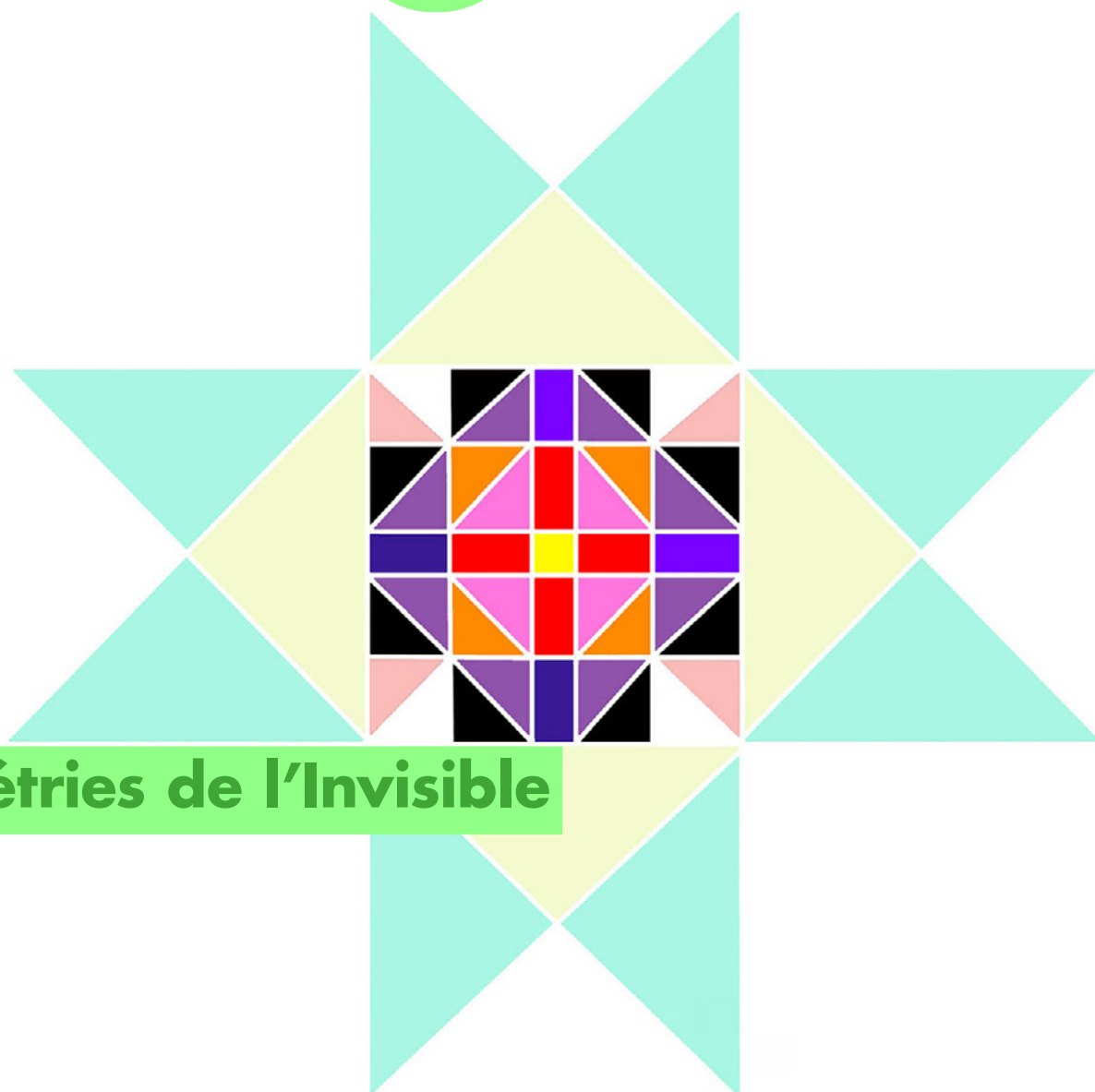
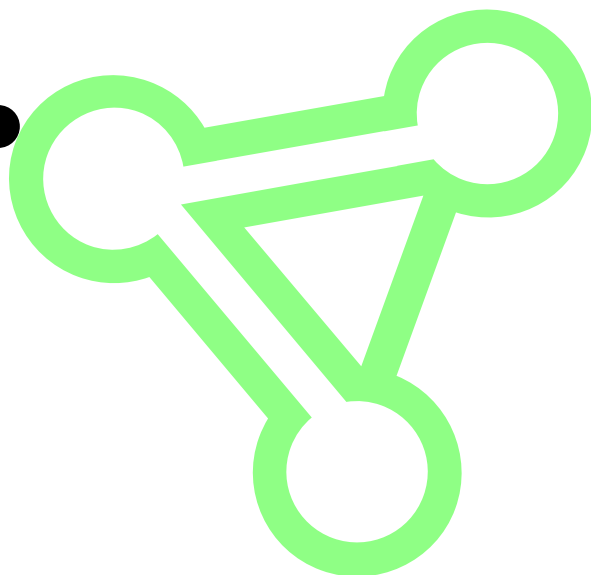


**edc.**



**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  
Château de Mouans  
06370 Mouans-Sartoux  
+33 (0)4 93 75 71 50  
esacedelartconcret.fr  
●

