

Press release

We are celebrating the upcoming 100th birthday of the artist VERA MOLNAR, Paris/FR with the exhibition 99 YEARS + 1 / VERA MOLNAR AND FRIENDS, which was made possible through the collaboration with youngcollectors.

## 99 YEARS + 1 / VERA MOLNAR AND FRIENDS

VERA MOLNAR  
MIT HELLMUT BRUCH / CHRISTOPH DAHLHAUSEN / DORIS ERBACHER / ÁRPÁD FORGÓ / ISTVÁN HAÁSZ / LASZLO HORVATH / GISELA HOFFMANN / NOEL IVANOFF / DITTY KETTING / DÓRA MAURER / MOLITOR&KUZMIN / DARIO PÉREZ-FLORES / VERA RÖHM / REGINE SCHUMANN / ANDRÉ STEMPFEL

December 15, 2023 – January 19, 2024

- Opening:** **Friday, December 15, 2023, 7 – 10pm**  
With the film *Vera Molnar, plaisir de géométrie* (2011, 52. Min.) by Laszlo Horvath
- New Year's reception:** **Friday, January 5, 2024, 7 – 9pm**  
In celebration of the 100th birthday of Vera Molnar
- Speech:** **Friday, January 12, 2024, 8 - 8pm**  
*Art and algorithm*, reflections by Prof. Ina Prinz, director of the Bonn Mathematics Museum Arithmeum, [www.arithmeum.uni-bonn.de](http://www.arithmeum.uni-bonn.de)
- Closing:** **Friday, January 19, 2024, 8 – 8pm**

Opening Hours: Tuesday, Thursday and Friday 3:00 p.m. – 6:30 p.m. | Saturday 1:00 p.m. – 5:00 p.m.  
and by appointment

Thanks to:

The group exhibition 99 + 1 / VERA MOLNAR AND FRIENDS honors the grande dame of constructive-concrete art and pioneer of computer art on her upcoming 100th birthday on January 5, 2024 with an exhibition in the company of friends and companions. A new edition by the artist, created for this occasion, will also be presented.

The Budapest-born artist has lived in Paris since 1947. At the beginning of her artistic career, she was primarily concerned with geometric-constructive painting and primarily used dots and squares, the latter of which have now become her trademark. The first computer-generated works began in 1968 and together with her husband, François Molnar, she developed the program MolnArt.

*To really process my research series systematically, I first used a technique I called "machine imaginaire." I imagined I had a computer. I designed a program and then, step by step, I realized simple, limited series that were self-contained and did not leave out a single combination of forms. Vera Molnar<sup>1</sup>*

Die Ausstellung entstand auf Initiative von und in Kooperation mit **DAGMAR WESTE** von **youngcollectors**, die der Künstlerin bereits seit vielen Jahren professionell und freundschaftlich verbunden ist.

Als begleitende Werke werden Editionen gezeigt von Hellmut Bruch, Christoph Dahlhausen, Doris Erbacher, Árpád Forgó, István Haász, Laszlo Horvath, Gisela Hoffmann, Noel Ivanoff, Ditty Ketting, Dóra Maurer, Molitor&Kuzmin, Dario Pérez-Flores, Vera Röhm, Regine Schumann und André Stempfel, die allesamt von **youngcollectors** verlegt wurden.

Diese Künstler sind teils der Jubilarin in Freundschaft verbunden, teils stehen ihre Werke in einem engen Zusammenhang mit dem Werk von Vera Molnar.

The exhibition was created on the initiative of and in cooperation with Dagmar Weste from **youngcollectors**, who has had a professional and friendly relationship with the artist for many years.

Editions by Hellmut Bruch, Christoph Dahlhausen, Doris Erbacher, Árpád Forgó, István Haász, Laszlo Horvath, Gisela Hoffmann, Noel Ivanoff, Ditty Ketting, Dóra Maurer, Molitor&Kuzmin, Dario Pérez-Flores, Vera Röhm, Regine Schumann and others will be shown as accompanying works André Stempfel, all of which were published by **youngcollectors**.

Some of these artists are friends with the jubilarian, and some of their works are closely related to the work of Vera Molnar.

