



FRANCOIS MORELLET

b.1926 Cholet, France

Sphere 1962

60 X 60cm de diamètre, stainless steel
Courtesy Galerie Denise Rene, Paris

Trames 1965

8 Serigraphien mit einem vorwort von
moinar. Auflage: 125 numerierte und
signierte exemplare in Kasette
Galerie Der Spiegel (Karl Gerstner)
Format: 62 X 62cm. Dezember '65

Francois Morellet began to paint, self-taught, in 1946 while a student at the Ecole des Langues Orientales. He was co-founder, with Le Parc, Sobrino, Yvaral and others of the Groupe de Recherche d'Art Visuel 1960 (exhibition at Indica 1966). One of the Groupe's ideas was that the artist must get away from the 'original', the 'objet d'art', and plan works which can be produced in multiple form as a designer does, the work able to be made from instructions as well as by the artist himself. He made screenprints in 1961, each with 40,000 squares and two colours distributed by chance, followed a year later by his first aluminium 'spheres'. Since 1963 Francois Morellet has made extensive use of neon forms which rhythmically switch on and off, including some which can be activated by the spectator. His work also includes a number of multiples.

"Morellet has turned the lower gallery into a 'programmed environment'. The walls are painted black, strips of white neon light in simple geometric formations flash on and off in complex sequence. Intense negative after-images explode on one's retina in the ensuing darkness. On the wall is a large grid of steel rods. As it concertina's into a grid of narrow parallelograms a pattern of squares and more oblique perspective is seen, (a Morellet Sphere can be seen in the Tate)." Paul Overy, The Listener, May 4, 1967.

"All the conditions of modern life conjoin to dull our sensory faculties. What is important now is to recover our senses. We must learn to see more, to feel more, to hear more" Susan Sontag, title essay of 'Francois Morellet at Indica'.

With thanks to: Ronald Alley, Catalogue of the Tate Gallery's Collection of Modern Art other than Works by British Artists, Tate Gallery and Sotheby Parke-Bernet, London 1981, pp.540-1