# eac. Géométries de l'Invisible

**September 27<sup>th</sup> 2020 • January 03<sup>rd</sup> 2021**  
**Preview sunday september 27<sup>th</sup> at 11am**

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

**Castel gallery**

**Artists:** Art Orienté Objet, Bernard Aubertin, Basserode, Charley Case, Dadamaino, Philippe Deloison, herman de vries, Philippe Durand, Vidya Gastaldon, André Hemelrijk, Yves Klein, Julije Knifer, Arthur Lambert, Jean-Luc Leguay, Sol LeWitt, Sandra Lorenzi, Ingeborg Lüscher, John McCracken, Myriam Mechita, Mario Merz, Anika Mi, Matt Mullican, Aurelie Nemours, Jean Perdrizet, Isabelle Perú, Irina Quinterne, Olivier Raud, Vera Röhm, Reiner Ruthenbeck, Vladimir Skoda, Teruhisa Suzuki, Günther Uecker, Sandra Valabrègue, Victor Vasarely

**With the participation of** the composer Michel Redolfi

**And the evocation of** Michel Ange, Jérôme Bosch, 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 20<sup>th</sup> 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 outsider 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, by addressing prehistoric geometries, natural geometries, esoteric geometries and cosmograms of sacred geometries. It also deals with abstraction and meditation, mediumistic and visionary geometries, as well as cosmological and energetic 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.

*Geometries of the Invisible* is the laboratory for this experiment in the continuation of *Energéïa* (Le Musée de l'Invisible/Topographies de l'art, Paris, 2019-2020). 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 trans-history. 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, Yves Klein, Sandra Lorenzi, Mario Merz, Basserode, Art Orienté Objet, Vera Röhme, Myriam Mechita, Olivier Raud or Arthur Lambert, Irina Quinterne, Isabelle Perù and Vidya Gastaldon who designed the visual.

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.

Pascal Pique, Le Musée de l'Invisible

**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

**Vidya Gastaldon, *Healing object*, 2019**

Courtesy de l'artiste

©droits réservés

Exhibition's partnership



## Stair Tower

**Sandra Lorenzi** opens *Geometries of the Invisible* with a work specially designed for the stair tower leading to the exhibition. This creation combines an existing work, the Talismanic Disc, which welcomes the visitor at the foot of the spiral, with wall drawings that take up the shape of the existing windows. These new windows open onto spaces with multidimensional geometry where it is about psychomagic and psychoanalysis transgenerational. Under the sign of energy vibratory of the seal of Solomon..

## room 1 • geometries and prehistory

Seventy percent of the layouts of prehistoric caves are called «abstract» or «geometric». With assemblages of strokes, punctuations, grid lines, circles, or various signs that probably participate in a proto script. But for the time being, this vocabulary and its meanings are beyond the reach of prehistorians. For some of them it is necessary to look at the shamanic-type cultures and their way of communication with the Overseas, which are themselves the result of a profound connection with nature and the elements. Especially with the mineral field. These questions are addressed here through the works of Philippe Durand and Basserode.

**Basserode** drew much inspiration from prehistory to revisit the matrices of the ways in which humans are inscribed in the universe. For example, from the use of flint, which he associates with industrial «proto-noise», or geometry of the tail of arrowheads, which show astonishing correspondences with the most modern aircraft wings. The typology he draws up by photography resonates with the objects he has placed specially in the display case under the title *Sediments of Humanity*.

**Philippe Durand** has had the opportunity to stay several times in the Chavet-Pont d'Arc cave, which has never been opened to the public, after winning a photography prize dedicated to the famous cave. His project consisted in «reinventing» the cave, by reinvesting the magical and shamanic dimension of the place. For example, he combined multiple exposures with color filters on the same shot, where each hue refers to a stratum of the image. Several prints with non-figurative tracings can be associated with the beginnings of a pre-geometric figuration. This new work is shown for the first time.

## room 2 • natural geometries: trees and vortex

Geometry is not just an abstract and mental construction of the human brain. Nature itself produces forms and configurations, some of which are self-organizing and autopoietic geometries that create themselves, according to fundamental modalities of the living. For example, with the spiral or the vortex.

By working with these forms, the artists propose to connect to a real creative energy that opens up a question rarely addressed: that of the existence of a form of living energy with which we interact, which would crystallize in human and non-human works of art through geometry.

**Mario Merz** was a visionary artist committed to fighting against fascist, then capitalist and consumerist tendencies. This is why he wanted to make an organic art that allows humans to merge with nature through the use of materials, forms and natural principles like the Fibonacci's sequence and the golden ratio. The glass igloo, here associated with a tree in a historical work from the exhibition «Che Fare» of 1968, is for Mario Merz the double symbol of cosmic space and a prime habitat.

**Basserode** presents a triptych of photographic images showing trees deformed by vortices. The digital files of these photos have been recalculated by an algorithm specially designed to print a spiral movement into the structure of the image itself. This visual and structural distortion makes the tree a kind of galaxy incorporating elements of earth, sky and cosmos into its texture.

**Teruhisa Suzuki**, a Japanese artist living in France, works directly with the elements and forces of nature. Hence his interest in the phenomena of vortex, and the spirals that we find in him in the shell of a snail as well as in the evocation of a hurricane. . These works thus reveal certain dimensions invisible from the world and the energies in which we evolve. The artist implements the geometries of these energies with which he proposes to reconnect to recharge himself.

