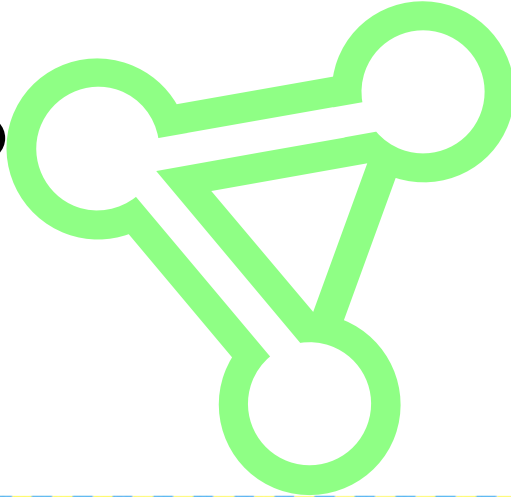
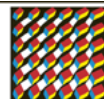


edc.



In partnership with

Association de soutien
Jürg Nänni



Exhibition

Jürg Nänni

Art & Science

24.01 → 03.05.2026

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
espacedelartconcret.fr

24 january • 03 may 2026

Opening saturday 24 january at 11 a.m.

Curators: **Fabienne Grasser-Fulchéri**, director of the eac. et **Conrad U. Brunner**

Albers Honegger Donation

Exhibition organised in partnership with the **Jürg Nänni Support Association**.

In collaboration with **Kunsthaus Biel Centre d'art de Bienne (KBCB), Switzerland**.

The Espace de l'Art Concret is delighted to present, for the first time in France, the work of Swiss physicist, teacher and artist Jürg Nänni (1942–2019).

It all began in 1991 with the now-famous Black Book, published by Jürg Nänni in collaboration with Hans Knuchel by Lars Müller Publishers. This publication aroused great enthusiasm among colour enthusiasts thanks to its formal restraint and conceptual rigour. It opened the way to a visual universe based on a Cartesian arrangement of primary colours, where blue, yellow and red play the leading roles, while black and white take on secondary ones.

Relying on strict mathematical rules and geometric precision, Nänni developed a body of work belonging to the field of Concrete Art, which long remained little known and was only rediscovered recently, following his death. He was deeply familiar with the masterpieces of the Zurich Concrete Art group, admired the rigorous chromatic compositions of Richard P. Lohse and the radical orthogonality of François Morellet, yet his own research went further, integrating the power of algorithmic permutations through computer tools.

The use of random generators and cellular automata gave rise to compositions that are both unpredictable and visually striking. The result is a distinctive visual language—at the opposite end of traditional brush or lithographic practices—which Nänni expressed through the computer keyboard before entrusting his precise instructions to colour printers.

Thirty-five years later, the project Jürg Nänni • Art & Science offers a retrospective look at this singular oeuvre, with an exhibition at the eac., accompanied by parallel presentations in Brugg and Biel, Switzerland. A comprehensive catalogue, published by Niggli, accompanies the project: it catalogues his works, explains his methods and theories, and highlights the full scope of his approach.

Concrete Art forms the common thread running through some 1,400 recorded works, created between 1988 and 2015.

His artistic evolution unfolds from the early, rigid compositions in primary colours to the freer structures of the 2010s: from the Cartesian grids of his beginnings, through the chaotically generated visual carpets of the 1990s, to the vibrant moiré waves and freely shaped, multicoloured forms of his later years.

The exhibition at the eac. also features a new, interactive installation: the "Colour Kiosk", a touch screen allowing visitors—adults and young people alike—to explore, in a playful way, Nänni's complex experiments with chromatic interactions.

Beyond his visual work, Jürg Nänni left behind a comprehensive theory of visual perception, first presented in 2008 in his book *Visual Perception*, also published by Niggli. In it, he develops an original reflection on how our gaze interprets forms, contrasts and colours, thus extending his artistic practice into a demanding scientific inquiry.

Publication • A namesake catalogue will accompany the exhibition "Art & Science – Jürg Nänni", Niggli Editions, 2025.

Talk • Friday, 27 March 2026 — 5 p.m.

Conrad U. Brunner, architect and energy efficiency expert, and curator of the exhibition, will present the work of Jürg Nänni, his friend and close collaborator.

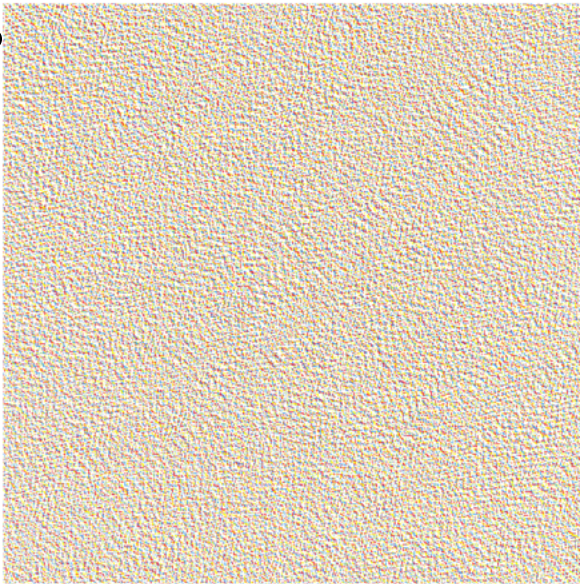
In cover:

