

eac. Vera Molnar

Pas froid aux yeux

January 30th • May 30th 2021

**Curator: Fabienne Grasser-Fulchéri, director of the eac.,
assisted by Claire Spada**

The Espace de l'Art Concret is organizing a major monographic exhibition dedicated to Vera Molnar and carried out in partnership with the Musée des Beaux-arts of Rennes.

Born in Hungary in 1924, living in France for more than 70 years, Vera Molnar is a key figure in geometric abstraction in which she has been part since the late 1940s.

In the 1950s, in Paris, Vera Molnar frequented artists of the Parisian avant-garde such as Auguste Herbin, Jesús Rafael Soto, Georges Vantongerloo and Sonia Delaunay.

In 1957, she formed a deep and decisive friendship, for her, with François Morellet. Three years later, it was Max Bill who gave her her first group exhibition in 1960 in Zurich.

Vera Molnar is fascinated by an art made of mathematics and geometry, an art that is measurable, quantifiable, controllable, which fundamentally brings her closer to the principles of concret art. Yet the artist was able quickly to thwart the shackles of an overly rigorous and systematic abstraction. Thanks to the discovery of computers in the early 1960s, she introduced the « 1 % disorder » into her work, freeing it from any form of confinement.

A pioneer in the field of digital arts, Vera Molnar combines series and combinatorics. With the help of simple rules, the serial patterns are repeated, shifted, altered. Lines, shapes, curves, interlacing and colours are thus deployed to infinity, on multiple supports.

From the works made with her « Imaginary machine » between 1960 and 1968, then those made with the computer at the Bull laboratories in Paris, to the latest works in which a true game of reconstruction between the computer and the artist is established, the exhibition proposed at the eac. will highlight Vera Molnar's close relationship with the computer through which she constantly interrogates the « seeing ».

Thus is the pioneering role played by Vera Molnar in the emergence and development of computer art that will be put into perspective in the course of the exhibition.

Close to Pierre Barbaud, member of the « Art and Informatics » group at the Institut esthétique de sciences de l'art in Paris, co-creator of « Molnar », one of the first image generation programs, Vera Molnar has placed the computer at the centre of her creation since 1968. The speed and completeness allowed by the computing power of the machine give rise to infinite and infinite variations, as well as reflections on the complexity and variability of perception.

The computer frees the artist from all formalism. An infinite field of esthetic possibilities appears, tirelessly explored through series and tributes. Though the interference of several simple parameters, Vera Molnar explores lines, surfaces, colours, re-enacting with humour, sometimes irreverence, the great themes of art history.