**André Hemelrijk** photographs the trees using an infrared process that allows them to see their invisible light radiation. He sees the tree as a transmitter — receiver, a kind of antenna that captures and returns energy through electromagnetic waves. He also experienced an unexpected reality with the fact that this energy can pass through the image and radiate on the viewer: «A photograph is also an engraving of photons, an image in energy, it is a hologram in two dimensions like a door to the 3 D reality of matter».

**herman de vries** is a pioneering artist of the nature art relationship. Starting from an uncompromising observation of the devastating relationship that humans have with their environment, he proposes to restore this damaged relationship through art.

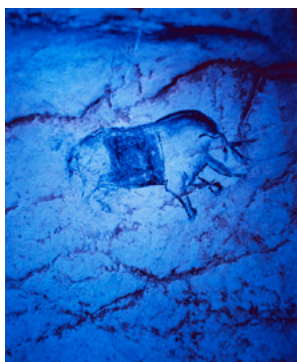
The *untitled work* presented here shows, in the manner of a herbarium, a set of Ginkgo Biloba leaves with a very particular geometry. This tree is considered a true masterpiece of nature with exceptional longevity (4000 years for some species) and proven medicinal virtues.





**Sandra Lorenzi, *Disque talismanique #1*, 2019**

Courtesy de l'artiste, Subtil collection  
© droits réservés



**Philippe Durand, *Chauvet, le voyage intérieur*, 2020**

Galerie Laurent Godin, Paris  
© droits réservés © Adagp, Paris 2020



**herman de vries, *Sans titre (Réf. 8/29)*, 20 octobre 1982**

Inv. Fnac 02-1195 Centre National des Arts Plastiques  
Espace de l'Art Concret, Donation Albers-Honegger  
© droits réservés

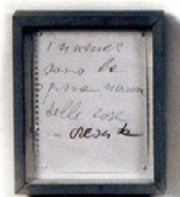
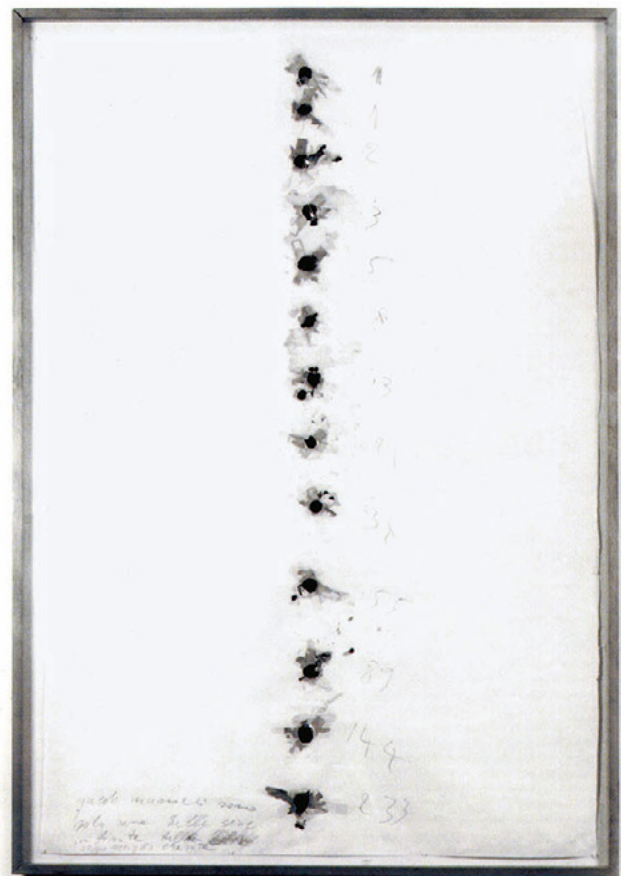


**Teruhisa Suzuki, *Coquillage M*, 2018**

Courtesy de l'artiste  
© Teruhisa Suzuki

**Mario Merz, *Questi numeri sono solo*, 1983**

Collection Diane Venet  
© Adagp, Paris 2020



**Sol LeWitt** the inventor of conceptual art, never wanted to limit his art to forms of rationality. Rather, his quest was to achieve and liberate a profound nature of art by working organic and self-generative geometries. That is why he declared in 1969 in his famous manifesto of the conceptual art: «conceptual artists are mystical rather than rationalist. They come to conclusions that logic cannot achieve». These words, always considered enigmatic and misunderstood by many critics and historians, refer in fact to an organic and symbiotic conception of art, as shown by the wavy gouache of the eac collection.

## room 3 • sacred, esoteric and spiritual geometries

Esoteric cultures often use geometry which they implement in secret teachings associated with initiatory rites. For example with the hermetic geometries of the alchemy or Kabbalah that we find in many cultures of the planet at different times, even in modern freemasonry. The artist gathered here play this role of transmitter of these geometries through their works, which embody a double form of permanence and renewal of the spiritual dimension in contemporary art.

**Jean-Luc Leguay** is one of the last master illuminators. He was initiated by a Franciscan hermit monk to a tradition of Italian illumination dating back to the 8th century. From the geometry of the golden section, the spiral and the golden rectangle, he endows his images with a hidden geometrical structure which is to be heard as a musical note with a harmonic. Therefore, each illumination must be considered as a «singing matrix of vibrational frequencies». Jean-Luc Leguay thus transmits through images with active geometry, a light that is also a knowledge allowing, according to his own master, «to enter into communion with the architecture of the world and of the living».

