

# TORRI

7, rue Saint-Claude  
75003 Paris  
T. +33 (0)1 40 27 00 32  
[contact@galerietorri.com](mailto:contact@galerietorri.com)  
[www.galerietorri.com](http://www.galerietorri.com)

VERA MOLNAR / *Love Story*

**Love Story**  
**Paper works from 1974**

**TORRI, Paris**  
**06.02 - 12.03 2016**

The fourth solo exhibition of Vera Molnar at the gallery, *Love Story* gathers 15 original computer drawings from the eponym series created by the artist in 1974.

With this selection we are also presenting the film of Dominik Stauch realized from Jacques Mayer's text, which is a counterpart to Vera Molnar's livrimage.

For over 70 years, Vera Molnar's work has consisted in producing abstract visual compositions on a wide variety of media, with the help of protocols that involve not just art history's classic rules of composition, but also mathematics and computing – all of this done with great precision but also with a certain sense of humor, and an awareness that every ordered system necessarily exists as an imaginary antagonism to one of its opposites: disorder, irrationality, accident. Attracted in her youth by the communist vision and the values of humanism and equality it conveyed, Vera Molnar educated herself in reaction to the classical art instruction she received at the Budapest College of Fine Art, from which she nevertheless emerged with a degree in art history and aesthetics in the mid-1940s. When she and her husband François Molnar moved to Paris in 1947, this enabled her to meet and exchange views with modern artists whose work she had previously only known through occasional images, including Sonia Delaunay and François Morellet. At that time, Molnar permanently adopted abstraction as an interpretive framework, a tool and a subject to materialize her vision of art as an instinctive human emanation of a sense of order and harmony necessary within the chaos of humanity.

Following the 60' dissolution of the Centre de Recherche en Arts Visuels (CRAV), an artists' collective cofounded by the artist, which conducted research on notions of optical effects and labyrinths as primitive models of viewer interactivity, and whose fierce call for independence from the institutional market soon generated disagreement among its members, who were tempted to monetize their productions), Molnar went back to concentrating on her solo practice. Duplicating, reversing, transferring; squares, circles, triangles, mostly black and white but sometimes colored in chromatic scales that were deliberately kept to a minimum. She was fascinated by the infinite possible combinations between simple geometric shapes, inventing protocols inspired by mathematical formulae to create large series from which she extracted the most fortunate compositions, those in which she believed she could recognize the famous "visual event" that "makes" the work. From 1968, she attempted to computerize the manual shape-production protocols she had been using up until then. A friend who was a computer scientist agreed to program her machine with instructions relating to the position, interaction and deformation of two squares, and the program's systematic results were then printed, enabling them to be visualized (the computers of the time did not yet have screens). Molnar humorously entitled the series "*Love Story*", a name inspired by the eponymous book whose global success prefigured the era of global culture that emerged through the same technological revolution that made it possible to produce Molnar's computer works.

