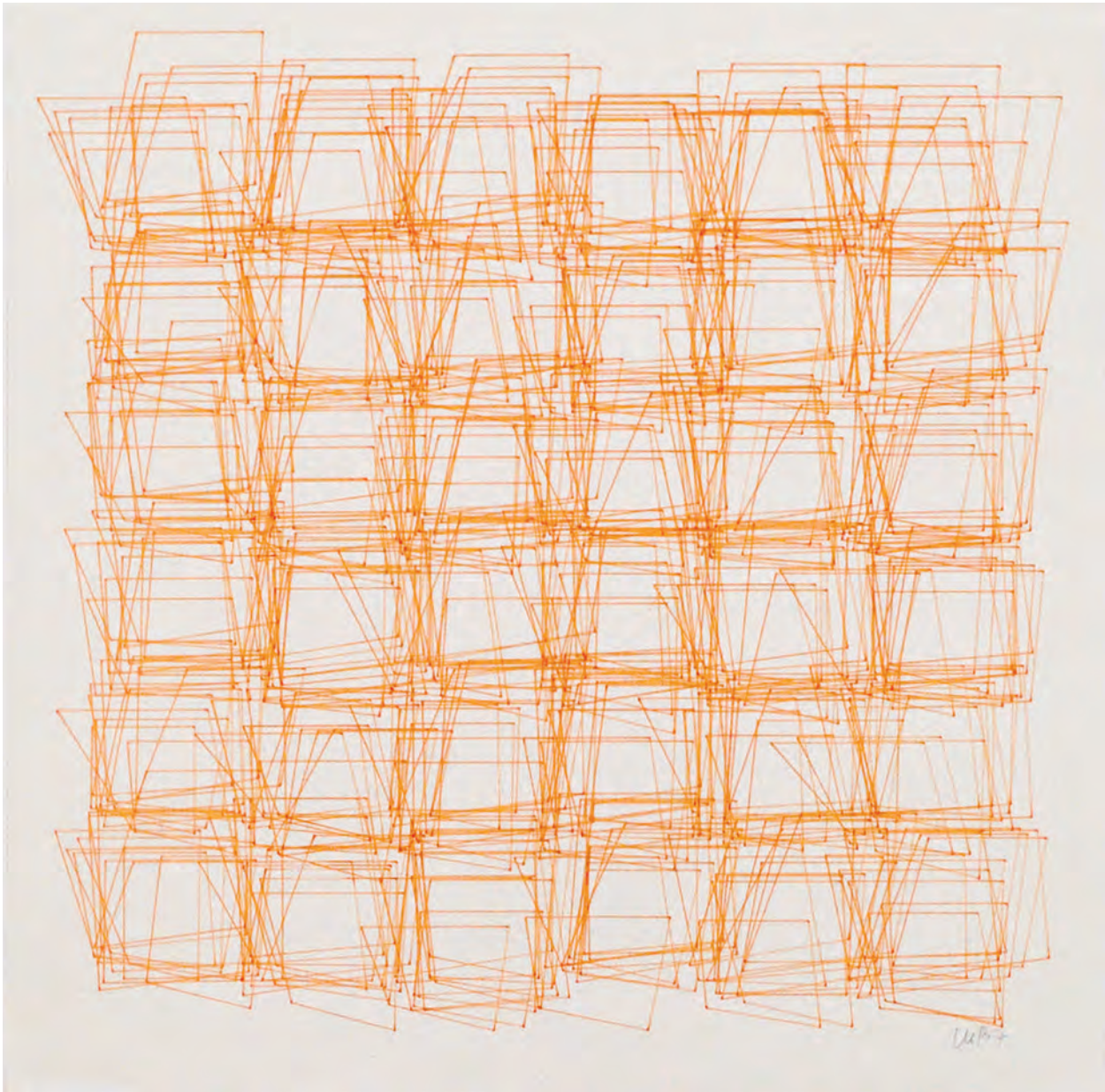
COMPUTER-ICÔNE 12, 1975
cut paper collage, 15 7/8 x 15 7/8 inches, 40.3 x 40.3 cm



