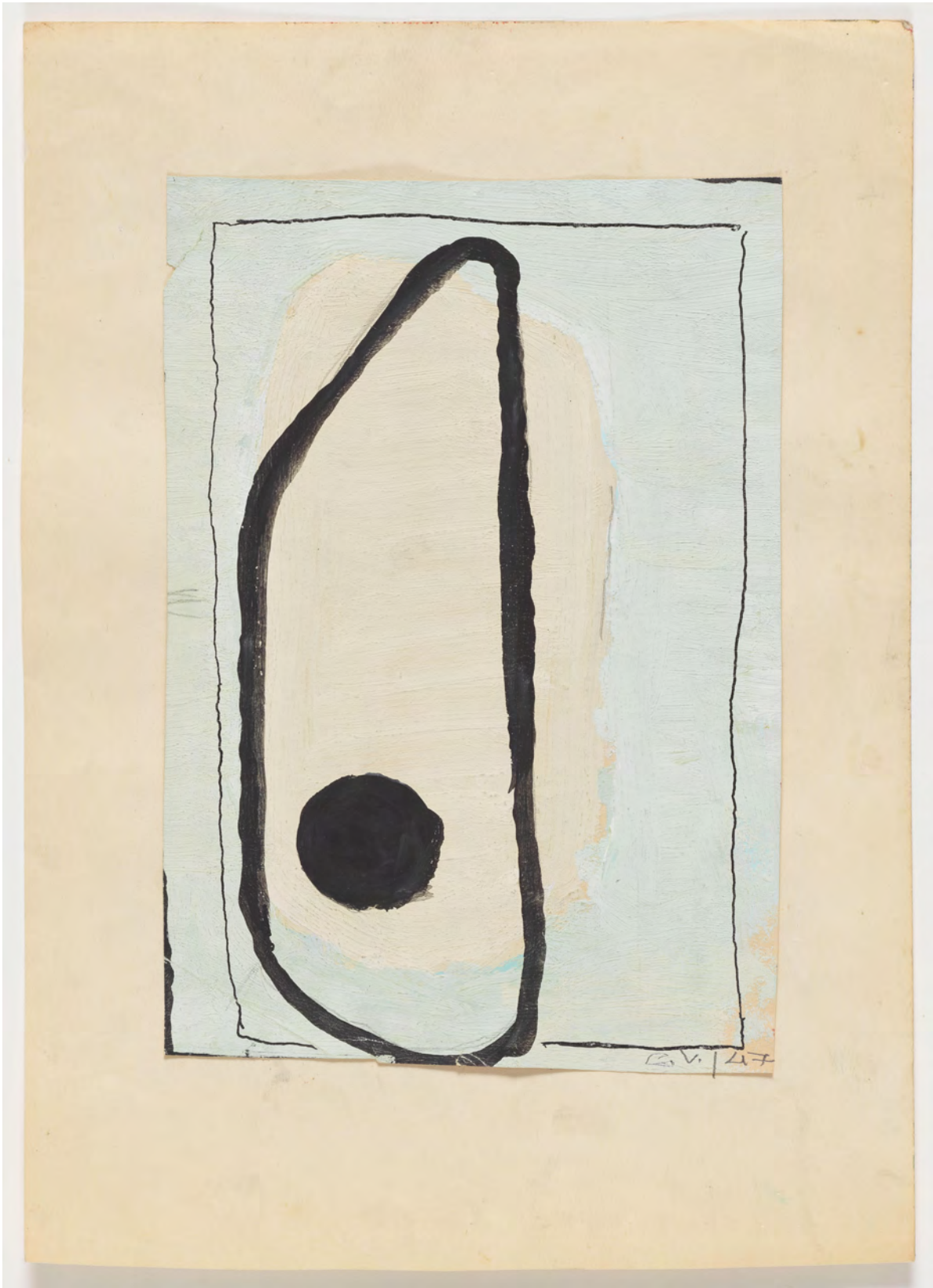


VERA MOLNAR
PAINTINGS AND DRAWINGS
1947–1986



OVAL WITH POINT, 1947
gouache on paper, 7 1/8 x 5 1/16 inches (18.1 x 12.9 cm)
initialed and dated GV '47 lower right

VERA MOLNAR
PAINTINGS AND DRAWINGS
1947–1986

SEPTEMBER 12–NOVEMBER 2, 2019

SENIOR & SHOPMAKER GALLERY

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The artist in her studio, 2019. Photo: MuDA, Zurich

VERA MOLNAR: AN ATTITUDE CONTRE

Classically trained painter and pioneer of computer art Vera Molnar has been challenging the conventional values of painting of her time, foregrounding artistic experimentation for over 70 years.

Molnar's passion for painting began at an early age, when she was 12, finding inspiration in the work of her uncle, an amateur landscape painter whose style she first imitated but soon exceeded. The detailed tree trunks she used to draw soon reached a level of simplification that turned them into almost pure geometric forms. It is then that Molnar realized that the essence of her art was not in the realistic depiction of her subjects, but in the forms, color, and, most of all, the order and organizing principles that govern her compositions. This is when Molnar came to the realization that she should concentrate on systematically understanding that order.

The classical training she received at the Budapest College of Fine Art, although too conservative for her rebellious nature, provided her with the initial formal knowledge of the classical rules of image composition, such as the Golden Section, the Fibonacci series, and the Modulor system, to name just a few. But in applying these rules to her work, Molnar felt disappointed. These rules were too restrictive and did not accurately represent the variety and richness of human visual sensibility. To her, they represented an arsenal of "worn-out laws, repeated over and over again for centuries".¹

Inspired by the French philosopher Paul Valéry's statement that all artistic renewal is born out of an *attitude contre* ("attitude against"), and by the revolutionary "Counter-Compositions" by Dutch avant-garde artist Theo van Doesburg, Molnar decided to abandon tradition and reject all classical rules. She then concentrated on creating a new grammar, a new language, and started to look for a system that would obey logical rules that in turn would help her in generating new forms.

From 1946, when Molnar moved to Paris, she started to be exposed to the work of – and formed close friendships with – Paris-based abstractionists Sonia Delaunay and François Morellet, and the Swiss constructivist Max Bill. Between 1947 and 1959, her work will be primarily based on abstraction and geometry, and inspired by the notion of combining the humanities and science as expressed in Max Bense's "Information Aesthetics". The *Cycle of Two Oval Forms* watercolor on paper (1947), the *2 Rectangles* gouache on paper (1949), *Untitled* (1952), and *Mouvement* (1957) beautifully exemplify Molnar's fascination for the purity of simple abstract forms derived from the constructivist tradition, which will not only inspire her work in this particular phase, but will represent a constant inspiration throughout her career. As she recalls, "This desire for simplicity was always, and still is, my guiding thread."²

Molnar's search for a logic system that would generate new images took a new turn

when she approached chance as a rule that governs the composition of shapes and colors in her work. Seduced by this idea, she began creating images using numbers she picked at random from the telephone directory, which served her as a random-number generator. This approach led to a more systematic use of elementary rules based on combinatorial methods to generate series of works made from a limited number of geometric elements, altered in small increments to create variations. Looking at the small sudden mutations these works reveal on successive variations, and comparing the different variations that a single work produces, generates, as Molnar recalls, “an exciting visual dialogue that creates surprise. It is the purpose of my life to create surprises, for myself first of all.”³

From 1959 to 1968, to formulate and control each variation more systematically, Molnar applied a new method to her practice, the *Machine Imaginaire* (“the Imaginary Machine”). The notion of the “imaginary machine”, introduced by her friend, the French composer Michel Philippot, invited composers to approach music composition in a rigorous way, particularly by defining the entities and operating methods of their music just as on an electronic computer. This imaginary device, conceptualized at a time when computers were available only to large institutions that could afford their high costs, allowed Molnar to rigorously define the processes of her thinking, and to mentally run a limited, but exhaustive, series of calculations that would be then translated into drawings executed by hand by the artist. The vibrant *Carrés sur fond vert* oil on canvas and its preparatory sketch on graph paper from 1970 are still reminiscent of this phase.

From 1968, when the computer became accessible to a number of research laboratories in France, Molnar could finally replace her “imaginary machine” with a “real” one, making her one of the first artists to experiment with this new medium ever. As she recalled, “As soon as I had the opportunity, I swapped this imaginary equipment with a real computer ‘in the flesh’.”⁴

When Molnar finally gained access to a computer at the Centre de Calcul Universitaire in Paris, she began learning programming languages such as Fortran and Basic. In 1968 she started to create computer-generated graphics in ink on paper and algorithmic paintings based on simple combinations of lines, as exemplified by her series *Interruptions* (1968–69), or geometric shapes such as squares and rectangles, as in her series *(Dés)Ordres* (1974), whose title was later replaced by *Tribute to Barbaud*, in honor of her late friend, the French computer-music composer Pierre Barbaud, who inspired her in applying a logic procedure and a set of generative rules encoded in algorithms to her compositions, which were executed by a computer.

In 1976, with her husband François, she developed the computer software program “Molnart”. This program, written in Fortran, enabled her to transfer to the machine all the computational tasks necessary to create infinite possible combinations of

compositions based on mathematical formulae that interact and modify the simple elements of her “new grammar”. Through a process of trial and error, Molnar then selected a number of satisfactory images out of multiple variations. This selection of images was then printed by plotter in India ink on continuous form paper. Sets of concentric squares whose sides’ measurements decrease regularly were arranged on an orthogonal grid to create dynamic compositions, whose density depended on variables set by the artist, as in her computer-generated graphic ink drawing on paper *Tribute to Barbaud* (1974). A similar system could be employed to generate sets of slightly deformed quadrangles rotating around one central square, as in *Hypertransformation of 20 Concentric Squares* (1974). Molnar would apply computer-generated randomness to her code, as she noted, “to fight the boredom and redundancy of the initial structure”.⁵ By doing so, through her software she was able to, for example, modulate the recurrence of squares in one specific area of the composition, modify the degree of irregularity in the deformation of the right angles of a square, or modify the displacement of each concentric square according to its diagonal, generating disorder from the irregular repetition or through the deformation of basic geometric shapes.

Since then, Molnar has maintained a dynamic dialogue between her manual production and her automated practice, relying on the computer as a tool to perform complex and laborious tasks. As Molnar emphasizes,

“The computer, however astonishing it may be, is, for the moment, no more than a tool which makes it possible to liberate the painter from the dead weight of a sclerotic artistic inheritance. Its immense combinatorial ability facilitates the systematic investigation of the infinite field of possibilities.”⁶

Curiosity and surprise are a constant source of inspiration for the now 95-year-old (young) Molnar. They still motivate her to explore new paths and produce new work, and represent two key factors motivating us to experience and enjoy Molnar’s remarkably powerful production.