Jürg Nänni / Hans Knuchel, *Sans titre*, 1991

From the catalogue *Blau. Gelb. Rot. (Bleu. Jaune. Rouge.)*

Publisher : Lars Müller, Zurich

©Jürg Nänni estate ©Hans Knuchel



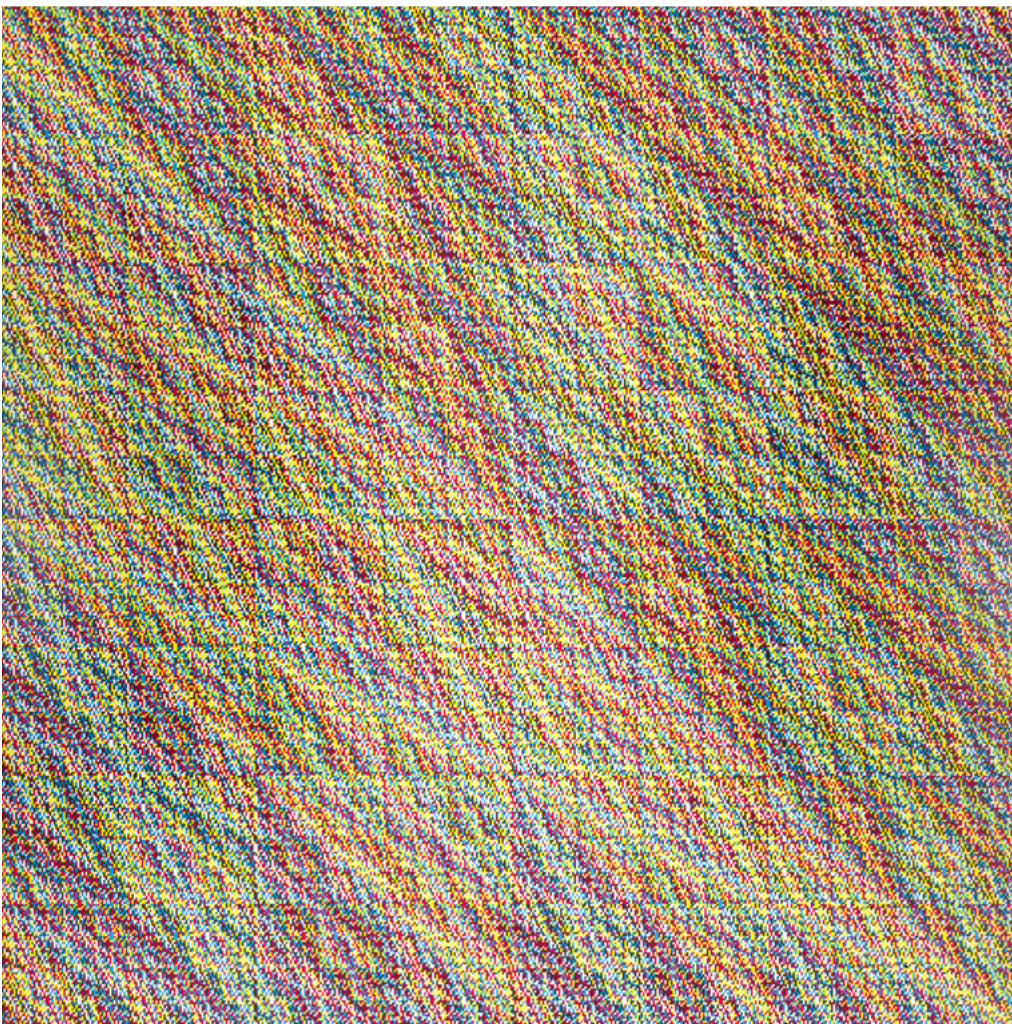
Jürg Nänni, *Sans titre*, 1991

From the catalogue *Blau. Gelb. Rot. (Bleu. Jaune. Rouge.)*
 20 x 20 cm
 Publisher : Lars Müller, Zurich
 ©Jürg Nänni estate



Jürg Nänni, *Sans titre*, 1998

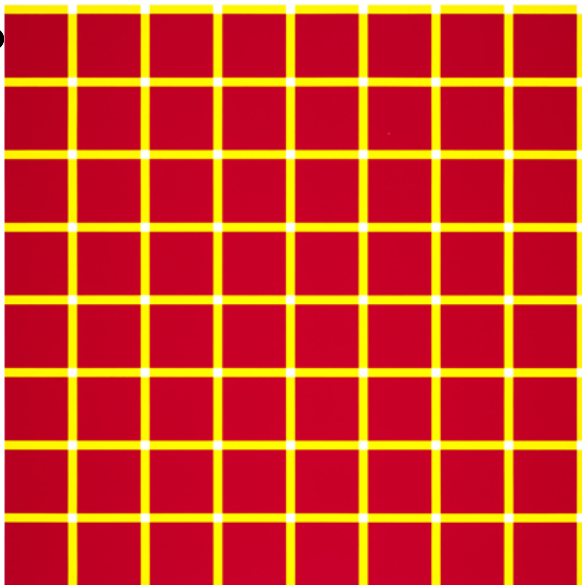
Inkjet print on paper (with programming details)
 29 x 29 cm
 Collection Jürg Nänni estate, Umiken
 ©Jürg Nänni estate