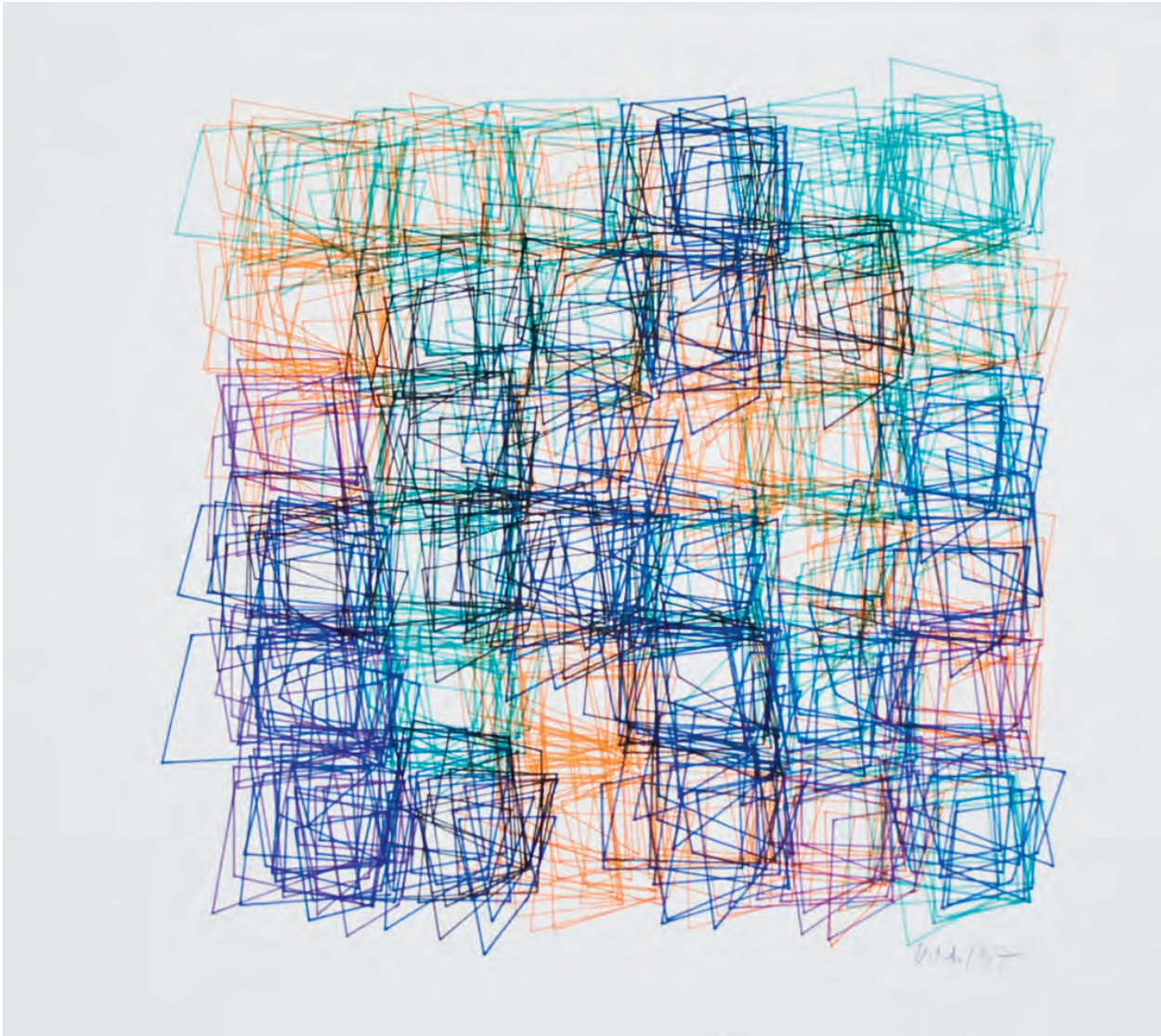
(DES) ORDRES (detail), 1976
computer graphic on Benson plotter paper, 19 1/2 x 14 inches, 49.5 x 35.6 cm



(DES) ORDRES (detail), 1976
computer graphic on Benson plotter paper, 19 1/2 x 14 inches, 49.5 x 35.6 cm



STRUCTURE DE QUADRILATÉRES (SQUARE STRUCTURES), 1987
computer graphic with Chinese water ink on paper, 11 3/4 x 11 1/2 inches, 29.8 x 29.2 cm



STRUCTURE DE QUADRILATÉRES (SQUARE STRUCTURES), 1987
computer graphic with Chinese water ink on paper, 10 1/2 x 11 1/2 inches, 26.7 x 29.2 cm



LETTRES DE MA MERE (LETTERS FROM MY MOTHER), 1987
computer graphic and hand drawing on paper, 11 3/4 x 10 inches, 29.8 x 25.4 cm

Handwritten text in a cursive script, appearing as a computer-generated graphic. The text is dense and fills most of the page, but the characters are highly stylized and difficult to decipher. It appears to be a reproduction of a letter or document.

LETTRES DE MA MERE, 1988
computer graphic on paper, 8.86 x 11.61 inches, 22.5 x 29.5 cm



Vera Molnar in her Paris studio, 2014

VERA MOLNAR

Born 1924, Budapest, Hungary
Lives and works in Paris, France

Education 1942-1947 School of Fine Arts, Budapest, Hungary

Selected Solo Exhibitions (since 1990)

2015

Mes 90 ans à la Ligne, Galerie La Ligne, Zürich, Switzerland
(Un)Ordnung / (Dés)Ordre, Museum Haus Konstruktiv, Zurich, Switzerland
Regarding the Infinite, Senior & Shopmaker Gallery, New York, NY, USA

2014

(Un)Ordnung / (Dés)Ordre, Museum Für Konkrete Kunst, Ingolstadt, Germany
Solo, DAM Gallery, Berlin, Germany
Née en 1924 (curated by Jean-Pierre Bruaire & Catherine Melotte), Granville Gallery, Paris, France

2013

Tremblement (curated by Sylvie Boulanger), Collection Nationale de l'Édition et de l'Art Imprime, Paris, France

2012

Vera Molnar, Kunsthaus Rehau, Institut für Konstruktive Kunst und Konkrete Poesie, Rehau, Germany
Vera Molnar, Une Rétrospective 1942-2012, Musée des Beaux Arts de Rouen, France
One Percent Disorder, Kepes Központ, Eger, Hungary

2011

86 (Part III), Galerie Torri, Paris, France

2010

Vera Molnar/Cézanne, Museum of Fine Arts, Budapest, Hungary
86 (Part II), Galerie Torr, Paris, France
86, Galerie Torri, Paris, France
Turner en rond, Galerie Cour Carrée, Paris, France
Variations Ste-Victoire, Musée des Beaux-Arts, Budapest, Hungary
60 Years of Squares, Galerie Oniris, Rennes, France

2009

Perspectives et Variations, FRAC Lorraine, Metz, France
Né en 1924, Galerie März, Mannheim, Germany

2008

Pliages, Tableaux, Dessins, Galerie März, Mannheim, Germany
The Early Beginnings-Vera Molnar, DAM Museum, Berlin, Germany
Hommage à Dürer (avec François Morellet), Musée Vasarely, Budapest, Hungary
Hommage à Paul Klee, Galerie La Ligne, Zürich, Switzerland
Hommage à Dürer, variations (avec François Morellet), Musée de PAKS, Hungary