**Arthur Lambert** claims a transcendent and spiritual dimension for his painting elaborated from the sacred geometries of certain esoteric traditions. After his interest in martial arts, Taoism and alchemy, he is now acquainted with the arcana of illumination through the practice of drawing, geometry, colour and sacred gestures. Here he reinvents these esoteric sacred geometries by specifying about the sacred gesture: «It is a gesture that lets itself be carried and that allows the work to be woven into a thread of light. Time doesn't run anymore, it's illumination!».

**Sandra Valabrègue** is both an artist and a specialist in Kabbalah, of which she is one of the great contemporary exegetes. After studying at the Fine art school of Paris, she lives between Jerusalem, the United States and France. The Kabbalah is an esoteric tradition of Judaism that has crystallized many aspects of the cultures of the Invisible and their geometries across time and latitudes. The three works that Sandra

Valabrègue has created especially for the exhibition *Geometries of the Invisible* are free and «artistic» interpretations of the structure and mysticism of the Sephirot tree, also known as the tree of life.

## room 4 • cosmograms, mandalas, trees and flowers of life

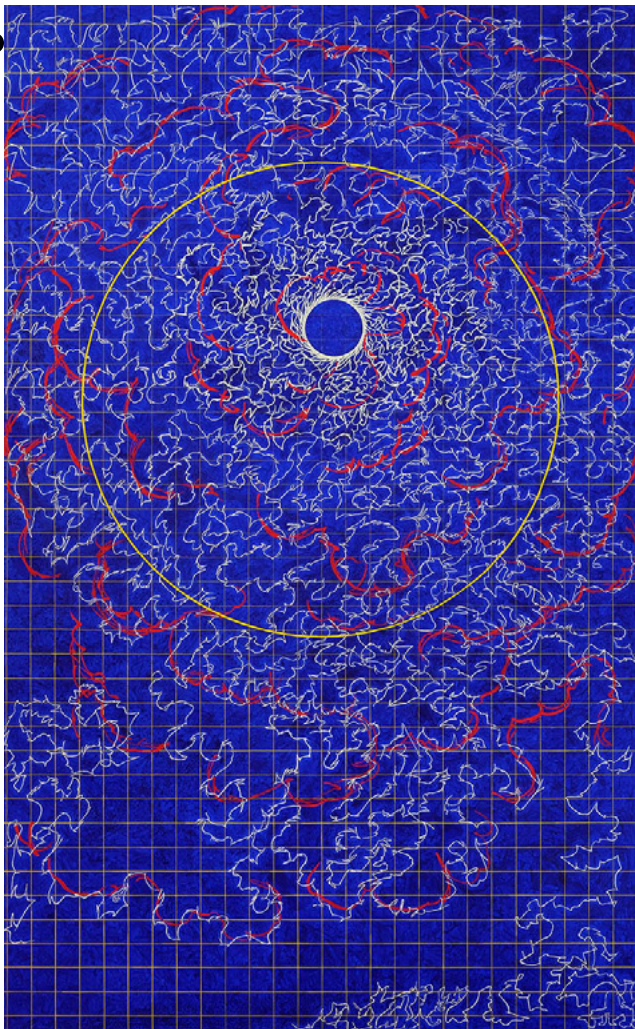
Since the dawn of time, humans have not stopped drawing, engraving, painting or sculpting from compartmentalized diagrams with geometric forms representing the organisation of the universe. These organisation charts have several functions. They are both tools of representation and inscription in the cosmos but also of connection to its visible and invisible planes. Notably through the figures of mandalas, circles, stars, meanders, trees of life or flowers of life. These representations also have an energetic dimension associated with an infra and meta-cognitive journey that some artists explore here through their works.

**Jean-Luc Leguay** presents a set of drawings devoted to the plans of the Temple of Solomon, the masonic Lodge and Paradise. In the centre, the drawing with the concentric circles of «Paradise» inscribes the temple at the heart of the heavenly and divine spheres with which it communicates. There is a five-pointed star underlying the centre of the composition. Star found in the drawing above, inscribed in a golden rectangle. The five-pointed star is also the North Star, representing both divine light and the geometry of the human body, as Leonardo da Vinci's pentagram.

**Charley Case** proposed for *Geometries of the Invisible* an engraving that is part of a kind of almanac or contemporary alchemical grimoire dedicated to bees. This engraving was made from the geometry of the bee's nervous system. The artist was also inspired by the energetic imagery of the tree of Life and the Sephirot tree associated with the human chakra pattern. The superimposition and conjugation of these geometries symbolize a pact that the artist proposes to make with the bee. A pact in which humans commit themselves to respect the foragers by profoundly modifying their habits and life practices.

**Isabelle Perù** is a self-taught artist who has been developing for nearly twenty years an intuitive and energetic practice of painting from flower of life motifs by connecting to universal energy through trees and stones. She presented preparatory drawings for the project she designed for the eac's tower at the end of the line. They are gathered around the figure of the Metatron, one of the most powerful symbols of sacred geometry, which superimposes Plato's Five Solids at the Merkaba. The Metatron is also a Hebrew angel and a most powerful protection.





**Arthur Lambert, *Sans titre (cercle bleu)*, 2019**

Courtesy de l'artiste  
© Arthur Lambert



**Sandra Valabrègue, *Arbre séfirotique 3*, 2020**

Courtesy de l'artiste  
© JFAP, Yair Medina



**Anika Mi** presents six mandalas assembled in what she calls «my tree of life». With the publication of a *Huma Book*, this work participates in a path of care before she herself becomes a therapist-psychanalyst «Car by the form, its roundness that contains holds, its sharpness that opens space, creates the protrusion. Care by colour, its cosmic symbolism and its restorative alchemy. The mandalas creates the harmonizing link and the necessary boundary between the point inside and the horizon outside». This ensemble is accompanied by a video with the musical participation of the composer Michel Redolfi.