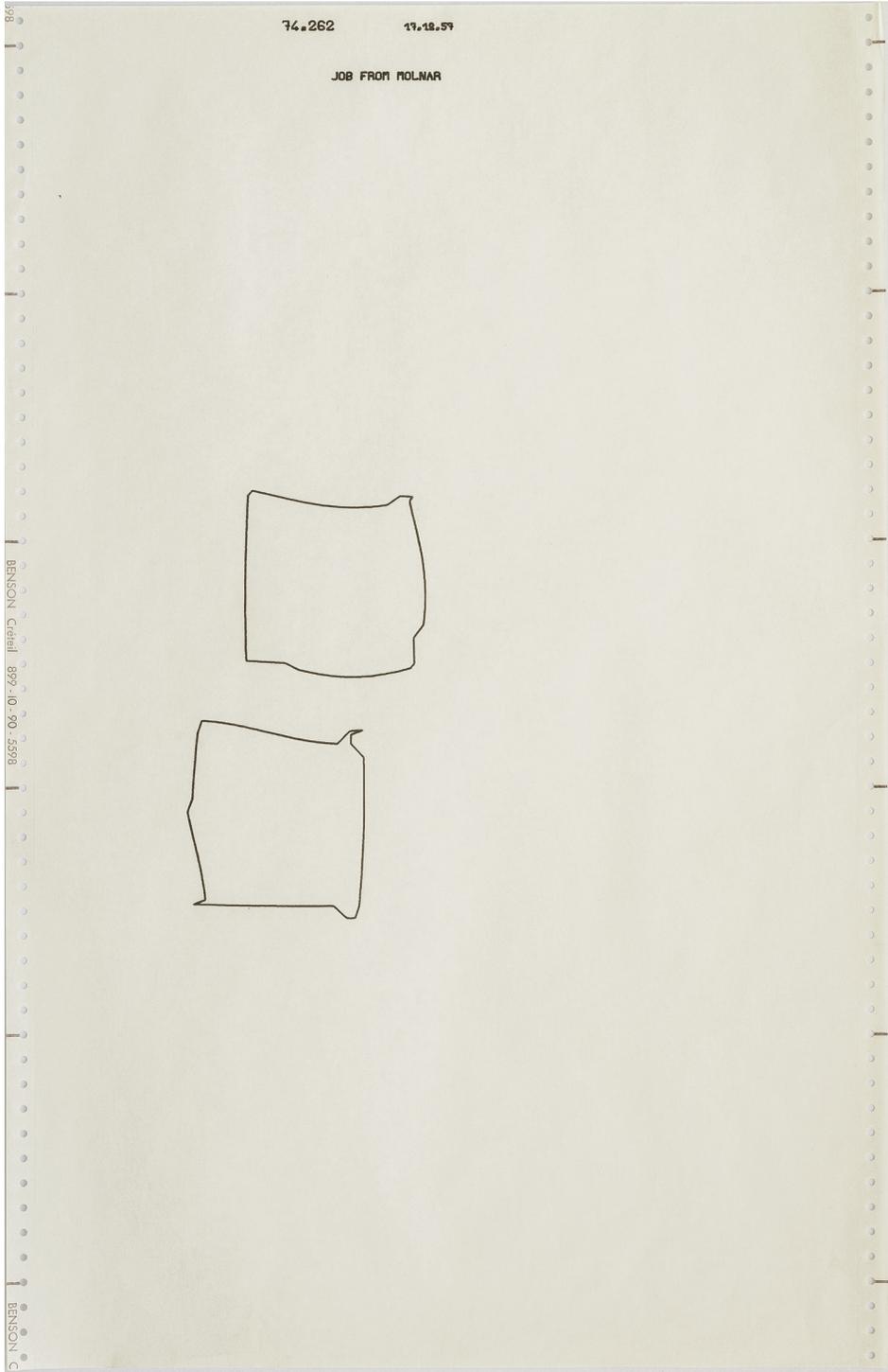
Shaky and awkward lines, distant and sometimes intersecting shapes whose stitched/sharp/injected corners seem to be the only certainties: the two squares of the "Love Stories" seem to dance either timidly or passionately in the solitude of the perforated plotter paper, their frozen pose responding to the coldness of a date and title randomly assigned to them when they were printed. Going against contemporary theories of post-humanism and speculative realism, Molnar says that computers are nothing without the human brain ordering them to produce complicated combinations. They are gifted puppets but have no purpose in themselves, lacking any will or power of their own. As soon as computer screens made their appearance, she learned to program the machine herself in order

to gain autonomy in the creation of her productions, something that she says changed her life and her way of perceiving all of her work. At the time, mastering the computer just enabled the artist to save herself laborious hours automatically recombining shapes, waiting for the most fortunate combination. Nevertheless, Molnar did not abandon her manual productions, and her two practices (automated and manual) still coexist to this very day – and this despite the fact that the artist does not use email and communicates with the outside world only by telephone.