2007

Car je n'aime pas la couleur verte, Musée des Beaux-Arts de Rouen, France
Vers l'épure, Galerie Cour Carrée, Paris, France
M..., Galerie Oniris, Rennes, France
Lignes, Galerie März, Ladenburg, Germany

2006

Parallèles (avec MCBA), Galerie La Ligne, Zürich, Switzerland
Tableaux et Séries, März Galerien, Ladenburg, Germany
Vera Molnar, Etudes et Multiples, März Galerien, Mannheim, Germany
Monotonie, Symétrie, Surprise, Kunsthalle Bremen, Bremen, Germany

2005

Droites et Courbes, Galerie Cour Carrée, Paris, France

Vera Molnar, Galerie Charpa, Valencia, Spain
Signes et Signatures, Galerie Oniris, Rennes, France
Vera Molnar et Marta Pan – *Thèmes et Variations*, Musée des Beaux-Arts de Brest, France

2004

Vera Molnar/*Julije Knifer, Lignes et méandres*, Fondation Claudine et Jean-Marc Salomon, Alex, France
M, comme Malevitch und andere Buchstabenbilder, März Galerien, Mannheim, Germany
Vera Molnar – *Als das Quadrat noch ein Quadrat war, rétrospective pour le 80ème anniversaire*, Wilhelm-Hack-Museum, Ludwigshafen, Germany
Drawings, Sala do Risco, Lisbon, Portugal

2003

Hasards Canalizes, Gutmann Galéria, Budapest, Hungary
Vera Molnar, Musée Municipal, Győr, Hungary
Dessins, März Galerien, Mannheim, Germany

2002

Vera Molnar, Espace Fanal, Basel, Switzerland
Variations, Galerie Oniris, Rennes, France
Tableaux, März Galerien, Ladenburg, Germany
Hasards Prémédités, Galerie Cour Carrée, Paris, France

2001

Des Chemins Sinueux, März Galerien, Mannheim, Germany
Fragments de Méandres, Institut Culturel Hongrois, Stuttgart, Germany
Peintures, Collages, Dessins, Musée de Grenoble, France
Entre Droites et Courbes, Galerie Emilia Suci, Ettlingen, Germany
reConnaître – Vera Molnar, Musée de Grenoble, France

2000

Lignes-Œuvres Récentes, Galerie Oniris, Rennes, France
Au crayon, à la plume, au pinceau, à l'ordinateur, Centre d'Art Contemporain Bouvet-Ladubay, Saumur, France
Computerzeichnungen Galerie St. Johann, Saarbrücken, Germany
Lettres de Ma Mère, Centre d'art CAMAC de Marnay-sur-Seine, France
Promenade à Ladenburg, Exposition + Installation, März Galerien, Ladenburg, Germany

1999

Une Visite Guidée à Travers Mon Cerveau, Espace Gustave-Fayet, Sérignan, France
Inventaire – Hommage au 75ème anniversaire de Vera Molnar, März Galerien, Ladenburg, Germany
Extrait de 100,000 milliards de lignes, Le Crédac, Ivry-sur-Seine, France
Réflexions Contemporaines (avec F. Malaprade), Galerie Cour Carrée, Nancy, France

1998

Sensibilité Numérique – 1957-97, Vismara Arte, Milan, Italy
Sculptures, Dessins (avec M. Pan), Espace de Luynes, Chevreuse, France
Vera Molnar, Manfred Mohr, Galerie Lahumière, Paris, France

1997

Peintures 1966-1996, Galerie Oniris, Rennes, France
Lettres de Ma Mère, Institut Hongrois, Paris, France

1996

Lettres de Ma Mère, Galerie ITS.ART.IST, La Hulpe, Belgium
Pink und Rouge, März Galerien, Ladenburg, Germany
Tango, Musée d'Art et d'Histoire, Cholet, France
4 Livrimages, Ecole des Beaux-Arts, Valenciennes, France
Line, Musée Ernst, Budapest, Hungary

1995

De l'Esprit à l'Œuvre (dans le cadre de « La science en fête »), Musée d'Art et d'Histoire, Cholet, France
Tableaux (avec François Morellet), März Galerien, Mannheim, Germany

1994

Tableaux, Dessins, März Galerien, Mannheim + Ladenburg, Germany

Ordres et (Des)ordres, Wilhelm-Hack-Museum, Ludwigshafen, Germany
Géométrie du Plaisir, Gesellschaft für Kunst und Gestaltung, Bonn, Germany
Multiples, März Galerien, Mannheim, Germany
Sommaire 1992-93, März Galerien, Mannheim + Ladenburg, Germany

1993

La Quadrature de l'Art (avec G. Honegger), Cloître du CRDP Poitou-Charentes, Poitiers, France

1992

Travaux Anciens, Galerie St. Johann, Saarbrücken, Germany

1991

9 Quadrate – Zeichnungen, Collagen, Bilder Gesellschaft für Kunst und Gestaltung, Bonn, Germany

1990

Galerie St. Johann, Saarbrücken, Germany
Lignes, Formes, Couleurs, Musée Vasarely, Budapest, Hungary
Stiftung für konkrete Kunst, Reutlingen, Germany

Selected Group Exhibitions (since 1990)

2014

La passion Dürer, Musée Jenisch Vevey, Vevey, Switzerland
Abstraction/Figuration, Musée des Beaux arts de Rennes, France
Événement plastique, Galerie Pascal Janssens, Ghent, Belgium

2013

Beauté Rationnelle, Espace Topographique de l'Art, Paris, France
Dynamo (curated by Serge Lemoine and Matthieu Poirier), Grand Palais, Paris, France
A Brief History of Line (curated by Hélène Guenin et Christian Briend), Centre Pompidou Metz, France

