eac.

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Centre d'art contemporain
d'intérêt national
Donation Albers-Honegger
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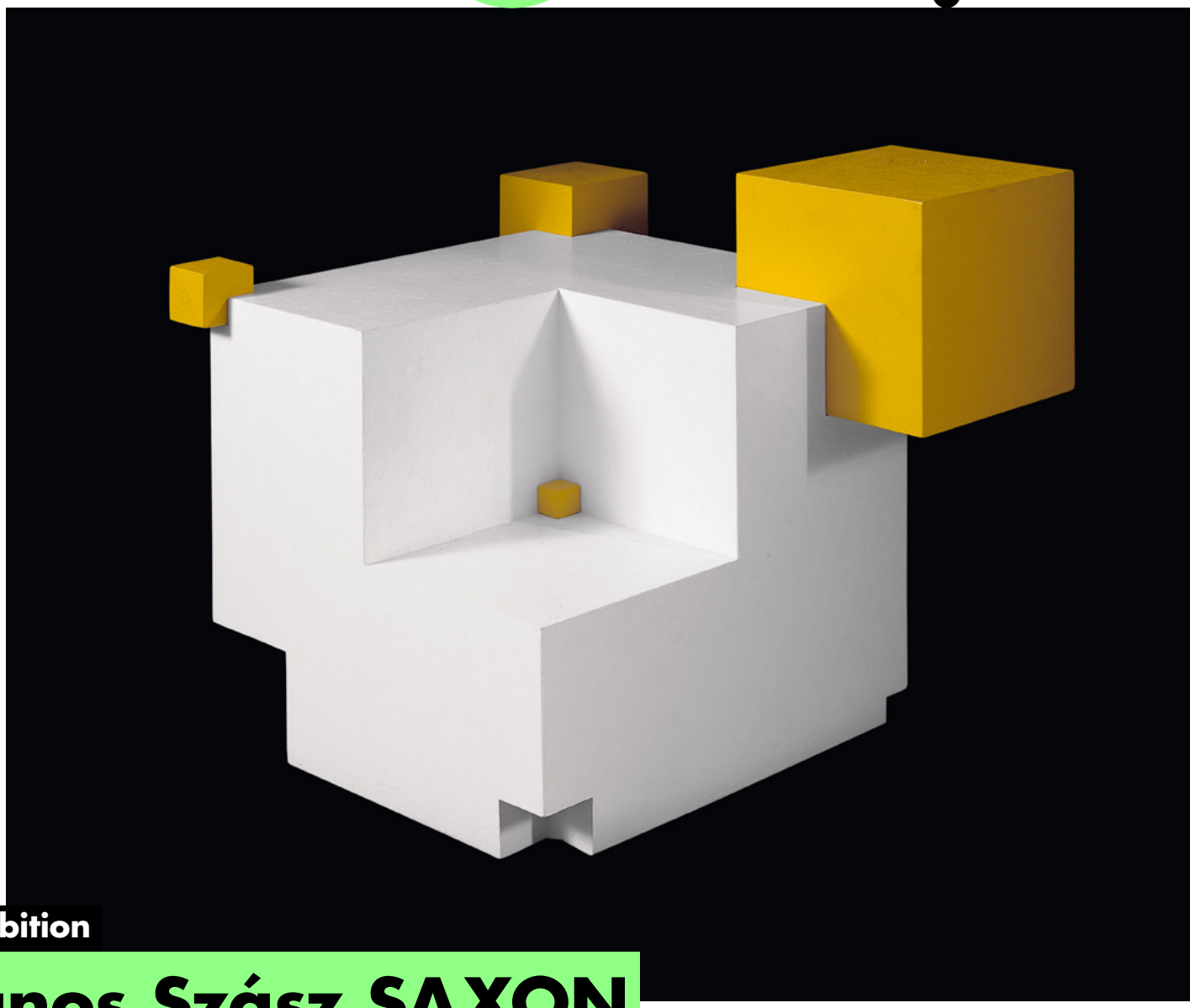


