



PRESS KIT

A NEW SPACE

13, RUE D'ALEXANDRIE PARIS 2^e

ON 14 OCTOBER 2023
Public Opening

AN EXCEPTIONAL EXHIBITION CELEBRATING THE 100TH ANNIVERSARY OF VERA MOLNÁR

VERA MOLNÁR
CENT (OU MILLE) FAÇONS DE FAIRE
A HUNDRED (OR A THOUSAND) WAYS OF DOING THINGS
14 October 2023-20 January 2024

ON THURSDAY 12 OCTOBER 2023 AT 9h30
Press view

MEDIA RELATIONS

**FOUCHARD
FILIPPI**
COMMUNICATIONS

Philippe Fouchard-Filippi
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13, RUE D'ALEXANDRIE PARIS 2^e A NEW SPACE FOR GALERIE 8+4

Galerie 8 + 4 is expanding and moving to 13 rue d'Alexandrie in the centre of Paris.



Founded in 2008, **8 + 4** opened its first showroom in 2015 in the 15^e arrondissement of Paris to showcase the editions of multiples the gallery has been producing since 2008. In 2018, the publishing house became **Galerie 8 + 4** and moved into a new space on rue de Turin (8^e arrondissement) with the aim of supporting emerging artists and those with little exposure in Paris.



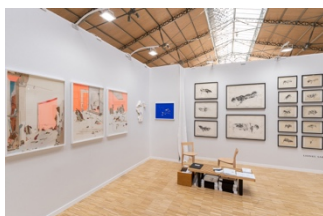
Over the course of almost 4 years, no fewer than 17 exhibitions have been organised, 17 group or solo exhibitions showcasing the work of artists such as Lionel Sabatté, François Azambourg, Christian Jaccard, Odile Decq, Claire Trotignon, Natacha Lesueur, Philippe Favier, Amélie Barnathan, Franck David, Claude Parent and many others...



From October 2023, the gallery will expand to 13 rue d'Alexandrie in the 2^e arrondissement of Paris. With larger spaces with almost 30 linear metres of high picture rails, a showroom in the basement showroom with its own storeroom, **Galerie 8 + 4** inaugurates its new space with a major exhibition dedicated to Vera Molnár, who turns one hundred on 5 next January.



The year 2024 will continue with an exceptional programme presenting the work of François Réau, Lionel Sabatté and Claire Trotignon. At the same time, the gallery is continuing its publishing work, which already boasts more than 50 multiples. Following an exceptional tapestry by Bernar Venet, a marble sculpture by Vera Molnár, its first, and a monumental artist's book by Giuseppe Penone, '*Le bois sacré du couvent de la Tourette*' (The sacred wood of the Tourette convent), it will be Philippe Favier and Javier Perez's turn to deliver astonishing productions in 2024.



The Gallery is also continuing its partnership with the leading French art magazine *Connaissance des Arts* in the creation of a collection of prints, three per year. On the strength of its national and international recognition, **Galerie 8 + 4** also participates in art fairs such as Art Paris (Paris), Drawing Now (Paris), Paréidolie (Marseille), IFPDA (New York) and Art Antwerp (Antwerp).

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VERA MOLNÁR

A HUNDRED (OR A THOUSAND) WAYS OF DOING THINGS

OPENING EXHIBITION



For several months now, Vera Molnár (born on 5 January 1924 in Budapest) has been constantly drawing and imagining "a thousand" variations, a thousand ways of doing things, a thousand kinds of constructions and deconstructions, exploring the possibilities of depicting crosses through a free play of lines and intersections. All kinds of crosses! "100 crosses" to mark his 100th birthday, "100 crosses" as a way of revisiting his practice with a sense of humour, "100 crosses" intended to form a single covering the wall of Galerie 8 + 4.

These hand drawings, which she makes on small sheets of paper, reflect an insatiable need to rediscover the essence of her work, to rediscover the happiness she has felt every morning since the 1970s, when she jotted down in her notebooks, or diaries, the ideas that would later give rise to her creations. Untrusting to the Centre Pompidou in 2022, she missed these notebooks... This investigation of a motif, obviously marked by a variety of symbolism, was conceived as a large-scale installation that allows us to see the intuitions, she had on a daily basis thanks to the tools provided by POSCA and the coloured markers brought in by her assistants. There are black and grey, but also flamboyant yellows... And, as usual, there are some "programmes" that she imposes on herself, the idea of order and disorder based on a simple motif that finds its validity in the simple intersection of two lines. So, we find lines, but also grids, wefts, simple strokes and flat areas, all of which intermingle and intersect... This imposing ensemble will resonate in the gallery's new space (13, rue d'Alexandrie) with other creations based on the same inexhaustible theme of crosses, but this time in acrylics on canvas, drawings on tracing paper, collages or silkscreen. And even an artist's book (30 copies) specially published for the occasion, bringing together, digitally modelled, 100 of his hand drawings. A thousand ways of doing things!

Vera Molnár was also keen to present some older drawings from the 1950s and 1970s. They will help collectors to understand the way in which her practice works, by aggregating questions about what the human can do and what the machine can do. Far from being in competition with each other, for Vera Molnár the human and the machine are entities in constant dialogue. Molnár, human and machine are entities in constant dialogue, each endowed with weaknesses as well as qualities. If the laws of chance play an essential role in Vera Molnár's work between the human mind and the computational power of computers, it is also a way of summoning up the vagaries of a rigour always placed under the sign of the imaginary.



Vera Molnár, *Croix*, drawing, 2023

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Vera Molnár, Croix, drawings, 2023

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VERA MOLNÁR BIOGRAPHY



Born in Hungary in 1924, Vera Molnár trained at the Budapest School of Fine Arts, where she herself became a teacher. She decided to leave her native country and settle permanently in France in 1947. Each decade that the artist has lived through to the present day has brought with it significant formal inventions.

In the 1950s, Molnár turned away from figurative painting to explore the path of geometric abstraction. Simple pieces of cardboard smeared with gouache sometimes straight from the tube, cut into rectangles, dashes, circles and semicircles, pinned and manipulated in gyratory and manipulated according to elementary gyratory movements or inclinations of varying degrees, formed the basis of his first formal repertoire. But unlike many protagonists of abstraction (Kandinsky, Herbin), Molnár does not freeze her discoveries in a plastic alphabet, and she never and never considered that she was creating invariants. When she

entered the world of geometric abstraction, she has never ceased to question its codes and practices, subverting them with constancy and originality in a way that distances her from well-defined categories.

In the 1960s, in her search for a different creative methodology, Molnár invented an "imaginary machine", a set of conceptual procedures designed to generate images. By 1968, she became the French pioneer of computer-assisted art. And here again, in keeping with her curiosity and her refusal to allow herself to be confined by rules that were not her own, the artist did her utmost not to join the proponents of computer art to develop new sliding procedures, via game mechanism and - strange as it may seem - dialogues with the machine. Molnár uses the computer as a fast and efficient tool for putting her ideas into practice. From this practice, she has developed a behaviour such as that of inoculating 1% disorder into a system in order to produce a displacement that brings to the forefront a new way of thinking. A system to produce a shift that highlights the contradictions and strength of the work: "Art is a flaw in the system", she likes to remind us. Through this experimental research, Molnár provides an answer to her main questions about seriality and the role of chance. Her research work has continued unabated, culminating in the creation in recent months of a new protocol designed to produce an entirely generative art project executed by an algorithm. With this new creation, the pioneer of digital art makes a foray into the virtual world of NFT, at nearly 100 years of age.

International Dimension

Over the last ten years, the artist's international profile has grown, and Vera Molnár is now the subject of exhibitions in leading international institutions such as the MoMA (New York), LACMA (Los Angeles), the Museum Für Konkrete Kunst (Stuttgart), La Biennale di Venezia (2022), MuDA (Zurich), and the Kiscelli Museum (Budapest), etc.