#### ACCOMPANYING EVENTS

**Opening: Friday, December 15, 2023, 7 – 10pm**

with the film *Vera Molnar, plaisir de géométrie* (2011, 52. Min.) by Laszlo Horvath

**New Year's reception: Friday, January 5, 2024, 7 – 9pm**

Celebration of the 100th birthday of Vera Molnar

**Speech: Friday, January 12, 2024, 8 - 8pm**

*Art and algorithm*, reflections by Prof. Ina Prinz, director of the Bonn Mathematics Museum Arithmeum, [www.arithmeum.uni-bonn.de](http://www.arithmeum.uni-bonn.de)

---

<sup>1</sup> Quoted from: Barbara Nierhoff-Wielk: *Vera Molnar. Promenades en carré*. Hrsg.: Museum Ritter. Das Wunderhorn, Heidelberg 2020, ISBN 978-3-88423-644-4, Vera Molnar und der Computer – von der "machine imaginaire" zur "machine reelle", S. 12.

## HELLMUT BRUCH

Born in 1936 in Hall / Tyrol (AT), where he also lives and works Numerous solo and group exhibitions in: Belgium, Brazil, Canada, Germany, England, Estonia, France, Holland, Italy, Israel, Japan, Korea, Lithuania, Austria, Poland, Russia, Sweden, Switzerland, Slovakia, Slovenia, Spain, South -Africa, Hungary and USA

My central themes are light and proportions, which relate to natural laws... These findings excite and inspire me. ...Stainless steel and transparent, colored, fluorescent acrylic glass are my preferred materials. My sculptures are not reduced images or abstractions of the visible. They are the reality of the intangible. Developed from universal constants, the "open forms" lead to infinity.

The mathematical rules and laws can always be read in Hellmut Bruch's works. Its dimensions are borrowed from the Fibonacci series, the beauty of an isosceles triangle determines the dimensions. The colored acrylic (of the works) and the reflection of the cut edges make the works shine, far beyond the inherent laws of harmony.

## CHRISTOPH DAHLHAUSEN

Born in 1960, lives and works in Bonn Artist and curator, visiting professor at RMIT University Melbourne (Australia) Various prizes (including the Art Prize of the City of Bonn, Ramboux Prize of the City of Trier) Christoph Dahlhausen is a painter, he lets light paint for him. Car paint, glass, shiny metals, mirrors and reflective foils and always light, both natural and artificial, replace his brushes and palettes. Through the reflex, the viewer is included in the work, in colorful objects, wall-oriented and with a permanent presence.

In a reduced, precise and concentrated form language, Christoph Dahlhausen enables the viewer to experience specific experiences of light, color and space. His work, which has made him known worldwide, revolves around these core concepts.

Through his facade designs, installations, glass walls and many 'art in architecture projects', he gives us new visual experiences; we see each other, we see the room with different eyes.

## DORIS ERBACHER

Born in 1953, lives in Heidelberg, works in Mannheim After studying in Stuttgart (1974-80), teaching and managing as an artist and curator of the 'Kunstraum Erbacher' in Mannheim, then (1992-2009) freelance artist and filmmaker in Berlin. She has received various grants and prizes, and her works are owned by many museums and municipal galleries nationwide.

... we put most things into a frame...

*Frames form the structures into which we cement our beliefs. ... We define that before it cannot be behind it. ... a quick glance is enough and we are in the picture, ... but in no case in this picture, ... Doris Erbacher brings the relationship between surface and space, picture and body to a head: she frames the frame with the frame... Does this create a picture? ..."* (Quotes from the catalog DORIS ERBACHER [UN]FRAMED, 2023 Text Stefanie Kleinsorge youngcollectors is sure of this and is pleased that the artist is creating a unique series with the edition)

*'In my artistic investigations I am interested in the sense of relationship. Perception and communicative processes, what is fundamentally relative in them, fascinates me: how a viewer deals with the work and approaches it, how the different works interact with each other, how they reveal the underlying attitude in the encounter between different genres, times and media. Proportionality always plays a role in the drawings, paintings, sculptures, photography, films and installations; a body cannot be recognized without space, a line has a direction, but also creates two sides, generally two surfaces, and spaces that relate to each other and are seen, interpreted and sorted by us. A work should not be self-confident, but rather questioning. Not isolated, but open - ideally a leap beyond materiality.'* (from: Catalog Doris Erbacher, 2021, published by Rhein-Neckar-Kreis)