Exhibition

János Szász SAXON
Poly-Universe

05.12.26 → 14.02.2027

press release

Institut Liszt
Centre Culturel Hongrois Paris

eac. János Szász SAXON Poly-Universe

Institut Liszt
Centre Culturel Hongrois Paris

05 December 2026 • 14 February 2027
Opening • Saturday, December 5, at 11 a.m.

Curator : **Fabienne Grasser-Fulchéri**, eac. director, assisted by Lénaïc Roué

Donation Albers-Honegger

In partnership with the **Liszt Institute, Hungarian Cultural Centre**, Paris

János Szász SAXON is a Hungarian visual artist born in 1964. He studied with the constructivist masters Tibor Csiky and János Fajó, and later continued his studies in Paris with Carmelo Arden Quin, founder of the international MADI movement. The legacy of Kasimir Malevich — a key figure of twentieth-century geometric abstraction and the founder of Suprematism — had a profound influence on SAXON, whose works combine geometric rigour, spirituality and a playful dimension.

Drawing on the traditions of Constructivism and MADI, SAXON developed an autonomous visual language from the 1990s onwards, in which geometry is not merely form but a tool for exploring the structure of the universe. In his works, the infinitely small and the infinitely large — the nano-world and the giga-world — can become mirror images of one another.
As the scale changes, the form reorganises itself: the whole appears within the part, while the whole itself becomes part of further structures. This way of thinking connects SAXON's art with questions raised by fractal dimensions, chaos, mathematics, cosmology and contemporary philosophy.

For SAXON, however, none of this is an illustration of mathematics. Geometry is at once a sensory and spiritual, material and immaterial experience. Alongside precision there is play, alongside rules the possibility of change, and behind measurable structures lies the continuity of the infinite.
From this way of thinking emerged SAXON's poly-dimensional vision, which appears in his early paintings, image-objects and spatial sculptures alike.

In different ways, they make visible the same fundamental question: how can a geometric form move beyond its own boundaries and become part of infinite structures?

As early as his 2000 residency at the Espace de l'Art Concret, the interpretation formulated in his methodological booklet *Dimension Crayon* emphasised the passage between dimensions, between the infinitely large and the infinitely small.
In the three rooms presented here, the *Space Images – Space Sculptures* series, the *Poly-Universe modules* and the world of *Galaxy* continued to develop as part of the artistic research carried out in Mouans-Sartoux.

The "Poly-Universe Game" grew out of this autonomous artistic thinking and represents one of SAXON's distinctive innovations. The scale-shifting geometry developed in the studio was combined, through the eac. educational programme, with colour combinations, and then moved beyond the space of the artwork itself to become a playful, tangible educational system. This enables children and adults, artists and mathematicians alike to engage with the same fundamental principles, each according to their own level of knowledge.

A quarter of a century after his residency at the Espace de l'Art Concret, SAXON has now returned to Mouans-Sartoux.
The questions that were already taking shape at that time have since developed into an entire poly-dimensional universe and become a shared cultural resource.

En couverture :
SAXON, *Quatre petits cubes autour du grand*, 2015
Collection Gergely Galgóczi © Adagp, Paris 2026

Alongside the artist's works, the exhibition also features a collection of documents related to the Erasmus+ EarlyPoly project.

The project aims to integrate the Poly-Universe educational tool, created by János Szász SAXON, into preschool and early elementary school education as an innovative solution.

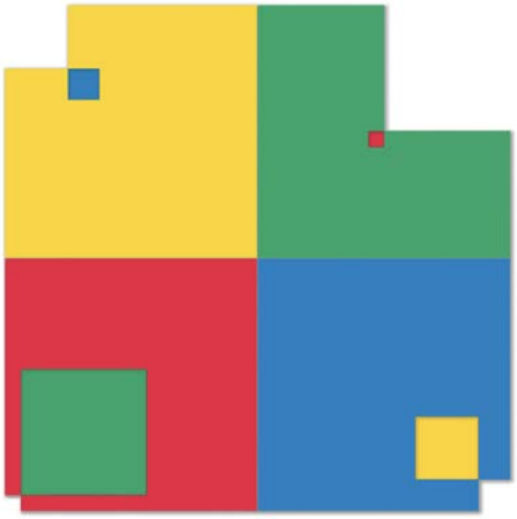
The project was carried out by a consortium of five partners:

- Eszterházy Károly Catholic University, Eger, Hungary
- Partium Christian University, Romania
- Poly-Universe LTD, Hungary
- Experience Workshop ay, Finland
- Espace de l'Art Concret, France

This partnership developed a learning environment and teaching practices based on cooperation, with a particular focus on inclusion and the active participation of children.

