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## What to See in New York Art Galleries This Week

By Jason Farago, Will Heinrich, Martha Schwendener and Jillian Steinhauer

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Vera Molnár

*Through May 12. Senior & Shopmaker, 210 11th Avenue, eighth floor, Manhattan; 212-213-6767, seniorandshopmaker.com.*

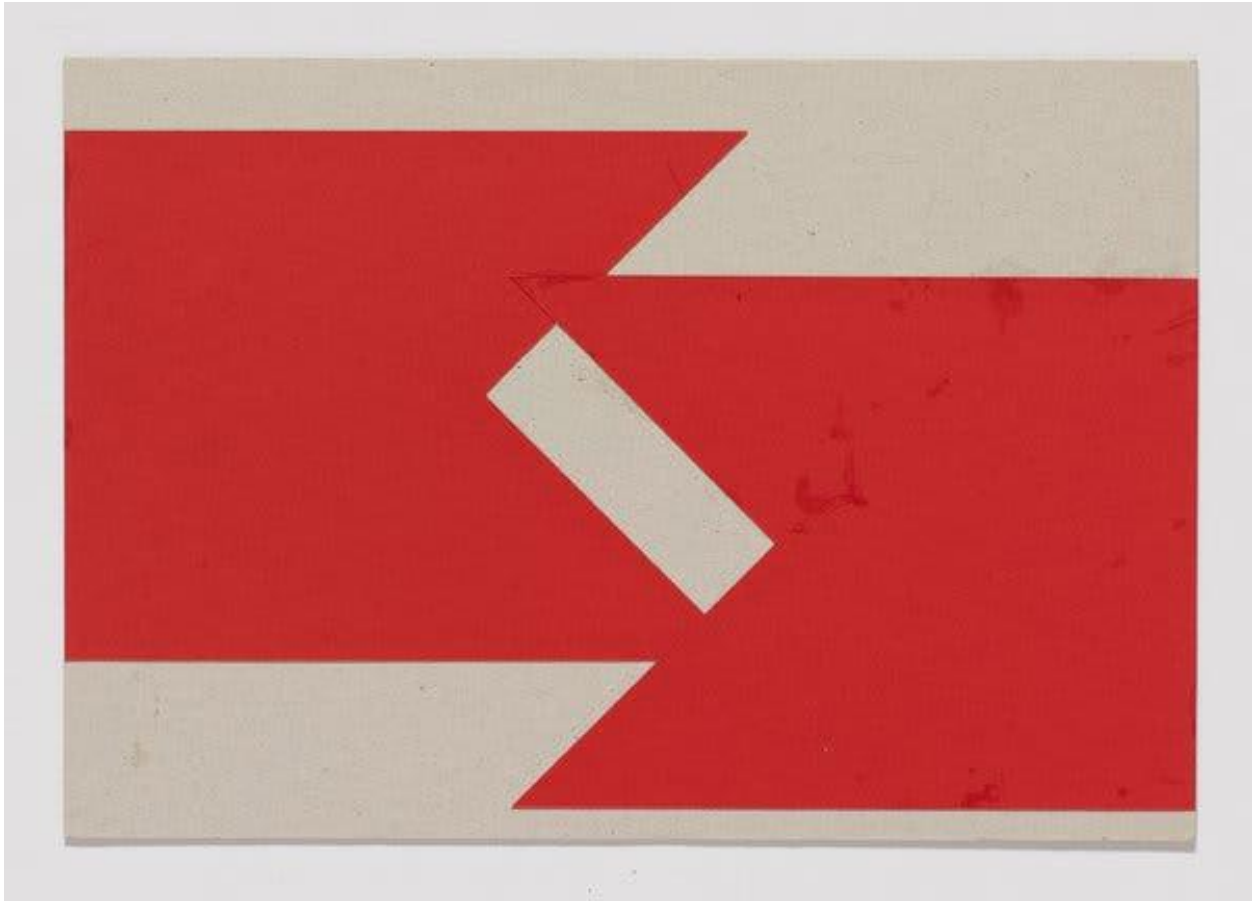


"2 Lettres M (du Cycle M Comme Malevich)," 1961, by Vera Molnár, a pioneer in making art with computers. Credit... Vera Molnár/Artists Rights Society (ARS), New York; Senior & Shopmaker Gallery