**Transhistoric cosmograms** : this proposal of the Museum of the Invisible consists in gathering in an organization chart, based on the pattern of the flower of life, a whole genealogy of works using sacred esoteric and energetic geometries throughout the history of art. This transhistorical vision, which thwarts conceptions of a history based on the rupture of periods and compartementalization, reveals a completely different landscape of art history where the works draw a common thread across periods, aesthetics and territories. This proposal is part of a doctoral research on the relationship between art and cultures of the Invisible at the University Paris 1 Panthéon Sorbonne.

**Julije Knifer** has painted and drawn meanders all her life. He made a radical decision early on to reduce the elements of the composition to vertical and horizontal; black and white. With a few misdemeanour on the color side like here with this cobalt blue composition on a black background in homage to Malevich. The motif of the meander is found in all the cultures of the Invisible of the planet, whether on the Greek vases, the borders of mosaics, the paving of thresholds or carpets. As well as on the clothes. And the things of everyday life. This so called «decorative» motif actually has a particular function and wave shape. It is both a sign, an instance of protection and an openness to the worlds of the Invisible. As an abstract symbol of the spiral, it would also be an active representation of the universe.

### room 5 • circles, squares and triangles, impossible to square?

This room is dedicated to the circle, the square and the triangle, the first forms of geometry, often considered as the simplest, most perfect and purest. The cohabitation of these forms raises the question of their quadrature, like that of the circle, considered definitively impossible in the nineteenth century from the point of view of algebraic geometry. While other quantum and energy approaches to geometry open up multidimensional perspectives. This is one of the questions that this room evokes through the perception of a beyond infinite space that transcends the perception of emptiness through the energetic geometry of the works of art.

**Art Orienté Objet**: the work entitled *Déogramme* was specially designed for the exhibition *Geometries of the Invisible*. Made of crystal neon, it combines the immanence of white light with the charge of an immemorial protective geometrical layout found in many cultures of the Invisible and in civilizations through the ages. We are also talking here about the worldview and the non-human dimensions with which this geometry would connect. This work, which uses the geometry of the square is one of the strong symbols of the exhibition in which it introduces the space devoted to the quadrature of the circle.

**Victor Vasarely** made a historical junction between the avant-gardes of geometric abstraction, particularly constructivist, and op art of the 60s and 70s, of which he was one of the major figures. He was one of the few to have invented and implemented a true energetic of geometry and colors.

This visual energetics is based on the confusion of the planes and basic geometric forms of circle, square, rectangle and triangle, reinforced by the contrast of black and white. To the point of revealing unexpected structures and patterns, some of which refer to geometries from the Invisible.

**Reiner Ruthenbeck** is a German artist who was taught by Joseph Beuys at the Academy of Düsseldorf. Rarely presented in France, he has developed an art of great geometric and poetic purity by working with contrasts, tensions and polarities to re-establish forms of spiritual unity. By declaring «I would like to bring the spectator to a holistic contemplative acceptance» he points out the necessity for the human being to reconnect with the whole universe through art.

**Vera Röhm** who has lived in Darmstadt in Germany and Paris since the 1970s, has developed a geometric and concrete work that aims at a rational form of beauty. She is interested in the visual and physical representation of time, space and movement as well as in the restitution of the geometry of shadows that she materializes in galvanized steel sculptures. Like the gnomons of antiquity, her creations are true astronomical instruments of knowledge that inform the position of man on earth, in his direct environment, while connecting him to the cosmic forces of the universe.

**Arthur Lambert** made a photo-enlumination by asking his friend Emilie to take a pose close to Leonardo da Vinci's *Salvator mundi*, the saviour of the world, with two fingers of the right hand raised on a background of trees and foliage. This image was then painted and covered with a golden spiral. It is not clear whether the spiral comes to circle the eye of the model with the androgynous christ appearance or whether it develops from its divine pupil. The kinetic geometry of this fascinating illumination literally pierces the order of secular and spiritual things in the model's eye. Here, God is a woman.



**Anika Mi, HUMA – L'Homme l'humain, 2019-2020**

Dans l'ordre: *La Vie, L'Amour, Le Nouveau, Le Temps, L'Évolution, La Vérité*

Courtesy de l'artiste et de Subtil collection

© droits réservés



**Vera Röhm, Tétraèdre rouge-noir, trois éléments, Variante 4 (3.4), 1974/2018**

© Photo Wolfgang Lukowski © Archiv Vera Röhm

© Adagp, Paris 2020

## room 6 • geometries of color and contemplation

To envisage a geometry of color and monochrome is to take the measure of a multidimensional space where layers of energy are deployed. The geometry of shapes and color used by the artists assembled here makes it possible to objectify this phenomenon. Contemplating and meditating from their works is to project oneself into this space while letting one's energies vibrate within. This room, developed from the eac's collections and artists claiming a spiritual dimension, was conceived as a place for mediation and contemplation. Through black and white, reds and blues, the yellows of sulphur or gold, it is a true alchemy of colors that is proposed here. An important step in the exhibition's initiatory journey that allows visitors to delve even deeper into the geometries of the Invisible.