## ÁRPÁD FORGÓ

Born in 1972, lives and works in Budapest 'Árpád Forgó's works fit into the stream of contemporary art, which further develops the legacy of abstraction using its own methods. The versatility of his compositions only becomes apparent to the viewer when they move in front of the work; the surrounding space, air, light and shadow become part of it.' The Budapest-based artist Árpád Forgó clearly follows the tradition of concrete art, but expands it with a playful approach and joy of experimentation. Forgó (invents) images whose luminosity and color intensity offer us wonderfully sensual stimuli. It entices the viewer to look closely and check whether they can believe their eyes. The subtle color gradient on a canvas, for example, is created by the curvature of a slightly three-dimensionally stretched canvas. Here the artist explores the boundary between "shaped canvases" and object-like pictorial bodies. But his works always remain images and do not question them. The colors the artist uses are radiant. The reflection of the same on the wall expands the image beyond its limits. The craftsmanship element of his mostly formally reduced constructions is always important and always of great appeal. Beauty and joy as a moment of experience are in successful dialogue with conscious conceptual limitations.

## ISTVÁN HAÁSZ

Born in Gönc / Hungary in 1946, lives and works in Budapest Many international scholarships and high awards (USA, D, I, AT) István Haász has always been interested in geometric compositions since he came into contact with the Hungarian avant-garde at a very young age. "Geometry helps me as a form language..." he writes in his large overview catalog from 2007. He has transformed geometric shapes into angled layers in rooms using color transparency. In the 90s - during a DAAD scholarship in Worpsswede - these painterly light and shadow effects became spatial objects; Wood becomes his preferred support material. Like tectonic breaks or architectural nestings, his strictly rectilinear elements are either strictly square or combined at right angles or, comparable to shaped canvas reliefs, the elements are given autonomy beyond the body of the picture. Individual parts of the works are angled towards each other and, due to their partial overlapping, form invisible spaces. Combined with the mostly monochrome surface, the light and shadow effects create a variety of color nuances.

And there is the mysteriously structured surface on the actually smooth wood. In the studio, István Haász reveals that he tears up newspapers and collages them onto the elements as base material. This tiny break with the strictly geometric shape is fascinating!

## LASZLO HORVATH

Decelerated view – mystical images of simplicity Laszlo Horvath uses his camera to discover very personal, often overlooked aspects and parts of this world. With a precise eye for the small and skilful attention to detail, the artist invents images that sometimes don't look like a photo at all, but rather like paintings or looks into mysterious cave-like openings or miniature still lifes. Increased light-dark contrasts and extremely soft transitions of the intense colors seem to be a contradiction, but above all they increase the sensuality and mystical appeal of the image. His images appear like close-ups of a Hepworth sculpture. Laszlo Horvath is a kindred spirit of the great English sculptor Barbara Hepworth, who died in 1975 and was honored in 2016 with a great retrospective at the Arp Museum Bahnhof Rolandseck: 'Barbara Hepworth: Sculpture for a Modern World'!

For many years, Laszlo Horvath, a Frenchman of Hungarian origin, was a filmmaker in Paris specifically concerned with the representation of artists and their works (such as Vera Molnar). It was only in recent years that he developed his photographic work. He is fascinated by special places - such as the Louvre, the Center Pompidou, the constructions of Le Corbusier and others. Once on site, he allows himself to be driven by the unexpected, by chance. After the first impression, he surrenders to the picture, he is interested in the details, and then the clear structures, the simple ones that are always there. As Le Cobusier said: "The important things are found in the details".

#### GISELA HOFFMANN

Born in Burg on Fehmarn in 1963, lives and works in Rosstal Lao Tzu "The visible forms the form of the work, the invisible creates its value." Gisela Hoffmann works according to the principle 'less is more'. Dr. Thomas Heyden describes it in a speech like this: ....their strategy of "almost nothing"... makes space tangible. Space not as emptiness, but as inexhaustible abundance... She draws spatial lines, stretches high-tech industrial fabric, captures surfaces and reaches into space. Spaces are created between inside and outside, spaces in between and around them, spaces that the viewer can define themselves, whose fragile boundaries are also an opening to the outside space.

The material she uses only allows the intended transparency in a few colors. In her acrylic glass works, the artist prefers the signal colors red and orange; they are warm and glowing. She also occasionally dyes the transparent polyester ribbons in these colors. With the ribbons, Gisela Hoffmann achieves a moiré effect in the light; the acrylic glasses collect the light and release it onto the cut surfaces; they seem to dissolve. The virtual transformation of her work in the light, in the movement of the viewer, is an essential element of her work alongside matter and space.