Vera Molnár, Croix, drawing, 2023

Image next page: Vera Molnár, Cyanotype 4 © Courtoisie de l'artiste et de la Galerie 8+4

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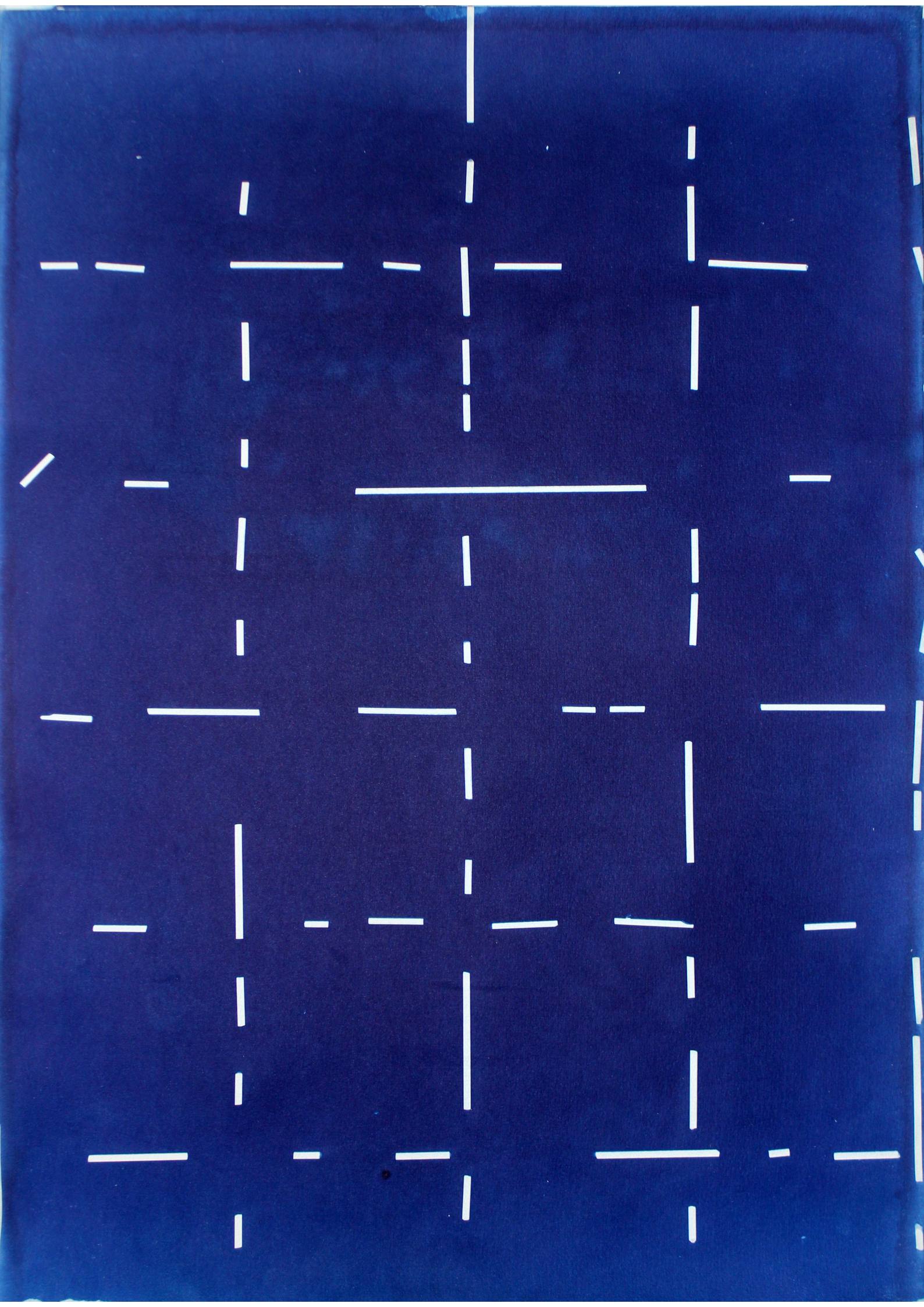
VERA MOLNÁR

BIOGRAPHICAL MILESTONES

- 1924 Vera Gács was born on 5 January in Budapest (Hungary).
- 1942-1947 Studied painting, art history and aesthetics at the Budapest School of Fine Arts, alongside Ferenc [François] Molnár, Judit Reigl, Marta Pan, Simon Hantaï; Professor of art history and aesthetics.
- 1952 First group show at Galerie Bourlaouën, Nantes (France).
- 1957 Meets Jesús Rafael Soto and François Morellet.
- 1960 Takes part in the group show *Konkrete Kunst* organised by Max Bill in Zurich (Switzerland); Becomes a member of the Centre de recherche d'art visuel (CRAV), Paris (France).
- 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 produced with the help of a computer; visits the United States of America.
- 1973 Takes part in the first international digital art exhibition in Paris (France).
- 1974 Develops the digital programme *Molnárt* with François Molnár.
- 1975 Becomes a member of the Atelier de Recherches en Techniques Avancées (ARTA), Centre Pompidou, Paris (France).
- 1976 First solo exhibition at the Gallery of the Polytechnic of Central London, London (UK).
- 1979 First solo exhibition in France at the Atelier de recherche esthétique, Caen (France).
- 1980 Publication of first "livrimage", *Un pour cent de désordre* (One percent disorder).
- 1985-1990 Teaches at the UER Arts plastiques et Sciences de l'art, Université Paris 1 - Panthéon-Sorbonne (Paris, France).
- 1990 First installation, *Homage to Dürer*, Stiftung für Konkrete Kunst, Reutlingen (Germany).
- 1993 Death of François Molnár; exhibition with Gottfried Honegger, *La Quadrature de l'art*, Cloister of the CRDP Poitou-Charentes, Poitiers (France).
- 1999 Solo exhibition at Crédac, Ivry-sur-Seine (France).
- 2001 Solo exhibition at the Musée de Grenoble, Grenoble (France).
- 2004 Retrospective exhibition at the Wilhelm-Hack-Museum, Ludwigshafen (Germany).
- 2006 Retrospective exhibition at the Kunsthalle Bremen (Germany).
- 2009 Participation in the group show *Digital Pioneers*, Victoria and Alber Museum, London (UK).
- 2010 Participation in the group show *On Line: Drawing Through the Twentieth Century* at MoMA, New York (USA).
- 2012 Retrospective exhibition at the Musée des Beaux-Arts in Rouen and at the Centre d'art Saint-Pierre-de-Varengeville (France).
- 2013 Participation in the group show *Dynamo* (with Agam, Calder, Cruz-Diez, Kapoor, Le Parc, Morellet, Soto) at the Grand Palais, Paris (France).
- 2017 Participation in the group show *Thinking Machines, Art and Design in the Computer Age, 1959-1989* at MoMA, New York (USA).
- 2018 AWARE Prize of Honour; solo exhibition at the Musée des Beaux-Arts, Caen (France).
- 2019 Exhibition *Code and Algorithm. Tribute to Véra Molnár* at the Vasarely Museum in Budapest (Hungary)
- 2020 Exhibition *Disorder in Order* organised at the Kiscelli Múzeum in Budapest (Hungary)
- 2021 Exhibition *Pas froid aux yeux* at the Espace de l'Art Concret in Mouans-Sartoux, then at the Musée des Beaux-Arts in Rennes; The exhibition *Elles font l'abstraction* at the Centre George Pompidou Paris features works by Vera Molnár.
- 2022 Group show *The Milk of Dreams* as part of the 59-Venice Biennale; first Venice Biennale; first NFT *2% de désordre en coopération*.
- 2023 Exhibition *Code: Art Enters the Computer Age* at the Los Angeles County Museum of Art (LACMA); *Movement* festival, exhibition of diaries at the Centre Georges Pompidou Centre Paris; launch of the NFT series *Thème et variations*.
Work in progress: Creation of stained-glass windows and a tapestry for Lérins Abbey (Nice).

Image next page: Vera Molnár, *Cyanotype 2* © Courtoisie de l'artiste et de la Galerie 8+4

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VERA MOLNÁR

SELECTED BIBLIOGRAPHY

Vera Molnár *Caen – Paris*, Caen, Atelier de recherche esthétique, 1979.

Madeleine Van Doren (dir.) *Vera Molnár. Extrait de 100 000 milliards de lignes*
Ivry-sur-Seine, Crédac, 1999

Vera Molnár *Inventar 1946-1999 / Inventaire 1946-1999*
Ladenburg, Preysing Verlag, 1999

Serge Lemoine (dir.) *ReConnaître Vera Molnár*
Paris, Réunion des musées nationaux, 2001.

Sylvain Amic
et Vincent Baby (dir.) *Vera Molnár Une rétrospective 1942-2012*
Paris, Bernard Chauveau Édition, 2012.

Vera Molnár *Pas froid aux yeux*, Paris
Bernard Chauveau Édition, 2021

Vera Molnár *Interview with Vincent Baby*, Paris, Association AWARE et
Manuella éditions, 2022

Nota bene: **To be published in January 2024, an expanded reprint of the
2012 monograph, Paris, Coédition Bernard Chauveau Edition /
Éditions du centre Pompidou, 2024**