EARLY-POLY
Erasmus+ KA220-SCH-EA37DE32

***Poly-Universe II*, 2003**
oil on wooden panel
100 × 100 cm
Courtesy of János Szász Saxon
© Photo credit: all rights reserved © Adagp, Paris 2026



***Poly-Universe I*, 2003**
oil on wooden panel
100 × 100 cm
Courtesy of János Szász Saxon
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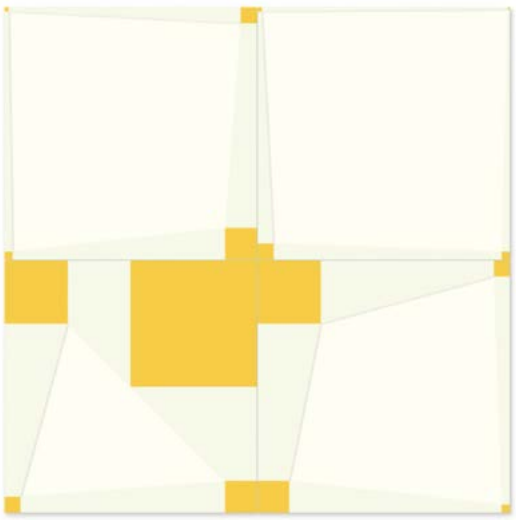

***GALAXY*, 2004**
oil on wooden panel
250 × 250 cm (4 panels – each 125 × 125 cm)
Courtesy of János Szász Saxon
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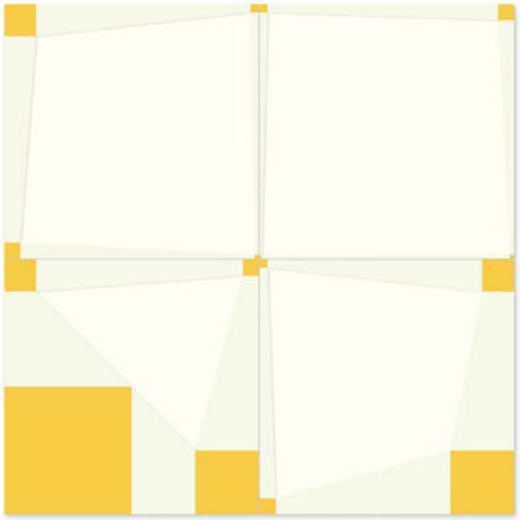

***GALAXY*, 2004**
oil on wooden panel
250 × 250 cm (4 panels – each 125 × 125 cm)
Courtesy of János Szász Saxon
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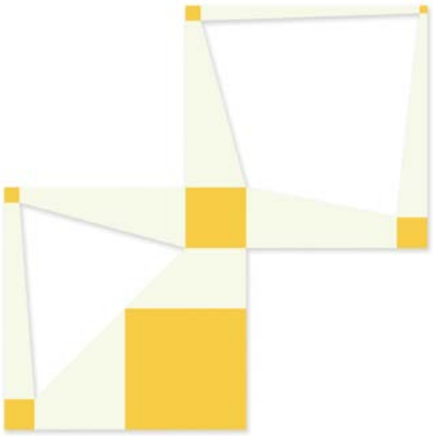