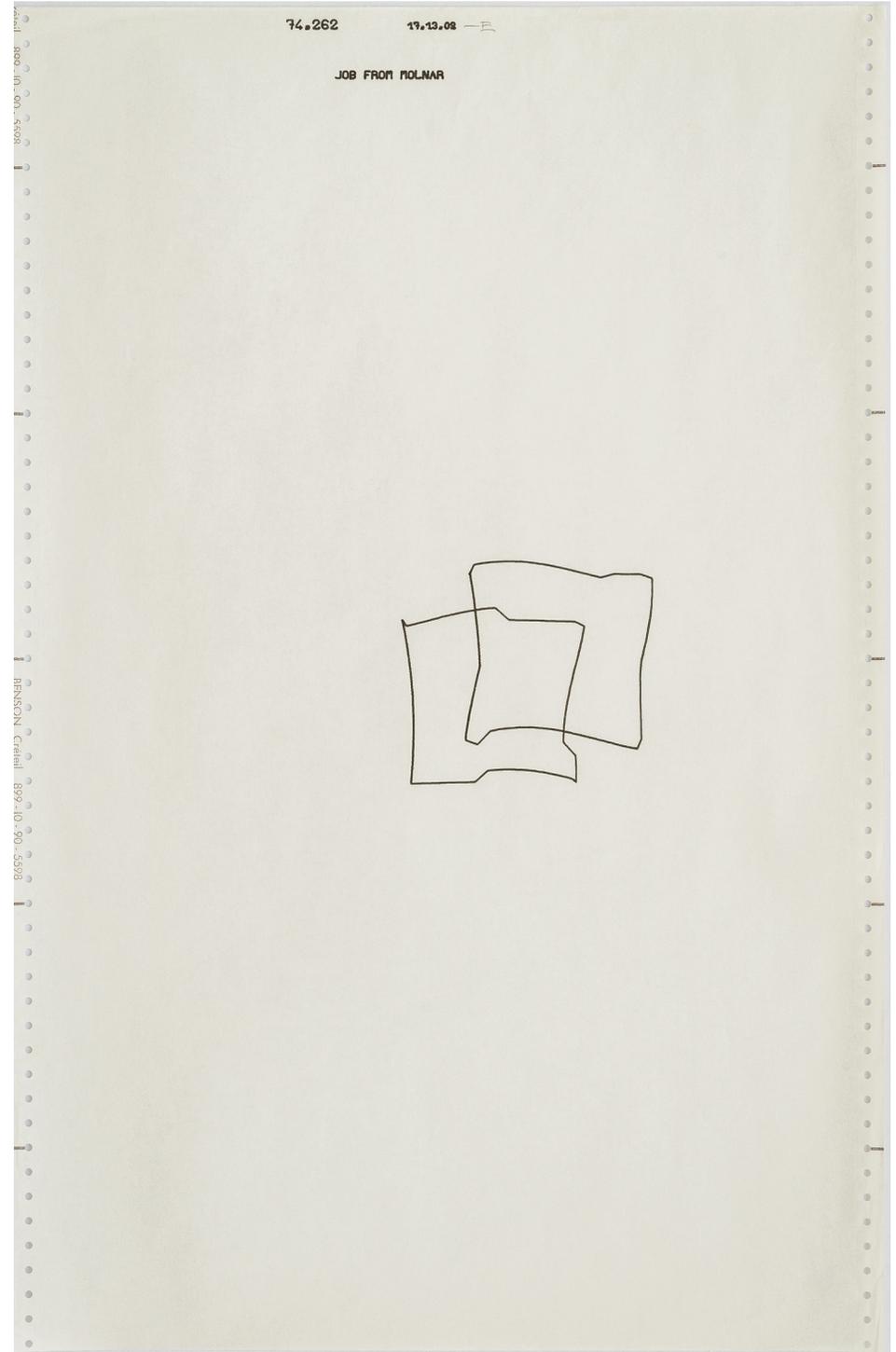
The Molnars decided to live on François's salary as researcher at the CNRS, where he was hired in the 1970s, so that Vera could concentrate exclusively on artistic research, and it was paradoxically this that allowed her to be an artist with a small following, since she never depended on markets or institutions to exhibit and give life to her practice. With hindsight, one can see in the work from her "Love Stories" period a certain troubling premonition of the trends that were to revolutionize painting in the 1980s, first and foremost the neo-minimalism movement, with its pop and technology innovation fantasies, which led artists like Peter Halley, Albert Oehlen and Christopher Wool to defy notions of originality and the artistic gesture to generate the pictorial field as it is practiced today, whose latest manifestation is zombie formalism. Molnar's precise series assert themselves as precious testimony to a change of visual and civilizational paradigm, stretched out to the scale of a whole life—semi-intact documents with a fascinating freshness as if directly extracted, thousands of years later, right out of the secret chamber of a forgotten pyramid.