Jürg Nänni, *Sans titre*, 1991

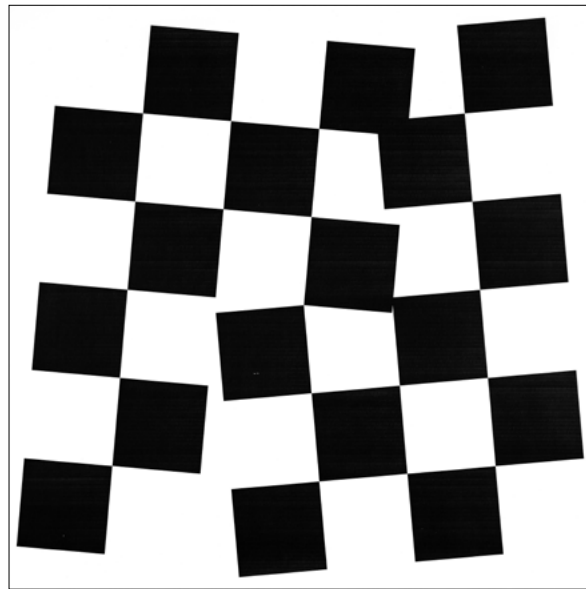
Offset print mounted on aluminium plate
 100 x 100 cm
 Collection Jürg Nänni estate, Umiken
 ©Jürg Nänni estate

ead.



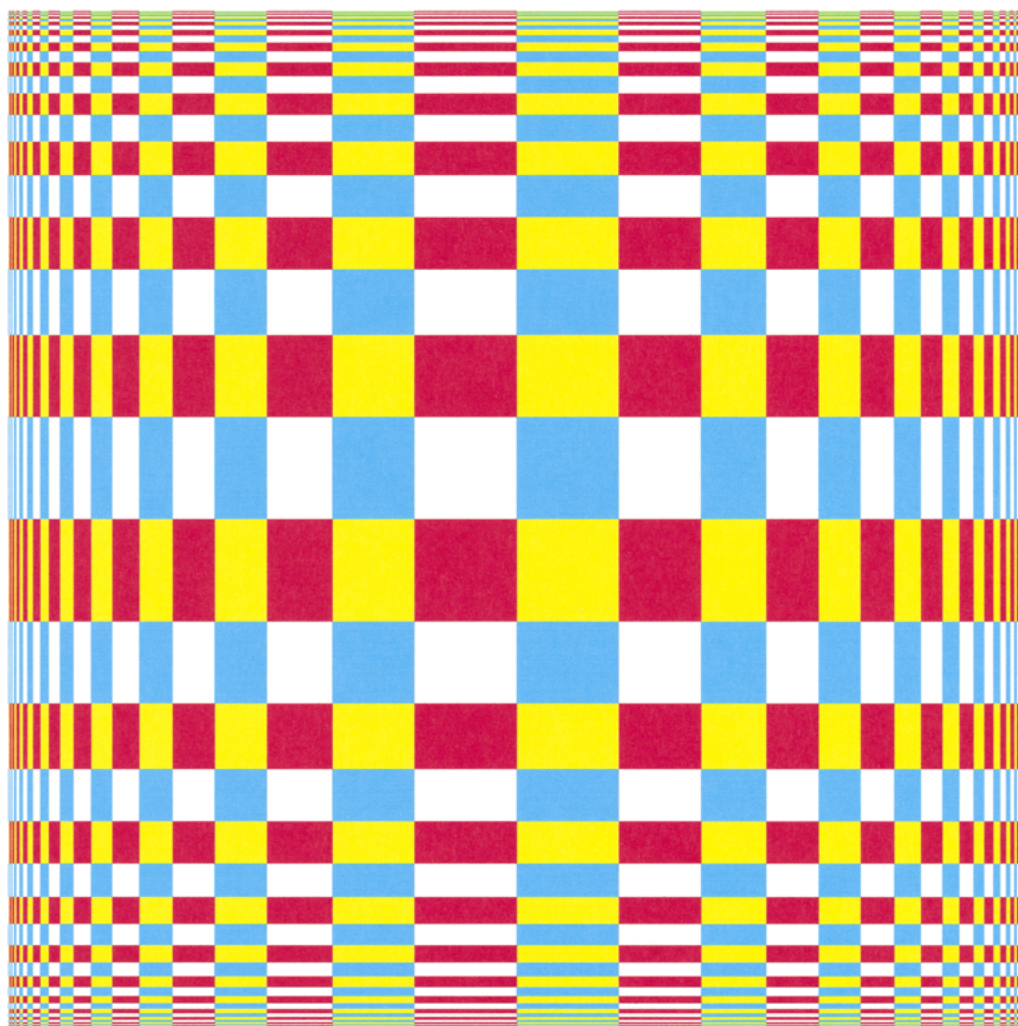
Jürg Nänni, *Sans titre*, s.d

Inkjet print on paper
50 x 50 cm
Collection Jürg Nänni estate, Umiken
©Jürg Nänni estate



Jürg Nänni, *Sans titre*, 2003

Inkjet print on paper
60 x 60 cm
Collection Jürg Nänni estate, Umiken
©Jürg Nänni estate



Jürg Nänni, *Sans titre*, 1996

Offset print mounted on aluminium plate
100 x 100 cm
Collection FHNW (Haute école spécialisée), Brugg-Windisch Suisse
©Jürg Nänni estate ©FHNW



Jürg NÄNNI

1942, Appenzell (Switzerland) — 2019, Bali (Indonesia)

Physicist, Artist, and Educator of Perception

Jürg Nänni was born in 1942 in Appenzell, into a family of teachers passionate about music. After attending school in Herisau and St. Gallen, he went on to study physics at the Swiss Federal Institute of Technology in Zurich (ETH), where he completed a doctoral thesis on Euler bending in 1971. He then worked as an assistant at the Chair of Mechanics before joining, in 1979, the University of Applied Sciences and Arts Northwestern Switzerland (FHNW) in Brugg-Windisch. There, he taught mathematics, building physics and computer science in the architecture and mechanical engineering departments until his retirement in 2014..