— Francesca Franco, August 2019

Endnotes

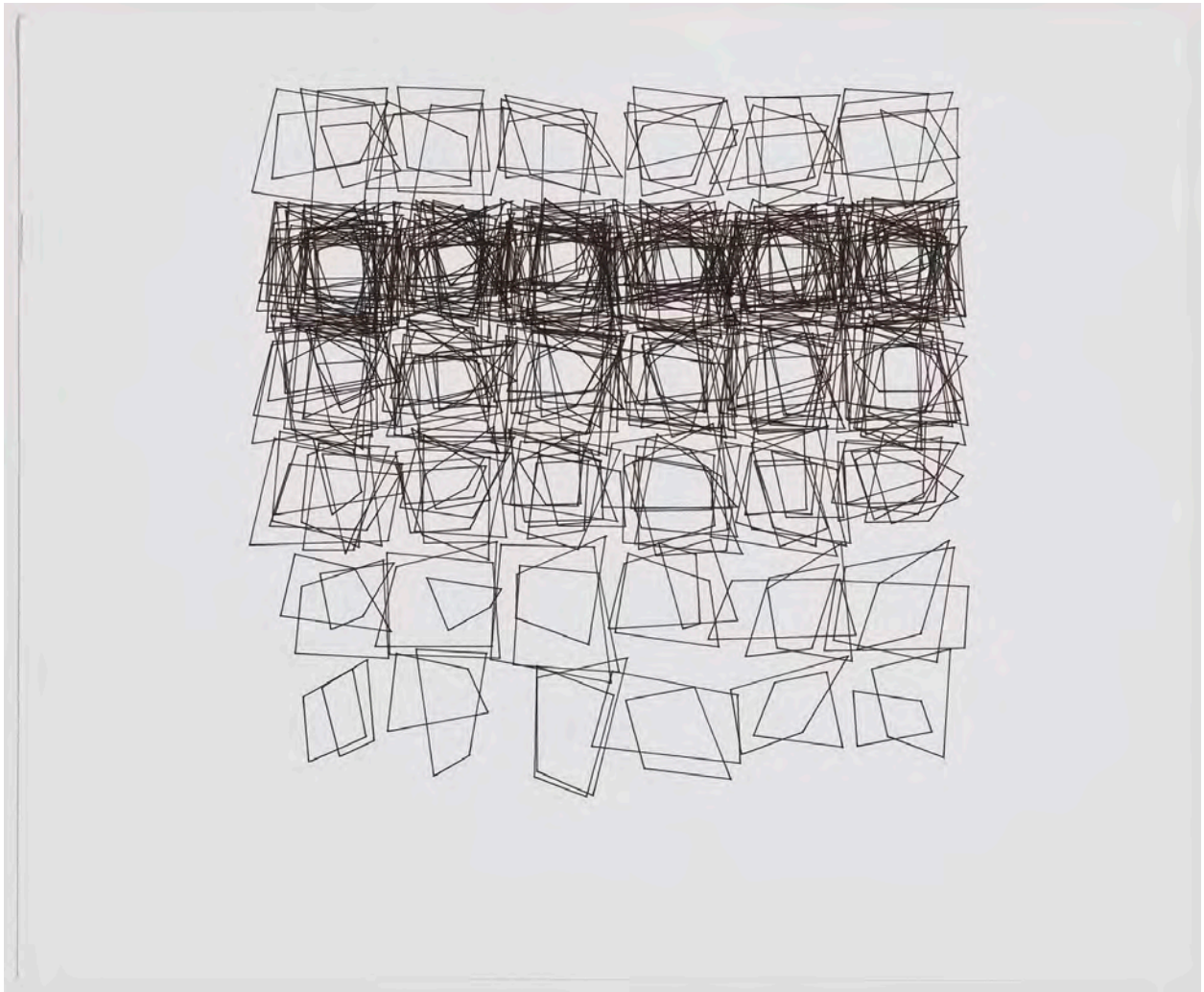
1. Vera Molnar, *Un moment éphémère de certitude*, 1980. Available online at http://www.veramolnar.com/blog/wp-content/uploads/VM1980_moment.pdf
2. From a conversation with Francesca Franco, recorded in Paris, April 2017.
3. From a conversation with Francesca Franco, recorded in Paris, May 2017.
4. Vera Molnar, *Un moment éphémère de certitude*, 1980.
5. Vera Molnar, *Description du programme “Molnar” (1974–1976)*, 1976. Available online at http://www.veramolnar.com/blog/wp-content/uploads/VM1976_molnart.pdf
6. Vera Molnar, “Regards sur mes images”, in *Revue d’Esthétique*, No. 7, 1984, p.116. Available online at http://www.veramolnar.com/blog/wp-content/uploads/VM1984_regards.pdf



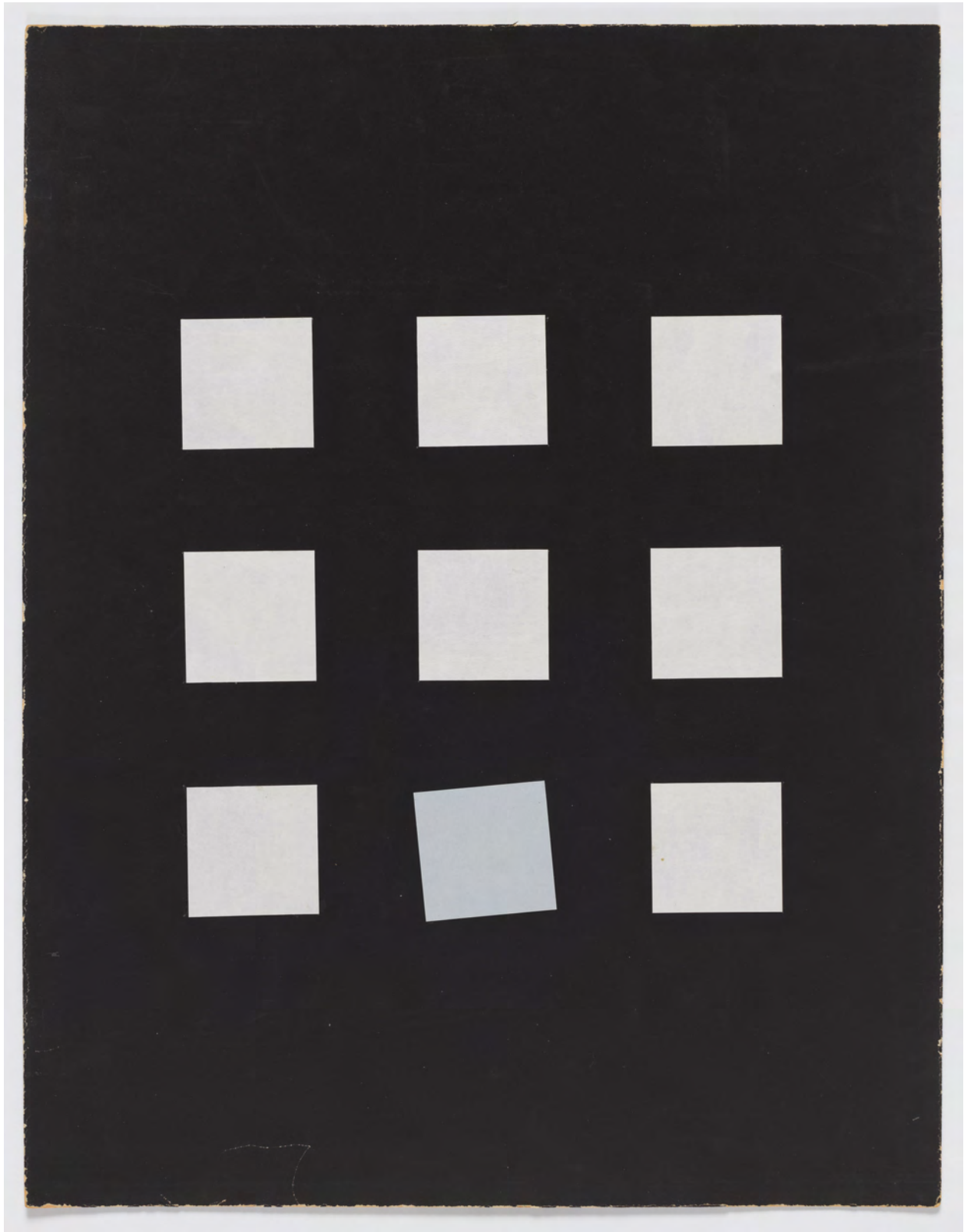
CYCLE OF TWO OVAL FORMS (ORANGE / GREEN), 1947
watercolor on paper, 19 1/2 x 17 1/4 inches (49.5 x 43.2 cm)
signed and dated lower margin; initialed and dated on reverse



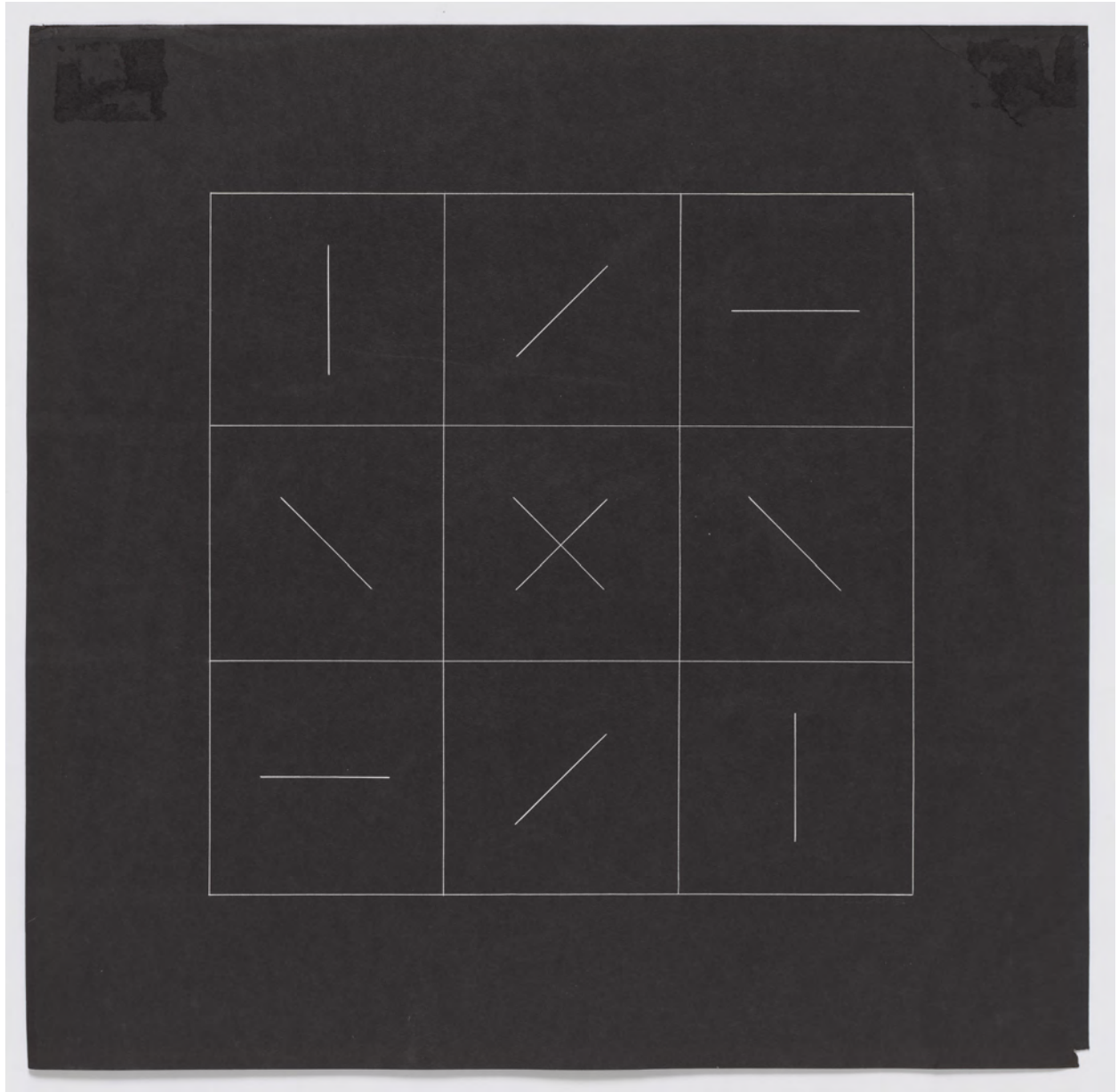
2 RECTANGLES, 1949
gouache on paper, 17 x 17 inches (43.2 x 43.2 cm)
signed and dated lower right; signed, titled, and dated on reverse