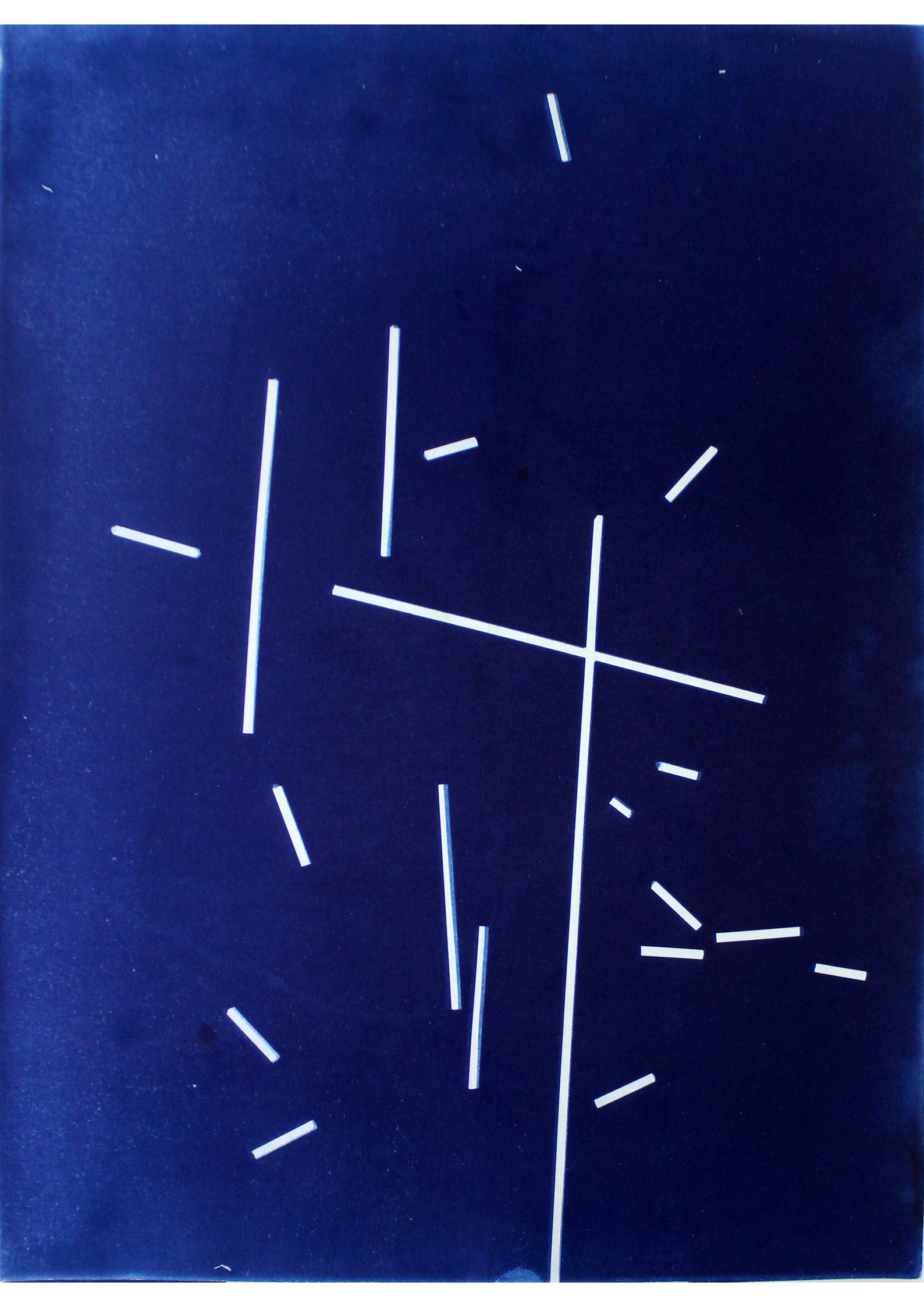
Image next page: Vera Molnár, *Cyanotype 2* © Courtoisie de l'artiste et de la Galerie 8+4

CONTACTS & EXHIBITION'S KEY DATES

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Galerie 8+4

New space from October 2023

13, rue d'Alexandrie
75002 Paris
France

Website: www.bernardchauveau.com/fr/
Email: 8plus4@bernardchauveau.com

T: + 33 (0)1 47 42 31 16

Opening hours

Monday: 10am-1pm and 2pm-6pm
Tuesday to Friday: 10am-1pm and 2pm-7pm
Saturday: 3pm-7pm

Key dates

Thursday 12 October 2023 at 9:30 am

Press breakfast

Saturday 14 October 2023 from 4pm to 9pm

Public preview

Friday 1 December at 6:30 pm

Conference

"Vera Molnár and contemporary art: a renewed dialogue?"

With Vincent Baby, a specialist in Vera Molnár and currently project manager at the INHA in Paris and Fabienne Fulchéri, director of the EAC - Espace de l'Art Concret (Mouans-Sartoux)

Saturday 13 January 2024 from 4pm to 8pm

Finissage with piano concert by Melaine Dalibert

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A HUNDRED (OR A THOUSAND) WAYS OF DOING THINGS



14 Oct 2023- 20 Jan 2024
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Vera Molnár, *Dessins de Croix*, 2023 © Courtoisie de l'artiste et de la Galerie 8+4

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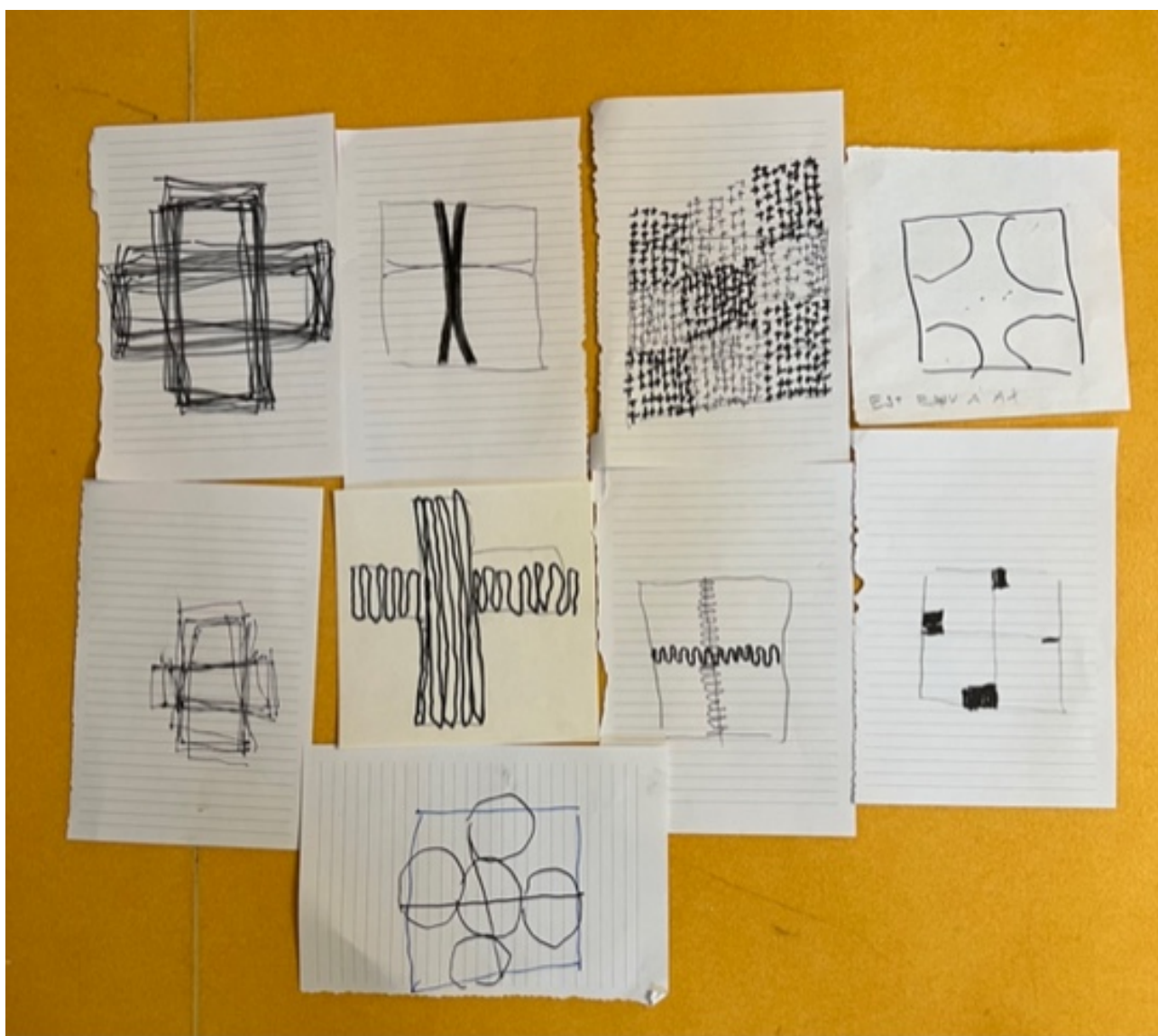
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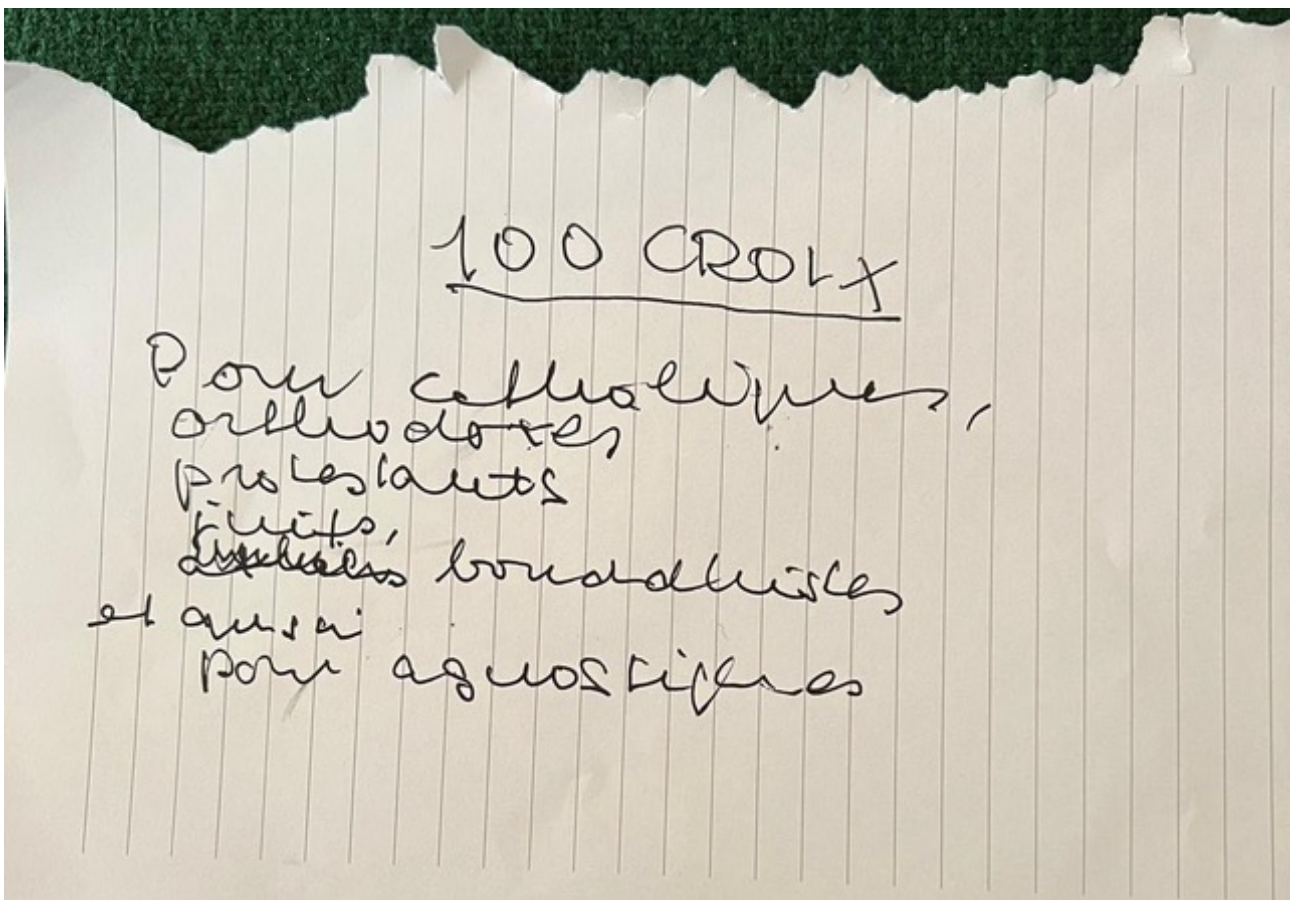