Alongside his scientific career, Jürg Nänni was also a self-taught artist. From an early stage, he became interested in the psychological foundations of visual perception. He studied the work of the British cognitive psychologist Nicolas J. Wade¹ and the Italian psychologist and artist Gaetano Kanizsa², as well as the reference book *Mathematics in Art of the Last 30 Years*, published in 1987 by Dietmar Guderian³ and devoted to concrete art.

From the mid-1980s onwards, inspired by his colleagues Hans Knuchel and Peter Bosshard Schneider, Jürg Nänni turned towards visual art. Closely linked

to mathematics and perception, he explored geometric and chromatic forms using computer tools developed with engineer Walter Schmidli. Between 1988 and 1997, he collaborated intensively with Hans Knuchel on topological experiments involving the primary colours — blue, yellow, and red — as well as black-and-white contrasts. Their joint publication *Blue. Yellow. Red.* (Lars Müller, 1991), described as “revolutionary”, presented colours as “actors” engaged in dynamic interaction. It was followed by *Seesaw*⁴ (1994) and several exhibitions, including *Blue. Yellow. Red.* (1996) and *Moiré: Black and White* (1997), both held in the atrium of the Hallerbau building in Brugg.

In 1997, following artistic and personal differences, their collaboration came to an end. From then on, Jürg Nänni pursued his research independently in his studio in Umiken. A serious diving accident in the Maldives in 1996 marked the beginning of long-term health issues, which affected his sleep and gradually limited his creative activity. He found a measure of relief in the climate of Bali, where he eventually settled permanently and sought to continue his artistic work.

His final public lecture, *Visual Perception*⁵, took place on 9 December 2012 at FHNW, as part of the Interface programme. His last known works are thought to date from 2015. Over the course of his

artistic career, he published four books, gave numerous lectures and exhibited his works regularly, often in collaboration with Hans Knuchel or Roman Signer.

Among his most emblematic projects is an electromagnetic artwork created with Roman Signer in 2008: an installation of fluorescent lamps within the magnetic field of the former national transmitter at Beromünster, captured in a film by Aleksandra Signer.

In 2007, a permanent exhibition entitled *An Illustrated Journey Through Our Brain* was inaugurated in the Hallerbau building at FHNW in Brugg. In 2013, a new series of works was added to the collection. In 2025, the entire ensemble — comprising 42 works — was restored and reinstalled in the Hallerbau building, in the atrium and on the third floor.

Jürg Nänni passed away in 2019 in Bali, after more than a decade of physical and mental decline following his accident. He left behind a singular body of work at the intersection of science, art, and visual perception.

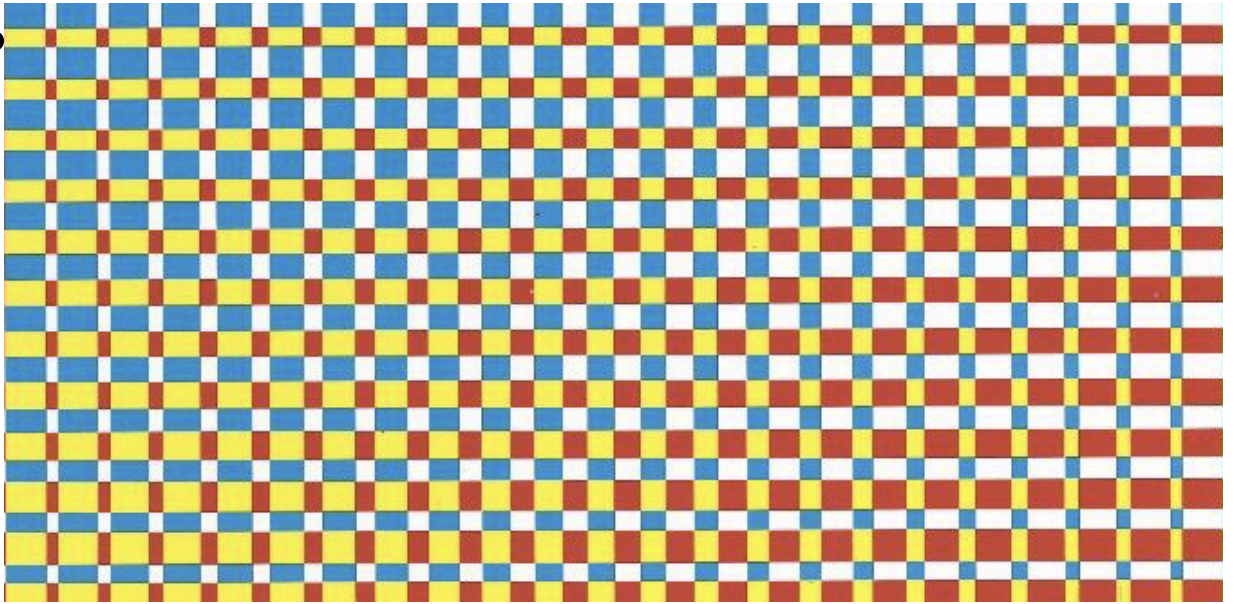
¹ Nicolas J. Wade (born 1942), British psychologist specialising in visual perception; researcher integrating art and science; Professor at the University of Dundee, Scotland.