STRUCTURE DE QUADRILATÈRES (SQUARE STRUCTURES), 1985
computer generated graphic in ink on Calcomp plotter paper, 11 1/2 x 13 7/8 inches (29.2 x 35.2 cm)
signed and dated on reverse: 'V. Molnar 1985'



UNTITLED, 1952
gouache and collage on paper, 25 x 19 3/8 inches (63.5 x 49.2 cm)
signed on reverse

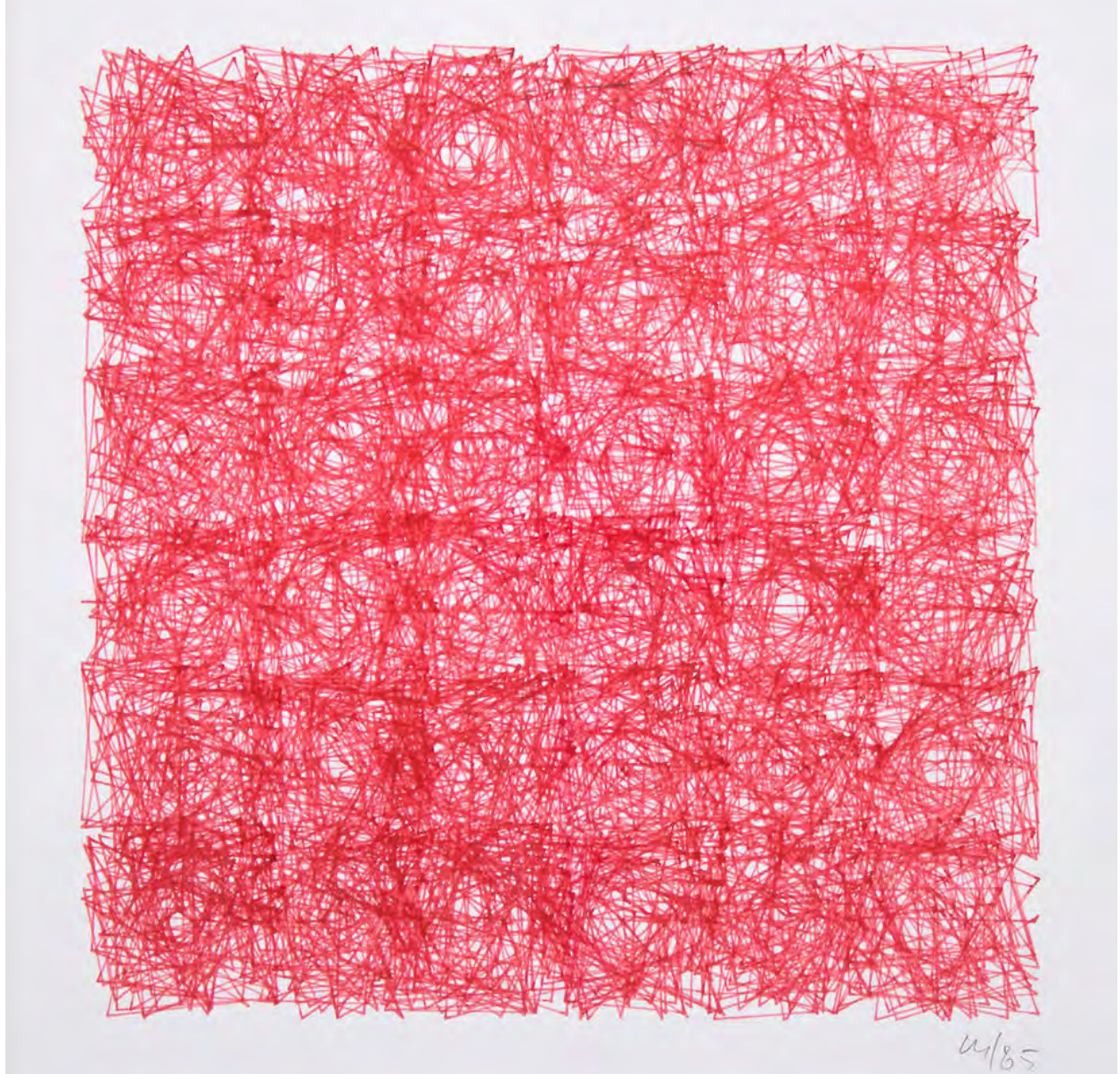


MOUVEMENT, 1957

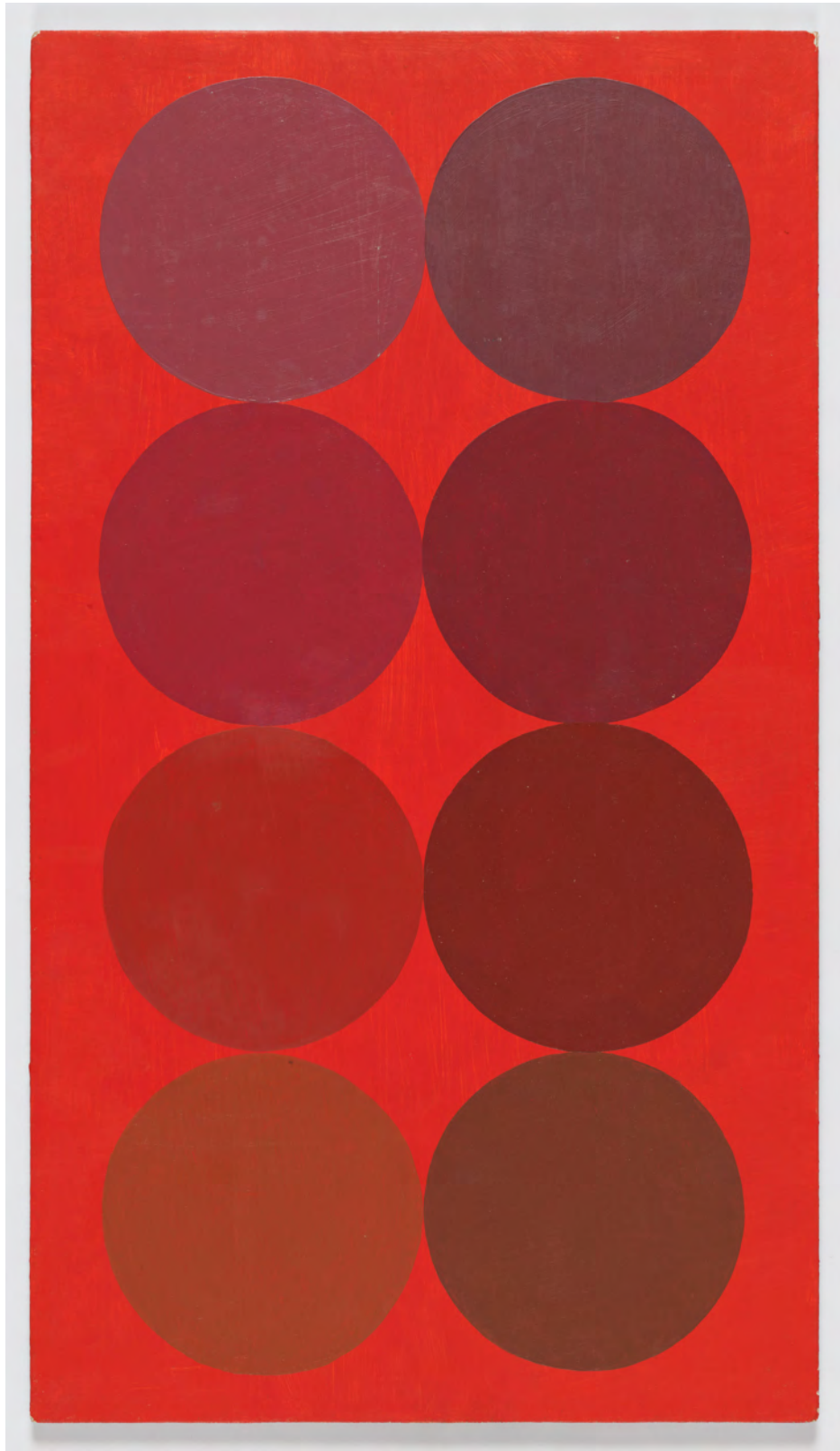
gouache on paper, 17 1/5 x 19 1/2 inches (43.2 x 49.5 cm)
signed and dated lower margin; initialed and dated on reverse