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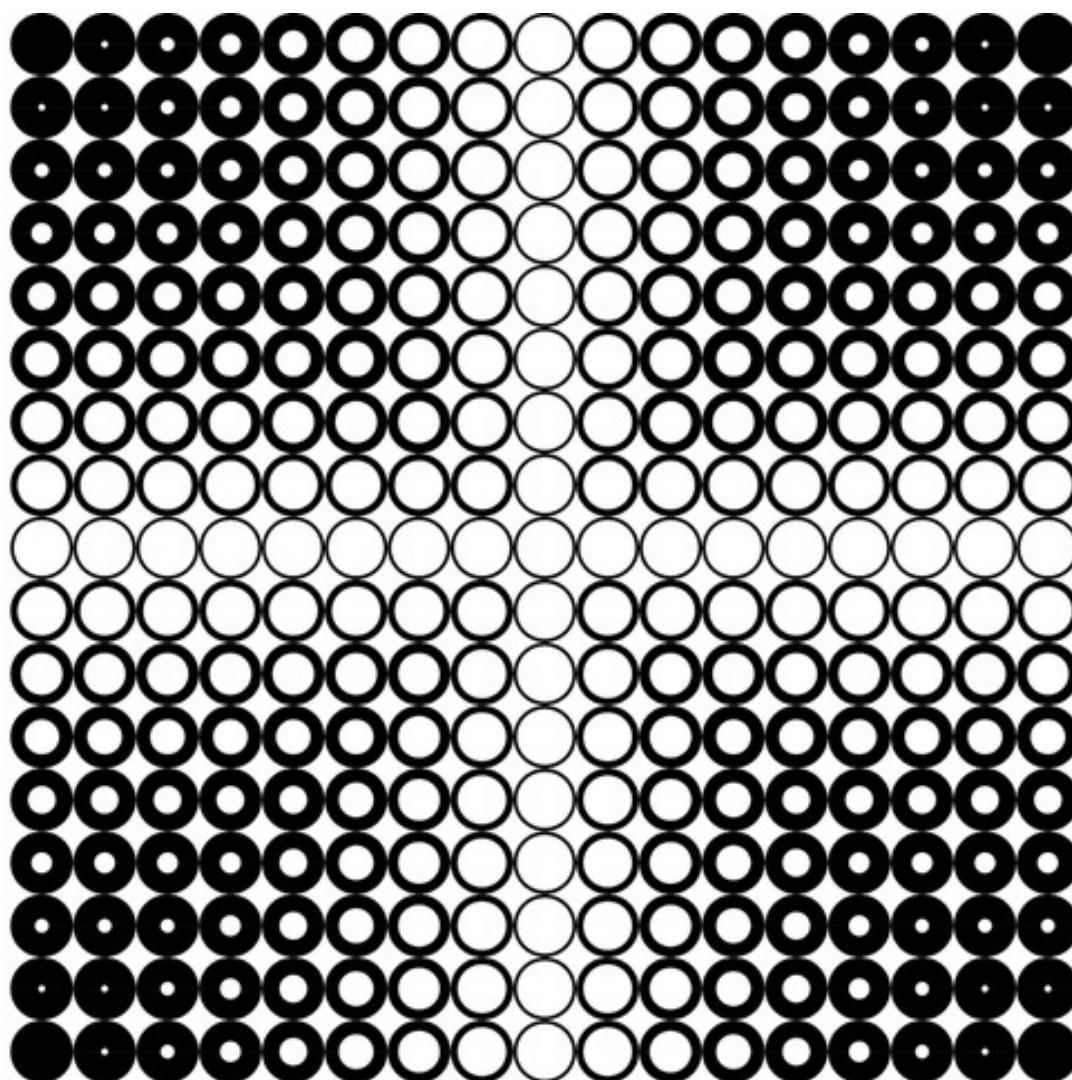
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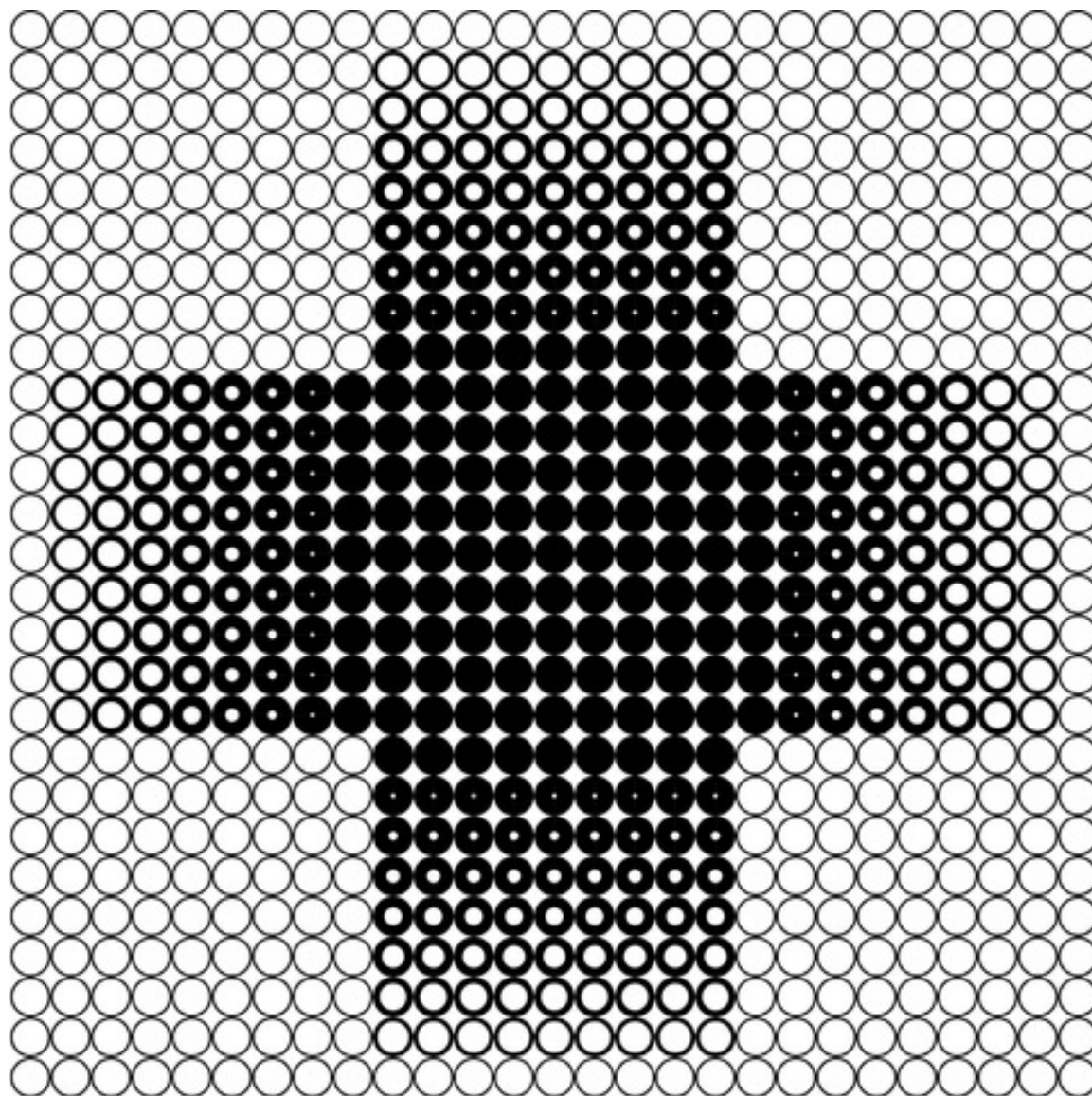