² Gaetano Kanizsa (1913–1993), Italian psychologist and artist specialising in Gestalt theory; Professor of Psychology at the University of Trieste, Italy.

³ Dietmar Guderian (born 1939), German mathematician, art educator and curator; Professor in Freiburg, Germany.

⁴ Hans Knuchel, Jürg Nänni, *Seesaw*, Lars Müller Verlag, 1994.

⁵ Lecture Visual Perception, FHNW Brugg-Windisch, 9 December 2012, available on YouTube: <https://youtu.be/I7y4UM2Jysl>.



Jürg Nänni Support Association

Zurich, Switzerland

Under the name *Förderverein Jürg Nänni*, Conrad U. Brunner, Renato Gartner and Romy Pfister-Stierli, the founding members, established an association on 2 October 2023 in Brugg, Aargau, Switzerland. The central mission of the association is to continue and formalise the inventory work on Jürg Nänni's oeuvre, which had already begun following his death.

The association's purpose is to promote the visibility and recognition of Jürg Nänni's artistic work through publications, exhibitions, a dedicated website, and various events. The three founding members have since formed the Executive Committee, which consists of at least three members. Conrad U. Brunner was elected as the first President. The association aims to foster greater awareness of Jürg Nänni's work both in Switzerland and abroad.

Since 2020, the association has been working on Jürg Nänni's oeuvre — his paintings, books and artworks housed in the Hallerbau building at FHNW in Brugg. Many of his works had been stored in his former home in Umiken, some remained in permanent exhibitions, and others were dispersed among public and private collections in Switzerland and abroad. At the time of his death in 2019, the full extent of Jürg Nänni's body of work was unknown. Since late 2023, it has been officially registered with the Swiss Institute for Art Research (SIK-ISEA) and included in the SIKART dictionary.

The working tool *Jürg-Nänni-Inventory* [JNI] reached its version V7b in June 2025. In total, 1,407 works are recorded in image and text form: 1,061 by Jürg Nänni, 69 by Hans Knuchel, and 181 collaborative works by both artists. The [JNI] is a *work in progress* and continues to be updated on an ongoing basis.

Discover the works, publications, and biography of Jürg Nänni!

https://de.wikipedia.org/wiki/Jürg_Nänni

<https://www.blelb.ch>

<https://www.sik-isea.ch/de-ch/Online-Bestände/Online-Bestände/SIKART-Lexikon>

eac.The Donation Albers-Honegger



The Donation Albers-Honegger, a collection unique in France, is classified as a National Treasure. More than 800 works from multiple currents of geometric abstraction are made available to the public.

This rich resource encourages a continual dialogue between works from many different horizons, between different theoretical propositions, and specific sociological and political contexts.

The Donation Albers-Honegger brings together works given to the French state by Gottfried Honegger and Sybil Albers with the donations of Aurelie Nemours, Gilbert Brownstone, and a number of other artists. The entire collection is included in the inventory of the Centre National des Arts Plastiques and permanently housed at the Espace de l'Art Concret. While the heart of the collection is built around the works of renowned members of the Concret Art movement, both Swiss (Max Bill, Richard Paul Lohse, Camille Graeser, Gottfried Honegger) and French (Bernard Aubertin, Jean-François Dubreuil, François Morellet, Aurelie Nemours), the collectors situated the ensemble in the long history of European abstract art since 1900. Thus Art Concret is thus seen prefigured in the works of Augusto Giacometti and Georges Vantongerloo, or those of Sonia Delaunay and František Kupka. Faithful to the universal spirit of Art Concret, the collectors did not limit themselves to purely geometric works. They enlarged the scope of their collection by including remarkable and sometimes surprising works that can claim a link to this historical movement in a manner that makes it a work of art in and of itself.

It seems evident today that the important figures of Minimalism or Conceptual Art would be included in the permanent collection (Joseph Beuys, Daniel Buren, Alan Charlton, Richard Long, Helmut Federle, Imi Knoebel, Olivier Mosset, Bernard Venet, Franz Erhard Walther from Europe or Carl Andre, Robert Barry, Dan Flavin, Donald Judd, Joseph Kosuth, Richard Serra from the United States). It is less evident that artists linked to Arte Povera (Manzoni), Support-Surface (Claude Viallat) or New Realism (Tinguely) should appear there also. It is testimony to the two collectors' visionary spirit that they chose to examine the rigorous principals of concrete art as they have been explored in the most radical movements of the twentieth century.

This independent, almost impertinent, vision underlies the entire collection. Its historical impact is enlarged by the unexpected new territories it explores. The collection is also the fruit of a story: that of Gottfried Honegger, a Swiss artist who himself set off to conquer the language of geometric abstraction at the beginning of the 1950s, and that of Sybil Albers, his companion. Zurich, Paris, and New York were the first steps along the way of this long journey. Encounters and friendships unfold discreetly as one discovers the collection.