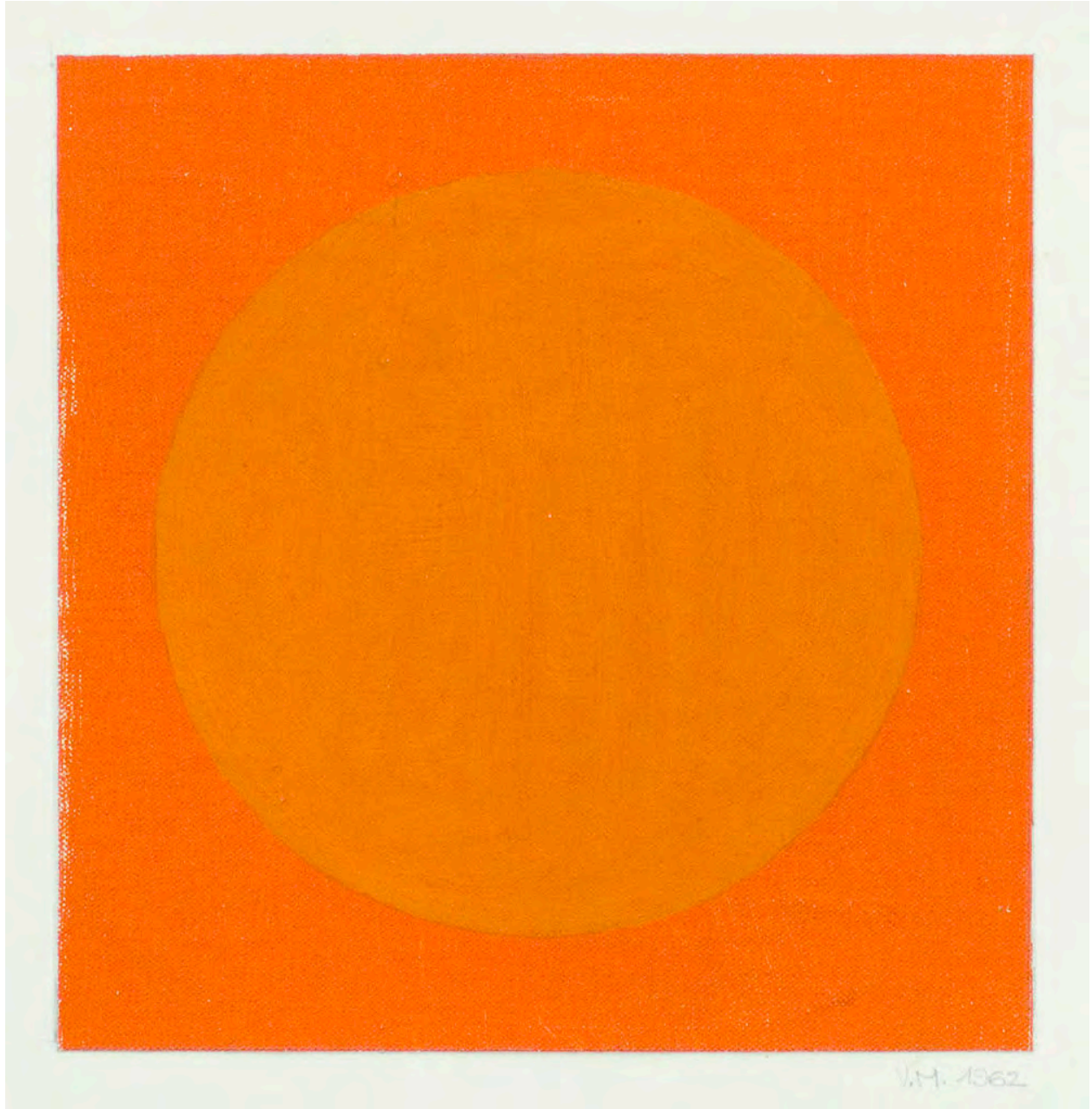
INCLINAISONS, 1971
computer generated graphic in ink on, Benson plotter paper, 19.69 x 19.69 inches (50 x 50 cm)
signed and dated



STRUCTURE DE QUADRILATÈRES (SQUARE STRUCTURES), 1985
computer generated graphic in ink on Calcomp plotter paper
11 5/8 x 11 5/8 inches (29.5 x 29.5 cm)
signed and dated lower right: V.M./85

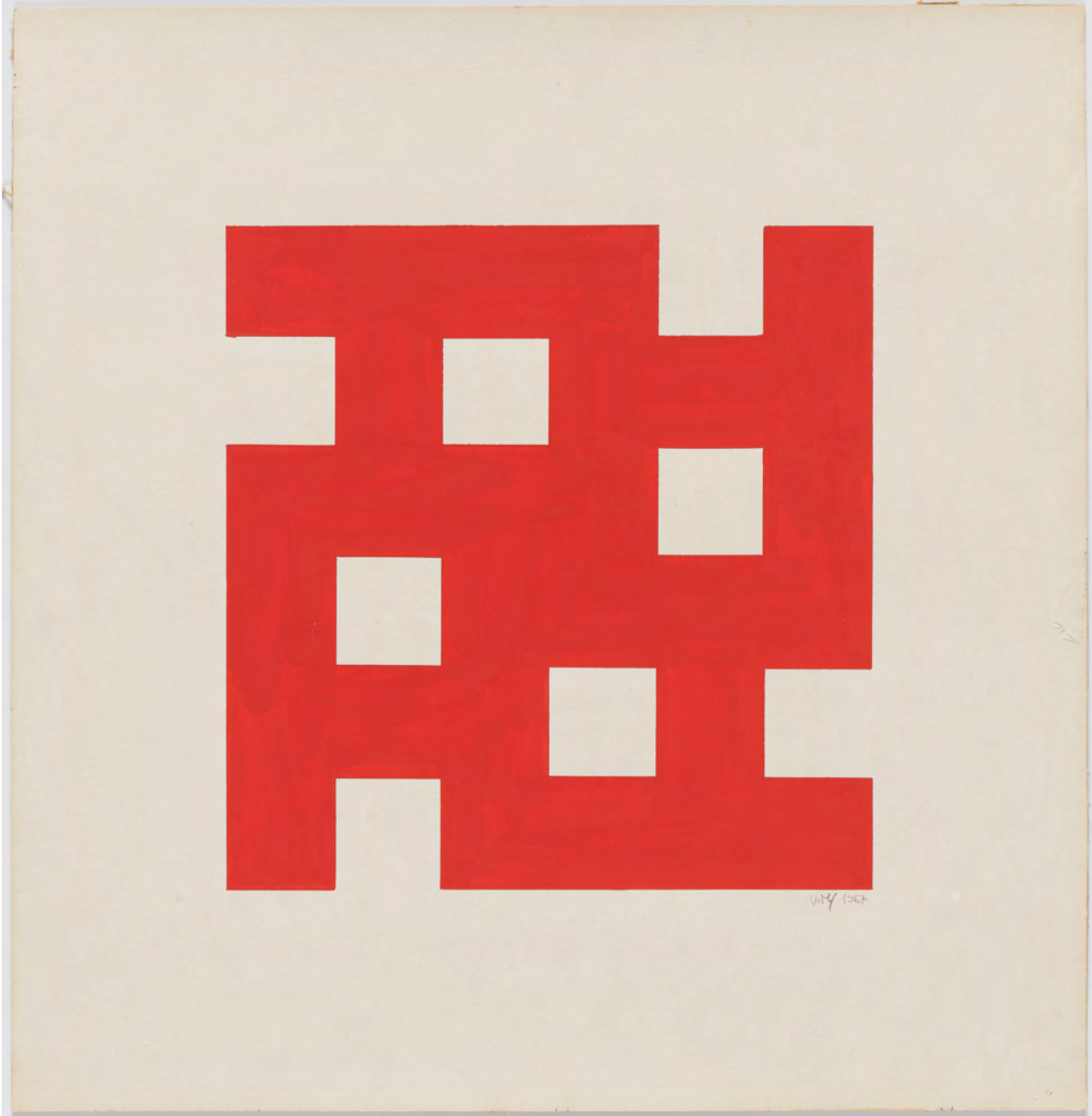


ROUGES, 1967
oil on wood panel, 23 7/8 x 13 1/2 inches (60.6 x 34.3 cm)
signed, titled, and dated on reverse

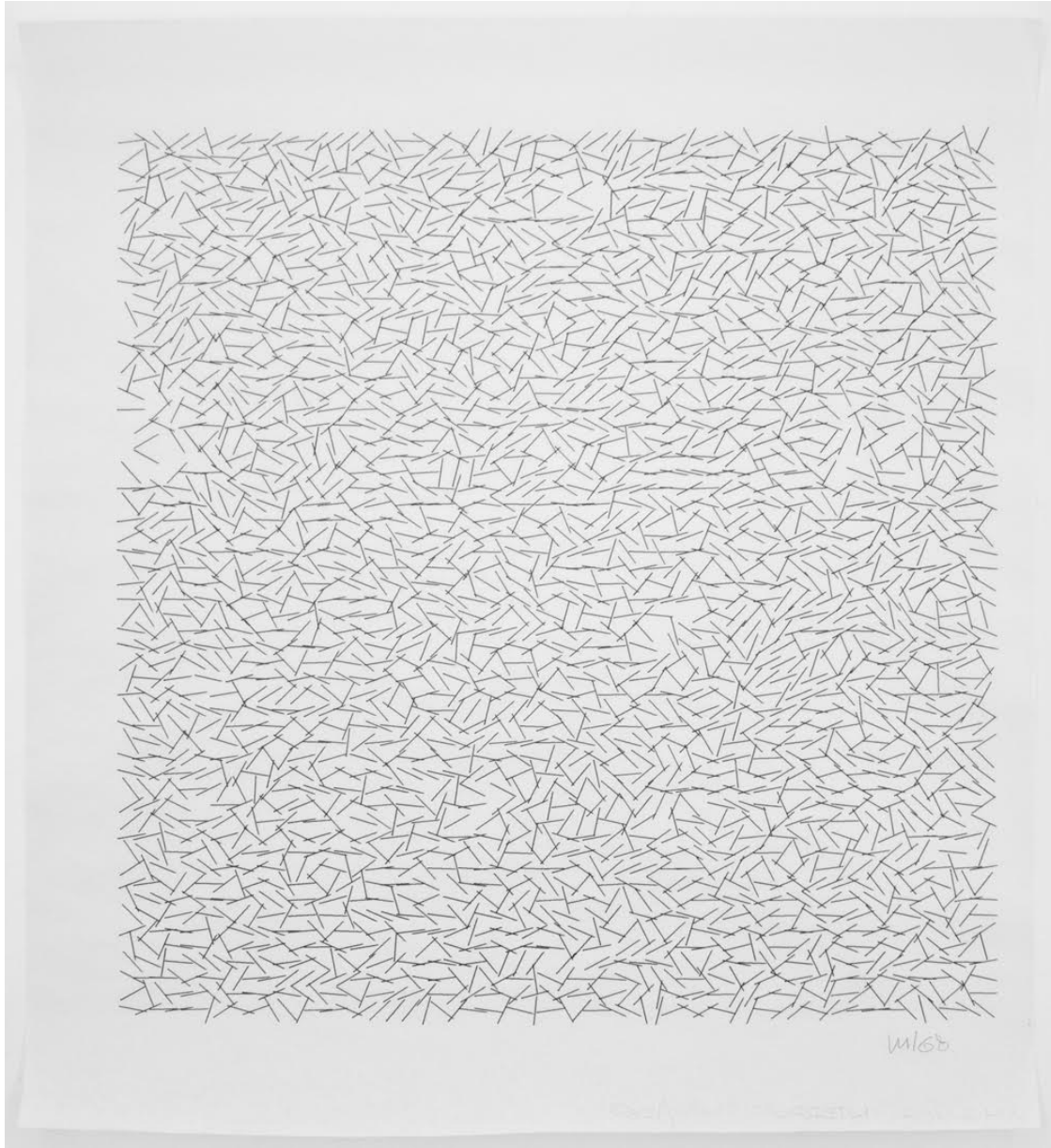


ICONE, 1962

oil on canvas mounted to paperboard, 7 5/8 x 7 1/2 inches (19.4 x 19.1 cm)
initialed and dated lower right: V.M. 1962



HISTOIRE D'I, 1967
gouache on paperboard, 15 3/4 x 15 3/4 inches (40 x 40 cm)
initialed and dated lower right; signed, titled, and dated on reverse



INTERRUPTIONS, 1968

computer generated graphic in ink on Benson plotter paper, 13 5/8 x 12 3/4 inches (34.6 x 32.4 cm)
initialed and dated lower right