Dorothee Dupuis

***Dorothee Dupuis (born in 1980) is a French contemporary art curator, art critic and publisher based in Mexico City. Graduated from the HEAR (Haute école des arts du Rhin) in Strasbourg (2005), she worked for Philippe Parreno, notably on the movie Zidane: A 21st Century Portrait. Assistant curator of Christine Macel at the Centre Georges Pompidou from 2005 to 2007, she then led Triangle France, a non-profit exhibition and residency program in Marseille. Dorothee recently founded Terremoto.mx, a quarterly online magazine dedicated to contemporary art in the Americas.***



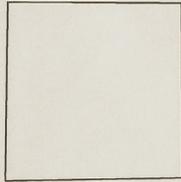
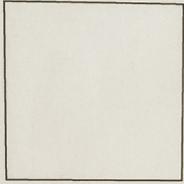
REF.MOLN1468-24



REF.MOLN1468-25

74.282 15.10.00

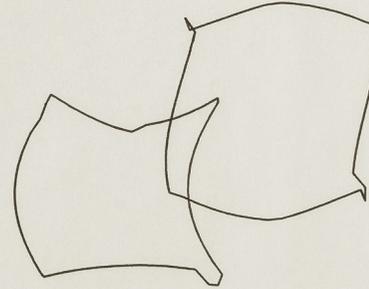
JOB FROM MOLNAR



BENSON Catell 897-10-90-5593

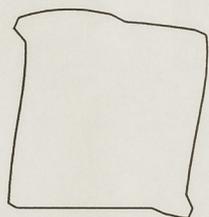
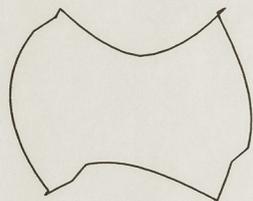
74.262 19.12.10

JOB FROM MOLNAR



BENSON Catell 897-10-90-5593

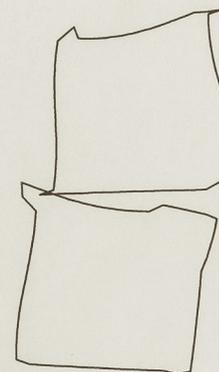
JOB FROM MOLNAR



BENSON Cerial 899-10-50-197-305-598

BENSON Cerial 899-10-50-197-305-598

JOB FROM MOLNAR



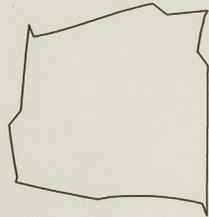
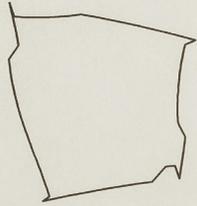
BENSON Cerial 899-10-50-197-305-598

BENSON Cerial 899-10-50-197-305-598

74.282

15.29.16

JOB FROM MOLNAR



BENSON Crete! 897.10.90.5578

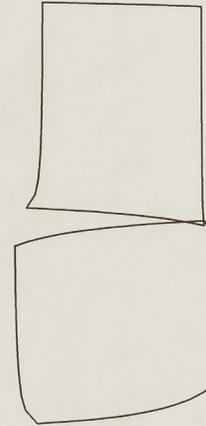
BENSON Crete!

REF.MOLN1468-8

74.271

10.36.20

JOB FROM MOLNAR



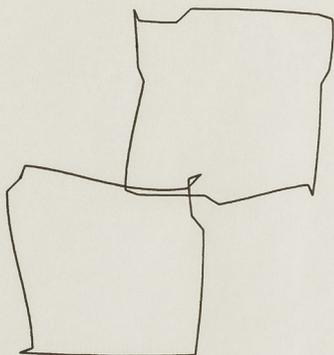
BENSON Crete! 897.10.90.5578

BENSON Crete!