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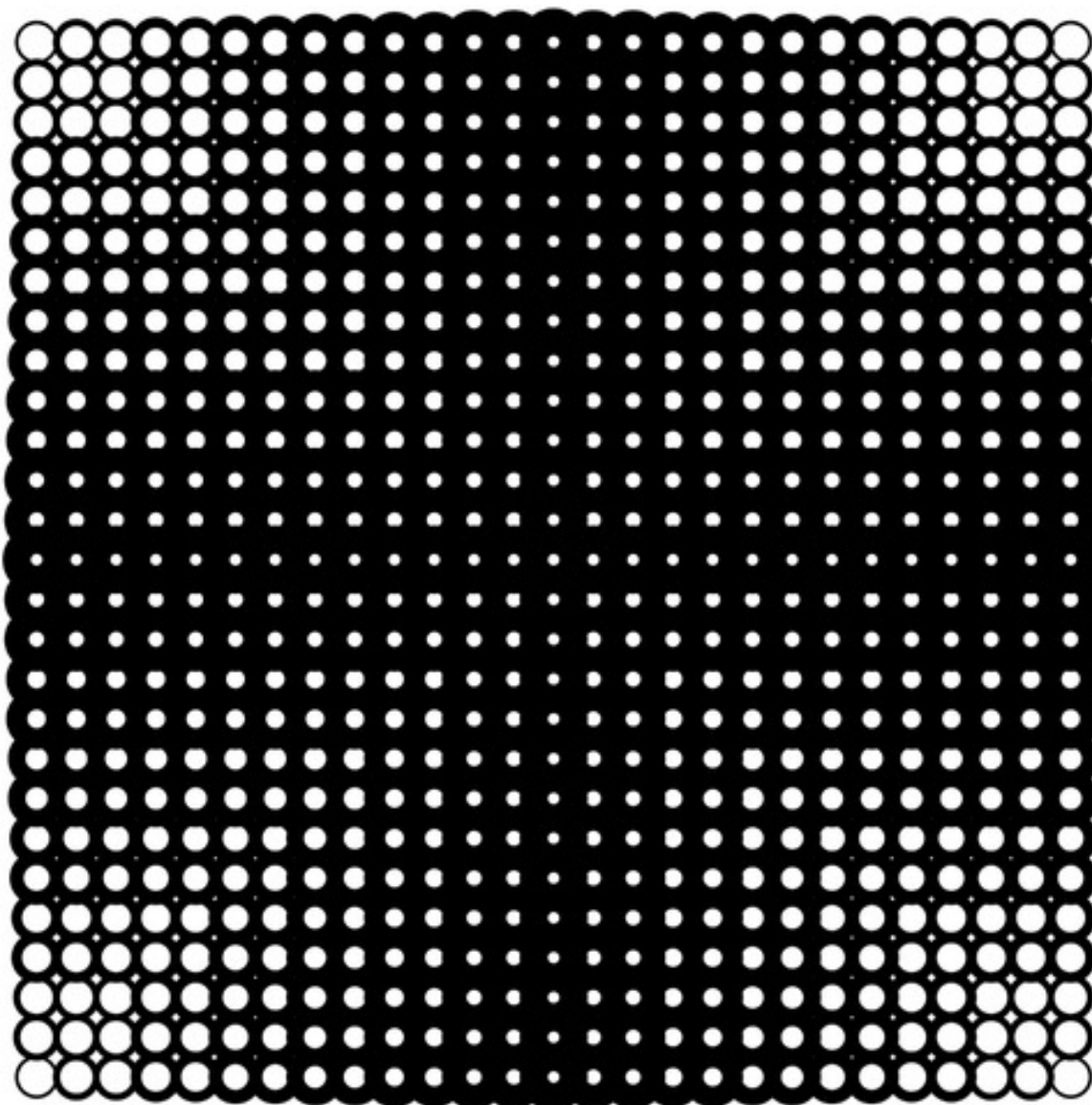
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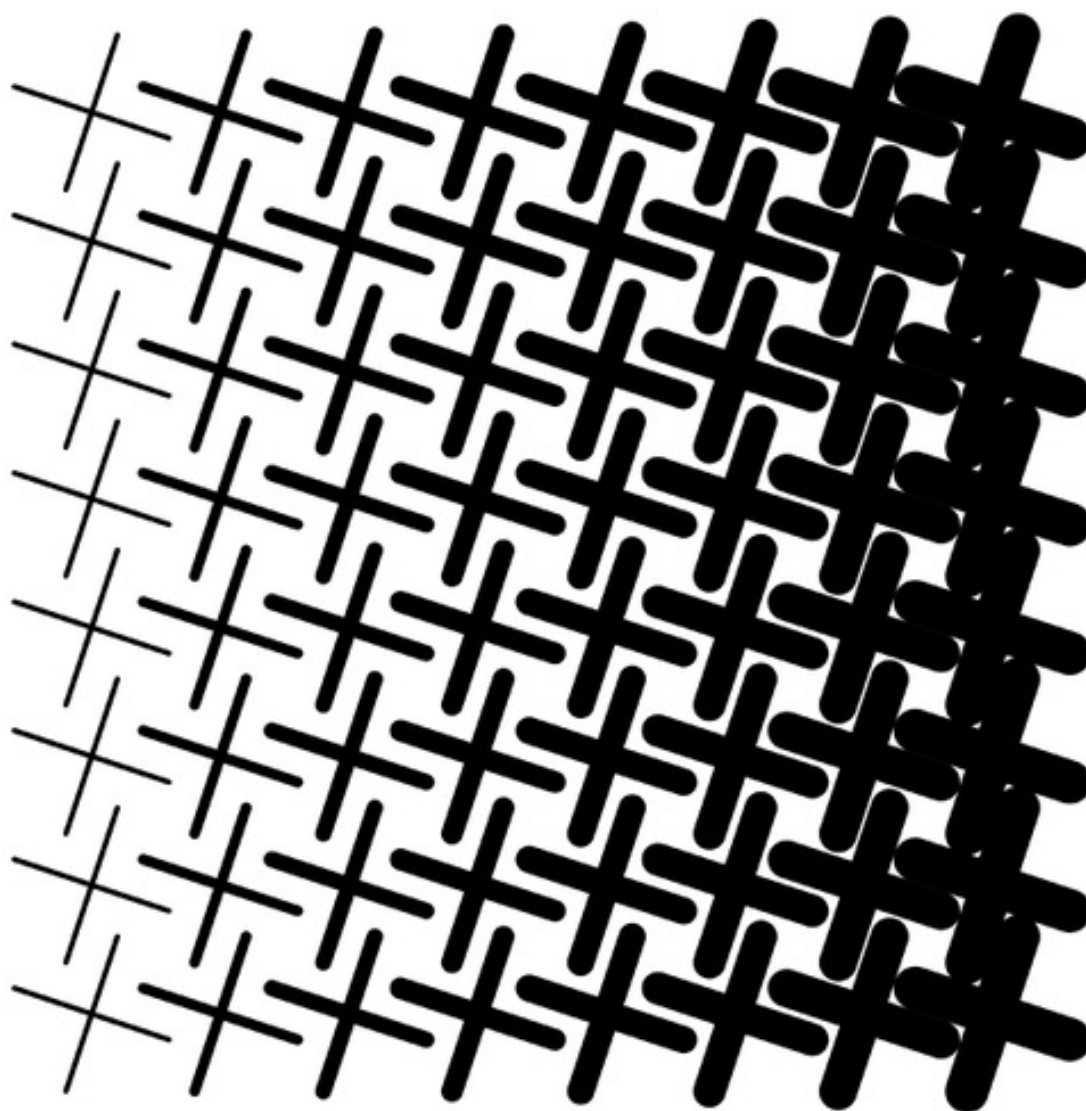
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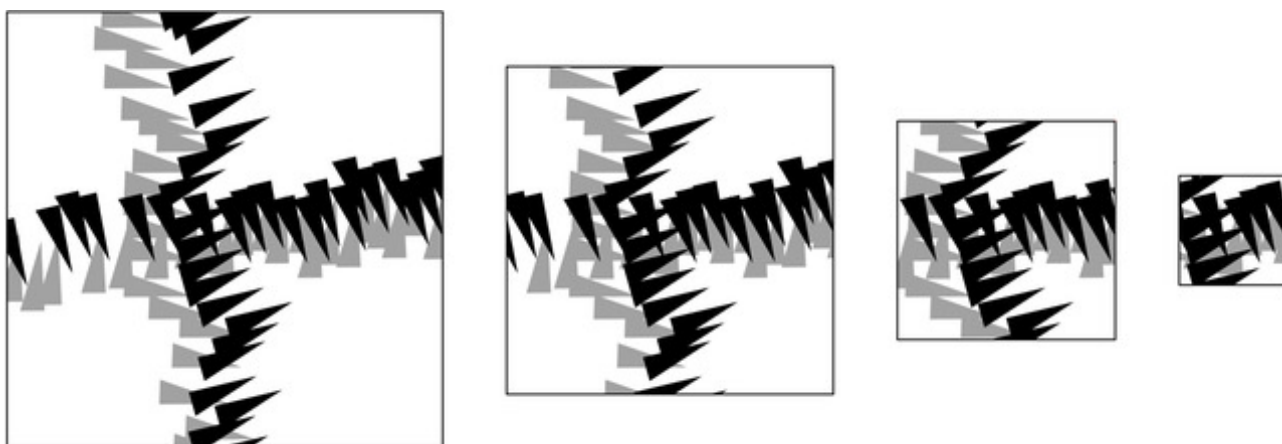