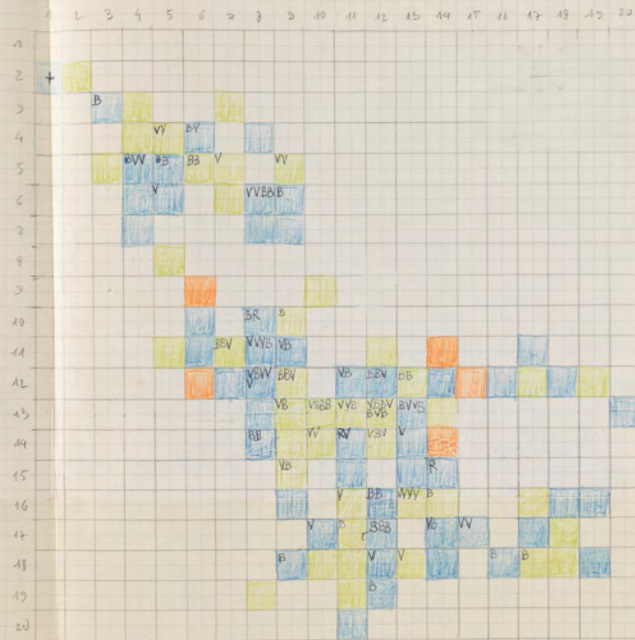
INTERRUPTIONS, 1969
computer generated graphic in ink on Benson plotter paper, 14 x 14 inches (35.6 x 35.6 cm)
signed and dated lower right; notated along upper edge

8 possibilités:

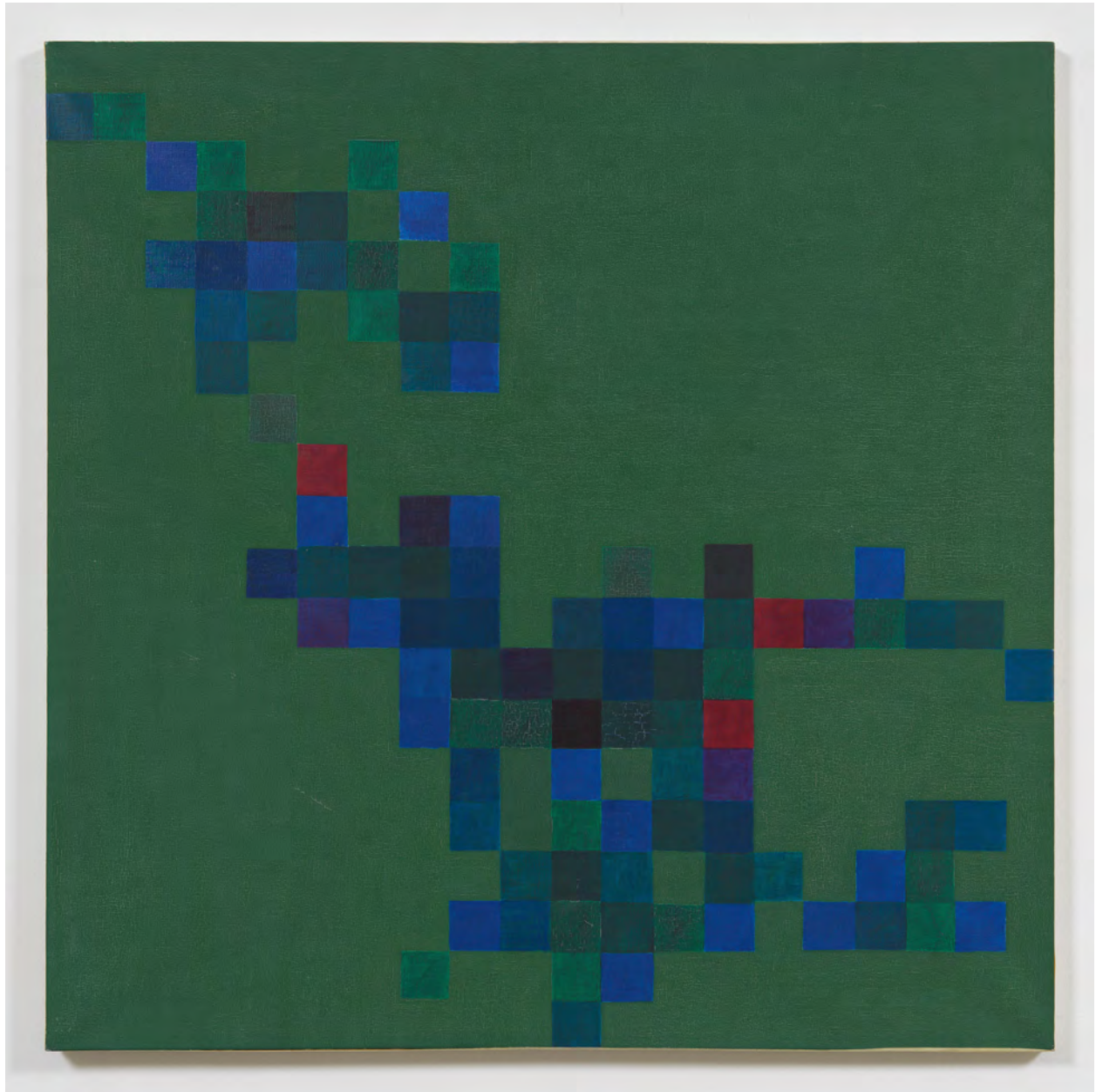


B	85% → V	5% → R	10% → boucle
R	85% → B	10% → V	5% "
V	85% → B	5% → R	10% "

3 couleurs:
 ROUGE: CADM. POURPRE + VIOLET COBALT CLAIR
 BLEU: COBALT CLAIR
 VERT: ENERAUDE



25B/6/70
 TOILE EXECUTEE
 HUILE, 80x80cm



CARRES SUR FOND VERT (25B), 1970
oil on canvas, 31 1/2 x 31 1/2 inches (80 x 80 cm)
signed and dated on reverse

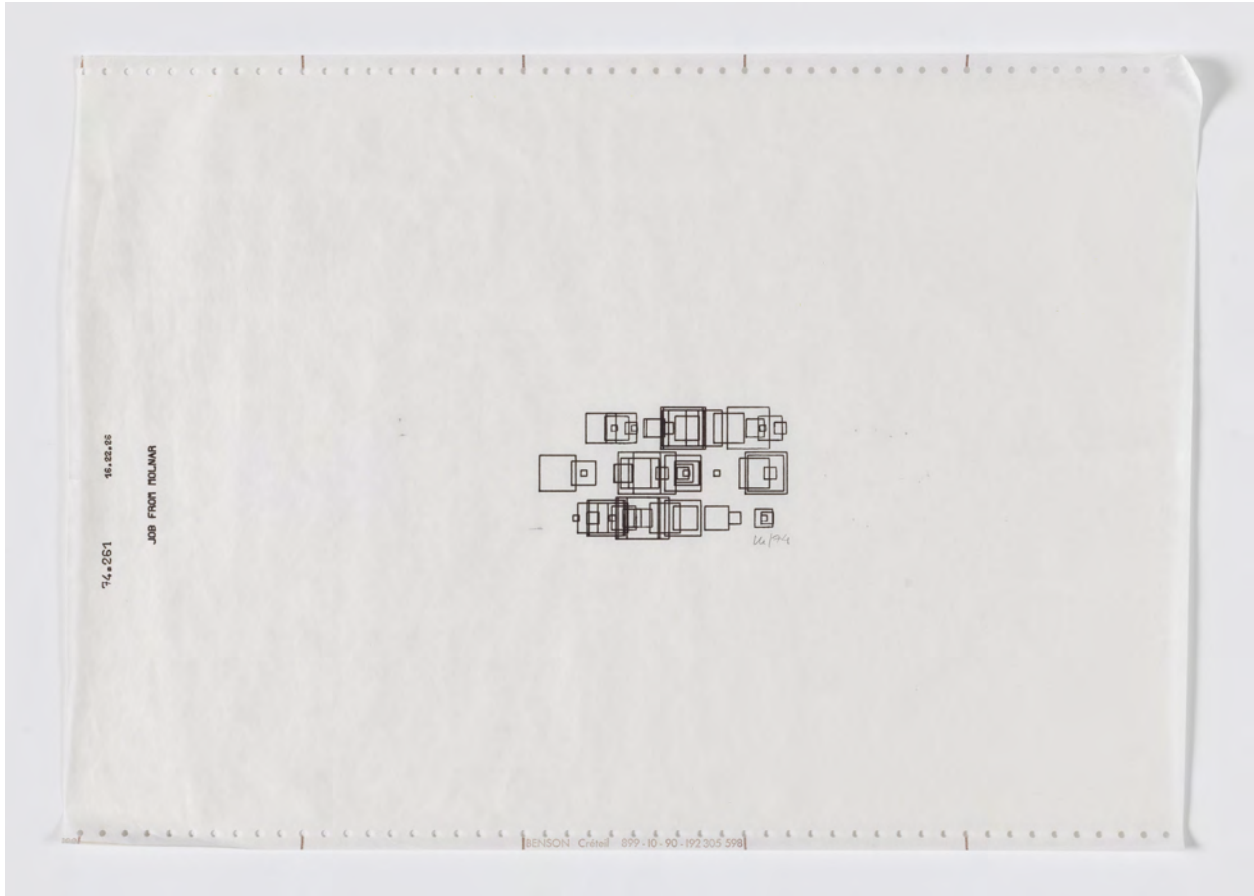


INCLINAISONS, 1971

computer generated graphic in ink on Benson plotter paper, 17 1/8 x 14 inches (43.5 x 35.6 cm)
initialed and dated LR

