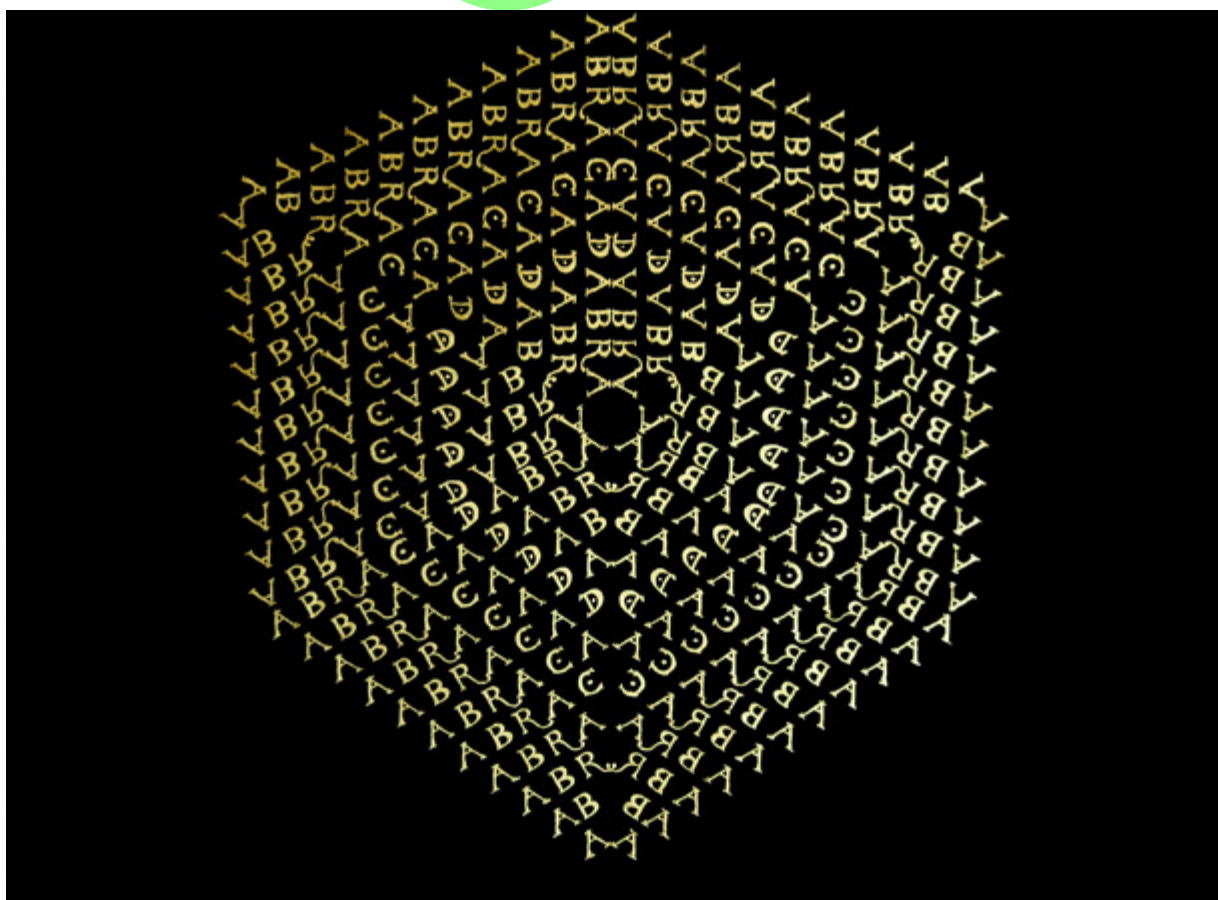
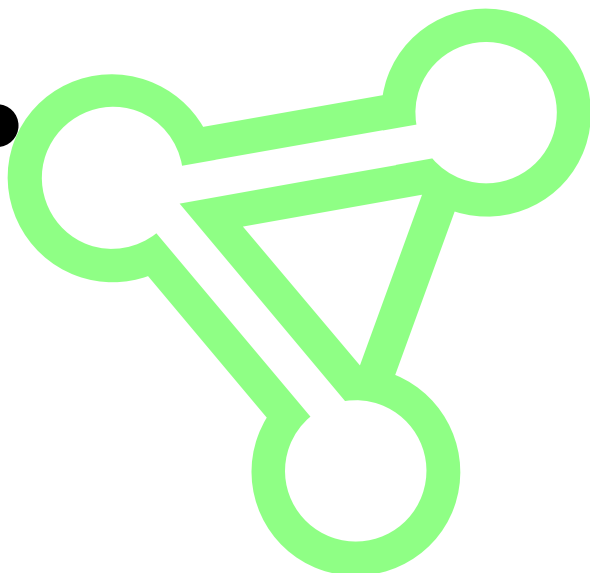


eadc.