2012

Chance as Strategy, Vasarely Museum, Budapest, Hungary
Contemporary French Painting (curated by Alexandra Fau and Nicolas Audureau), Perm, Russia
Exiles (curated by Maurice Fréchuret and Laurence Bertrand Dorléac), Musée National Fernand Léger, Biot, France
Das Abenteuer Konstruktivismus, Galerie Linde Hollinger, Ladenburg, Germany
Osas Plus In The Vasarely Museum, Museum of Fine Arts, Budapest, Hungary

2011

Think Line 2, Digital Art Museum, Berlin, Germany
Wandering, Labyrinthine Variations, Centre Pompidou Metz, France
Abstraction/Modernité, Centre d'Art La Passerelle, Brest, France
Approaches from the 1950s to the 1970s, Museum Ritter, Waldenbuch, Germany
Plotter Drawings from the 1960s, Digital Art Museum, Berlin, Germany

2010

Master Works, Centre Pompidou Metz, France
On Line : Through the 20th Century, Museum of Modern Art, New York, USA

2009

Petersburg..., Galerie St. Johann, Saarbrücken, Germany
Around the Square, Galerie Quai des Arts, Vevey, Switzerland
Atelier Osas, Musée Vasarely, Budapest, Hungary
Thèmes et moments, Paks Museum, Paks, Hungary
I-Mages, French Institute of Budapest, Budapest, Hungary
Wechselspiel Projektraum, 4, Mannheim, Germany
Elles, Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France
L'oblique, Musée de Montbéliard, Montbéliard, France
Collection Frank Popper, Centre d'Art de Marcigny, France
Works on Paper, Galerie Linde Hollinger, Ladenburg, Germany
Anjou-Hongrie, Salle Bessonneau, Angers, France
James Joyce Unique Books, Staatsarchiv, Ludwigburg, Germany

Reconnaitre, Paks Museum, Paks, Hungary
The Square in the Collection, Foundation of Concrete Art, Reutlingen, Germany
On Paper, Galerie St. Johann, Saarbrücken, Germany

2008

Joseph Aloïs Schumpeter Centre d'Art Contemporain OUI, Grenoble, France
Red in All its Forms, La Maison des Arts, Carcès, France
Imaging by Numbers, Block Museum of Art, Northwestern University, Evanston, Illinois
Nouvelle Présentation /3, Musée Ritter, Waldenbuch, Germany
Die Rationale/ II, Frauenmuseum, Bonn, Germany
Exemplifizieren Wird Kunst, Ludwigmuseum, Koblenz, Germany
Sound of Music, Frac Nord-Pas-de Calais, Lille, France
Paris 1950 : Auguste Herblin and his Circle, Galerie Lahumière, Paris, France
Gestandlos, Gesellschaft für Kunst und Gestaltung, Bonn, Germany
Drawing, Galerie März, Mannheim, Germany
20 Years at Galerie Emilia Suci, Ettlingen, Germany
Genesis-The Art of Invention, Zentrum Paul Klee, Bern, Switzerland

2007

Three Hungarian Artists (Molnar, Nems, Saxon), Conservatoire des Arts, Montigny, France
Black and White, Musée Vasarely, Budapest, Hungary
A Second Look, Foundation of Concrete Art, Reutlingen, Germany
Ex machina, Kunsthalle Bremen, Bremen, Germany
Exemplifizieren wird Kunst, Wilhelm-Hack-Museum, Ludwigshafen, Germany
Geometric Abstraction of Hungary, Arithmeum Museum, Bonn, Germany
8 x Concrete, Beardsmore Gallery, London, England
Sound of Music, Broelmuseum, Courtrai, Belgium
Peldázat Mint Művészet, Musée Vasarely, Budapest, Hungary
Fresh Paint, Galerie St. Johann, Saarbrücken, Germany
Winter Group Show, Galerie La Ligne, Zürich, Switzerland

2006

Art Multiple, Espace de l'Art Concret, Mouans Sartoux, France
Divergent Paths (avec A. Nemours, J. Legros + O. Bertrand), L'Arsenal, Metz, France
White März Galerien, Ladenburg, Germany
Mais de quoi se mêlent-ils ? (Ben Durant Publications), Bibliotheca Wittrockiana, Brussels, Belgium
Aux Femmes Artistes, Espace de l'Art Concret, Mouans Sartoux, France
Binding Structures, Musée Matisse, Le Cateau-Cambrésis, France
Open Structures, Musée Vasarely, Budapest, Hungary
Place Your Bets, Musée de St.-Brieuc, France
Color in Series, Église St. Joseph, Pontivy, France
Ceramic Artists, Palais Abbatial de St. Hubert, Belgium
Horizontal/Vertical, Art Concrete, Musée Tavet-Delacour, Pontoise, France
Et la terre [...] voyage, Musée de la Faïence, Sarreguemines, France
Wunderkammer, Galerie St. Johann, Saarbrücken, Germany
20th Century Computer Art, Tama Art University Museum, Tokyo, Japan
Movement in the Square, Museum Ritter, Waldenbuch, Germany
The Potential of Line, Forum Konkrete Kunst, Erfurt, Germany

2005

Just a Gance II, Galerie Cour Carrée, Paris, France
Large Format, Salle Bessonneau, Angers, France
Interlude 2 : Concrets ?, FRAC Nord-Pas-de-Calais, Dunkirk, France
Concrete Concepts, Collection Château de Vass Veszprém, Hungary
L'Œil Moteur, Musée d'Art Moderne et Contemporain, Strasbourg, France
Le Chant Rythmique de l'Esprit, Espace de l'Art Concret, Mouans Sartoux, France
Gris Eminent, La Maison des Arts, Carcès, France
Square, Museum Ritter, Waldenbuch, Germany
Nachtbilder + Neon, März Galerien, Mannheim, Germany
Small Format 52 European Artists, Galerie Emilia Suci, Ettlingen, Germany
Avant-Première, Centre d'Art Contemporain, Sérignan, France

