



Exhibition

Gilles Clément

Si les parallèles se croisent...

10.07 → 16.10.2022

●
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
●

eac. Gilles Clément

Si les parallèles se croisent...

July 10th • october 16th 2022

Opening on saturday 09th july at 6pm

Curator : Fabienne Grasser-Fulchéri assisted by Alexandra Deslys and Claire Spada
In collaboration with the **domaine du Rayol**, Canadel sur Mer (83)

Galery of the castel

Artists : **Gilles Clément** and
Olivier Calvel, Gottfried Honegger, Enrique Ramirez

Gardener, landscape gardener and botanist, Gilles Clément was invited to imagine the renovation of the Mouans-Sartoux castle park in 2004, which accompanied the opening of the Donation Albers-Honegger, the result of the Swiss architects Gigon & Guyer.

For the municipality that commissioned the project and the Espace de l'Art Concret, the objective of this development was to link the three spaces of the art centre: the donation, the castle and the ateliers pédagogiques built by Marc Barani, while promoting access from the village.

In 2022, a new facet of the city was built with the creation of the multimodal car park and its green forecourt. It is logical that the municipality asked Gilles Clément to extend his thinking by linking the old and the new project.

On this occasion, the eac. will present in the galleries of the castle a thematic tour around the work of Gilles Clément.

Known throughout the world for his gardens and his ecological and political commitments to co-operation with nature, he is the inventor of the concepts of "Garden in Motion", "Global Garden" and "Third Landscape", advocating the necessary co-operation with nature that leads the gardener to "look more and garden less. "

The exhibition will focus on these three founding concepts through documents, photographs and testimonies. Behind these notions appear in filigree the values that have constantly animated the landscape artist: travel and encounter with others, transmission and creation. All of them are in line with the philosophy and project promoted by Gottfried Honegger and eac. since 1990.

The tour will also present in a very complete way the work done by Gilles Clément in the park of the castle of Mouans in 2004 and 2022.

True to its mission of supporting young creation, the eac. will invite three young contemporary artists to share the thoughts and actions of the landscape designer.

En couverture :

Portrait de Gilles Clément, mars 2020
© crédit photo Bruno Gros



eac.Extension of the castle park

This extension accompanies the creation of the car park of the Château de Mouans-Sartoux. It is part of a global project to extend the physical and visual boundaries of the present wood of the castle, bringing the park project into contact with the city and its avenue. It is truly a piece of nature that will be brought to the heart of the city thanks to the vegetable imagination.

The project aims to preserve as many existing trees as possible, sinkholes and slopes will create movements that resonate with the park's modeling.

In order to preserve the transparency between the park and the castle, the physical boundaries, consisting of fences, will be integrated into the vegetation to erase any sense of border. Accessibility to the park and the different entrances will be possible for all users.

Made of wood and galvanized steel, the street furniture will be discreetly integrated into the site.