***GALAXY I/A*, 2004**
oil on wooden panel
120 × 120 cm
Courtesy of János Szász Saxon
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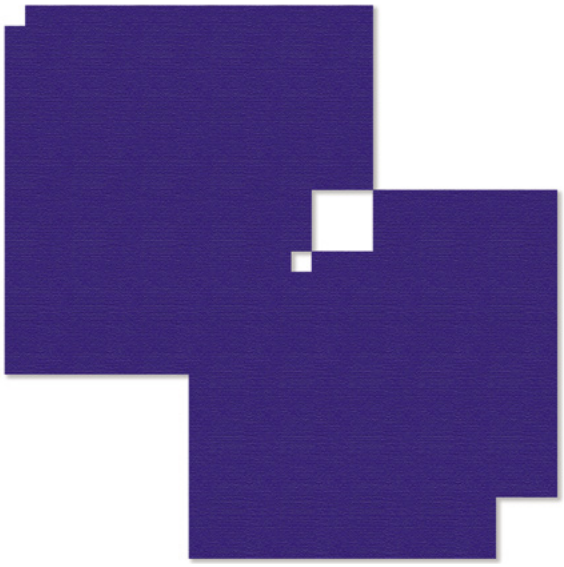
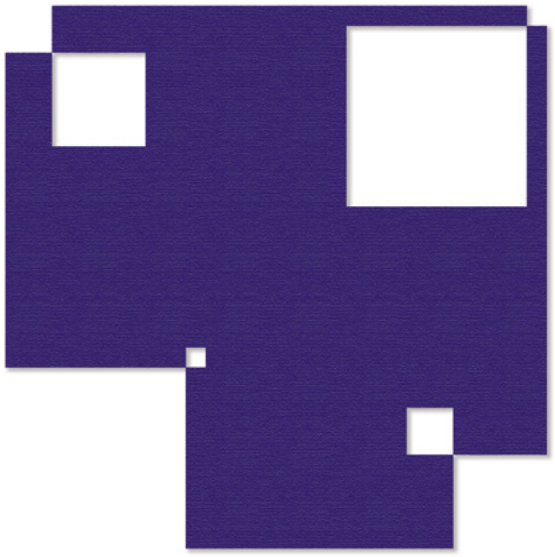


***Spaces I.*, 2000**
oil on mounted canvas
152 × 152 cm
Courtesy of János Szász Saxon
© Photo credit: all rights reserved © Adagp, Paris 2026



***Spaces III.*, 2000**
oil on mounted canvas
152 × 152 cm
Courtesy of János Szász Saxon
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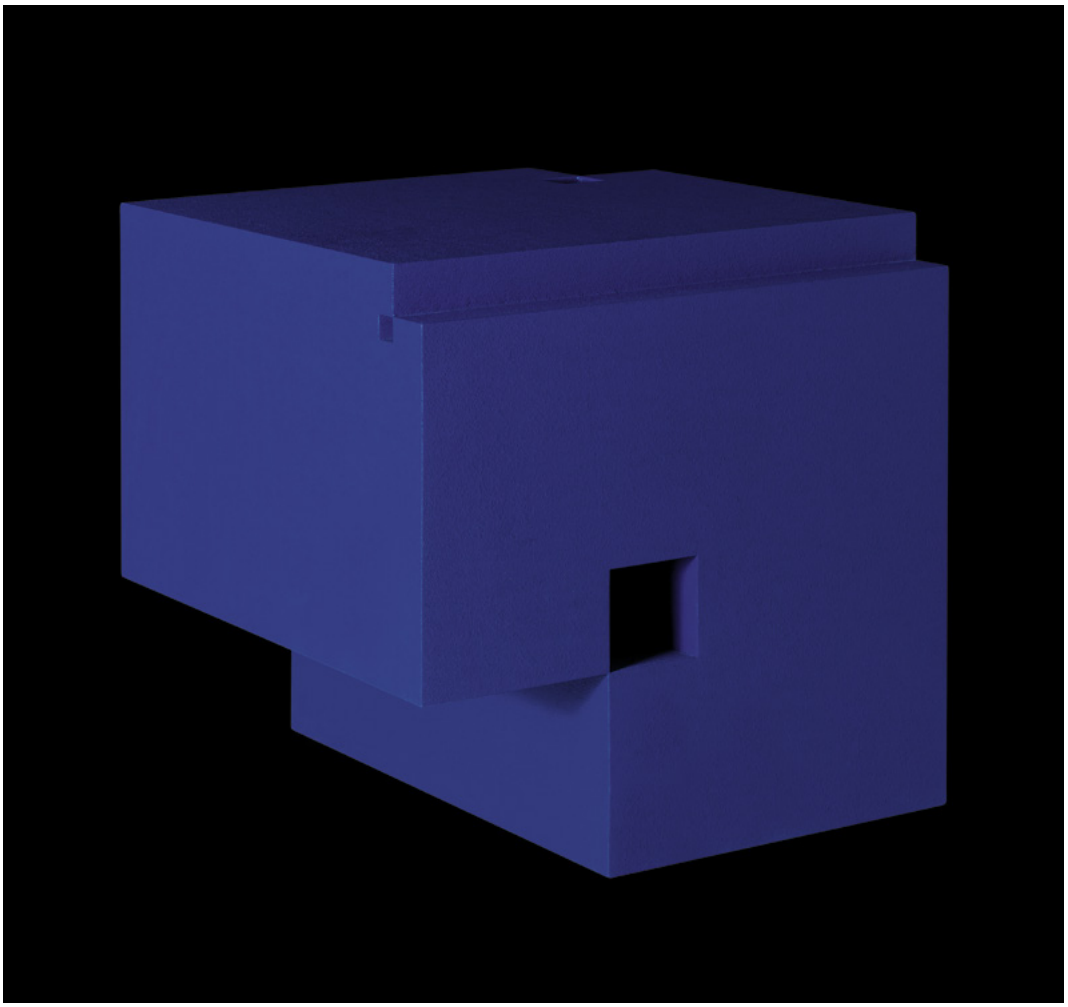