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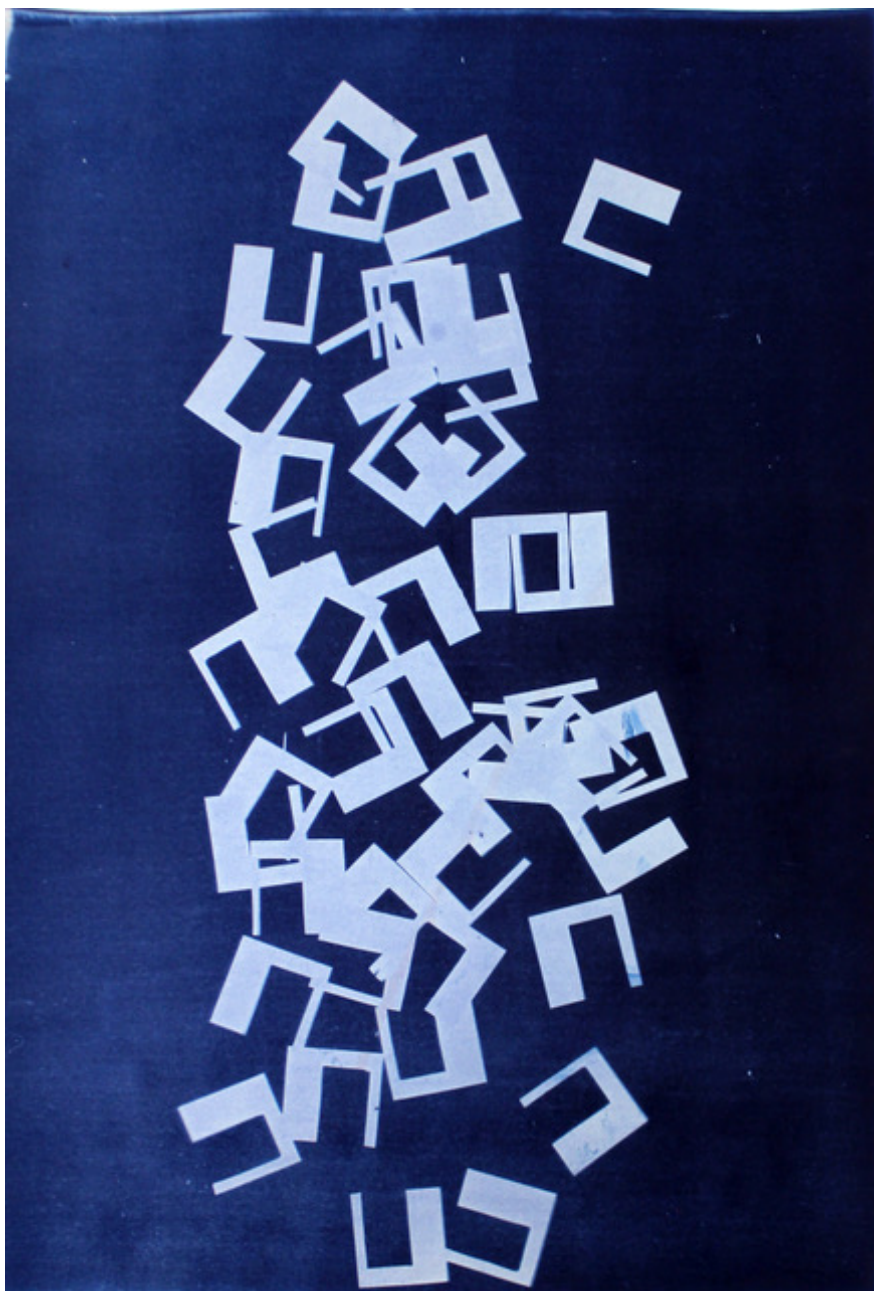
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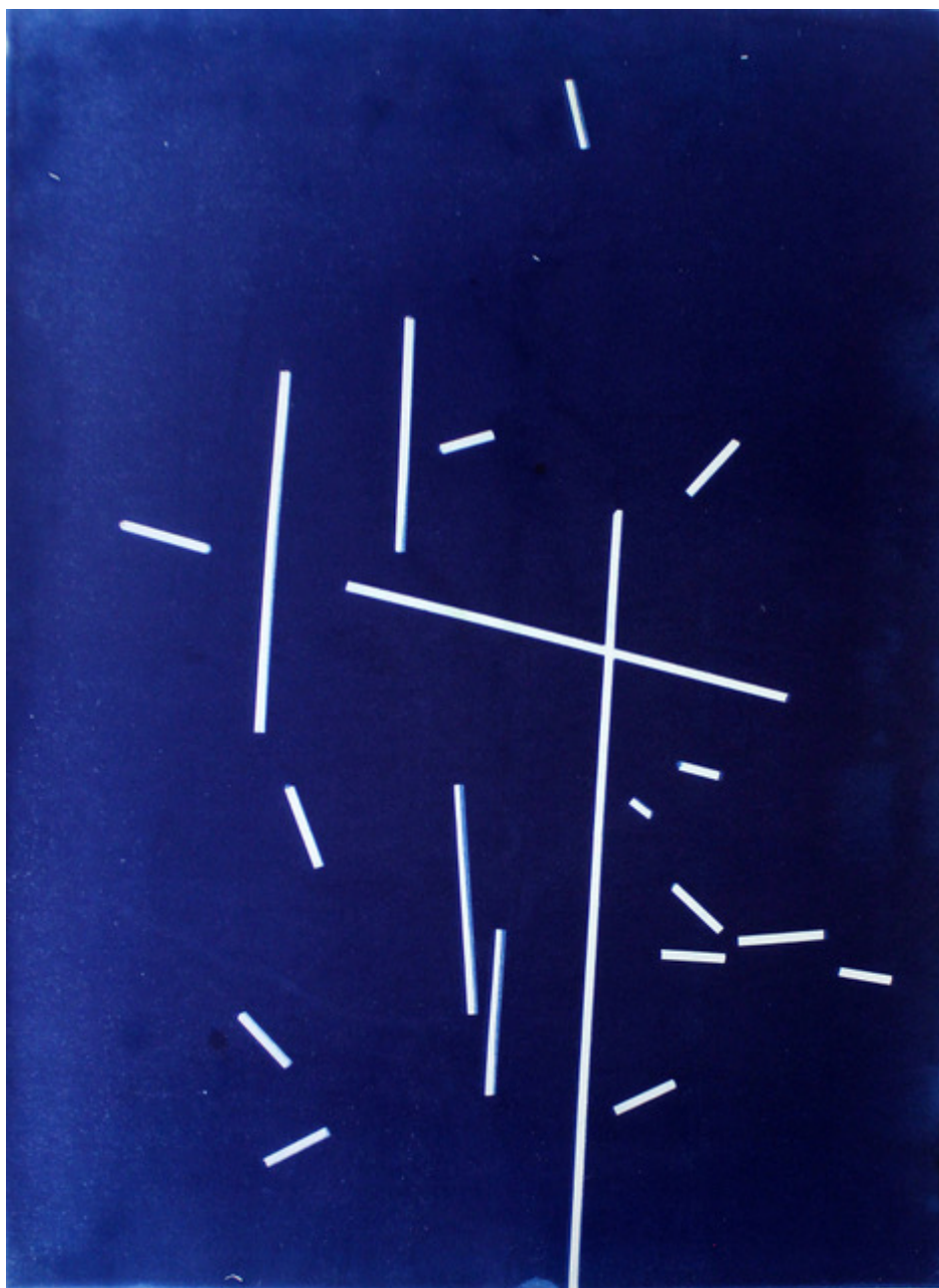
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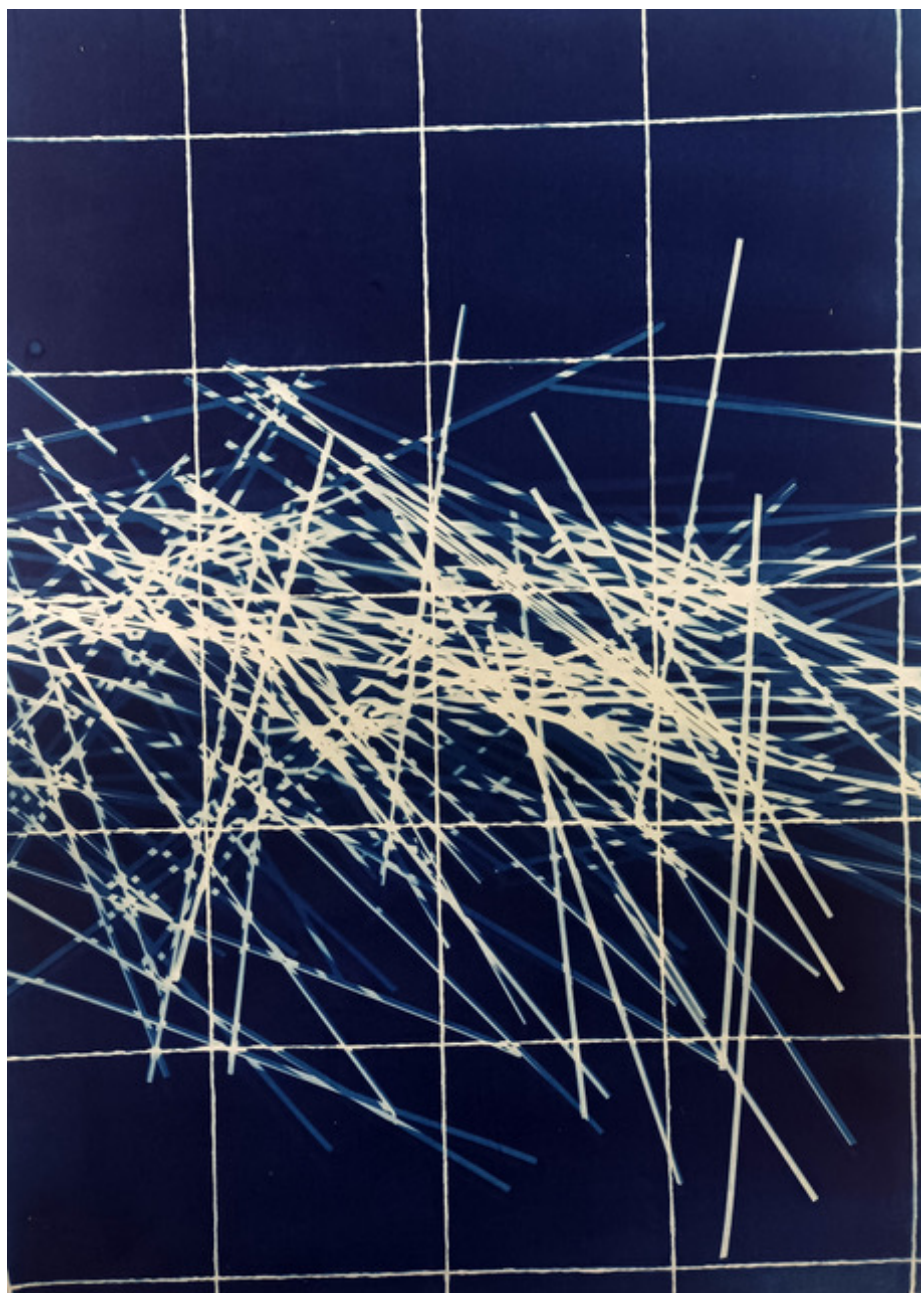
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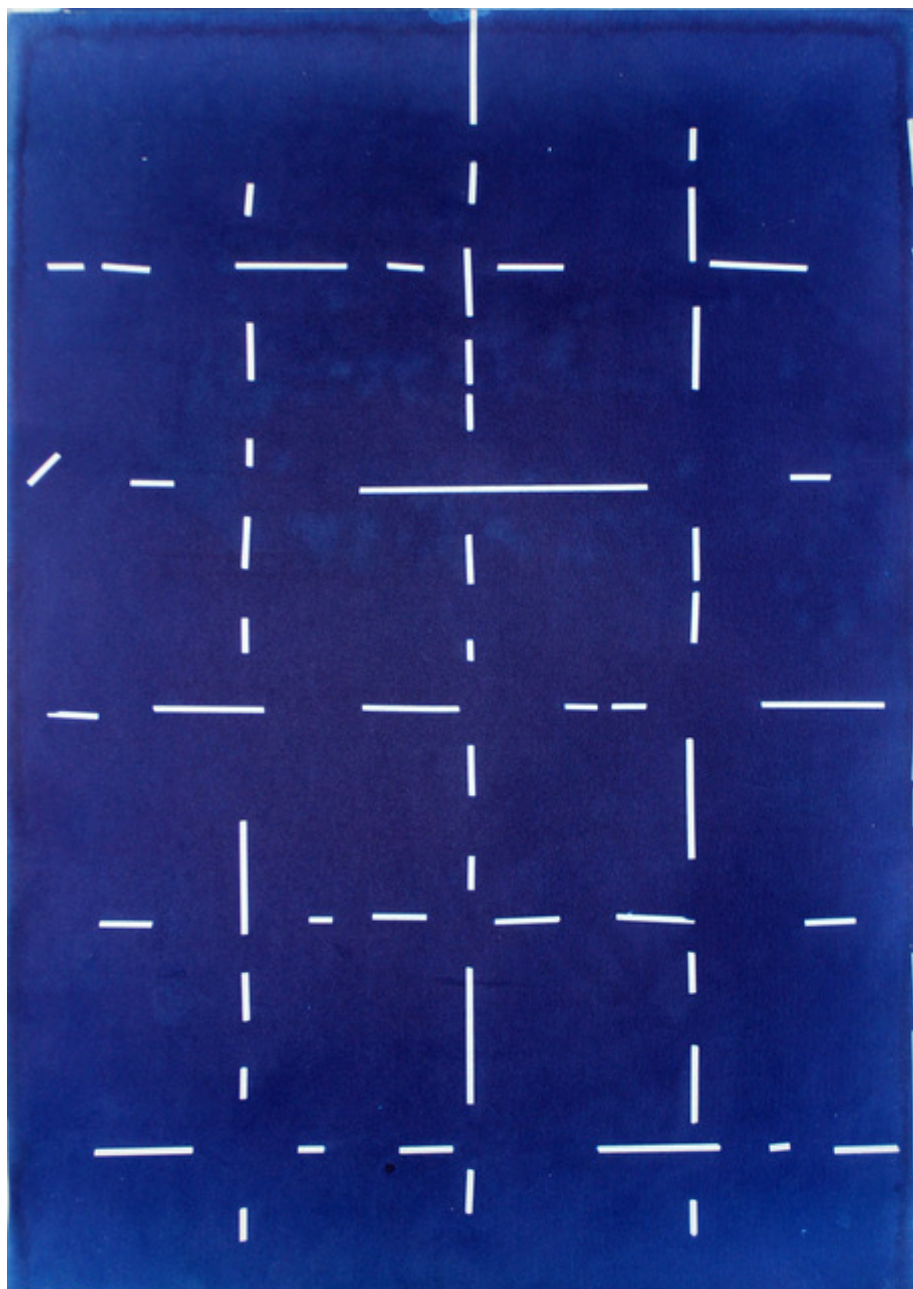