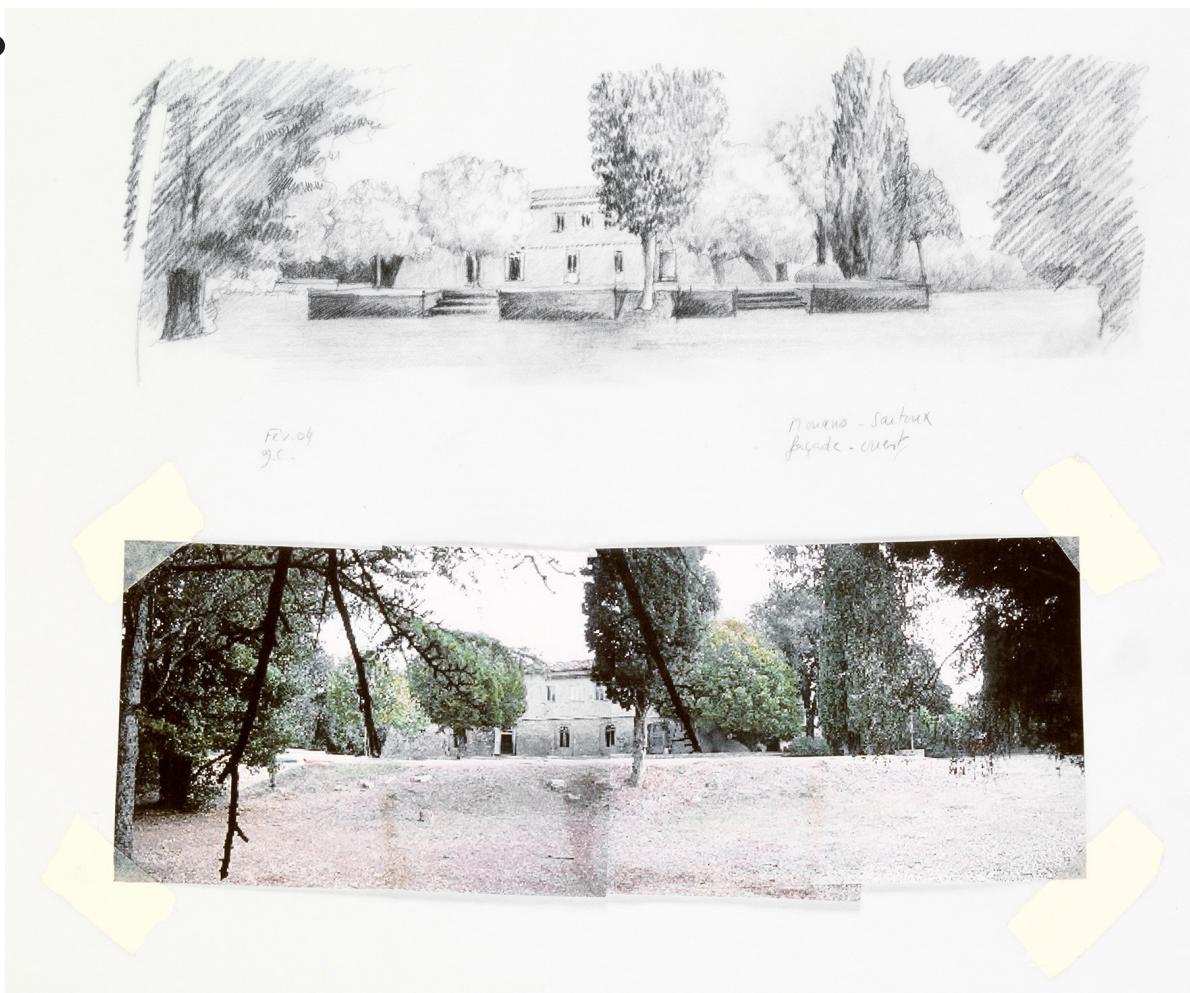
The plant palette will be in continuity with the existing park.

Three main groups of plants will be present :

- the trees: a dominant oak (green oak, Banister oak) but also maples, cornflowers, soapboxes or Judean trees. . .
- shrubs placed on the edge, in the ground or as a dividing hedge: holly plum trees, Canary laurel, Alexandrian laurel, tin laurel, dogwood, orchid tree, lime-leaf hibiscus, curry tree, pepper tree...
- ground cover (shadow and light)
- perennials for courtyard spaces

Project surface :

- Mineralized area before project: 3,771 m² / after project: 1,856 m²
- Planted area before project: 1791 m² / after project: 3705 m²

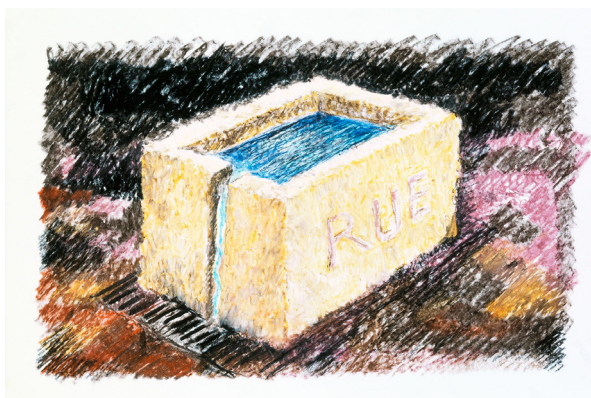


Gilles Clément, Étude pour le château de Mouans-Sartoux, février 2004

Réalisée dans le cadre d'un projet d'aménagement paysager — François Navarro, paysagiste