***Spaces cube 2*, 2015**
oil, compressed wood
44×44×44 cm
Courtesy of János Szász Saxon
© Photo credit: all rights reserved © Adagp, Paris 2026

eac. To learn more about the artist's work

MODULES OF *POLY-UNIVERSE* / Playful Forms

During his residency at the Espace de l'Art Concret, within the educational programme, János Szász SAXON searched for playful forms for children. In his research, he experimented with basic geometric shapes and changes of scale.
He developed various solutions, but during testing none of them seemed entirely satisfactory. Later, while systematising his painting method in the *Dimension Crayon* booklet, a simple idea occurred to him: to introduce the basic colours familiar to children into the poly-dimensional pictorial field.

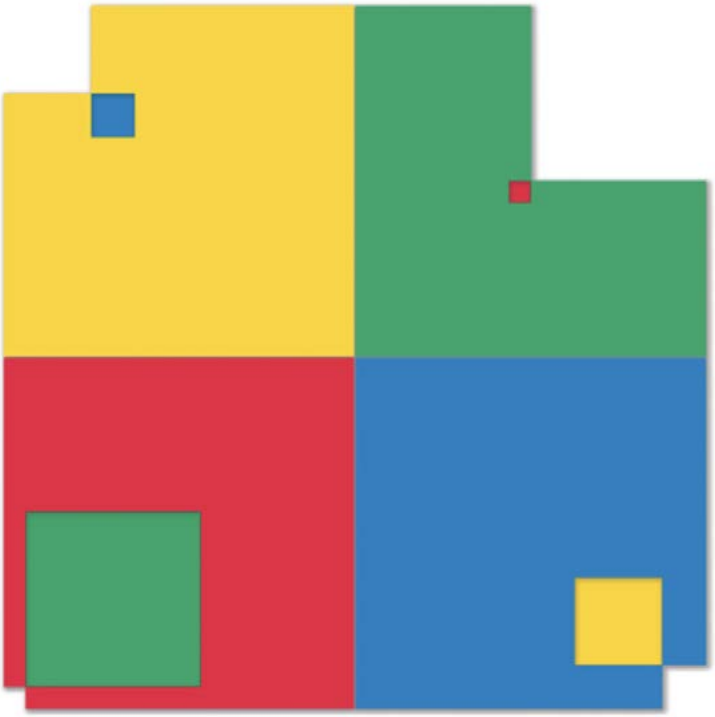
The real discovery came when he realised that, while the form remained unchanged, the colours on its four-part surface could be arranged in many different ways. Exactly 24 ways, corresponding in mathematics to 4! = 1 × 2 × 3 × 4, that is, the permutations of four elements without repetition.

The innovation of the system therefore lies in the scale-shifting symmetry inherent in the poly-dimensional forms and in the colour-combination system assigned to it. From the beginning, it was clear that, alongside art and play, one of the system's greatest strengths lay in developing mathematical, geometric and logical skills, as well as algorithmic thinking, and in visually representing combinatorial problems.

The elements can be joined at their connection points according to different rules. In this way, polygonal geometric constructions emerge – or, as the inventor describes them, "playful images pulsing between the micro- and macro-worlds." These images always remain physically open-ended: by adding further elements, the construction can continue, allowing endlessly varied visual sequences to unfold before our eyes.