The Campbell Soup can, dedicated by Andy Warhol, works by Sam Francis and Kimber Smith serve as reminders of Gottfried Honegger's unwavering bonds with the United States. Works by César and Yves Klein testify to privileged relationships with French artists. Sybil Albers and Gottfried Honegger were always receptive to contemporary work, collecting pieces by young artists and non-traditional art forms. Works by Raphaël Julliard and Dominique Dehais echo the serial aspect of Art Concret as well as the social implications of an artist's work. Cedric Tessière's « skin paintings » and paintings made with chewing gum by Dominique Figarella

demand consideration of an artist's use of materials and the pictorial gesture itself. Works by Laurent Saksik bring larger format works into the collection and consider art as installation.

Finally, Sybil Albers and Gottfried Honegger have brought together an exceptional ensemble of modern design, notably chairs (Paimo armchair by Alvar Aalto, Wassily armchair by Marcel Breuer, Wiggle side chair by Frank O. Gehry, Panton chair by Verner Panton...) which exemplifies the democratization of art so important to the founders of Art Concret, and to the collective and social implications of the movement.

A complete data base of all works in the Donation Albers-Honegger can be found on the website of the Centre national des Arts plastiques:

<http://www.cnap.fr/collection-en-ligne/>
(search words: Donation Albers-Honegger)

eac. A unique site; an artistic and social project based on the encounter and dialogue with Art Concret, contemporary creation and the public



© Bruno Gros

+ 34 000 visitors a year

Founded in 1990, the Espace de l'Art Concret is a contemporary art center with a collection of abstract art unique in France, the Donation Albers-Honegger.

The cultural and educational mission of eac. is threefold:

- **The conservation and valorization** of the Albers-Honegger collection ;
- **Research**, centered around temporary exhibitions and artist residencies which develop links between works in the collection and contemporary creation ;
- **Education**, through mediations in exhibitions and artistic practice workshops.

The primary mission of the eac. is to make contemporary art accessible to the largest possible public. Art education has always been at the heart of the mission, and an entire building is devoted to studios designed to welcome school groups, beginning with preschoolers. Because of the outstanding reputation of its educational program, eac. is recognized and supported by the Ministère de la Culture, the Direction Régionale des Affaires Culturelles Provence-Alpes-Côte d'Azur, the city of Mouans-Sartoux, the Conseil Régional Provence-Alpes-Côte d'Azur, and the Département des Alpes-Maritimes. In 2008 the eac. received the « Prix Européen du Projet Culturel » awarded by the Fondation Européenne de la Culture « Pro Europa », for its art education program.

In 2020, l'Espace de l'Art Concret received the label « Contemporary art center of National Interest » by the Ministère de la culture.

eac. The Espace de l'Art Concret, a contemporary art center endowed with a collection of abstract art unique in France, the Donation Albers-Honegger

The eac. was born from an encounter between two collectors, Sybil Albers and Gottfried Honegger, and the mayor of Mouans-Sartoux, André Aschieri. Sybil Albers and Gottfried Honegger wanted to make their collection accessible to the public. At first they lent their collection to the city of Mouans-Sartoux.

In 2000, as the eac. celebrated its tenth anniversary, Sybil Albers and Gottfried Honegger donated their collection to the French state, with two conditions: first, that this unique ensemble be permanently shown in a building specifically built for it in the park surrounding the Château de Mouans, and secondly that a cohesive intellectual project around Art Concret and contemporary art be maintained.

Since then, other complementary donations have enriched Sybil Albers and Gottfried Honegger's original collection: those of Aurelie Nemours, and Gilbert and Catherine Brownstone.

The new building destined to house the permanent collection was designed by the Swiss architects Gigon and Guyer. It was inaugurated June 26, 2004.

An excerpt from *Une utopie réalisée*, an interview with Gottfried Honegger by Dominique Boudou, *Pour un art concret*, Isthme Éditions/Centre national des Arts plastiques

DB: Why the name « Espace de l'Art Concret » ?

GH: [...] For us, it is a place of encounters, a place for discussion, a place where we have didactic exhibitions through which we try to help children, and adults as well, understand the art of our time. It is an active place, a place of Aufklärung (education, awareness raising), a diverse place, comprising a natural park, a fifteenth century castle, a building which houses the Donation Albers-Honegger, educational studios for children, and the Children's Préau where they can show their work. We want to invite today's world which is passive, silent, and resigned, to become active, responsible, and creative. à devenir actif, responsable et créatif.

eac. Since its creation in 1990,
the eac. has collaborated with numerous
museums and art spaces,
and has received the support of numerous
patrons and institutions.

The reputation of the Espace de l'Art Concret has made it possible to be recognized and supported by the Ministère de la Culture, the Direction Régionale des Affaires Culturelles Provence-Alpes-Côte d'Azur, the city of Mouans-Sartoux, the Conseil Régional Provence-Alpes-Côte d'Azur and the Département des Alpes-Maritimes. En 2008, the eac. received the « Prix européen du Projet Culturel » awarded by the Fondation Européenne de la Culture « Pro Europa », for its art education program.