Œuvre préparatoire

FNAC 05-930 (17) Centre national des arts plastiques © crédit photo Yves Chenot © droits réservés / Cnap



Gilles Clément

Étude pour le château de Mouans-Sartoux, 2004

Réalisée dans le cadre d'un projet d'aménagement paysager

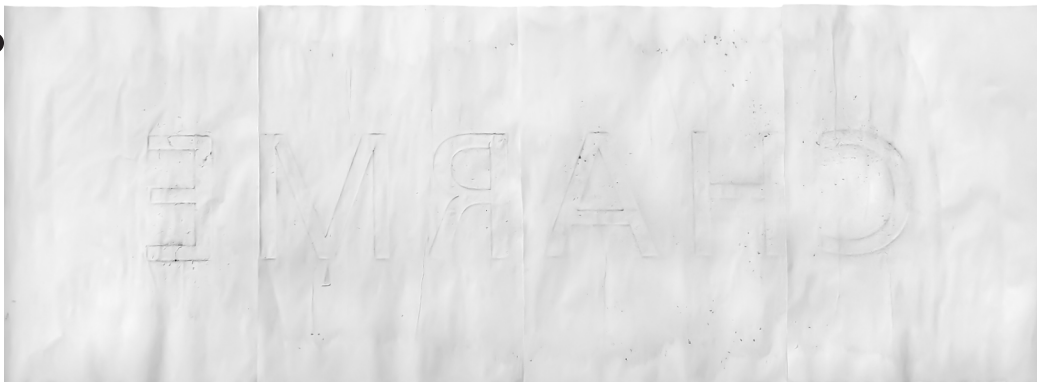
François Navarro, paysagiste

Œuvre préparatoire

FNAC 05-930 (1) — FNAC 05-930 (5) — FNAC 05-930 (15 et 16)

Centre national des arts plastiques

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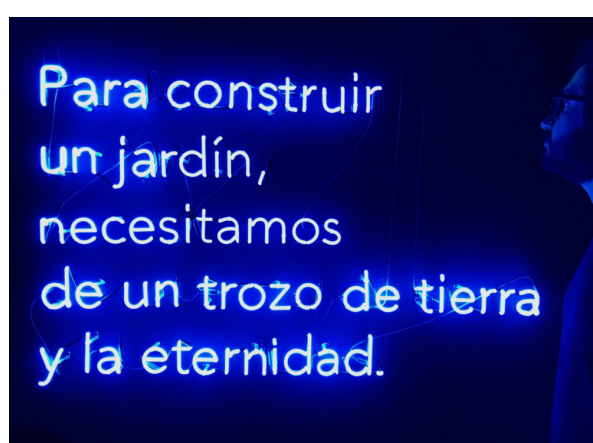
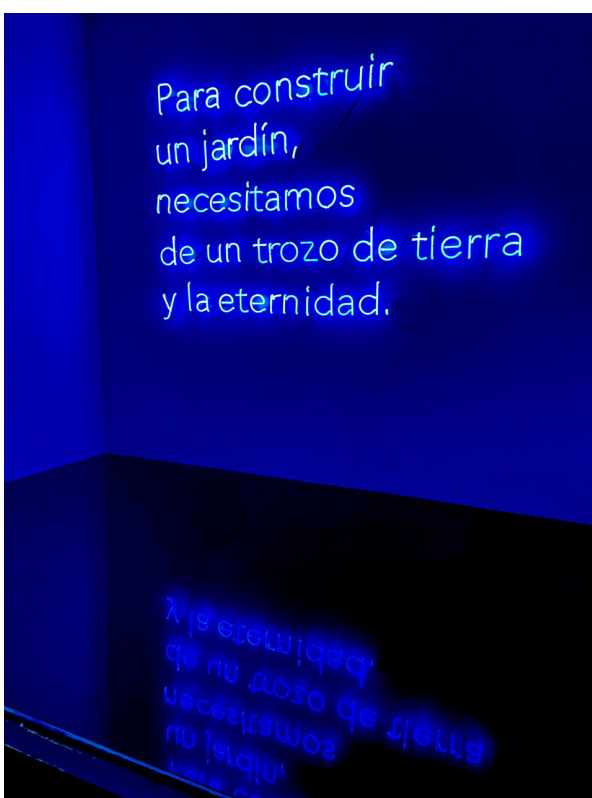
Olivier Calvel

