

Bernard Chauveau

Galerie 8 + 4

**« 2 % de désordre en co-opération »
A new creation by the artist Vera Molnar
Launching on April 18, 2022 by Sotheby's New-York**

Vera Molnar began using a computer in 1968. But her ideas have always formed in her mind; the computer does not create the works for her. It is a fast and efficient tool, about which she has said: “Many of my works are made and often executed by computer. But if they have some value, or if, on the contrary, they have none, the machine is not responsible. The computer, astonishing as it may be, is for the moment only a tool that allows the painter to free themselves from the constraints of a sclerotic classical heritage. Its immense combinatory capacity facilitates the systematic investigation of the infinite field of the possible.”

Since the 1990s and until today, Vera Molnar's practice involves a kind of permanent game with the computer. Establishing a protocol, she thus makes images of all kinds, composing them in an entirely subjective way, by hand and with a total modal freedom of craft and of choice of forms and materials. Only then does she program the computer to reconstruct exactly what she has done but also all the variations and possible images resembling her initial one. This practice of playing with the method to generate series characterizes the work of Vera Molnar who has never ceased reinventing, rethinking, recycling, renewing, relearning, or rediscovering ... for close to 80 years.

On the occasion of her 98th birthday, Vera Molnar has imagined for Galerie 8+4 a new protocol to create a series of new works as Non Fungible Tokens (NFT) entitled: “2 % de désordre en co-opération” (2% of disorder in cooperation).

From a grid drawn on paper made up of 100 squares, the artist decides a precise mode of filling which supposes that a first

square of the grid is filled by a random person coming to visit her. The person freely chooses the place in the grid where to fill the first square and the color (with the exception of black). A second square of the grid is then filled by the artist who chooses a position in the grid according to the first intervention. The color used by the artist is always black. «2% de d sordre en co-op ration» is visually similar to 2 pixels of color placed randomly on a grid, leaving the other 98 invisible.

Among the series of grids obtained by this new generative process, only fourteen are retained by the artist based on their visual impact, what she has referred to as a “visual event” for many years. 14 grids, are transformed into a unique NFT and stored as immaterial digital works in the blockchain. The paper copies of these compositions become irretrievably non-transferable and are held indefinitely in the artist’s archives. The work is this virtual being that does not exist in the world of objects.

In this latest work, Vera Molnar, once again displays her ability to play with the possibilities of the world of computers since, for this creation, digital technology and its latest developments remain creative tools among others which, despite the technological advances, do not obliterate or replace the capacities of a human brain.

At 98 years old, Vera Molnar is still very much of her time, as evidenced by this new series, which is both tongue in cheek and an invitation to consider the status of the work of art in 2022.

Bernard Chauveau
Vincent Baby

On the occasion of the event "60 Years of Generative Art: From the Algorithm to the NFT" organized by Sotheby's New-York, Vera Molnar's first NFT "2% of Disorder in Co-operation #01" will be auctioned on April 18, 2022.

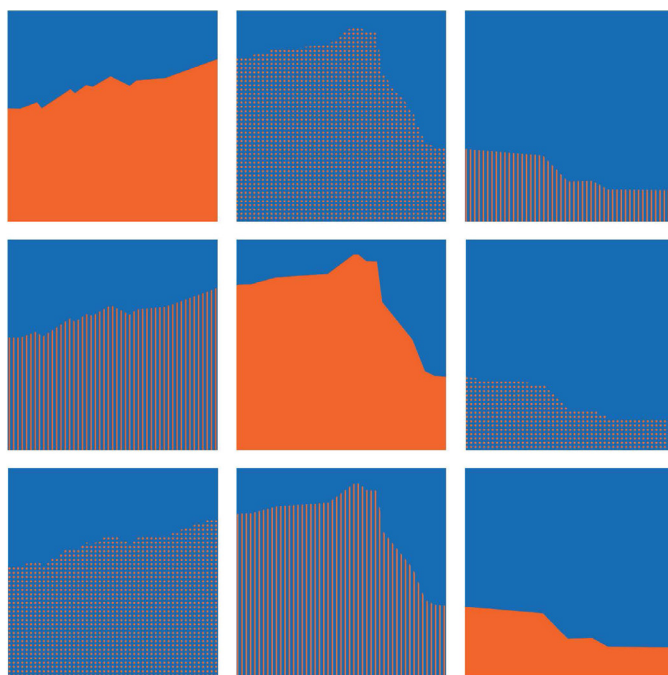


Credits: Laszlo Horvath

When one has to present Vera Molnar in a few words in a biographical note, the terms chosen are most often: «Geometric abstract painter since 1948». Her ascending lineage is thus all designated, it is that of the geometric abstract painting. Her plastic ancestors are undoubtedly Kandinsky, Malevitch, Mondrian and Klee; but if Vera Molnar's work has been elaborated from their heritage, she has also strongly dissociated herself from constructivism and the artist remains today one of the rare representatives, along with François Morellet and Julie Knifer, of a certain form of anarcho-constructivism unashamedly flirting with the so-called conceptual art.