**Aurelie Nemours** is a great artist of meditation and spirituality anchored in the contemplation of point, emptiness and vibration. For her painting is a search for the structure of nature that leads to abstraction. The artist specifies: «Slowly, by means of studies, the revelation of the world leads you to a degree of inner knowledge of nature that quickly becomes body with your own inner life. The objective world, that of appearance, then falls to the benefit of the rhythm». Its geometrical abstraction is both the result and the tool to explore its dimension.

**Yves Klein** claimed the meditative and vitalistic dimension of his art while criticizing the formalist tendency that rejects these dimensions. Particularly through the Rosicrucianism and the alchemy that he followed through the use of gold, fire and especially the development of the famous blue IKB whose formula kept secret was elaborated with a chemist. With the blue overseas, or rather over sky, of this monochrome from the eac's collection, which is also a form of light transmutation, Klein has reached one of the highest stages of art and alchemy to the cosmos. Hence her brotherhood with Beuys.

**Ingeborg Lüscher** began in 1969 with a work on trees in a forest where she was initiated by a hermit. She then developed a work with a spiritual dimension related to the ephemeral, dreams and prophecies, as well as death and birth. The volumes of yellow sulphur that she subsequently produced, including that of the eac collection, are for the artist «receptacles of immanent transcendence». They also refer to the alchemical culture where sulphur is an active ingredient, like the sun, which intervenes in the metamorphosis of bodies and souls.

**Bernard Aubertin** is not represented here with the gold he used at the end of his life. Deeply marked by his meeting with Yves Klein in 1956, Aubertin developed a monochrome work that crystallizes the vital energy of the material world and the cosmos. His art is deeply material, energetic and spiritual at the same time. Hence the use of different types of weave and the light of fire, which is also present in

the vibration of the gold that evokes in this room the alchemical transmutation of Klein's blue to which it responds.

**John McCracken** was fascinated early on by the painter Barnett Newman, whose vertical striped monochromes have a real spiritual and mystical significance. Dimensions that he also crystallized in his sculptures or monolithic paintings of resin or steel dedicated to the immanence of color. Like the works in the eac. collection presented here, which refer both to the mysticism of Malevitch's supermatism, and to the magic of the monoliths of Stonehenge and *2001 L'odyssée de l'espace* where the transcended object disappears in favour of a vibration that acts deeply on the viewer.

**Dadamaino** has produced a systematic, serial and geometric art that comes from the unconscious in a kind of rational spirituality in direct contact with the macro-cosmos and the micro-cosmos. His works are also charged with all the energy of his deeply human social and political commitment. So that to contemplate his works is to immerse oneself in the energetic texture of the world while reloading with the subtle vibrations of his visual frames.

**Günther Uecker** who was a founding member of the Zero group known for his monochrome paintings and nail-covered objects, is an artist who founded his entire work on the energy dimension. As if his works recorded in the thickness of their surfaces hoisted by nails, the waves of an electromagnetic field or a cosmic wind. Beyond the optical effect and the systematism of the gesture, this artist has been able to explore and restore these subtle dimensions like a seismograph of the Invisible.

## room 7 • extra-sensory and medium geometries

Geometry can appear on the occasion of extra-sensory perceptions that some artists say they feel. Mediumistic art, sometimes associated with outsider art, offers many examples of recognized artists from the history of art of the 20<sup>th</sup> century, who developed works from these perceptions where geometry often plays a primary role. Like here with Emma Kunz or Jean Perdrizet. Mediumship is a fairly common phenomenon, still largely unknown, which affects many artists at various degrees of consciousness.

A phenomenon that remains to be explored because it escapes analytical reason, because here again, the question of the perception of energies is fundamental to the understanding of the phenomenon.

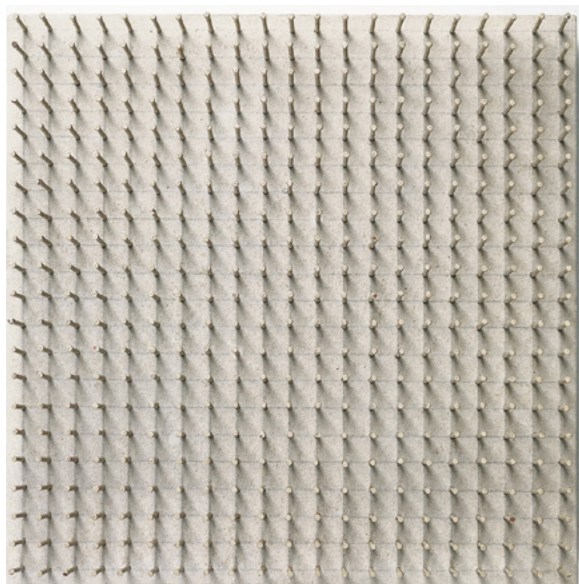
**Jean Perdrizet** is one of the recognized artists of outsider art who approached the question of mediumship from a double scientific and spiritualist point of view. The plans of his machine for communicating with the afterlife bear witness of this, accompanied here by a post-mortem restitution made by the Gassendi Museum in Digne-les-Bains, which preserves some of his works. It is unclear whether the technical drawing





**Bernard Aubertin, *Carré or (or klassik) n°112*, 10 février 2006**

Inv. Fnac 08-268 Centre National des Arts Plastiques  
Espace de l'Art Concret, Donation Albers-Honegger  
© Adagp, Paris 2020



**Günther Uecker, *Sans titre*, 1967-1968**

Inv. Fnac 02-1369 Centre National des Arts Plastiques  
Espace de l'Art Concret, Donation Albers-Honegger  
© Adagp, Paris 2020



**Ingeborg Lüschner, *S/S 20, Urtyp*, 1994**

Inv. Fnac 03-030 Centre National des Arts Plastiques  
Espace de l'Art Concret, Donation Albers-Honegger  
© droits réservés

with their highly developed geometries were the result of the seances that Perdrizet was able to organise at his home. However, they speak of unknown energies and modes of communication that may appear to be visionary.