#### NOEL IVANOFF

Born in 1963, lives and works in Auckland, New Zealand Freelance artist, Head of Department Fine Arts, Whitecliffe College of Arts and Design, Auckland, NZ Noel Ivanoff explores the possibilities of today's painting. He squeegees or distributes the paint on the image carriers in a way whose results often remind one of mechanical processes. The New Zealander also transcends the boundaries of tradition in his choice of image supports. He processes aluminum plates as well as Styrofoam and wooden boxes. Order and structure are the guiding principles of his painting work. Almost laconically, he offers us the opportunity to trace and experience the traces of his painterly impulse.

The result is highly sensitive and sensual products that reveal the color nuances, traces and injuries of the material; comparable to an allegory about our lives.

#### DITTY KETTING

Born in 1952 in Rotterdam-Pernis, lives and works in Pernis, (NL) I show what color is like; and it is never the same twice. Slow painting, chromatic complexity, vibrant color phenomena, color harmonies. The terms that come to mind when looking at Ditty Ketting's pictures remain inadequate. Ketting's works offer us a very special visual richness of rhythmic structures, of incredible and absolutely skilful color balance. When painting, Ditty Ketting follows her precisely developed plan, developed after detailed color studies. What sounds so structured and ordered ultimately releases symphonic color tones.

In the search for universal harmonies, color has an all-encompassing meaning for Ketting, similar to that of light and space and perhaps even the air we breathe. The artist offers us color sensations with a double meaning.

#### DÓRA MAURER

Born in Budapest (HU) in 1937, lives and works in Budapest She is a visual artist, film and exhibition maker. Between 1967 and 2007 she taught at various art academies in Hungary. With a work scholarship in Vienna, Dóra Maurer began a 30-year phase of life in which she lived alternately in Vienna and Budapest. She has received numerous Hungarian and international scholarships, including the Kossuth State Prize in 2003 and the 'Peter C. Ruppert for Concrete Art in Europe' in 2013. In 1982 she completely painted an old tower room in Burgberg, Lower Austria, which became one of her key spatial works. Dóra Maurer is a visual artist, filmmaker and exhibition curator. She uses a wide variety of media and materials in her art: printmaking, painting, photography and experimental film.

As a representative of the Hungarian neo-avant-garde, she is a central figure in contemporary concrete art. Represented in the most important collections worldwide, your art is characterized by

perspective constructions or perspective distortions of geometric shapes. Dóra Maurer transfers rectangular and square surfaces of different colors onto an orthogonal flat image support with a hemispherically curved grid, creating a virtual three-dimensionality. The delicately differentiated color areas partially overlap one another and appear to float on the outer skin of a spherical space. As part of her magnum opus, the artist continually searches for new formulations of the themes of movement and change, the connection between space and time, and rules and deviations from them. Change is a central aspect of Maurer's work. However, the edition created for young collectors does not change, it always remains the same - enchanting, magical and beautiful.

#### MOLITOR & KUZMIN

The two artists, Ursula Molitor and Vladimir Kuzmin, have been working together in the Cologne area since 1996. The works of the artist duo molitor & kuzmin are radiant, expansive experiences that have enchanted viewers in numerous exhibitions in Germany, neighboring European countries, Russia and Australia.

Light is her central theme. Together m & k create luminous installations, structures made of neon tubes that transform the space around them, create new relationships and give it radiant fascination. Rough materials such as pallets, trucks, boxes and steel beams become scaffolding, holders, reflectors and light sockets. m & k design light in an unimaginable range of variations, sometimes with quiet irony, in every case with ingenious technical construction, in perfect performance. An adventure for the viewer!

#### DARIO PÉREZ-FLORES

Born in 1936 in Valera, Venezuela / lived in Paris from 1970 / died there in 2022

His most important exhibitions and collectors can be found in Central and Southern Europe, South and North America. Dario Pérez-Flores brought the fascinating wealth of South American color joy with him from Venezuela to Paris in the 1970s. The perfectly crafted works also have an exciting depth in grisaille. His strictly geometric picture panels, predominantly vertically structured, create columnar spaces with chromatic color harmonies, and also reach into the room in real terms with very thin steel rods, lined up like harp strings. With the slightest movement, the viewer experiences a shimmering, a vibration of the virtually kinetic image objects. His sculptural ambitions coupled with his concrete, constructive image compositions repeatedly give us phases in which Pérez-Flores uses tiny motors that actually move the color columns in his works.