Exhibition

Géométries de l'Invisible

27.09.2020 → 03.01.2021

Press release

**Espace de l'Art Concret
Centre d'art contemporain**

d'intérêt national

Donation Albers-Honegger

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eac. Géométries de l'Invisible

September 27th 2020 • January 03rd 2021
Preview Sunday 27th September at 11a.m

**Co-curator: Pascal Pique, Musée de l'Invisible
and Fabienne Grasser-Fulchéri, eac. director**

Castel gallery

Featured artists : Art de la préhistoire, Marina Abramović, Art Orienté Objet, Basserode, Julius Bockelt, Charley Case, Dadamaino, Philippe Deloison, herman de vries, Marcel Duchamp, Philippe Durand, Vidya Gastaldon, Laurent Grasso, André Hemelrijk, Yves Klein, Julije Knifer, Arthur Lambert, Jean-Luc Leguay, Sol LeWitt, Sandra Lorenzi, Ingeborg Lüscher, Myriam Mechita, Mario Merz, Anika Mignotte, Matt Mullican, Jean Perdrizet, Isabelle Peru, Irina Quinterne, Olivier Raud, Vera Röhm, Reiner Ruthenbeck, Vladimir Skoda, Sandra Valabrègue

And the evocation of Michel Ange, Jérôme Bosch, Josiane Capelle, Léonard de Vinci, Albrecht Dürer, Masaru Emoto, Hubert et Jan Van Eyck, Paul Klee, Hilma af Klint, Emma Kunz, Le Corbusier, Kasimir Malevitch, Piet Mondrian, Francis Picabia, Rembrandt...

Geometry and abstraction are often linked to the cultures of the invisible, from the appearance of the first geometrical traces in the decorated caves of prehistory to the most contemporary works that are resourced in abstract forms of purity.

What is the reason for this phenomenon?

What realities and issues does it cover?

The exhibition *Géométries de l'Invisible* reveals and explores this transhistorical continuum. The appears before our eyes a completely different landscape where art redeploys all its energies...

To geometrize is to take the measure of space. It's like surveying, plotting, projecting and calculating. But it also means confronting the infinite, the unrepresentable and the invisible. The philosopher Husserl sees in geometry a spiritual, transcendental and metaphysical origin. An origin whose traces can be found in the cultures of the invisible such as shamanism, ancient astrology, the hermeticism of alchemy or cabal. It is moreover probable that the art and the cultures of the invisible have the same matrix, especially through geometry.

Unless it's a constant throughout the history of art. Recently, there has been a clear revival of interest in these fields not only by artists, but also by scientists and academics. In particular for the younger generations interested in a re-foundation of the human and natural sciences. This is linked to the questioning of certain modes of being and thinking, such as the materialism of outrageous capitalism, which developed from a restrictive use of scientific rationalism.

This register of modern thought has itself developed from the criticism, and sometimes even the violent

eradication, of Western and extra-Western cultures of the invisible connected to the forces of nature. By accusing them of superstition, esoteric obscurantism or simply belief.

These ways of thinking and acting have also obscured certain dimensions of art that are being rediscovered today. Especially for the avant-gardes of the 20th century. For there is indeed a little-known modernity of art and the Invisible that passes through the geometry and abstractions of the early twentieth century.

Whether one thinks only of Kandinsky, Malevich, Mondrian or Duchamp. Or to the recent rediscovery of Hilma af Klint, a mediumistic painter, finally hailed as one of the co-founders of abstraction. There is also non-figurative Primitive art. The Geometries of the Invisible are therefore one of the driving forces behind modern and contemporary art. This exhibition dedicated to them was born of this observation.

But the rejection of the disenchanted modernism that has obscured this history is not the only reason for the persistence of the cultures of the Invisible in contemporary art.

This permanence seems to be motivated by even deeper and more organic reasons. Of what order are they? Would there then be a specific geometry of art and the Invisible? Some kind of geometry of the sensible?

The exhibition *Geometries of the Invisible* explores these questions in a journey where each room of the eac. of Mouans-Sartoux is devoted to an aspect of the triangulation art/geometry/invisible. For example, it deals with geometry and prehistory, natural geometries, hidden and sharp geometries, cosmograms, abstraction and meditation, mediumistic and visionary geometries, as well as energetic and cosmological geometries.