Credits: Vera Molnar



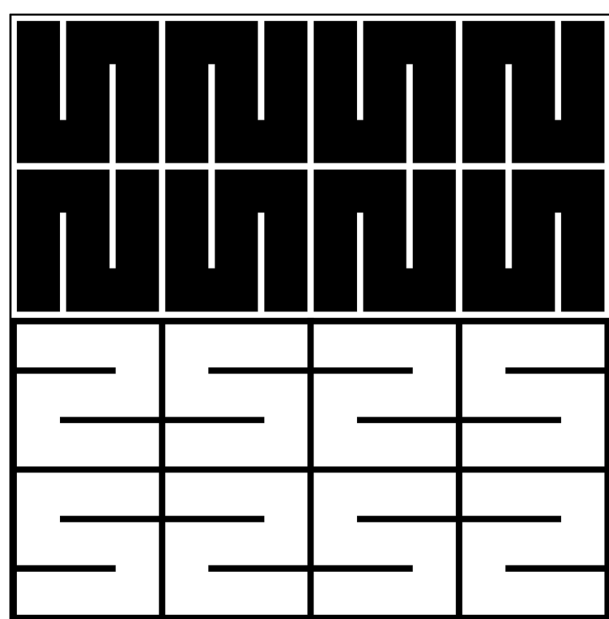
Sainte Victoire interchangeable, 2017, courtesy of Galerie 8+4



Exhibition « Pas Froid aux yeux » Espace de l'Art Concret, 2021
Tapestries : *30 lignes brisées* et *Série U/U*, 2020, courtesy of Galerie 8+4
Credits: François Fernandez

Biographical references extract from «Vera Molnar/Pas froid aux yeux»
(Bernard Chauveau Edition, 2021).

- 1924 Birth of Vera Gács in Budapest (Hungary) on January 5.
- 1942 Studied painting, art history, and aesthetics at the Budapest School of
1947 Fine Arts.
- 1947 Moves to Paris.
1948
- 1957 Meeting with Jesús-Rafael Soto and François Morellet.
- 1960 Becomes a member of the Centre de recherche d'art visuel.
- 1967 Co-founder of the Art et informatique group at the Institut
d'esthétique et des sciences de l'art in Paris.
- 1968 First works done with the use of a computer.
- 1969 Works at the computer center of the Paris-Sorbonne University, in
1976 Orsay; use of an IBM computer.
- 1973 Participation in the first international digital art exhibition in Paris.
- 1974 Development, with François Molnar, of the digital program MolnArt.
- 1980 Membre fondatrice du Centre de recherche expérimentale et
informatique des arts visuels, université Paris-Sorbonne.
- 1999 Solo exhibition at the Crédac, Ivry-sur-Seine.
- 2001 Solo exhibition at the musée de Grenoble.
- 2006 Retrospective exhibition at the Kunsthalle Bremen, Germany.
- 2009 Participation in the group exhibition 'The Digital Pioneers', Victoria
and Albert Museum, London, United Kingdom.
- 2012 Retrospective exhibition at the musée des Beaux-Arts de Rouen and
the Centre d'art contemporain in Saint-Pierre-de-Varengeville.
- 2013 Participation in the group exhibition 'Dynamo' (with Agam, Calder,
Cruz-Diez, Kapoor, Le Parc, Morellet, Soto) at the Grand Palais, Paris.
- 2017 Participation in the group exhibition 'Thinking Machines, Art and
Design in the Computer Age, 1959-1989' at MoMA, New York, United
States.
- 2018 AWARE Outstanding Merit Award; solo exhibition at the musée des
Beaux-Arts de Caen.
- 2020 Retrospective exhibition 'Pas froid aux yeux' at the Espace de l'Art
2021 Concret in Mouans Sartoux and at the Musée des Beaux-Arts in
Rennes.
- 2022 Participation to the Venice Biennale



Fluctuation, 1960-2022, courtesy Galerie 8+4



Huit carrés rouges, 2019, credits: DR



Portrait de ma mère, 1988-2016, courtesy of Galerie 8+4



Goethe autrement, 2022, credits: Laszlo Horvarth



Exhibition view *Vera Molnar*, Galerie 8+4, courtesy of Galerie 8+4

GALLERY

Located in the 8th arrondissement of Paris, Galerie 8 + 4 is a place where our collaborations in art editions or original artworks are presented with more than 50 French and international artists and designers. Temporary exhibitions are held throughout the year, offering numerous opportunities to meet the artists.

PUBLISHING

Bernard Chauveau Édition offers over 200 publications in relation to artistic creation: visual arts, decorative arts, design, architecture, photography or fashion. These publications, monographs or artist's catalogs, are divided in eight collections: Couleurs Contemporaines, Cahiers et Couleurs, Les Cahiers, Cher..., Regard d'artiste, La Collection du Parc, Lieux d'architecture, Un photographe/Un territoire.

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