REF.MOLN1468-2

JOB FROM MOLNAR

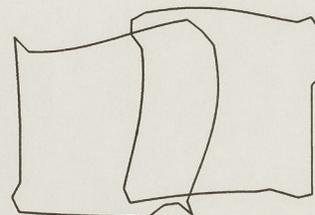
BENSON Cretail 899-10-90-5598



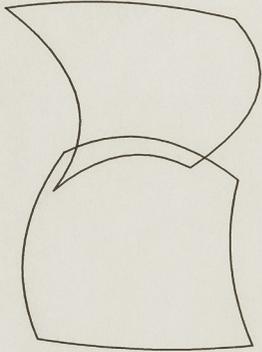
JOB FROM MOLNAR

BENSON Cretail 899-10-90-5598

BENSON Cretail 899-10-90-5598



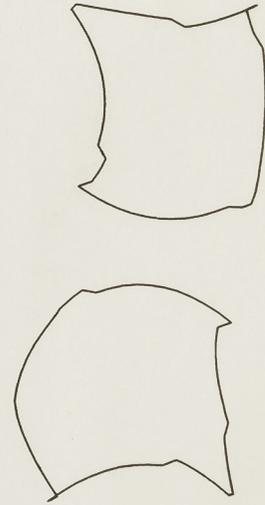
JOB FROM MOLNAR



BENSON Créteil 897-10-90-5598

BENSON Créteil 897-10-90-5598

JOB FROM MOLNAR



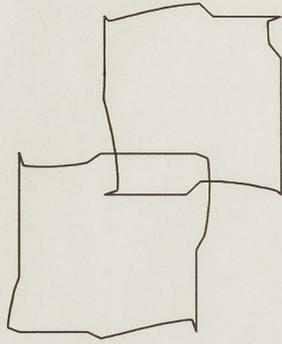
BENSON Créteil 897-10-90-5598

BENSON Créteil 897-10-90-5598

74.262

16.55.21

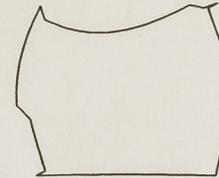
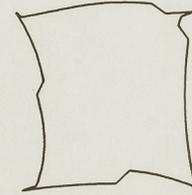
JOB FROM MOLNAR



74.262

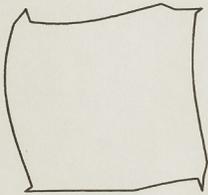
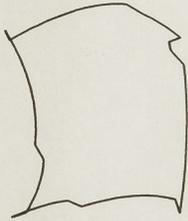
17.18.23