**Emma Kunz** is a mediumistic artist and a very famous healer in Switzerland who has created impressive geometrical drawings using the pendulum. They were first intended to treat patients before being exhibited after his death and recognized as works of art. Emma Kunz made her drawings on graph paper, letting herself be guided by the radiesthetic energy to draw the networks of coloured dots or lines.

**Philippe Deloison** had a double life as a jeweler recognized in the Place Vendôme and as a mediumistic painter rediscovered by the Victor Hugo Museum in Paris. An adept of zazen, which is a very advanced form of meditation, Philippe Deloison practices painting by transmitting visions that he receives in the form of drawings or automatic writing. He can also photograph ghost, perceive auras as well as what he calls «the folds of time», sorts of energetic emanations, which he perceives in the landscape. He presents here a series of alchemic paintings related to the power of stones associated with some folds of time to organic geometries.

**Matt Mullican** is an American artist who practices hypnosis during public performances filmed in video. During these sessions he enters into communication or turns into «the other», which communicates to him an entire imagery that the artist will reuse in his artistic production. Particularly in the form of very specific colourful plans or geometries that reflect architectures or elements of a logotypic language that could correspond to an invisible infra-structure of the real world.

## room 8 • visionary geometries

Vision is a form of intuition. Not necessarily a projection into the future or a divination. Often it is a sensation that may or may not crystallize into an image. Practicing and exploring the visionary dimension, and sometimes even the quest for vision as in some cultures of the primary source of art. To take the measures of this visionary space is to go there to bring back images where abstraction and figuration can merge into singular geometries.

**Myriam Mechita** offers a combination between a geometric wall drawing evoking the burning of the sun, combined with portraits with tormented expressions, and abstract drawings in tribute to Malevitch. The artist speaks of «sentiments» instead of images. For her, «the geometry of the Invisible is a poetry of life, where the states of the soul save from the total disappearance that announces itself with the measurement of forms and figures, with the abstraction and the disappearance of the comfort of the eye».

**Vidya Gastaldon** presents her work on abstract geometry, which she has been developing over the past few months from a combinatory of coloured holes, of which she has made hundreds of drawings. This mantra work exists both in video, in drawing and in form of objects repainted in the way of his famous Healing paintings, the paintings of care. This meditative geometry has indeed something to do with light and care. Especially in the hypnotic dimension of his video restitution with the fascinating sound of Alexandre Joly.

**Irina Quinterne** has the sacred fire of drawing, which is the place in her home of an emergence of the order of vision. In the triptych assembled here it is about a virgin on fire echoing a matrix half meteorite half space shuttle giving birth to an insect and a central brain housed in a mandolin with legs. These surreal abstract figurations come alive like flames in the light of the colour and the formal geometry of the drawing. As if the artist had pierced the secret of the geometry of the sacred fire that radiates from her works.

## room 9 • cosmic and alchemic geometries

**Vladimir Skoda** is one of the last great blacksmiths. Dedicated to Vulcan, to earthly and heavenly fire, the blacksmith has basically to do with the alchemy that inspired Vladimir Skoda to forge the invisible heart of his art. This is why this room dedicated to him holds both the laboratory of the alchemist, the Athanor and the cosmic furnace.

His symbolic and energetic workshop where Skoda has been sculpting the energy of the cosmos for decades. And where he reinvented a whole cosmological geometry by solving the quadrature of the circle and the square when the molten metal cube becomes a sphere.

For Skoda is an artist of the sphere. Everything is sphere here since his last murals evoking the sun and the planets as bundles of space pointing in the center of circles evoking the stratosphere. Spheres found levitating in the exhibition space with Constante de Planck as well as in the series of engravings entitled *Alkhemia*. This visual alchemy shows geometric compositions of circles and cones in a symphony of black, white and grey that is a veritable cosmic jousting match. The keen observer may even detect the presence of gold and the Philosopher's Stone. A stone seen on an astral scale that echoes the blue of the sky in the tribute to Yves Klein, also a follower of cosmic and alchemic geometry.

## room 10 • energy geometries

The last room of the exhibition is a tower, which means a cylinder. We can also see it as a kind of rocket that propels us to the heart of the cosmos and its invisible geometries. This last stage is an opportunity to experience it on the basis of the two proposals of Olivier Raud and Isabelle Perù. Their works work



**Irina Quinterne, *La Reine du Ciel*, 2020**

Courtesy Galerie Pascal Gabert, Paris  
© Irina Quinterne



**Vladimir Skoda, *Hommage à Yves Klein*, 2018**

Collection de l'artiste et de la Galerie Catherine Issert, Saint-Paul de Vence  
© droits réservés © Adagp, Paris 2020



in synergy in a space of black light that evokes the famous black energy of the cosmos in which they install us.