The first triangular elements of Poly-Universe were created in 2000. Later, following the same principle of arrangement, the square and the circle were developed. Together they completed the Poly-Universe family of geometric games, which subsequently became a focus of interest in educational research.

The family of wall-mounted oil-on-wood painting modules presented here also grew out of this playful visual world. In both spirit and form, they embody the fundamental principles of MADI art: Movement, Abstraction and Dimension, but above all Invention – meaning innovation, playfulness and the "coplanal" principle, the cooperation between planes.



***Poly-Universe I*, 2003**
oil on wooden panel
100 × 100 cm
Courtesy of János Szász Saxon
© Photo credit: all rights reserved © Adagp, Paris 2026

eac.

SPACE IMAGES – SPACE SCULPTURES / The Art of Immaterialization

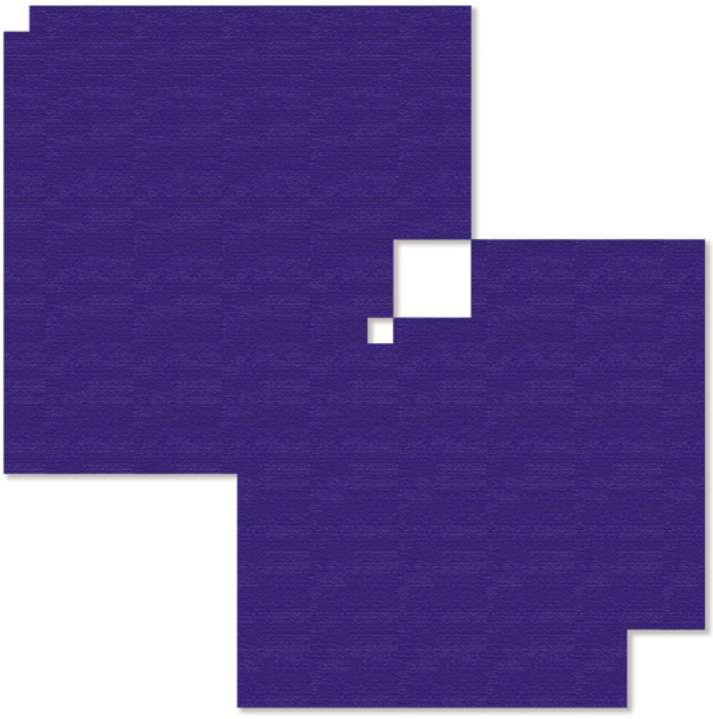
János Szász SAXON is a visual artist who works with traditional artistic methods and a variety of materials – wood, metal, glass, paper, canvas, paint, and others. In this context, it may therefore seem difficult to speak of an "immaterial world".
Yet from the very beginning, SAXON's art has revolved around an apparently simple but fundamentally important question: what happens to form when we change its scale indefinitely and connect these different scales to one another? What happens when we examine the same structure in increasingly smaller or increasingly larger dimensions in relation to each other? And what happens when a planar form within the pictorial field, or a sculptural fragment in space, "turns into Space and becomes immaterial"?

According to SAXON's own account, in an intellectual and spiritual sense he lives and creates within a poly-dimensional space where there are no boundaries and no clearly delimited spaces. Consequently, there are no geometric solids either.
"Space" is the infinite existence of things within one another, while "time" is the vertical continuity of all these extensions and, in his view, cannot be understood as a separate dimension:
TIME = SPACE.

The smaller works in the *Images of Space* series were created in 2000 during the artist's residency at the eac. Later, in his studio, SAXON produced the larger works shown here.
Together with the sculptures, they were presented in 2016 at the Saxon art Gallery in Budapest, in the exhibition marking his admission to the MTA / Széchenyi Academy.

The *Space Sculptures* are spatial reinterpretations of these wall-based panel paintings. They, too, are fragments extracted from an infinite continuum. The spaces articulated within them permeate one another; the spaces embedded in solid matter turn into Space and become immaterial.
The works thus become "space cubes" or "space sculptures" and, as the artist puts it, are transformed into "seeds of thought."