Museums and cultural institutions in Paris and its region

- Centre national des arts plastiques, Paris
- Centre Pompidou, Paris
- Musée d'Art Moderne de la Ville de Paris, Paris
- Art Foundation Cruz-Diez, Paris
- Musée du Louvre, Paris
- Institut du monde arabe, Paris
- MAC/VAL, Musée d'art contemporain du Val-de-Marne
- Musée national Picasso-Paris

Museums and cultural institutions in the region

- Collection Lambert, musée d'art contemporain, Avignon
- Musée d'art moderne et d'art contemporain, Strasbourg
- Musée d'art moderne et contemporain, Saint-Etienne
- Musée Soulages, Rodez
- Musée des Beaux-arts, Rennes
- Musées de Marseille
- Musée Fabre, Montpellier
- Le Carré d'art, Nîmes
- Musée de Grenoble
- Le Consortium, Dijon
- FRAC Basse-Normandie — FRAC Bourgogne — FRAC Bretagne — FRAC Franche-Comté — FRAC Languedoc Roussillon — FRAC Midi-Pyrénées — FRAC PACA — FRAC Poitou-Charente
- Musée Picasso, Antibes
- Musée National Fernand Léger, Biot
- MAMAC, Nice
- Villa Arson, Nice
- Musée des Arts Asiatiques, Nice

Museums and cultural institutions abroad

- Kunsthau Biel Centre d'art de Bienne (KBCB), Suisse
- Mamco, Genève (Suisse)
- Haus Konstruktiv de Zurich (Suisse)
- Musée des Beaux-Arts de La Chaux-de-Fonds (Suisse)
- Musée Vasarely de Budapest (Hongrie)

- Musée d'art de la province de Hainaut (Belgique)
- Museo Francisco Sobrino (Espagne)
- Musée Guggenheim, Bilbao (Espagne)
- Musée d'art et d'histoire, Genève (Suisse)
- Fonds Municipal d'Art Contemporain Genève (Suisse)
- Fonds Cantonal d'Art Contemporain Genève (Suisse)
- Musée d'Ixelles, Ixelles (Belgique)
- La Fédération Wallonie-Bruxelles (Belgique)
- Musée Sztuki, Lodz (Pologne)
- Museum Kampa, Prague (République Tchèque)
- Wilhem Mack Museum, Ludwigshafen am Rhein (Allemagne)

Patrons and private institutions

- Fondation Vasarely, Aix-en-Provence (France)
- Archives Klein, Paris (France)
- Fondation Maeght, Saint-Paul de Vence (France)
- Francis Bacon MB Art Foundation, Monaco
- Fondation Gaston Bertrand, Bruxelles (Belgique)
- Fondation Walter & Nicole Leblanc, Bruxelles (Belgique)
- La Callewaert-Vanlangendonck Collection, Anvers (Belgique)
- Proximus Art collection, Bruxelles (Belgique)
- Deutsche Bank AG, Frankfurt am Main (Allemagne)
- Banque Cantonale Vaudoise, Lausanne (Suisse)
- Banque Cantonale de Genève (Suisse)
- Banque nationale de Belgique, Bruxelles (Belgique)
- Fondation Pro-Helvetia pour la Culture (Suisse)
- Annenberg Foundation, Los Angeles (U.S.A.)
- Fondation Otten, Hohenems (Autriche)
- Total S.A. (France)
- Caisse d'Épargne Côte d'Azur (France)
- Eeckman, art & insurance (Belgique et France)
- Institut français (France)
- British Council (Royaume-Uni)
- La Délégation générale du Gouvernement de la Flandre en France (Belgique)
- Wallonie Bruxelles International, Bruxelles (Belgique)
- Centre Wallonie-Bruxelles, Paris (France)
- Mécènes du Sud, Marseille (France)



A Sustainable Art Center

For the past 4 years, the Espace de l'Art Concret has begun its ecological transition. The art center, which was officially recognized as being of national interest in January 2020, formalized its commitment to ecological transformation by setting environmental objectives. As an active participant in its community, the eac. has made it a priority to integrate these concerns into its practices. The center aims to implement a proactive approach to supporting the ecological transformation of the creative sector by involving all its stakeholders: artists, curators, the press, staff, authorities, and the public.

STRUCTURING THE MANAGEMENT OF ITS TRANSITION

- Involve the team and governing bodies
- Establish a communication strategy
- Organize and share updates on the transition of cultural venues
- Initiate a responsible and ethical purchasing policy
- Align the transition objectives of the eac. with its artistic, cultural, and educational programming
- Control and reduce electricity and water consumption in the buildings
- Reduce and manage waste / recycle
- Embed and sustain these actions within the eac.'s daily operations

IMPLEMENTING AN ECO-PRODUCTION MODEL to reduce the impact of exhibitions, events, and cultural and educational offerings

- Implement actions to reduce production impact
- Collect and analyze data
- Optimize transportation
- Involve artists and scenographers in the process

REDUCING THE IMPACT OF DIGITAL COMMUNICATION

- Eco-friendly practices to reduce the environmental impact of digital usage
- Events featuring sustainable

DECARBONIZING CULTURAL AND DAILY MOBILITY

- Public mobility — Team mobility — Mobility of artists and contributors
- Implement green pricing policies to decarbonize cultural mobility for the public

A NETWORK DYNAMICS TO STRENGTHEN THE MISSION OF THE eac. IN A TERRITORY IN TRANSITION

- Participate in initiatives from professional networks
- Since 2024, the art center has been chosen by the Ministry of Culture as a pilot venue within the **CACTÉ** (Framework for Ecological Transformation Actions). As part of its ongoing action plan, the eac. has made four commitments:
 - Sustainable mobility for the public and users
 - Sustainable mobility for professionals and works
 - Responsible catering
 - Responsible communication

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**



Espace de l'Art Concret, an art center with a unique collection
in France, the Albers-Honegger Donation, listed on
the inventory of



Centre national des arts plastiques

and deposited at the Espace de l'Art Concret.

