

VICTOR VASARELY
Another DimensionExhibition | March 23rd –
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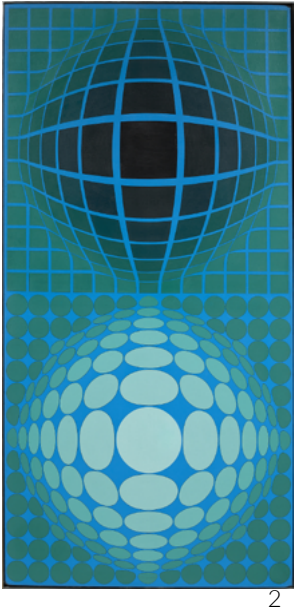
1

VICTOR VASARELY | Another Dimension

This exhibition aims to illustrate the lasting nature of Vasarely's art by highlighting the scope of his inventions. This project focuses on two periods and themes which are very different from the visual point of view, but entirely linked from the historical one. The black-and-white period at the end of the 1950s, represented in the exhibition by three major works, reveals the artist's visual concerns by means of the line and the square, two essential elements which hark back to his stint as a graphic designer, and which he developed to the point of their maximum deformation in order to produce an optical effect. This was Vasarely's main objective from the middle of the 1960s, the second key period of this project. The exhibition's highlights will be the circles, and especially the spheres, which swell up and exceed their frames.

"Une autre dimension" is a rare opportunity to gather together such an important selection of works, some of which have never been shown in France before. Vasarely deploys an invigorating colour panel in various formats which disrupt the viewer's vision. His creations are strong markers of the urban, industrial and automotive landscape, but also, and above all, they had a lasting impact on fashion and the history of geometric abstraction.

With his colour charts and scientific formulas, Victor Vasarely revolutionised the use of colour. From the most muted to the most brilliant, all of them became hypnotic through his impetus. Across time and throughout fashions, his art has retained this incomparable power which makes him a visual artist of genius.



2

Since time immemorial, artists have successfully played on perspective, depth and the use of trompe-l'oeil, like Caravaggio's Medusa (1597-98), the incredible Sistine chapel painted by Michelangelo (1508-1512), or Leonardo da Vinci's Mona Lisa (1506). Much later, the Cubism of Picasso and Braque redefined the notion of figuration by decomposing and recomposing figurative elements. André Breton's Surrealism, which diverted artists from realistic representation, was also a starting point for Vasarely who, before becoming a popular myth, had tried his hand at figuration with an already-pronounced taste for perspective (L'Échiquier, 1935 or Zèbre, 1938).

It is important to reference these mythical characters who became legends, geniuses or revolutionaries by means of their ideas and their talent, because in the evening of the war, Victor Vasarely was undoubtedly one of the most popular artists of the twentieth century. The inventor of another pictorial dimension, an artist who integrated art into everyday life, who worked to change society through his new visual kinetics, and who overturned the codes established by many critics, artists and stakeholders in the post-war art market. He has marked collective memories for decades through an art which was made possible thanks to his ingenious modular system that exploits optical flaws.

Details

1 - Tlinko II

Acrylic on board, 1956 -1959
140 x 70 cm

2 - OLTAR ZOELD

Acrylic on canvas, 1970 - 1973
141 X 71 cm

3 - Vue d'exposition

Vega-P
Acrylic on canvas, 1979
130 x 130 cm

Vega TZA
Acrylic on board, 1984
74 x 62 cm

OLTAR-ZOELD

Acrylic on canvas, 1970 - 1973
141 X 71 cm