In sculptural terms, these spaces are embedded within a real, material space and situated in the central micro-space of the work.
Once this micro-space has lost its materiality character, it penetrates into still further depths. From this point onward, only thought itself can continue its leap through this infinite process…



***Spaces I.*, 2000**
oil on mounted canvas
152 × 152 cm
Courtesy of János Szász Saxon
© Photo credit: all rights reserved © Adagp, Paris 2026

GALAXY / The Structure of the Universe

The structure and space of the stars and galaxies that János Szász SAXON observed in the evenings during childhood first made him sense the uncanny idea of infinity. According to his own recollection, in thought he leapt from one to the next as if they were steps, farther and farther away, until the unknown – infinite space itself – absorbed him.

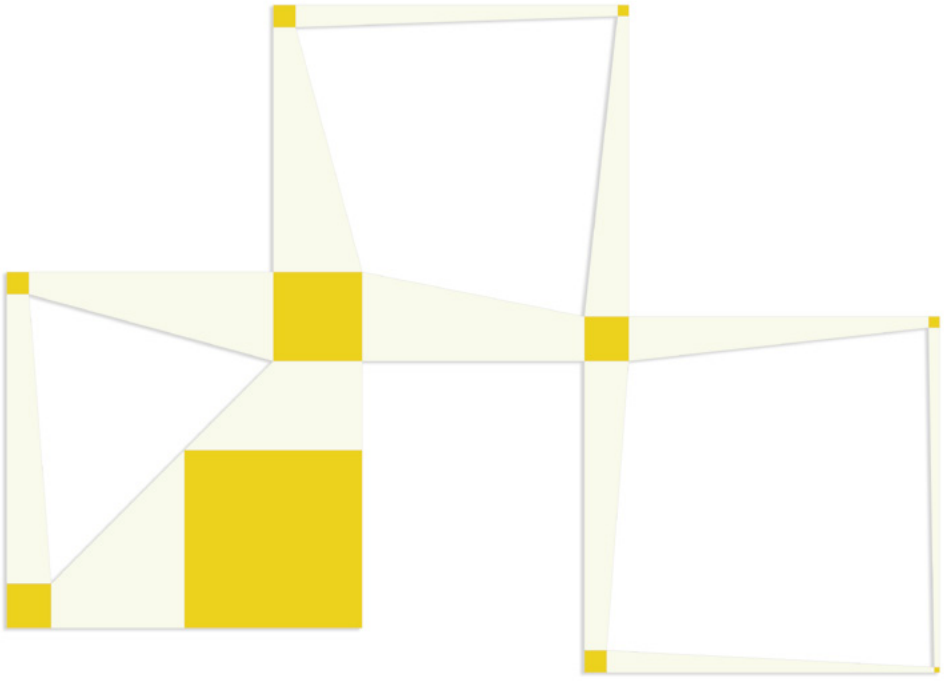
Rooted in Constructivism, MADI art breaks down frames and, through its polygonal forms, reaches toward infinity. The work is part of its environment, while the environment also becomes part of the work: along its fractured edges, the plane of the wall enters the artwork, and the surface itself may also be articulated by "voids."

From the early 1990s onward, these artistic premises liberated SAXON's Polydimensional fields from the constraint of the rectangular canvas. The image-objects that thus became boundless are built from three fundamentally perceptible structural components.
First, yellow as an intense tone, together with matter itself – for example wood – gives rise to the material/physical state.
Second, dazzling white as the lightest tone, together with the base as a necessary support, creates a semi-material, ethereal state.
Finally, "void" as a quasi-structural element – in Kasimir Malevich's non-objective world – conveys the pure sensation of a world "beyond matter"…

If the process of changing scale visible in *Galaxy* were continued infinitely in both directions, toward enlargement and reduction alike, this endlessly repeating world of forms would continue to expand until it eventually filled the entire universe. Of course, this is impossible to realise in everyday practice. The *Galaxy* works are models, patterns for the imaginary creation of such self-similar structures and infinitely expanding new worlds; above all, they convey a pure sensation of the structure of the universe.

In the worlds modelled in the *Galaxy* panel paintings, the yellow squares, the distances between them, and the parameters of their arrangement all continue to diminish or increase according to the order and proportions already established.
As a result, three or four steps are enough for us to see what this new world, expanding into ever wider dimensions, might be like.