2004

Just a Glimpse, Galerie Cour Carrée, Paris, France
Contemporary Ceramics, Musée National de Céramique, Sèvres, France
Art and the Scientific Imagination, Musée des Beaux-Arts de Caen, France
Mesures, Musée Matisse, Le Cateau-Cambrésis, France
Les Arts de la Terre et du Feu, La Maison de la Terre, Dieulefit, France
Le Pont, la collection Szöllösi-Nagy-Nemes, Szentendre, Hungary
Digital Consciousness, Bitforms Gallery, New York, New York, USA
Electrohype 2004, Malmö Konsthall, Malmö, Sweden
The Liberated Line (avec H. Nohl, A. Malik), Galerie D. Wosinsky, Giessen, + März Galerien, Mannheim et Ladenburg, Germany

2003

Artists' Books, Bibliotheca Wittrockiana, Bruxelles, Belgium
Treasures of the 20th Century, Salle Bessenneau, Angers, France
35 Years of Etching at Fanal, Espace Fanal, Basel, Switzerland
10 – Dix – X, Forum Konkrete Kunst, Erfurt, Germany
Constructivist Art in Paris, Musée d'Art Contemporain, Calasetta, Italy
Pictography, Galerie Csokonai, Kaposvár, Hungary
Europe-Concrete-Reductive, Museum of Architecture, Wrocław, Poland
Croissance Construite, Mondriaanhuys, Amersfoort, Netherlands
Art and Computer (Atala, Caillaud, Molnar, Lequoy), Micro-Espace « Diagonales » Le Castellet, France

2002

Womens' Marks, Collection de la Fondation Camille, Hôtel de Ville, Paris, France
Hungarian Artists in France, Salle Bessenneau, Angers, France
Constructivist Art in France, University of Calgary, Calgary, Canada
Peintures : contrainte ou recette, Galerie du Cloître, Ecole des Beaux-Arts de Rennes, France
50 Years of Acquisitions, Musée des Beaux-Arts, Rennes, France
Extra-Ball ; New Works from the Collection of FRAC (Barré, Hantai, Lewitt, Maurige, Molnar, Morellet, Mosset, Ristori, Stoll), Musée de Cognac, France
Compact- Concrete – Constructive, Museum Narodowe Szczecin, Poland
Prints, Carrespace, Vallorbe, Switzerland
25+25, Galerie St. Johann, Saarbrücken, Germany
Installation for the 20th C., Gesellschaft für Kunst und Gestaltung, Bonn, Germany
Use of the Square, Arte Struktura, Milan, Italy

2001

Aspects of Constructivist Art, Kulturforum, Erfurt + E-Werk, Freiburg + Gesellschaft für Kunst und Gestaltung, Bonn, Germany
Collection Marli Hoppe-Ritter, Académie Catholique, Freiburg, Germany
Contemporary Prints from Atelier Del Arco, Maison des Arts, Paris, France
10 Years, Centre d'Art Contemporain Bouvet-Ladubay, Saumur, France
French Constructivist-Concrete ; New Developments in Concrete Art, Galerie Emilia Suci, Ettlingen, Germany
Compact- Concrete – Constructive, Heimatvere, Dringenberg, Germany
White and Black, Vismara Arte, Milan, Italy
Poetry of Color, Galerie St. Johann, Saarbrücken, Germany
Works on Paper, 50 Years, Galerie Denise René, Paris, France
Sammlung Westermann, Galerie Municipale Fruchthalle, Rastatt, Germany

2000

New Acquisitions, Bibliothèque Nationale, Department of Prints, Paris, France
Finite-Infinite in Mathematics and Art, Altes Rathaus, Potsdam, Germany
Mondiale Echo's, Mondriaanhuys, Amersfoort, Netherlands
Paintings, Objects, Installations, März Galerien, Mannheim, Germany
Collection Marli Hoppe-Ritter, Kunstverein, Mannheim, Germany
Acquisitions 1996-99 du Fond Communal d'Art Contemporain, Galerie du Cloître, Rennes, France
Art Concret, Espace de l'Art Concret, Mouans-Sartoux, France
Acquisitions 1996-98 FRAC Nord-Pas-de-Calais, Kent Institute of Art & Design, Canterbury, UK
Grafik III, Villa Toscana, Gmünd, Austria
Ligne(s) de conduite, Espace de l'Art Concret, Mouans-Sartoux, France
Donazione Leinardi, Musée de Calasetta, Italy

1999

The Date and the Hour, Palais des Beaux-Arts, Budapest, Hungary

Painting Now, Frac Nord-Pas-de-Calais, Musée du Touquet, Le Touquet, France
The One Dimension, Länsmuseumet Västernorrland Härnösand, Sweden
Pixelart. 01, Galerie Page, Zürich, Switzerland
Paintings in the FRAC Collection, Galerie des Beaux-Arts, Cherbourg, Switzerland
Pocitacové Obrazy (avec R. Leszczynski, J. Sekal + V. Sadlakova), Galerie Města Blanska, Brno, Czech Republic
Knifer, Molnar, Morellet, Vismara Arte, Milan, Italy
Pure Abstract Art, Mondriaanhuis, Amersfoort, Netherlands
The Planet art, Cape Town, South Africa
1996-1998, Frac Bretagne, Rennes, France
Hommage à F. Fejtö, Salon Liszt, Institut Hongrois, Paris, France
30 x 30 x 30, Galerie St. Johann, Saarbrücken, Germany
Autour de Jean Leppien, Galerie Lahumière, Paris, France
Constructive Art in Europa, Galerie Hors Lieux, Strasbourg, France and Galerie Emilia Suci, Ettlingen, Germany