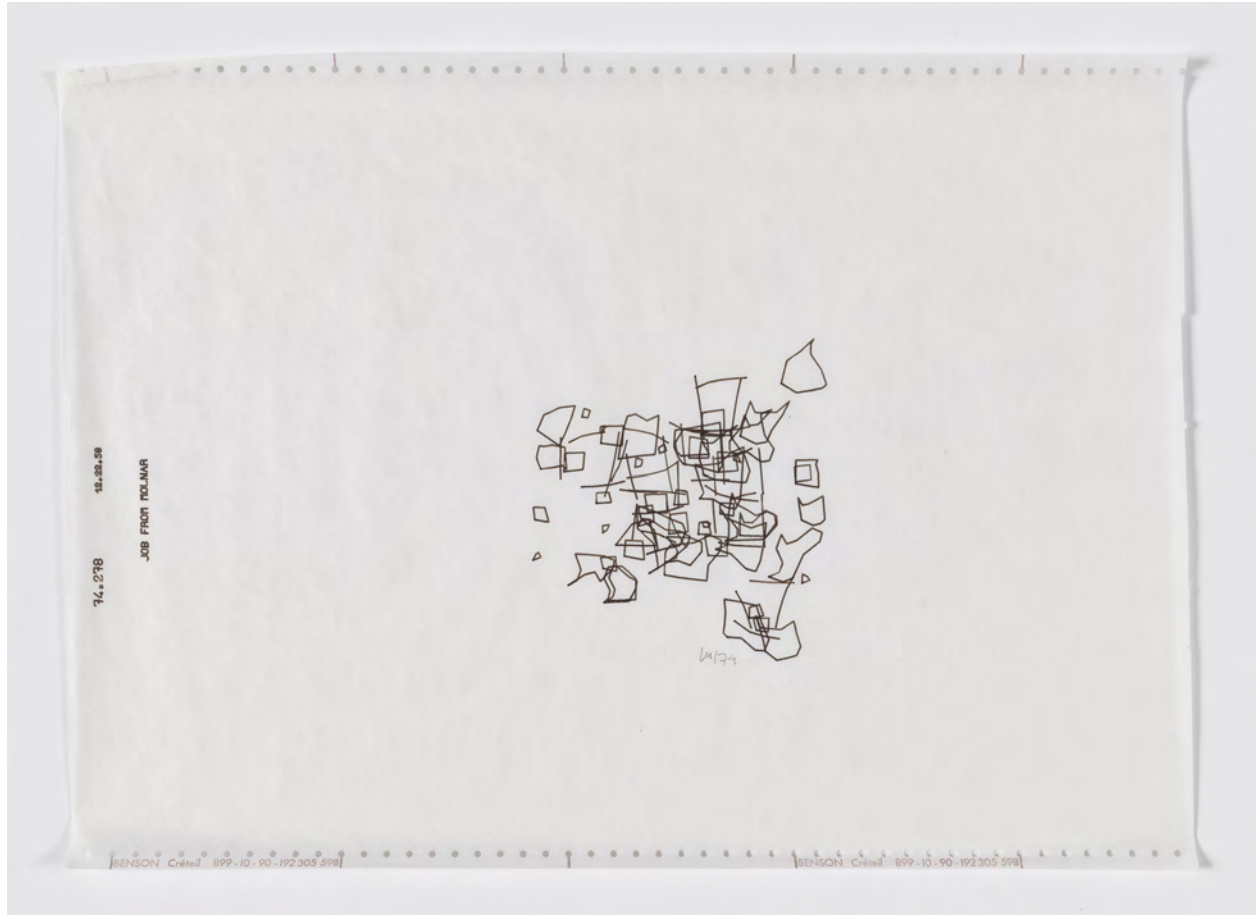


MAO COMPUTER DRAWING, 1971
computer generated graphic in ink on Benson plotter paper, 20 1/4 x 14 1/8 inches (51.4 x 35.9 cm)
initialed and dated lower right: VM 71; notated lower left vertical edge

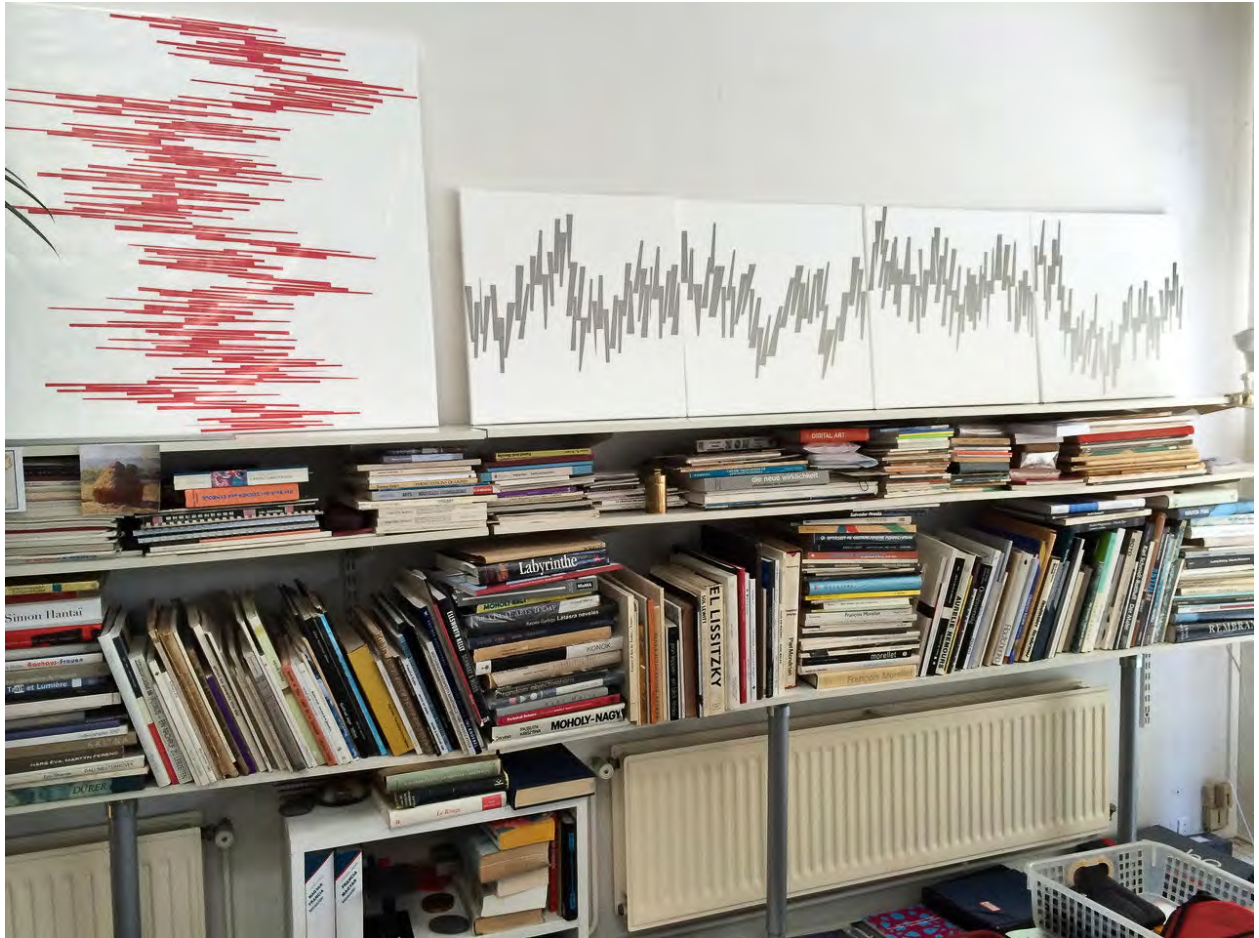


HOMMAGE A BARBAUD, 1974

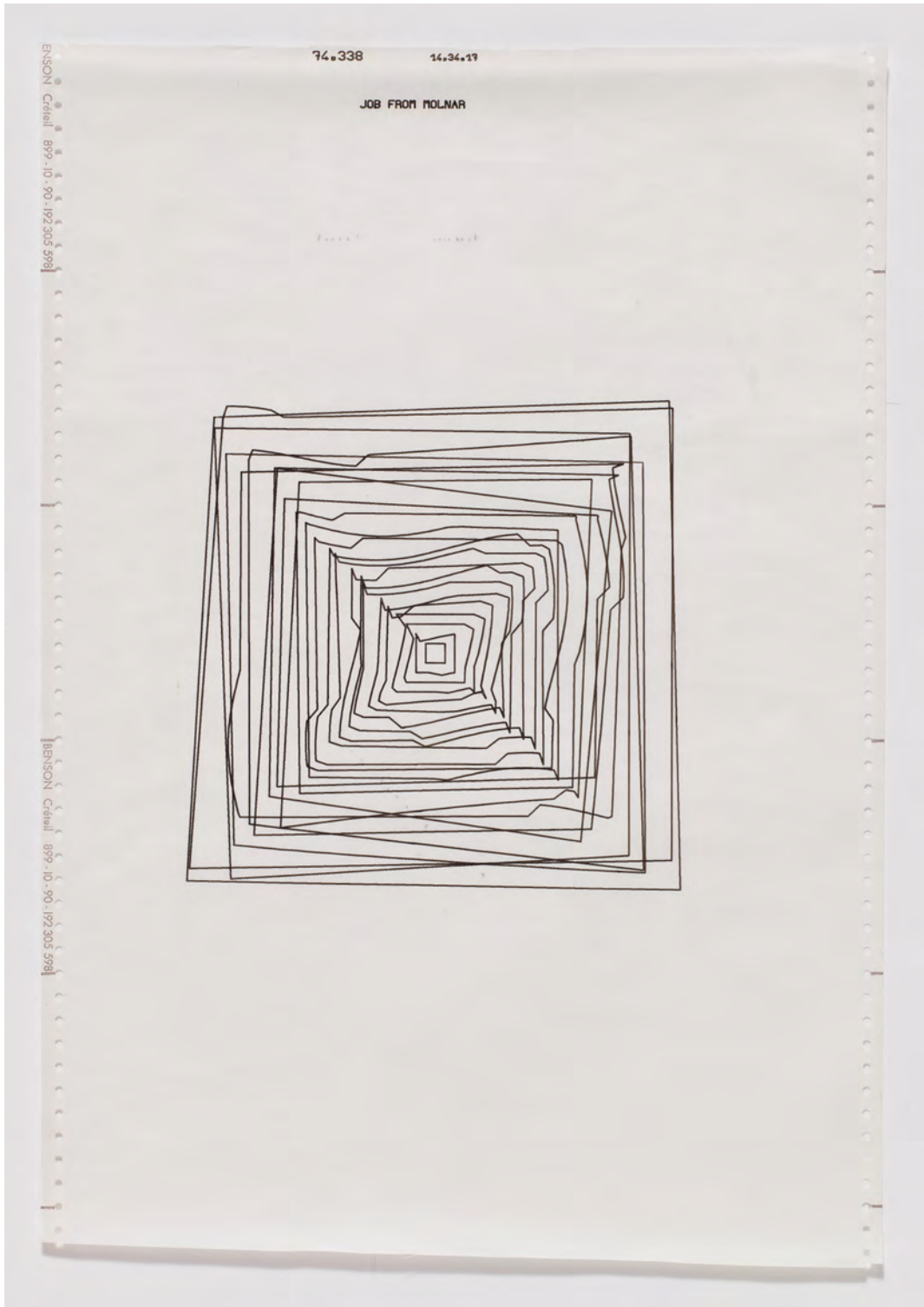
computer generated graphic in ink drawing Benson plotter paper, 19 7/8 x 14 1/8 inches (50.5 x 35.9 cm)
initialed and dated lower right; notated along left edge: 74-261 16.22.26



HOMMAGE A BARBAUD, 1974
computer generated graphic in ink on Benson plotter paper, 19 1/2 x 14 1/8 inches (49.5 x 35.9 cm)
initialed and dated lower right; notated along left edge: 74.278 12.22.58



Artist's studio, Paris, 2017

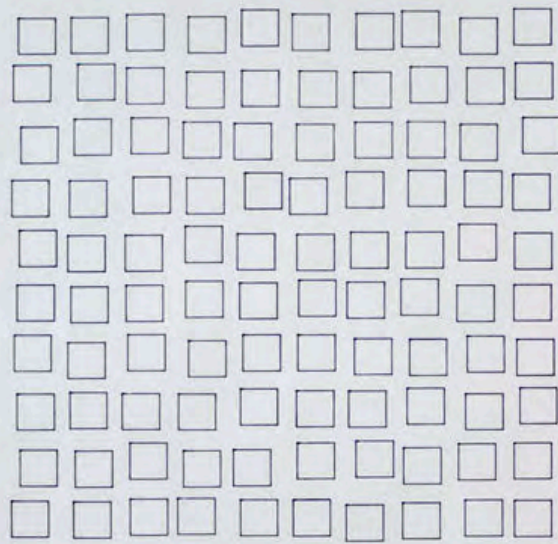


HYPERTRANSFORMATION OF 20 CONCENTRIC SQUARES, 1974
computer generated graphic in ink on Benson plotter paper, 20 1/4 x 14 1/8 inches (51.4 x 35.9 cm)
notated at top: Job for Molnar 74.338 14.34.17