Espace de l'Art Concret is a member :

Association française
de développement
des centres
d'art contemporain
DCA



**Plein
Sud**

BLA!
association nationale
des professionnels de la médiation
en art contemporain

Exhibition partnership

Association de soutien
Jürg Nänni



Ongoing media partnerships

SIRADA

L'Espace de l'Art Concret is a partner :

VALIMMO

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FRANCE



Espace de l'Art Concret
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HELP US DECARBONIZE CULTURAL MOBILITY!!

The eac. offers a 50% discount on the entrance fee to the art center when presenting a valid public transport ticket (bus/train) for the day, with a destination to Mouans-Sartoux.

Access to the eac.

Spetember 1st - June 30th

wednesday to sunday, 1pm—6pm

July - August

everyday, 11am—7pm

Closed on december 25th
and on January 1st

Restez connectés



Espace de l'Art Concret



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Recevez notre newsletter,
inscription sur www.espacedelartconcret.fr

Price

Admission: 9€

Castle Gallery + Albers-Honegger Donation building

Reduced price: 7€ (upon proof)

- Teachers (not part of Nice academie)
- Price "inter-exposition"
- Groups (of 10 or more people)

Free (with proof): under 18 years of age, residents of Mouans- Sartoux, teachers of Académie Nice (06, 83) and all students, 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 visits : everyday by apointment

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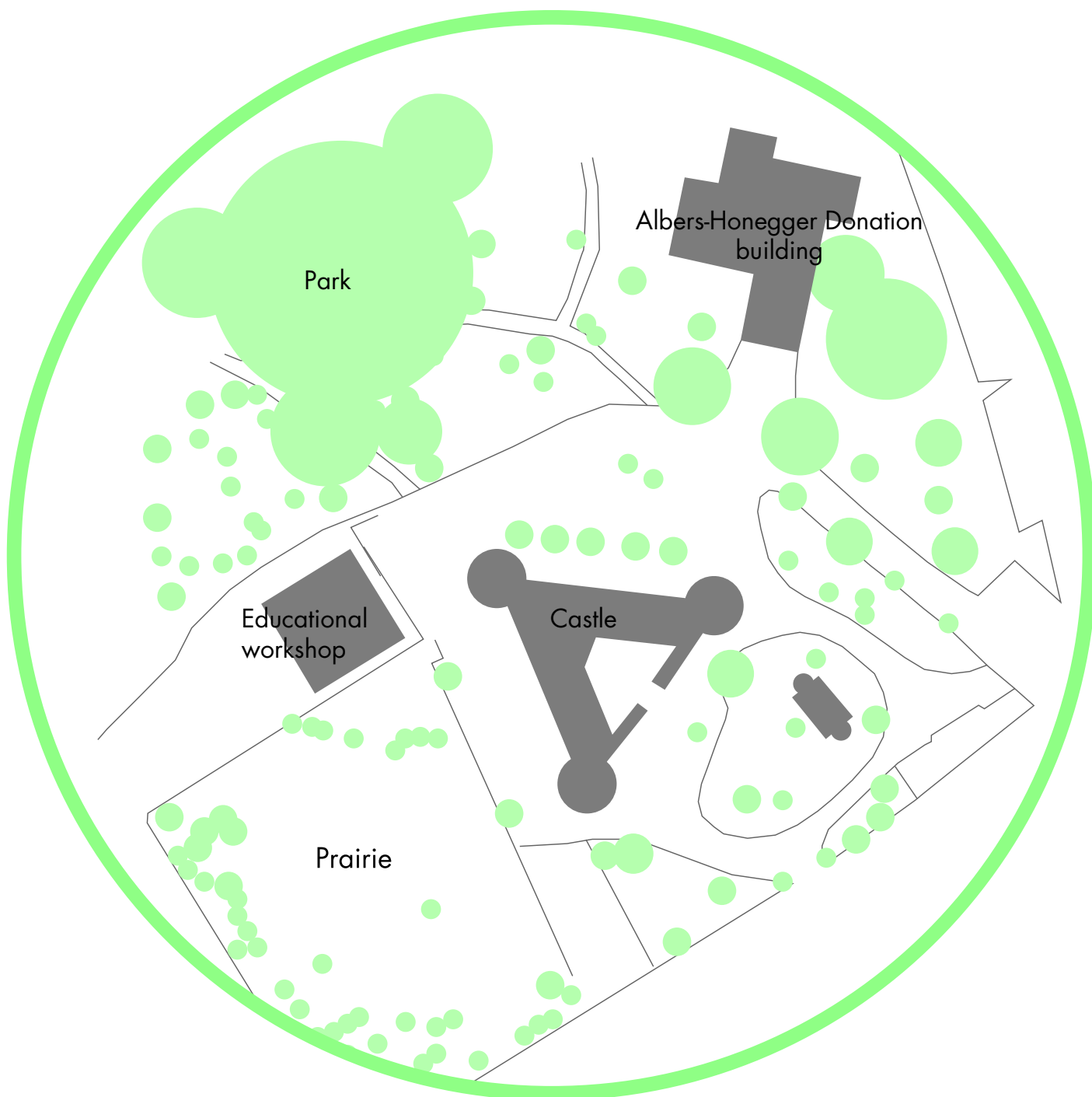
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