1998

Collection Staechelin, Museum für Neue Kunst, Freiburg, Germany
Neue Dimension, Forum Konkrete Kunst, Erfurt, Germany
Artist in Situ, Galerie « Am Tunnel », Luxembourg
Ekspozycja – 1, Museum Sztuki, Swieradow Zdroj, Poland
L'art Dégénère, Pavillon Vendôme, Aix-en-Provence, France
Cut, Copy and Paste, Université de Luneburg, Germany
Fanal, Musée Tavet, Pontoise, France
Fanal, 30 ans, Littmann Kulturprojekte, Basel, Switzerland
Albums et Livres, März Galerien, Mannheim, Germany
Accrochages Inédits, Musée de Grenoble, France
Ungarn – Avantgarde im 20. Jahrhundert, Neue Galerie der Stadt Linz, Linz, Austria
Kunst im Aufbruch, Wilhelm-Hack-Museum, Ludwigshafen, Germany
Kunst + Computer, März Galerien, Ladenburg, Germany
Diagonal, März Galerien, Mannheim, Germany
Peindre aujourd'hui, FRAC Basse Normandie, Bretteville, France
A Celebration of Constructive Art, Nickle Arts Museum, Calgary, Canada
Painting Today, La Baronnie, FRAC Basse Normandie, Bretteville, France

1997

Jenseits von Kunst, Neue Galerie, Graz, Austria
Hommage à Bartok, Unesco, Paris, France
Aspekte Konkrete Kunst März Galerien, Mannheim + Ladenburg, De
Jeder Meter für die Kunst Kulturrathaus, Dresden, Germany
Transparenz, Ed. Galerie Hoffmann, Friedberg, Germany
Artists' Books, Musée Xantus, Győr, Hungary
Atelier-Editions Fanal, Institut Goethe, Caracas, Venezuela
Atelier-Editions Fanal, Galerie St. Johann, Saarbrücken, Germany
Tableaux, Objets, Sculptures (avec M. Pan, D. Maurer + T. Gayor), März Galerien, Mannheim, Germany
Mappenwerke, Galerie St. Johann, Saarbrücken, Germany
Jeder Meter für die Kunst, Fürst Leopold-Carre, Dessau, Germany
Collection Camille, Musée d'art, Epinal, France
Livres d'artiste, Bibliothèque Nationale, Paris, France

1996

Jeder Meter für die Kunst, Arsenal BWA Galeria, Bialystok, Poland
25 Years of Contemporary, Art Ukrainian Institute of Modern Art, Chicago, IL, USA
Die konkrete Zeit – Gegenstände eines Jahrhunderts, Stiftung für konkrete Kunst, Reutlingen, Germany
Histoires de Blanc et Noir, Musée de Grenoble, France
Histoires de Blanc et Noir, Fondation d'Art Concret, Reutlingen, Germany
Konkrete – Konstruktiv, Albert Weisgerber – Stiftung, Museum Sankt-Ingbert, St.-Ingbert, Germany
Croix – Cross – Kreuz – Chrüz, März Galerien, Ladenburg, Germany
A művészeten túl, Musée Ludwig, Budapest, Hungary
Petit format de papier / 8, Musée du petit format, Couvin, Belgium

1995

Le temps d'ailleurs, Galerie Lara Vincy, Paris, France
Konkrete Kunst Internationaal, Projekt 30 x 30, Museum Coopmaushus, Franeker, Netherlands
Digital Konkret / 1, Gesellschaft für Kunst und Gestaltung, Bonn, Germany
18 ans du Cirque Divers, Musée d'Art Moderne et d'Art Contemporain, Liège, Belgium

Exposition / 3, Museum Modern Art, Hünfeld, Germany
Karo Dame, Kunsthaus Aarau, Switzerland
Collection, fin XXème Siecle, FRAC Poitou-Charentes, France
Première exposition dans la Maison, Bill Zürich, Switzerland
Kolekcja Sztuki Konkretnej Swieradow, Poland
Chicago-Paris, Abstract Affinities, Ukrainian Institute of Modern Art, Chicago, IL, USA
Feux terrestres, Année Paul Valéry à Sète, Centre Régional d'Art Contemporain, Sète, France
211 – dessins 1970-1990 (avec F. Morellet + J. Knifer), Galerie Oniris, Rennes, France

1994

Aspects actuels de la mouvance construite internationale, Musée Royal des Beaux-Arts, Anvers, Belgium
Europa, Europa. Das Jahrhundert der Avantgarde in Mittel- und Osteuropa, Kunst und Ausstellungshalle des Bundesrepublik Deutschland, Bonn, Germany
Konstruieren als Kunst – Art et Mathématiques, Goethe Institut, Nancy, France
Projekt 30 x 30, Wilhelm-Hack-Museum, Ludwigshafen, Germany
Audiopoésie électronique et informatique, Galerie Lara Vincy, Paris, France
Stadt der Frauen, Frauenmuseum, Bonn, Germany
Le Hasard & l'Art Concret (K. Martin, F. Morellet, B. Tagwerker), Fondation pour l'Art Concret, Zürich, Switzerland