75.023

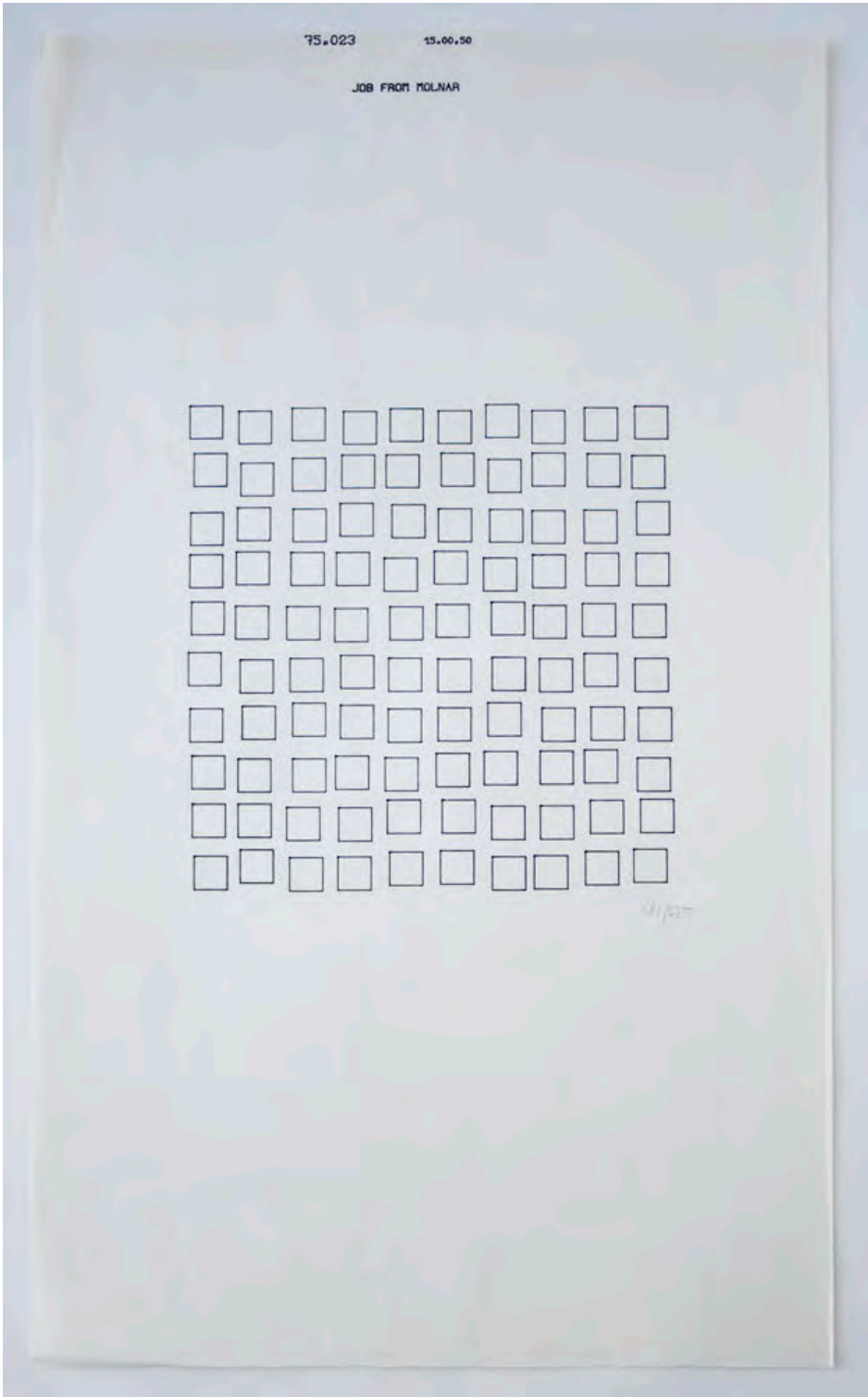
15.00.13

JOB FROM MOLNAR

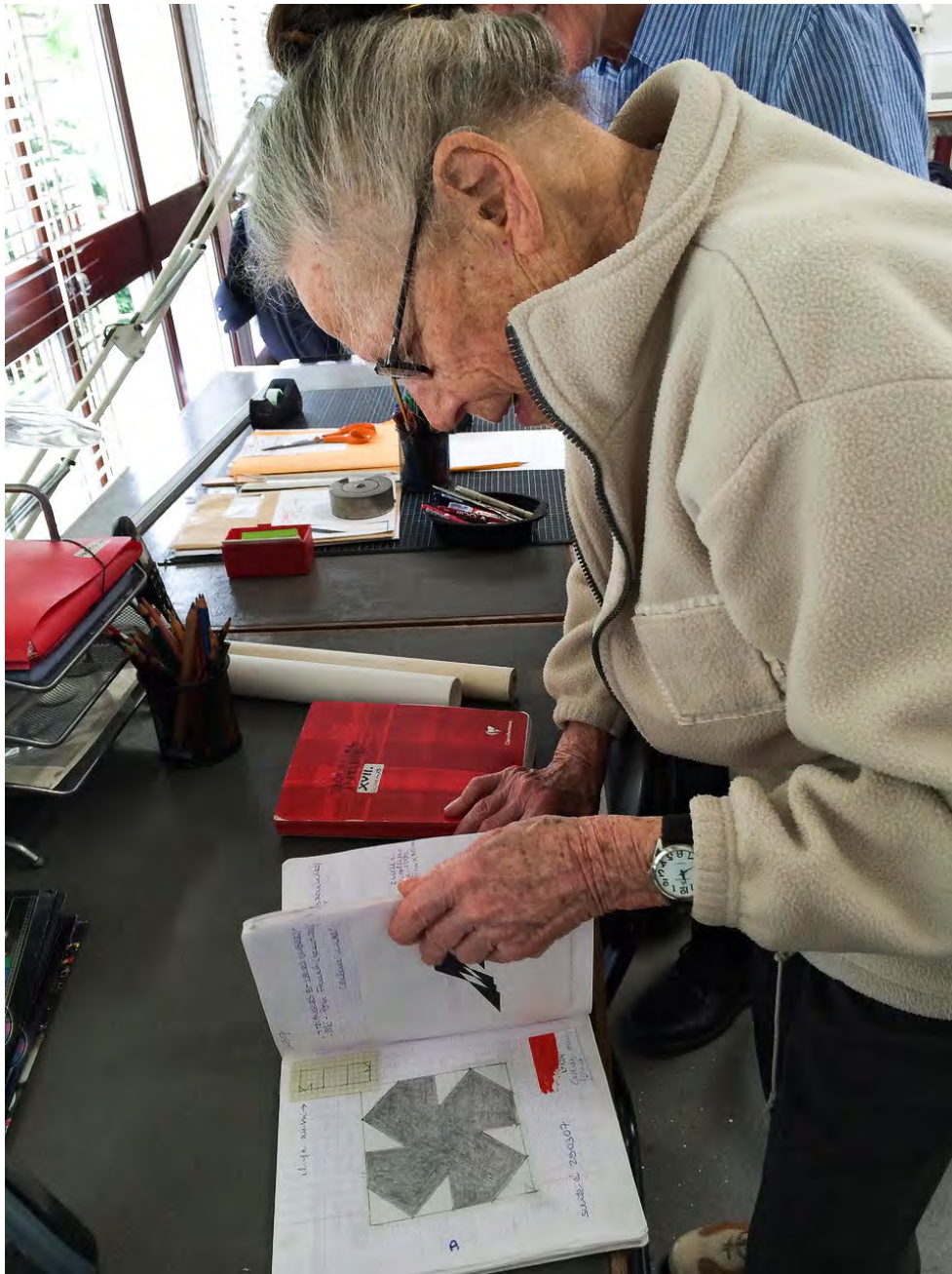


14/75

TOUT PETIT DES ORDRES (15.00.13), 1975
computer generated graphic in ink on Benson plotter paper, 21 1/2 x 12 3/4 inches (54.6 x 32.4 cm)
initialed and dated



TOUT PETIT DES ORDRES (15.00.50), 1975
computer generated graphic in ink on Benson plotter paper, 21 1/2 x 12 3/4 inches (54.6 x 32.4 cm)
initialed and dated



Artist with one of her journal notebooks, Paris, 2017

VERA MOLNAR

b. 1924, Budapest, Hungary

Lives and works in Paris, France

Education

1942–1947 School of Fine Arts, Budapest, Hungary

Selected Solo Exhibitions (since 1990)

2019

Vera Molnar: Paintings and Drawings, 1947–1986, Senior & Shopmaker Gallery, New York

Vera Molnar, Museum of digital Art (MUDA), Zurich

Vera Molnar: Work from 1949–2019, Galerie Linde Hollinger, Ladenburg, Germany

2018

Vera Molnar: Durer, Cézanne, Klee, Galerie Berthet-Aittouarès, Paris

Vera Molnar: A Line, Musée des Beaux-Arts de Caen, France

Vera Molnar: Drawing 1949–1986, Senior & Shopmaker Gallery, New York

2017

Vera Molnar: Playful, Minimal, Dam Gallery, Berlin

2016

Love Story : Paper works from 1974, Galerie Torri, Paris

Vera Molnar: 1% of disorder or the vulnerability of the right angle, Galerie Berthot-Aittouares, Paris

2015

Vera Molnar—recherche d'art visuel, Galerie Linde Hollinger, Ladenburg, Germany

Regarding The Infinite Drawings 1950–1987, Senior & Shopmaker Gallery, New York

Mes 90 ans à la Ligne, Galerie La Ligne, Zürich

(Un)Ordnung / (Dés)Ordre, Museum Haus Konstruktiv, Zurich

2014

(Un)Ordnung / (Dés)Ordre, Museum Für Konkrete Kunst, Ingolstadt, Germany

Solo, DAM Gallery, Berlin

Née en 1924 (curated by Jean-Pierre Bruaire & Catherine Melotte), Granville Gallery, Paris

2013

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

2012

Vera Molnar, Kunsthau 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

2010

Vera Molnar/Cézanne, Museum of Fine Arts, Budapest

86 (Part II), Galerie Torri, Paris

86, Galerie Torri, Paris

Turner en rond, Galerie Cour Carrée, Paris
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
Hommage à Dürer (avec François Morellet), Musée Vasarely, Budapest
Hommage à Paul Klee, Galerie La Ligne, Zürich
Hommage à Dürer, variations (avec François Morellet), PAKS Gallery, 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 M..., Galerie Oniris, Rennes, France
Lignes, März Galerien, Ladenburg, Germany

2006

Parallèles (avec MCBA), Galerie La Ligne, Zürich
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, Galleria 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 alevitch 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

2003

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

2001

Vera Molnar, Espace Fanal, Basel
Variations, Galerie Oniris, Rennes, France
Tableaux, März Galerien, Ladenburg, Germany
Hasards Prémédités, Galerie Cour Carrée, Paris
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
Aumur, 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
Sculptures, Dessins (avec M. Pan), Espace de Luynes, Chevreuse, France
Vera Molnar, Manfred Mohr, Galerie Lahumière, Paris