JOB FROM MOLNAR

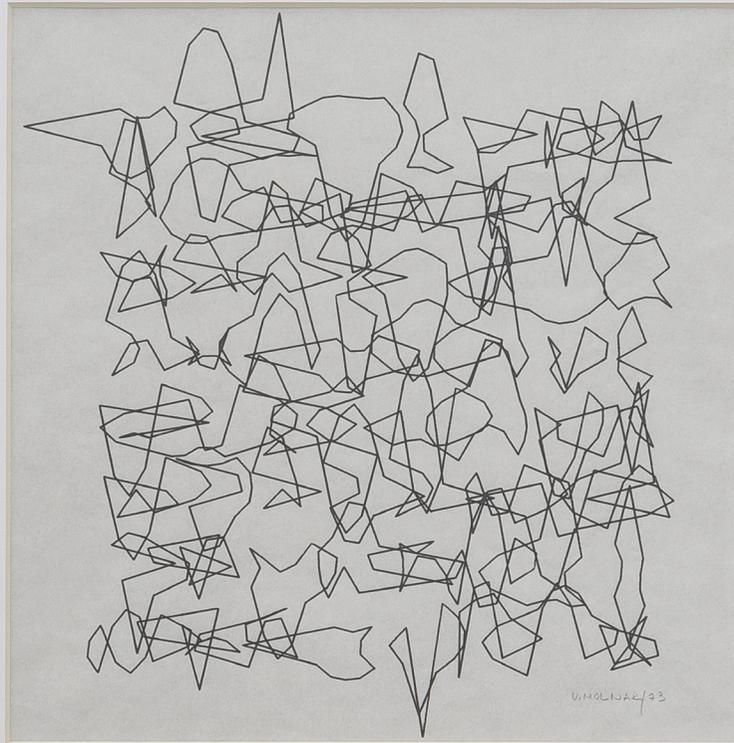


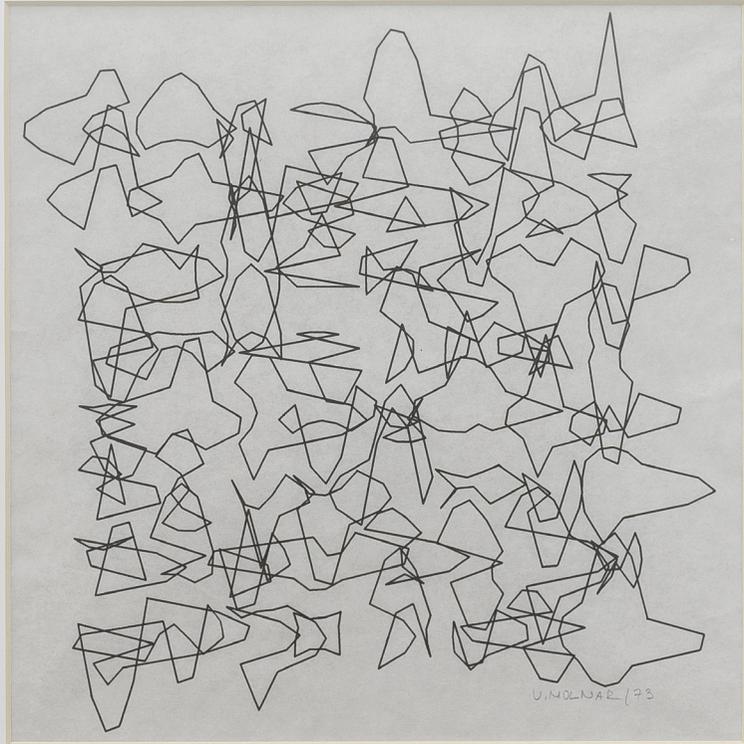
JOB FROM MOLMAR

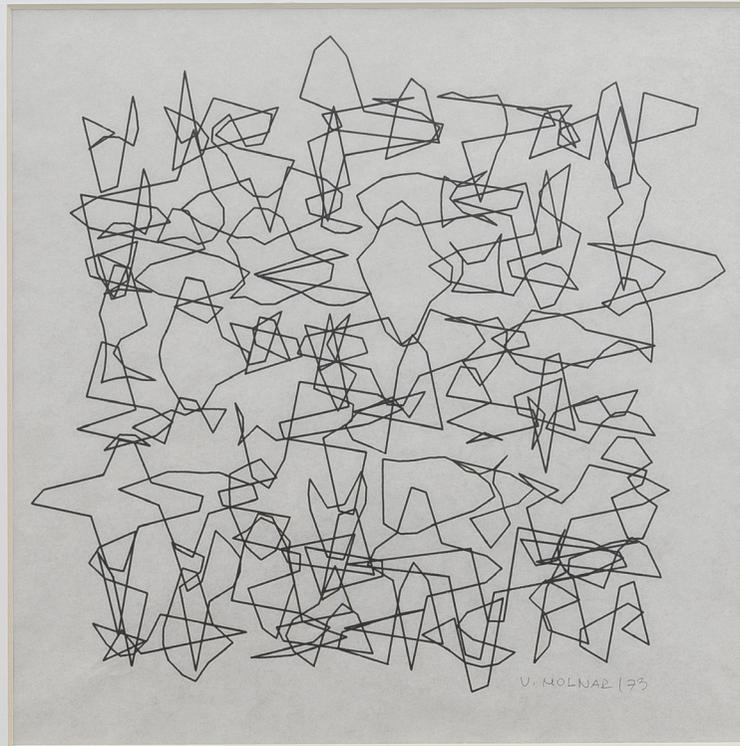
BENSON Creal 899-10-90-5598



BENSON Creal 899-10-90-5598







Love Stories, 1974

Computer drawings on Benson paper

29 x 42 cm / 11 x 16 inches

MOLN1468

Transformation de 64 carrés A, 1973

Ink on paper

29 x 29 cm / framed 52 x 52 cm

16 x 16 inches / framed 20 x 20 inches

MOLN1584-1

Transformation de 64 carrés B, 1973

Ink on paper

29 x 29 cm / framed 52 x 52 cm

16 x 16 inches / framed 20 x 20 inches

MOLN1584-2

Transformation de 64 carrés C, 1973

Ink on paper

29 x 29 cm / framed 52 x 52 cm

16 x 16 inches / framed 20 x 20 inches

MOLN1584-3