#### VERA ROEHM

Born in 1943 in Landsberg/Lech, lives and works in Darmstadt and Paris Studied at l'Académie Charpentier in Paris and at ECAL in Lausanne. Her works are in numerous public museums and private collections; Winner of several art-in-public-space competitions. Vera Röhm's works focus on space, time, light and movement. Her photographic works offer unexpected insights into the reality of the world, including the series "Stützwerke" with its analytical look at transient spatial structures in the city of Paris. In addition to the photographic works, sculptures are created from metal, stone, wood and plexiglass. In these, the artist explores the complexity of the forms with a sense of the dialectic of inside and outside, examines the spatiotemporal transformations and devotes herself to the metamorphoses of the material. Vera Röhm has been an immovable figure in the scene of concrete art, the visual representation of space, movement and time, for decades. Vera Röhm, whose works are represented in the most important museum and private collections in Europe, is known for her distinctive photographs, typographic works and sculptures, including the "supplements", combinations of broken wood with acrylic glass, works of very special independence. During this work, squared timbers are first broken with great force, after which the broken points are supplemented with transparent acrylic glass. Destruction and construction, the massive and the fleeting, nature and technology meet. These distinctive works are a frozen image of time.

Röhm's photo series of the wooden supporting structures, which also includes the edition at youngcollectors, take up the structures of an exceptional architectural situation in Paris, comparable to an 'objet trouvé'. Röhm focuses on the rhythm and subtle contrasts in shades of gray and black and complements or emphasizes individual structures or even empty spaces using colored areas. Similar to the acrylic additions, here too there is an interplay between movement and statics, traces of the past that appear to us in the present and in the newly created. Vera Röhm's works are timeless and at the same time highly topical. Oscillating between and connecting opposites is a basic tone that can be found in the artist's work and that makes her work so rich and distinctive.

#### REGINE SCHUMANN

Born in 1961, lives and works in Cologne, among other places Exhibitions in galleries and museums worldwide. Many scholarships and prizes (including DAAD scholarship for Italy, German Art Prize of the Volks- und Raiffeisenbanken, Leo Breuer Prize) The material Regine Schumann uses is mostly colored, fluorescent acrylic glass. With her acrylic glass objects she has found her very own and unmistakable artistic language, in which she sometimes creates opulently colored, sometimes quiet and reserved color spaces. These change their appearance entirely depending on the ambient light: in daylight or warm artificial light the colors appear bright and natural; if I switch on a black light lamp, the works seem to arise from another, artificial world. In any case, the works are captivating and are characterized by great clarity and sensual presence. In the colorful room installations designed by Regine Schumann, the viewer experiences magnificent, surreal light spaces.

#### ANDRÉ STEMPEL

Born in Villeurbanne (France) in 1930, lives and works in Paris and Avignon 'I did not choose Senegalese Yellow, rather I was chosen by it; all other colors were displaced by it. This exotic color, as the paint manufacturer Lefranc (ENCRE JAUNE SÉNÉGAL N134010.519\*) calls it, corresponds exactly to the radiant, warm and intense experience that you have when you immerse yourself in this color. The color Senegalese yellow is symbolic for Spirit, conciseness, vitality and creativity, splendor and joy of life. André Stempfel's artworks tell us stories; irritating stories, for example that of a series of picture panels that gradually unroll from the wall into the room and finally lie in a roll in front of the wall.

Early on he reduced his color palette to what he now considers to be the significant >Jaune Sénégal<. In his monochrome yellow works he concentrates on artistic interplay. The objects conquer the space, transform and deform as if they were made of elastic material, irritating the viewer. His works are painted, drawn, constructed, changing shape in a series of snapshots. Apparently they are moving.

For youngcollectors, André Stempfel created a yellow square, strictly geometrically divided into 4 x 4 smaller squares using drawn lines. A single one of them, at the top right, is separated or held by a wedge. Will it fall?

Full of humor, he creates the inexhaustible play between image and object, between our expectations and the diversity of artistic possibilities. His works play with us, with our perception.