1993

Computer Graphics, Academy of Fine Art and Design, Bratislava, Slovakia
Algorithmus and Art, Galerie Meissner, Hamburg, Germany
Kunst im Herrenhof (avec Z. Sykora, F. Riedelsberger, E. Steller), Neustadt, Germany
Aspects of the International Constructivist Movement, Musée des Beaux-Arts, Verviers, Belgium
Graphic Arts from Electronic Sources, Institut Hongrois, Paris, France
Geometry and Constructivism, French Institute of Thessalonika, Greece
Aspects of the International Constructivist Movement, Editions-Centre de la Gravure et de l'Image Imprimée, La Louvière, Belgium
Ars (Dis)Symmetrica, Viztorony Galéria, Budapest, Hungary
Signatures de Femmes, Eglise St-Jacques, Lisieux, France
Konstruierte Unregelmässigkeit, Galerie Schoeller, Düsseldorf, Germany
Rencontres avec Leo Breuer, Gesellschaft für Kunst und Gestaltung, Bonn, Germany
Hungarian Artists in Paris : Hantai, Kadar, Kallos, Molnar, Pan, Schöffler, Vasarely, Institut Français + Institut Hongrois, Berlin, Germany
Reduktion, Zeichen, Haltung, Forum Konkrete Kunst, Erfurt, Germany

1992

Zufall als Prinzip, Wilhelm-Hack-Museum, Ludwigshafen, Germany
Arte Struktura, Centro d'Arte Contemporanea, Milan, Italy
Art Construit, Tendances Actuelles, Galerie Denise René, Paris, France
Telles qu'elles, Centre Wallon d'Art Contemporain, Flémalle, Belgium
De Bonnard à Baselitz, Bibliothèque Nationale de France, Paris, France
Art Construit, Galerie Quadri, Bruxelles, Belgium
Computer Graphic Art, Banska Bystrica, State Gallery, Prague, Czechoslovakia
Concrete Art International, Stichting IDAC, Galerie L'Idée, Zoetermeer, Netherlands
Originalgraphik – Atelier Edition Fance, Galerie Brigitte Weiss, Zürich, Switzerland
Editions Fanal & Editions Hoffmann, Atelier Fanal, Basel, Switzerland

1991

En souvenir de Chernobyl, Kharkov Art Museum, Kharkov, Ukraine
Electrographix Art, Városi Galéria, Nyiregyháza, Hungary
Le Musée Vasarely de Budapest se présente, Institut Hongrois, Paris, France
The European Biennial of Non-traditional Graphics, Galerie Modry Pavilon, Prague, Czechoslovakia
Œuvres sur papier, Galerie Denise René, Paris, France

1990

Hommage à Pythagore, Carré Estampes, Luxembourg, Luxembourg
Art Cinéma, Vidéo, Ordinateur, A.S.T.A.R.T.I., Vidéothèque de Paris, France
Museum Zeichen der Zeit, Projekt-Galerie « New Space » Fulda, Germany
Geometrische Miniaturen, Wilhelm-Hack-Museum, Ludwigshafen, Germany
Arrobase, Bibliothèque Municipale de Lyon, France
Tokyo Art Expo, Galerie Emilia Suciu, 29 mars-2 avril, Tokyo, Japan
Livres d'Artistes, La Maison du Nord-Pas-de-Calais, France

Mathematics and Modern Art, University of Leicester + Nene College, Northampton, England
AESTAS III, Carré Estampes, Luxembourg, Luxembourg
Hommage à Henryk Stazewski, Galerie L'Idée, Zoetermeer, NL

Selected Installations

Écran d'eau, Festival des Arts Electroniques, Rennes, France (1988)
Gothique, S. Bahnhof Schöneberg, Berlin, Germany (1988)
Hommage à Dürer, Stiftung für Konkrete Kunst, Reutlingen, Germany (1990)
9 Carrés, Gesellschaft für kunst und Gestaltung, Bonn, Germany (1991)
Déchirement, März Galerien, Ladenburg, Germany (1994)
Pink & Rouge, März Galerien, Ladenburg, Germany (1996)
Tango, Musée de Cholet, France (1996)
Ligne, Musée Ernst, Budapest, Hungary (1999)
Promenade aléatoire à Ivry, Le Crédac Ivry-sur-Seine, France (1999)
Promenade à Ladenburg, März Galerien, Ladenburg, Germany (2000)
Ligne vagabonde, Fondation Salomon, Alex, France, (2004)
Hommage à Dürer, Musée Vasarely, Budapest, Hungary + Musée de PAKS, Hungary (fil et clous) (2008)
Trapèzes penchés à droite, FRAC Lorraine, Metz, France (collage mural) (1987-2009)
Promenade (presque) aléatoire, FRAC Lorraine, Metz, France (fil et clous) (1999-2009)
Perspectives, FRAC Lorraine, Metz, France (peinture murale) (1957-2009)

Artist Books

2007 *M comme...*, 60 ex. + 7 Ea., 44 pages, 18 x 18 cm, éd. Lafabrie, France
2006 *16 études sur les origines de Blum*, éd. 1 ex. commande L. Koenders, Switzerland
2000 *Rythmes et logique*, éd. Albin Michel Education, France
Love Stories, Leporello, 32 faces, 18,5 x 36,5 cm, 30 ex., éd. März Galerien, Mannheim, Germany
1999 *Solo d'un trait noir*, livre typographique, 21 x 21 cm chaque volet, 27 ex., éd. F. Arnaud et M. Guiol, France
1996 *Tango/1974*, éd. PACA, France
1994 *Out of square/1974*, 21 x 21 cm, 400 ex., éd. Wilhelm-Hack Museum, Ludwigshafen, Germany
1994 *Sommaire*, éd. März Galerien, Mannheim, Germany
1991 *4 carrés, 4 modes*, 28 x 28 cm, 30 ex., éd. Fanal, Basel, Switzerland
1990 *Lettres de ma mère*, 32 x 42 cm, éd. Musée Vasarely, Budapest, Hungary
1986 *36 carrés, 8928 quadrilatères, Géométrie du plaisir*, 30 x 30 cm, 100 ex., éd. A. Buyse, Lille, France
1980 *1% désordre*, 21 x 21 cm, Wedgepress & Cheese, Bjerred, Sweden