Physicists and astronomers working in cosmology today indeed hold that, within a given galaxy, the order of smaller groups of celestial bodies is repeated on a larger scale in the form of star clusters; moreover, galaxies themselves form groups and clusters that further repeat the arrangement observed in smaller units, thus organising themselves into still larger formations reaching into the depths of a vertical Universe.



***GALAXY III*, 2004**
oil on wooden panel
121×168 cm
Courtesy of János Szász Saxon
© Photo credit: all rights reserved
© Adagp, Paris 2026

Born in 1964 in Tarpa, Hungary
Lives and works in Szokolya, Hungary.

János Szász Saxon is a Madi artist. Saxon's work reflects the spirituality of the Madi movement; one of the major characteristics of his work lies in the combination of precision and playfulness. From its very beginnings, Saxon's art has been built on the theory of fractal dimensions, which he discovered intuitively and through which he constructed his Poly-Universe. In fact, János Szász Saxon's written explanation is an experiment in itself, as he invites both adults and children to put the ideas he shares into practice.
He presents them with proportions from which they can embark on a spiritual, geometric, and artistic journey: in this way, they can draw closer to the realms in which he himself, as an artist, operates.
He assures them that, in the realms of both the infinitely large and the infinitely small, they can discover the similarities and differences between things that are large, small, and ever smaller, while also discovering where our world truly lies and, within it, where we ourselves stand.
This can become a never-ending adventure, if we so choose, and constantly open up new horizons.

Text written by Odile Biec Morello as part of János Szász Saxon's artist residency at the eac. in 2000.

eac. The Donation Albers-Honegger

The Donation Albers-Honegger, a collection unique in France, is classified as a National Treasure.
It offers the public a collection of nearly 900 works representative of the many trends in geometric abstraction.
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, Bernar Venet, Franz Erhald 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.

The Centre national des Arts plastiques website offers a database of the entire Albers-Honegger Collection. It can be accessed at the following link:
www.cnap.fr/collection-en-ligne

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

+ 25 000 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 arond 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 artunique 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 réalisé* , 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.

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. 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.

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
- Kunsthaus 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 Fondation, 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)

eac.

A Sustainable Art Center

For the past 5 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

eac. partnership support

L'Espace de l'Art Concret — centre d'art contemporain d'intérêt national

PRÉFET DE LA RÉGION PROVENCE-ALPES-CÔTE D'AZUR
Liberté Égalité Fraternité

RÉGION SUD PROVENCE ALPES CÔTE D'AZUR

DÉPARTEMENT DES ALPES-MARITIMES

Mouans-Sartoux

L'Espace de l'Art Concret, un centre d'art doté d'une collection unique en France, la Donation Albers-Honegger inscrite sur l'inventaire du

Centre national des arts plastiques

et déposée à l'Espace de l'Art Concret.

L'Espace de l'Art Concret est membre :

DCA Réseau national des centres d'art contemporain

ARTS EN RÉSIDENCE – RÉSEAU NATIONAL

BOTOXS

Plein Sud

BLA! association nationale des professionnel·le·s de la médiation en art contemporain

Partenaire de l'exposition

Institut Liszt Centre Culturel Hongrois Paris

Partenariats médias

arte

Le Monde

Télérama

la STRADA

L'Espace de l'Art Concret est partenaire :

VALIMMO

APPIA Art & Assurance

BONISSON CHÂTEAU

CÔTE d'AZUR FRANCE

anthéa antipolis théâtre d'antibes

ORCHESTRE NATIONAL DE CANNES

eac. contacts informations

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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.

September 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

@espaceartconcret

For the newsletter,
inscription at 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

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

Visual identity of the eac.: **ABM Studio**

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No. 660 (Grasse – Cannes via Mouans-Sartoux)
No. 650 (Mouans-Sartoux – Mougins – Sophia Antipolis)
No. 530 (Grasse – Valbonne – Sophia Antipolis via Mouans-Sartoux)
PalmExpresse Network:
No. B (Grasse – Cannes)

By train
Cannes – Grasse line, Stop at Mouans-Sartoux Station
(15 minutes from Cannes train station

By plane
Nice Côte d'Azur International Airport
(30 km) via the motorway