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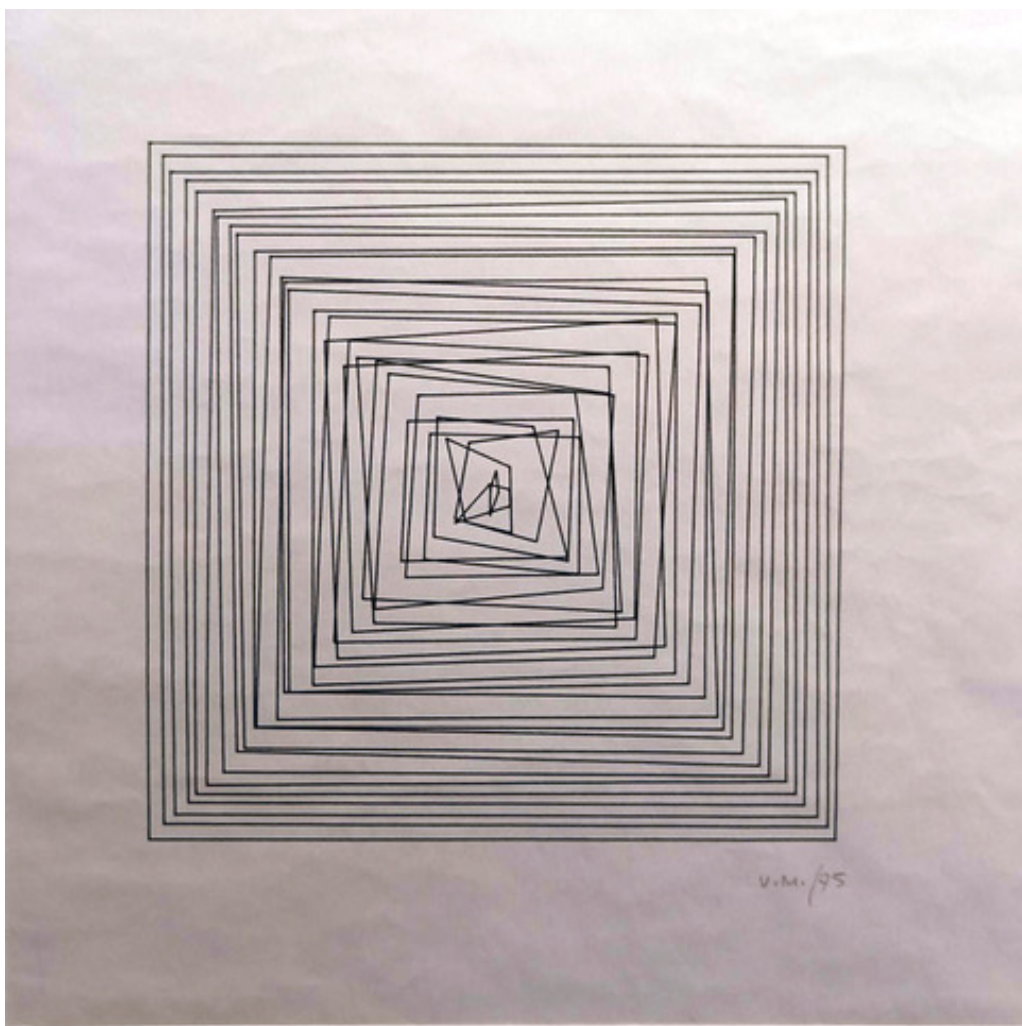
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Vera Molnár, *Carrés concentriques*, 1974
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CENT (OU MILLE FAÇONS DE FAIRE)