Selected Publications

2010 *Vera Molnar/Cézanne*, éd. Musée des Beaux-Arts, Budapest, Hungary
2007 *Vera Molnar*, éd. O.S.A.S., Budapest, Hungary
2006 *Vera Molnar, Monotonie, Symétrie, Surprise*, Kunsthalle Bremen, Germany
2005 *Vera Molnar-Marta Pan, Thèmes et variations*, Musée des Beaux-Arts de Brest, France
2004 *Vera Molnar/Julije Knifer*, Fondation Salomon, Alex, France
Vera Molnar, Als das Quadrat noch ein Quadrat war, Wilhelm-Hack-Museum, Ludwigshafen, Germany
Inventaire 1946-2003, V. Molnar, Linde Hollinger (livre rouge), Preysing-Verlag, Ladenburg, Germany
2001 *reConnaître, Vera Molnar*, Musée de Grenoble, France
1999 *Extrait de 100 000 milliards de lignes*, Le Crédac, Ivry-sur-Seine, France
Inventaire 1946-1999, V. Molnar, Linde Hollinger, Preysing-Verlag, Ladenburg, Germany
1994 *Vera Molnar, Bilder, Zeichnungen*, März Galerien, Mannheim + Ladenburg, Germany
1993 *La Quadrature de l'art* – G.Honegger & V. Molnar, Centre Régional du Poitou-Charentes, Poitiers, France
1991 *9 Quadrate*, Gesellschaft für Kunst und Gestaltung, Bonn, Germany
1990 *Zür Künstlerischen Arbeit von Vera Molnar*, Galerie St. Johann, Cahier n°3, Saarbrücken, Germany
Vera Molnar, Lignes, Formes, Couleurs, Musée Vasarely, Budapest, Hungary
1989 *Rouges*, Galerie Municipale Edouard Manet, Gennevilliers, France
1974-84 *Textes*, éd. C.I.S.I., Commissariat à l'Énergie Atomique, Paris, France
1979 *Vera Molnar*, Atelier de Recherche Esthétique, Caen, France
1976 *Transformations*, Polytechnic of Central London, Galerie PCL, London, England

Selected Public Collections

Musée National d'Art Moderne, Centre Pompidou (MNAM), Paris, France
FRAC Poitou-Charentes, France
FRAC Bretagne, France
FRAC Basse Normandie, France
FRAC Nord-Pas-de-Calais, France
FRAC Lorraine, France
Musée des Beaux-Arts, Rouen, France
Musée des Beaux-Arts, Brest, France
Bibliothèque Nationale, Paris, France
Fonds National d'Art Contemporain, Paris, France
Collection Centre d'Art Bouvet-Ladubay, Saumur, France
Victoria and Albert Museum, London, England
Sainsbury Centre for Visual Arts, Norwich, England
Staatliche Kunstsammlung Dresden, Dresden, Germany
Stiftung für konkrete Kunst, Reutlingen, Germany
Hochschule für bildende Künste, Saarbrücken, Germany
Kunsthalle Bremen, Germany
Arithmeum, Bonn, Germany
Stiftung für Konkrete Kunst, Ingolstadt, Germany
« Sammlung E » Musée d'Ottendorf, Germany
Wilhelm-Hack-Museum, Ludwigshafen, Germany
Forum Konkrete Kunst, Erfurt, Germany
Collection Ruppert, Würzburg, Germany
Collection Hoppe-Ritter, Waldenbuch, Germany
Mondriaanhuis, Amersfoort, Netherlands
Galerie Nationale, Budapest, Hungary
Musée des Beaux-Arts, Budapest, Hungary
Musée d'Art Contemporain, Paks, Hungary
Musée Kassak, Budapest, Hungary
Musée Xantus, Győr, Hungary
Collection Vass, Budapest, Hungary
Collection Matzon, Budapest, Hungary
Musée de Calasetta, Italy
Bibliothèque Nationale, Tokyo, Japan
Carré Estampes, Luxembourg, Luxembourg
Bibliothèque Nationale, Zagreb, Croatia
Musée Sztuki, Łódź, Poland
Museum Wrocław, Poland
Worcester Art Museum, Worcester, Massachusetts, USA

Acknowledgements

We wish to thank the many individuals who assisted in the organization of this exhibition, the first solo presentation of Vera Molnar's work in the United States. Vera is a pioneer on many fronts: a progressive thinker, a visionary in her early use of digital media, and as a woman artist making a sustained contribution to the field of non-objective art. We are especially grateful for her generosity, enthusiasm, recollections, and good humor throughout all aspects of this project, and for allowing us the privilege of introducing her work in New York. Special thanks go to Isabelle Spaak, writer and journalist, who not only brought Vera's work to our attention, but provided much needed translation, chocolates, emails and lodging along the way. This project required the expert resources of many people, each of whom had a significant role in the preparation of the exhibition and its catalogue. Grant Taylor, Associate Professor of Art History at Lebanon Valley College, Annville, Pennsylvania contributed an insightful essay on Molnar's work that provides an excellent introduction to the many aspects of this artist's complex oeuvre. Taylor's study of the field of computer art has contributed much to our understanding of 20th century visual culture. We are also grateful to Douglas Dodds, Senior Curator, Word & Image Department of the Victoria & Albert Museum, London, who was an early and enthusiastic supporter of this project. Additional thanks go to Vera Molnar's representatives, Olivier Torri, Galerie Torri, Paris and Florent Paumelle, Galerie Oniris, Rennes; PSG Framing, Boston; Leslie Miller, Grenfell Press, New York, and gallery associate Tyler Haughey.

— **Betsy Senior and Laurence Shopmaker**

SENIOR & SHOPMAKER GALLERY

210 ELEVENTH AVENUE, 8TH FLOOR NEW YORK, NY 10001 TEL (212) 213-6767