1997

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

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

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

Stiftung für konkrete Kunst, Reutlingen, Germany

Selected Group Exhibitions(since 1990)

2019

By Any Means: Contemporary Drawings from the Morgan, The Morgan Library & Museum, New York

2018

Writing New Codes: Cordeiro/ Mallary/ Molnar, The Mayor Gallery, London

2017

The Other Trans-Atlantic: Kinetic and Op Art in Eastern Europe and Latin America 1950s–1970s,

Museum of Modern Art, Warsaw in collaboration with Garage Museum of

Contemporary Art, Moscow, and SESC, Sao Paulo

Thinking Machines: Art and Design in the Computer Age, Museum of Modern Art, New York

Drawn from a Score, Beall Center for Art & Technology, University of California, Irvine

Sixfold Symmetry: Pattern in Art and Science, The Frances Young Tang Teaching Museum and

Art Gallery, Skidmore College, Saratoga Springs, New York

Algorithmic Signs, Fondazione Bevilacqua La Masa, Venice

2016

Electronic Superhighway (2016–1966), Whitechapel Gallery, London

All over, Galerie des Galeries, Paris

Collection Peter C. Ruppert—Concrete Art in Europe after 1945, Museum im Kulturspeicher,

Würzburg, Germany

From Minimalism Into Algorithm, The Kitchen, New York

Response, Musée d'art contemporain des Laurentides, St. Jerome, Quebec

2015

Rendezvous der Länder, Neuhängung der Sammlung Peter C. Ruppert, Konkrete Kunst in Europa nach 1945,

Museum im Kulturspeicher, Würzburg, Germany

Schwarz auf Weiß, Highlights aus der Sammlung Maximilian und Agathe Weishaupt und der Stiftung für

Konkrete Kunst und Design, Museum für Konkrete Kunst, Ingolstadt, Germany

Drawings: Bourgeois, Hesse, LeWitt, Molnar, Renouf, Ufan, Senior & Shopmaker Gallery, New York

Art + Computer / Time, Brattleboro Museum and Art Center, Brattleboro, Vermont US

THOUGHTS AROUND THE BLACK SQUARE, Vasarely Museum, Budapest

AESTHETICA, Dam Gallery, Berlin

KompaktD, Biuro Wystaw Artystycznych w Kielcach, Kielce, Poland

Ein Quadrat ist ein Quadrat ist ein Quadrat, Museum Ritter, Waldenbuch, Germany

2014

La passion Dürer, Musée Jenisch Vevey, Vevey, Switzerland

Abstraction/Figuration, Musée des Beaux arts de Rennes, Rennes, France

Événement plastique, Galerie Pascal Janssens, Ghent

2013

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

2012

Chance as Strategy, Vasarely Museum, Budapest
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

2011

Think Line 2, Digital Art Museum, Berlin
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

2010

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

2009

Petersburg..., Galerie St. Johann, Saarbrücken, Germany
Around the Square, Galerie Quai des Arts, Vevey, Switzerland
Atelier Osas, Musée Vasarely, Budapest
Thèmes et moments, Paks Museum, Paks, Hungary
I-Mages, French Institute of Budapest, Budapest
Wechselspiel Projektraum, 4, Mannheim, Germany
Elles, Musée National d'Art Moderne, Centre Georges Pompidou, Paris
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
Reconnaître, 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

Gestandlos, Gesellschaft für Kunst und Gestaltung, Bonn, Germany Drawing, Galerie März,
Mannheim, Germany
20 Years at Galerie Emilia Suciu, Ettlingen, Germany

2007

Three Hungarian Artists (Molnar, Nems, Saxon), Conservatoire des Arts, Montigny, France
Black and White, Musée Vasarely, Budapest
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
Sound of Music, Broelmuseum, Courtrai, Belgium
Peldázat Mint Művészet, Musée Vasarely, Budapest Fresh Paint, Galerie St. Johann,
Saarbrücken, Germany *Winter Group Show*, Galerie La Ligne, Zürich

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 Wittcockiana, Brussels
Aux Femmes Artistes, Espace de l'Art Concret, Mouans Sartoux, France
Binding Structures, Musée Matisse, Le Cateau-Cambrésis, France
Open Structures, Musée Vasarely, Budapest
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
Movement in the Square, Museum Ritter, Waldenbuch, Germany
The Potential of Line, Forum Konkrete Kunst, Erfurt, Germany

2005

Just a Glimpse II, Galerie Cour Carrée, Paris
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 Eminents, La Maison des Arts, Carcès, France
Square, Museum Ritter, Waldenbuch, Germany
Nachtbilder + Neon, März Galerien, Mannheim, Germany
Small Format 52 European Artists, Galerie Emilia Suciu, Ettlingen, Germany
Avant-Première, Centre d'Art Contemporain, Sérignan, France

2004

Just a Glimpse, Galerie Cour Carrée, Paris
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
Electrohype 2004, Malmö Konsthall, Malmö, Sweden
The Liberated Line (avec H. Nohl, A. Malik), Galerie D. Wosimsky, Giessen, + März Galerien,
Mannheim et Ladenburg, Germany

2003

Artists' Books, Bibliotheca Wittockiana, Brussels, Belgium
Treasures of the 20th Century, Salle Bessenneau, Angers, France
35 Years of Etching at Fanal, Espace Fanal, Basel
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, Mondriaanhuis, 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
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

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
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
Poetry of Color, Galerie St. Johann, Saarbrücken, Germany
Works on Paper, 50 Years, Galerie Denise René, Paris

2000

New Acquisitions, Bibliothèque Nationale, Department of Prints, Paris
Finite-Infinite in Mathematics and Art, *Altes Rathaus*, Potsdam, Germany
Mondiale Echo's, Mondriaanhuis, 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, Gmünden, 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
Painting Now, Frac Nord-Pas-de-Calais, Musée du Touquet, Le Touquet, France
The One Dimension, Länsmuseet Västernorrland Härnösand, Sweden
Pixelart. 01, Galerie Page, Zürich
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
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
30 x 30 x 30, Galerie St. Johann, Saarbrücken, Germany
Autour de Jean Leppien, Galerie Lahumière, Paris
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
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
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

1996

Jeder Meter für die Kunst, Arsenal BWA Galeria, Bialystok, Poland
25 Years of Contemporary, Art Ukrainian Institute of Modern Art, Chicago
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
Petit format de papier / 8, Musée du petit format, Couvin, Belgium

1995

Le temps d'ailleurs, Galerie Lara Vincy, Paris
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, Kunsthau 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
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
Stadt der Frauen, Frauenmuseum, Bonn, Germany
Le Hasard & l'Art Concret (K. Martin, F. Morellet, B. Tagwerker), Fondation pour l'Art Concret, Zürich

1993

Computer Graphics, Academy of Fine Art and Design, Bratislava, Slovakia
Algorithmus and Art, Galerie Meissner, Hamburg
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

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
Signatures de Femmes, Eglise St-Jacques, Lisieux, France
Konstruierte Unregelmässigkeit, Galerie Schoeller, Düsseldorf
Rencontres avec Leo Breuer, Gesellschaft für Kunst und Gestaltung, Bonn, Germany
Hungarian Artists in Paris : Hantai, Kadar, Kallos, Molnar, Pan, Schöffner, 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
Telles qu'elles, Centre Wallon d'Art Contemporain, Flémalle, Belgium
De Bonnard à Baselitz, Bibliothèque Nationale de France, Paris
Art Construit, Galerie Quadri, Bruxelles, Belgium
Computer Graphic Art, Banska Bystrica, State Gallery, Prague
Concrete Art International, Stichting IDAC, Galerie L'Idée, Zoetermeer, Netherlands
Originalgraphik—Atelier Edition France, Galerie Brigitte Weiss, Zürich
Editions Fanal & Editions Hoffmann, Atelier Fanal, Basel

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
The European Biennial of Non-traditional Graphics, Galerie Modry Pavilon, Prague
Œuvres sur papier, Galerie Denise René, Paris

1990

Hommage à Pythagore, Carré Estampes, Luxembourg, Luxembourg
Art Cinéma, Vidéo, Ordinateur, A.S.T.A.R.T.I., Vidéotheque de Paris
Museum Zeichen der Zeit, Projekt-Galerie, Fulda, Germany
Geometrische Miniaturen, Wilhelm-Hack-Museum, Ludwigshafen, Germany
Arrobase, Bibliothèque Municipale de Lyon, Lyon
Tokyo Art Expo, Galerie Emilia Suci, 29 mars–2 avril, Tokyo
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
Hommage à Henryk Stazewski, Galerie L'Idée, Zoetermeer, NI

Selected Installations

Perspectives, FRAC Lorraine, Metz, France (peinture murale) (1957–2009)
Promenade (presque) aléatoire, FRAC Lorraine, Metz, France (fil et clous) (1999–2009)
Trapèzes penchés à droite, FRAC Lorraine, Metz, France (collage mural) (1987–2009)
Hommage à Dürer, Musée Vasarely, Budapest, Hungary + Musée de PAKS, Hungary (2008)
Ligne vagabonde, Fondation Salomon, Alex, France, (2004)
Promenade à Ladenburg, März Galerien, Ladenburg, Germany (2000)
Promenade aléatoire à Ivry, Le Crédac Ivry-sur-Seine, France (1999)
Ligne, Musée Ernst, Budapest, Hungary (1999)

Tango, Musée de Cholet, France (1996)
 Pink & Rouge, März Galerien, Ladenburg, Germany (1996)
 Déchirement, März Galerien, Ladenburg, Germany (1994)
 9 Carrés, Gesellschaft für Kunst und Gestaltung, Bonn, Germany (1991)
 Hommage à Dürer, Stiftung für Konkrete Kunst, Reutlingen, Germany (1990)
 Gothique, S. Bahnhof Schöneberg, Berlin, Germany (1988)
 Écran d'eau, Festival des Arts Electroniques, Rennes, France (1988)

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 *reConnaitre*, 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
 1989 *Rouges*, Galerie Municipale Edouard Manet, Gennevilliers, France
 1984 *Textes*, (1974–1984), éd. C.I.S.I., Commissariat à l'Energie Atomique, Paris
 1979 *Vera Molnar*, Atelier de Recherche Esthétique, Caen, France
 1976 *Transformations*, Polytechnic of Central London, Galerie PCL, London

Acknowledgements

This exhibition marks the third solo presentation of Vera Molnar's work in our gallery. We are especially grateful to the artist for her trust, generosity, enthusiasm, and good humor throughout the four years we have worked together. Vera Molnar is a pioneer on many fronts: a progressive thinker, a visionary in her early use of digital media, and as an artist who continues to make a sustained contribution to the field of non-objective art.

Special thanks go to Isabelle Spaak, writer and journalist, who not only brought Vera's work to our attention, but provided much needed translation and coordination along the way. Additional thanks goes to Francesca Franco, an art historian and Senior Research Fellow at the University of Exeter where she is investigating novel ways of documenting digital art and researching the history of early computer art. Franco has contributed an illuminating essay on Molnar's work for the E-catalogue that accompanies the exhibition. We are also grateful to Leslie Miller, Grenfell Press, New York for the publication production; PSG Framing, Boston; and to gallery associates Arielle Fields and Thomas Nelford.

— **Betsy Senior and Laurence Shopmaker**

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