A HUNDRED (OR A THOUSAND) WAYS OF DOING THINGS

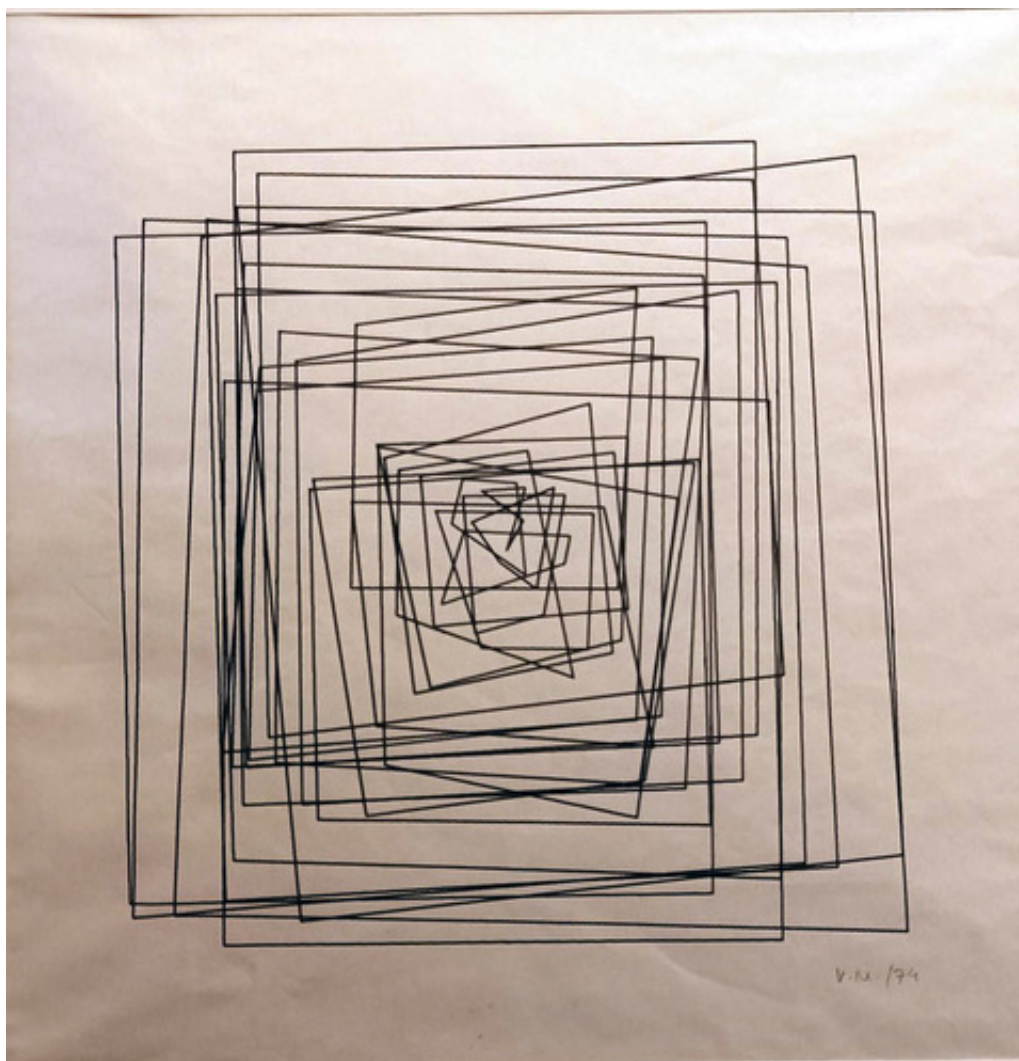
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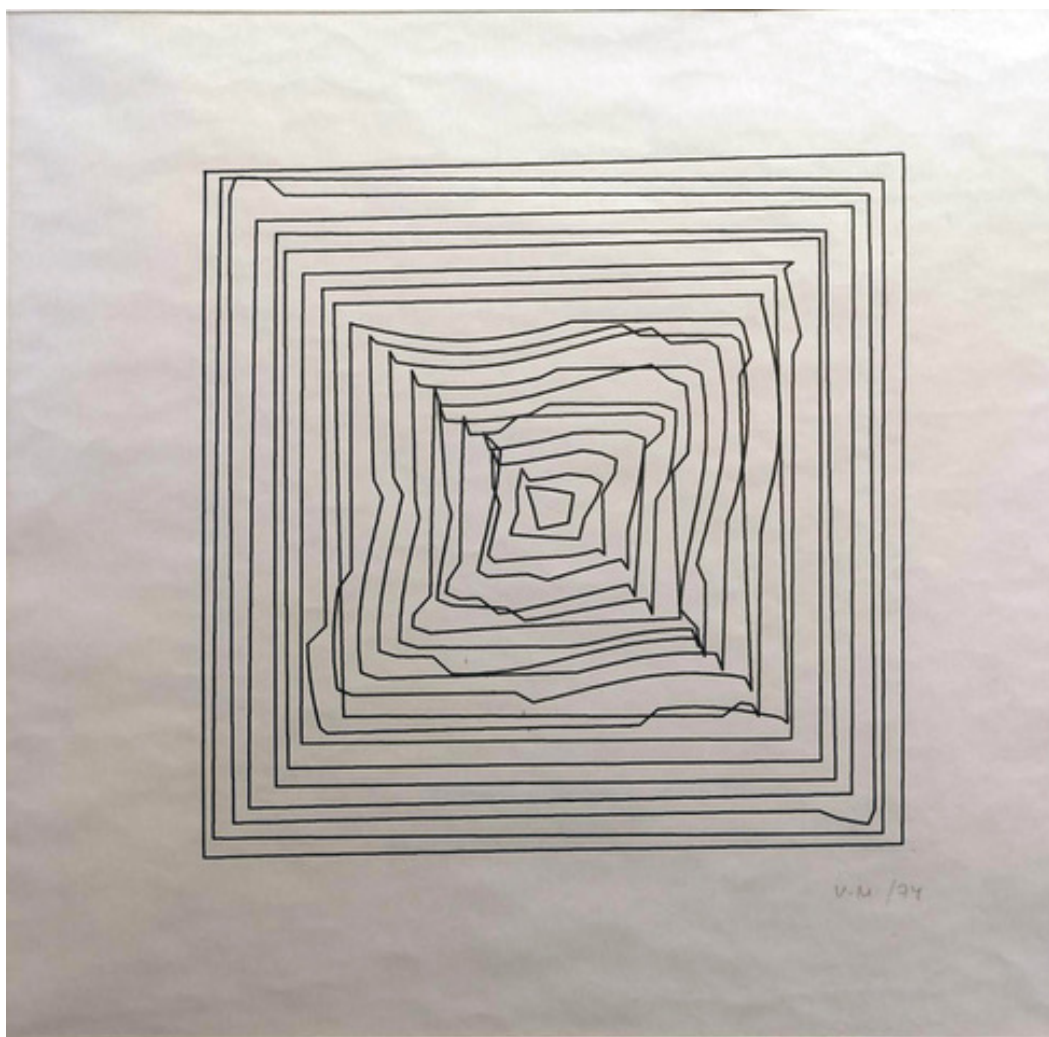


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