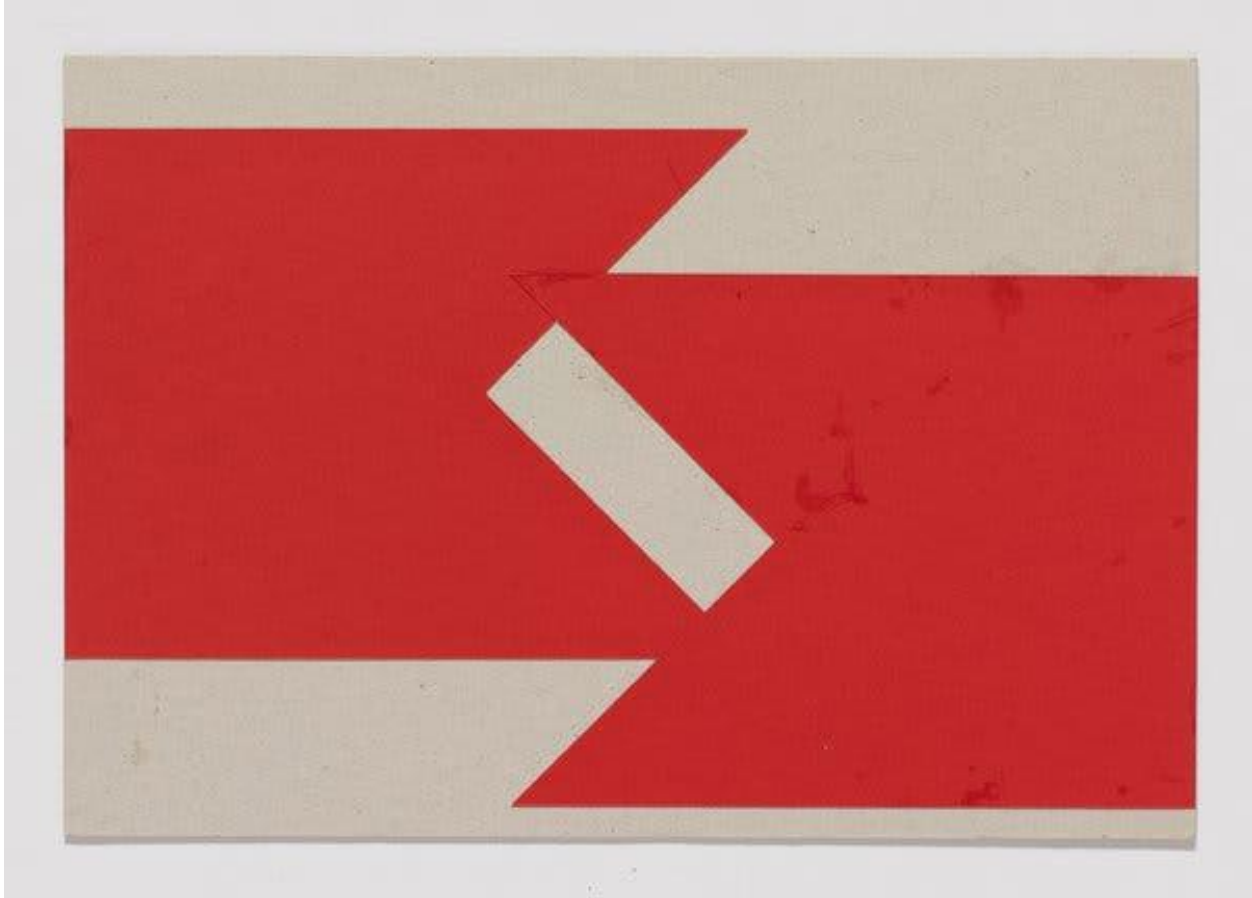
In 1960, fed up with the individualistic gestural painting that was then fashionable in Paris, some young Parisian artists formed a collective — later called the Groupe de Recherche d'Art Visuel, or Visual Art Research Group — that favored science, kinetics and collaborative creation. That influential set included François Morellet, whose strong retrospective continues at Dia:Chelsea through June 2; Julio Le Parc, who exhibited at the Pérez Art Museum Miami in 2016; and the Hungarian-born Vera Molnár, now 94. This second exhibition of her work at Senior & Shopmaker reintroduces New Yorkers to her historically significant geometric abstraction, above all her pioneering efforts with early computers.

Early works on paper here — such as a pair of collages from 1961 that feature notched rectangles of pure red — disclose the influence of Russian Suprematism on Ms. Molnár's nonobjective art. By 1968, having learned to program in the computer languages Fortran and Basic, she was writing scripts that could create a grid with random

vertical, horizontal and variously angled diagonal lines, as well as blank spaces. She outputted these thickets of oscillating, stuttering strokes to a plotter, whose pen could move only along X and Y axes; look closely and you can see the janky diagonals. Ms. Molnár thought of these as drawings, not prints, and therefore only a single edition exists of each computer work.



Another version of "2 Lettres M (du Cycle M Comme Malevich)."Credit...Vera Molnár/Artists Rights Society (ARS), New York; Senior & Shopmaker Gallery



Later, she used the computer to draw airier compositions with diagonals; wobbly, concentric squares; and arrays of black bands that gently rise and fall. Even when not working with technology, Ms. Molnár approached her art algorithmically: In a large 1971 drawing, she has executed by hand the same random distribution of angled strokes that the computer could produce unthinkingly.

The density of Ms. Molnár's drawings, whether executed by pen or plotter, embodies a pleasure in repetition and exactitude that feels closer to the humanistic minimalism of Agnes Martin and Nasreen Mohamedi than to Paris's groovy-for-groovy's-sake Op and Kinetic art. They are also a salutary reminder of the central role that women have long played in computer programming, from Ada Lovelace to today's post-internet experimenters.

JASON FARAGO