

Molnar / Ridell

April 20 to May 6, 2023

From April 20, the denise rené gallery is pleased to bring together the work of Vera Molnar and Torsten Ridell, two artists who share a radical aesthetic and programmed hasard.

Vera Molnar

Born in Budapest on January 5, 1924
Currently living in Paris

Born in Hungary, Vera Molnar studied at the Budapest School of Fine Arts before moving to Paris in 1947 where she definitively abandoned all traces of the figurative in favor of a formal vocabulary reduced to the essential. Geometric forms became a pillar of her creation, developing a radical and experimental art strongly influenced by the field of science and mathematics.

Close to artists such as Julio le Parc or François Morellet, she and her husband François Molnar are involved in the creation of the CRAV (predecessor of the GRAV, Groupe de Recherche d'Art Visuel) in 1960. However, they quickly broke away because of a disagreement about the distribution of the works of the members of the CRAV. Vera Molnar was indeed reluctant for a long time to enter the art market, which explains the late recognition of her work.

Vera Molnar integrates programming in her artistic practice in 1959 by inventing an imaginary machine that creates drawings by algorithms that she realizes. In 1967, she co-founded the group Art et Informatique at the Institut d'Esthétique et des Sciences de l'Art in Paris. In 1968, she began to use the computer, making her a pioneer in digital art. She sees in the machine a tool that frees her creative possibilities by playing with variation and controlled chance:

«Thanks to its combinatorial possibilities, the computer allows systematic research in the visual field, helps the painter... to find combinations of forms that had never been seen before, neither in nature, nor in a museum: it allows to produce the unimaginable. The computer helps, but it does not make, it does not create, it does not find anything.»

(From an interview by Amely Deiss and Vincent Baby with Vera Molnar, 2012)

Vera Molnar still continues to use a manual practice that can be seen combined with an automated practice as in the Pas de deux series.

In 1976 she had her first solo exhibition at the Polytechnic Gallery in London.

In 1999, Vera Molnar's first major monographic exhibition was organized at Crédac, the contemporary art center in Ivry sur Seine.

In 2004, a retrospective exhibition for her 80th birthday was presented at the Wilhem-Hack-Museum in Ludwigshafen, Germany.

In 2018, Vera Molnar was nominated for the AWARE honorary award.

Since 1990, she has also presented her work in numerous group exhibitions: MoMA (New-York), galerie denise rené (Paris), Fondation pour l'Art Concret (Zürich), Musée Matisse (Le Cateau-Cambrésis), Musée Vasarely (Budapest), Centre Pompidou (Paris), Digital Art Museum (Berlin)...

Her works have been acquired in public collections in France (Bibliothèque Nationale, Centre Pompidou, Fonds régional d'art contemporain (FRAC) Île-de-France...) and abroad such as England (Tate, Victoria & Albert Museum...), Japan (National Library, Tokyo) or the United States (Museum of Modern Art, New York, National Gallery of Art...).

Torsten Ridell

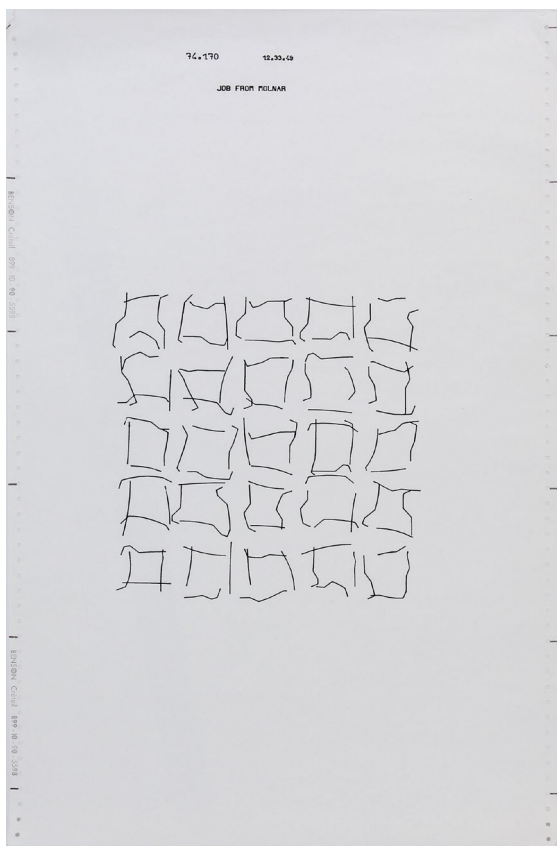
Born in 1946 in Malmö, Torsten Ridell studied art in Sweden and in France at the University of Paris VIII. His first solo exhibition was held at the Cité Internationale des Arts in Paris in 1975.

He leads his work towards a minimalist geometrical art from the 70's and becomes interested in digital art by following the teaching of Frank Popper at the University of Paris VIII-Vincennes. He later met François and Vera Molnar, whose common concerns reinforced his research. He exhibited several times with her, notably in the exhibition *Artist and Computer* at the Swedish Cultural Center in Paris in 1979 and *Imagining and Building* at the library of the Museum of Modern Art of the City of Paris in 1985.

In search of a purified and radical aesthetic, he uses as plastic vocabulary the line, the black and white as well as the programmed chance. He integrates the computer into his creative process by creating drawings from a computer program composed of variations of fine lines juxtaposed such as his series *Permutations de lignes* and *Permutations de diagonales*.

His work reached a turning point with his participation in the Madì movement, a trend close to concrete art that aims to free itself from all limits. Ridell's paintings show, always in black and white, lines and geometric forms in mutation and imbalance that seem to want to escape the frame.

Torsten Ridell explains: «According to the Madì philosophy, my working surfaces are more polygonal. I have freed myself from the straitjacket, the square of the traditional frame, which has led me to discover new elements: the law of gravity, horizontal and vertical lines...».



Vera Molnar

25 Carrés après ouragan 74.170 12.33.49, 1974
programming printing on listing paper
55 x 36 cm



Torsten Ridell

Diptyque, 1980
acrylic on canvas
150 x 50 cm