**Olivier Raud** uses polarity and natural electromagnetic energy in his works. The sculpture he created especially for Geometries of the Invisible, entitled *Cœur de tore*, promotes the circulation of these energies. The torus is a circular geometric shape in a curved tube closed on itself with a central well. Olivier Raud associates to this geometry that of the tree of Sephirots which is also a tree of life. The spectator can penetrate inside the heat and the vibrations of magnetism. As you look up to contemplate Isabelle Perù's paintings, you will also notice on the wall the alternation of small geometrical formats: Olivier Raud's *Plateaux Fibonacci* and Isabelle Perù's mandals; which function as vortexes or energy boosters.

**Isabelle Perù** presents a circular fluorescent mandala with a ceiling lit in black light that reflects the depths of the cosmos and its mysterious architecture evoked here through the waveform of a flower of life. This flower radiates an internal light like the stars that shine on the cosmological background of the universe which is an electromagnetic radiation in which we are immersed.

Espace de l'Art Concret — contemporary art center of national interest

Soutenu  
par



**MINISTÈRE  
DE LA CULTURE**  
*Liberté  
Égalité  
Fraternité*

**RÉGION  
SUD** PROVENCE  
ALPES  
CÔTE D'AZUR

**DÉPARTEMENT  
DES ALPES-MARITIMES**



L'eac. is endowed with an abstract art collection, unequalled in France,  
la Donation Albers-Honegger, which is listed on the inventories of the



Centre national des arts plastiques

and deposited at the Espace de l'Art Concret.

Media partnership

**arte** **Le Monde**

**BeauxArts** **l'irrockuptibles**  
Magazine

**Slash**



**STRADA**

L'Espace de l'Art Concret est membre :

**d.c.a** **PleinSud**



Partners of the Espace de l'Art Concret :

**VALIMMO**

**APPIA**  
Art & Assurance

**BONISSON**  
CHÂTEAU

**CÔTE d'AZUR**  
FRANCE



L'Espace de l'Art Concret • centre d'art contemporain  
d'intérêt national développe une démarche qualité  
reconnue **QUALITÉ TOURISME™** par l'État.

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

Donation Albers-Honegger  
Château de Mouans  
06370 Mouans-Sartoux  
+33 (0)4 93 75 71 50  
espacedelartconcret.fr

**Director:**

Fabienne Grasser-Fulchéri  
grasser.fulcheri@espacedelartconcret.fr

**Communication:**

Estelle Epinette  
epinette@espacedelartconcret.fr  
+33 (0)4 93 75 06 74

**Press • media:**

Anne Samson communications  
4 Rue de Jarente, 75004 Paris  
+33 (0)1 40 36 84 40  
federica@annesamson.com  
morgane@annesamson.com

**Access to the eac.**

**Septembre 1 – juin 30**

wednesday – sunday  
1 pm – 6 pm

**July 1 – august 31**

open everyday  
11 am – 7 am

**Stay connected**



Espace de l'Art Concret



@espaceartconcret



@art\_concret



Newsletter,  
appointment on [www.espacedelartconcret.fr](http://www.espacedelartconcret.fr)

**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.

**Contact:** Amandine Briand  
briand@espacedelartconcret.fr  
+ 33 (0)4 93 75 06 75

Identité visuelle de l'eac.: **ABM Studio**

**ADAGP**

« Tout ou partie des œuvres figurant dans ce dossier de presse sont protégées par le droit d'auteur. Les œuvres de l'ADAGP ([www.adagp.fr](http://www.adagp.fr)) peuvent être publiées aux conditions suivantes :

- Pour les publications de presse ayant conclu une convention avec l'ADAGP : se référer aux stipulations de celle-ci.

- Pour les autres publications de presse :

- exonération des deux premières reproductions illustrant un article consacré à un événement d'actualité en rapport direct avec l'œuvre et d'un format maximum d'1/4 de page ;
- au-delà de ce nombre ou de ce format, les reproductions donnent lieu au paiement de droits de reproduction ou de représentation ;
- toute reproduction en couverture ou à la une devra faire l'objet d'une demande d'autorisation auprès du service de l'ADAGP en charge des Droits Presse ;
- toute reproduction devra être accompagnée, de manière claire et lisible, du titre de l'œuvre, du nom de l'auteur et de la mention de réserve « ©ADAGP Paris » suivie de l'année de publication,

et ce quelle que soit la provenance de l'image ou le lieu de conservation de l'œuvre.

Ces conditions sont valables pour les sites internet ayant un statut d'éditeur de presse en ligne étant entendu que pour les publications de presse en ligne, la définition des fichiers est limitée à 1600 pixels (longueur et largeur cumulées). »

Magazines and newspapers located outside France: All the works contained in this file are protected by copyright. If you are a magazine or a newspaper located outside France, please email [Press@adagp.fr](mailto:Press@adagp.fr). We will forward your request for permission to ADAGP's sister societies.





### By plane

Aéroport International Nice Côte d'Azur  
(30 km) par l'autoroute

### By car

R.N.85: from Cannes (10km) 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)

**The Castle carpark is currently closed because of construction work. However, many other free carpark are available for your use:**

Parking de la gare SNCF (350 places) • 10 mn by foot.  
Parking de la Laiterie (150 places) • 15 mn by foot.  
Parking des sources (80 places) • 15 mn on foot.  
Parking du CAM (60 places) • 5 mn by foot.