The works on this tour embody different logics and uses of geometry. For example with the natural mathematics of fractal tree geometry or the Fibonacci sequence. These echo the network structure of the regulatory tracings studied in geobiology for sacred architecture. This is not unrelated to the golden section, the squaring of the circle or the structure of the motifs of the flower of life and the tree of life through esoteric and Masonic mystics. There is also transcendental geometry as a medium of inspiration. Without forgetting quantum geometrisation with the troubling question of forms of metacognition with perception of energies from multidimensional geometries.

The question of energetics of the geometry of works of art is the keystone of this exhibition and its purpose. Namely that geometry and abstraction, beyond the symbols and myths they embody, crystallize and transmit in their very structure, energies of nature to which it is possible to relate. With a tangent proposal: to elaborate a new thought of art, therefore an aesthetic, starting from the energetic practice of the works.

This is first and foremost a visual, sensory and physiological experience. This is why the visitor is invited to experience some of the works in the exhibition with a particular radiation through the tracings, shapes or colors that intervene in their composition. It is proposed to him to experience it concretely through an energetic path where he can feel the visual frequencies, shape waves, polarity and magnetism or charge. But also extra-sensory perceptions that say something about the energy of the human/universe relationship.

This exhibition also brings into play another way of considering and practicing art history with transhistory. This consists of identifying continuities and lines of force across periodicities, rather than establishing a narrative on the temporal breaks and breakdowns that may have been landmark events.

Hence the presence in this exhibition through various documents of Van Eyck brothers, Bosch or Rembrandt or Mondrian alongside Marcel Duchamp, Emma Kunz, Yves Klein, Mario Merz, Marina Abramović, Sandra Lorenzi, Myriam Mechita, Olivier Raud or Arthur Lambert.

The exhibition *Geometries of the Invisible* thus unveils a new vision of the creative process by entering the heart of the art reactor through the energetic dimensions of geometry.

From then on, a completely different landscape of art and its history is revealed. A landscape where artistic creation and geometry appear in a much more dynamic and lively light.

A landscape where the works allow us to develop particular cognitive dimensions, to see that in fine, geometrisation means constantly reformulating our cosmological configurations in order to reintegrate ourselves into the universe, at the junction of the terrestrial and cosmic worlds. This exhibition has itself an ascending and initiatory dimension. Geometry is taking the measure of the world.

The exhibition *Geometries of the Invisible* is part of a research project in Art Science/Aesthetics at the University Paris 1 Panthéon Sorbonne third year of PhD associated with the activities of the Musée de l'Invisible and the Art Mondialité Environnement laboratory.

It is dedicated to Odile Biec-Morello (1960-2015) who directed the Espace de l'Art Concret from 1992 to 2001.

In cover

Arthur Lambert, *ABRACADABRA*, 2016

Collection de l'artiste

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Sandra Lorenzi, *Disque talismanique #1*, 2019

Courtesy de l'artiste, Subtil collection
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Philippe Durand, *Vallée des merveilles 2*, 2016

Collection de l'artiste
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Septembre 1 – june 30

wednesday – sunday
1 pm – 6 pm

July 1 – august 31

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11 am – 7 am

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Price

Admission: 7 €

Château's gallery + Donation Albers-Honegger

Reduced price: 5 €

- Teachers and students (not part of Académie Nice)
- Price « inter-exposition »
- Groups (of 10 or more peoples)

Free: under 18 years of age, residents of Mouans-Sartoux, teachers and students of Académie Nice (06, 83), those with unemployment or welfare benefits, the disabled and accompanying persons, Maison des Artistes, journalists, the Ministry of Culture, PACA Regional Council, the Department of Alpes Maritimes, members of ICOM and CEA

Guided: 9€ (for 7 or more peoples),
everyday by appointment.

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R.N.85: from Cannes (10 km) and from Grasse (9 km)
Highway A8, exit 42: direction Grasse > exit
Mouans-Sartoux

By train

Line Cannes-Grasse, station Mouans-Sartoux
(15 mn by foot)

By bus

Line n°600: (Grasse-Cannes, station Mouans-Sartoux)
Line n°650: (Mouans-Sartoux-Mougins-Sophia Antipolis)
n°530: (Grasse-Sophia Antipolis station Mouans-Sartoux)
Line n°A and n°B (Grasse-Cannes, station Mouans-Sartoux)

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