Etude1 — empreinte dans le cadre du projet d'installation temporaire dans le parc du château de mouans, 2022
© courtesy de l'artiste



Olivier Calvel

Projet d'installation temporaire dans le parc du château de mouans, 2022
© courtesy de l'artiste



Enrique Ramírez

Para construir un jardín necesitamos de la tierra y la eternidad, 2019
Edition de 7 ex + 2 AP
N° Inv. RAMI19222. Courtesy de l'artiste et de la galerie Michel Rein,
Paris/Brussels
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Olivier Calvel

Born in 1974 in Chambéry (France)

Lives and works in Mougins

Olivier Calvel works on the spirit of the places he travels through. It is inspired by what we do not see or no longer see. In his photographic work, he shows us atmospheres oscillating between turbidity and serenity, strange and atypical.

Witnessing his experience, he remains on the lookout for the spirit of the place and the moment. By capturing diffuse and natural light sources, it reveals certain details. Olivier Calvel opens up perspectives through a game of abyss where everyone has the opportunity to project their own visions.

For the exhibition project dedicated to Gilles Clément, Olivier Calvel wanted to fix the visual testimonies of the castle park imagined by the landscape artist through his photographic lens but also through his practice of footprints, offering a highlight of his own gaze.

Gottfried Honegger

1917–2016, Zurich (Switzerland)

After studying at the Kunstgewerbeschule in Zurich, Gottfried Honegger (1917-2016) worked as a graphic designer before deciding in 1988 to devote himself exclusively to painting.

His point of departure lies in the first constructive abstract art and in certain options of Zurich's concrete art, from which he frees himself in favour of a more personal direction.

He creates relief-paintings determined by randomness, which synthesize color and light, then from 1961, sculptures of lacquered sheet metal that plays on color and volume.

Initially small in size, the sculptures became monumental from 1970 onwards, with the Volume and Structure series.

For Gottfried Honegger, art has a social function of broadening consciousness as well as liberation. In 1990, he founded the eac. at the castle of Mouans-Sartoux with his partner Sybil Albers. A committed artist and agitator, Gottfried Honegger has always paid close attention to the "next door" of society.

In 2003, he published at Fage Éditions a collection of photographs of urban environments with tight and geometric framing. In every view, nature's eruption into the finest interstices reminds us of the power of life. Through Gilles Clément's "Third Landscape" or Gottfried Honegger's weeds, it is the uninteresting, abandoned spaces or beings that come into resistance and lead to creation.

Enrique Ramírez

Born in 1979 in Santiago (Chili)

Lives and works in between Paris and Santiago

Winner of the Marcel Duchamp Prize in 2020, Enrique Ramírez approaches through installation, video and photography, subjects that are universal but linked to his personal journey: travel, immigration, the hazards of history, the construction of memory...The vast landscapes explored by his work are designed as spaces poetics intended to arouse the imagination, territories open to mental wandering..

The atmosphere is contemplative in nature: breeze, water or sand, everything seems to participate in the blossoming of a subjective view.

His first cinematographic works deal with the disappeared of the Chilean dictatorship thrown into the Pacific Ocean.

When he arrives in France, the Mediterranean becomes the scene of his search through the crisis of migrants, shipwrecked of the world. His work with the cultures of Latin America also highlights his ambition to witness to a different way of living in the world. To give a voice to those exiles from their homeland, with a relationship to the world so disturbing for our society in a hurry.

Son of a craftsman manufacturer of sails, the sea is the horizon by Enrique Ramírez. In his hands the sails are transformed into maps, constellations, geographies, poetic instruments or spaces for reflection.

The work presented in the exhibition is a quote from Gilles Clément translated into Spanish: "To make a garden, you need a piece of land and eternity". These words perfectly sum up the thoughts of the gardener and his planetary vision of the earth and life. By giving it shape, Enrique Ramírez uses the formula to better showcase the favorite themes of his own work: nature, poetry, temporality and humanity.

eac.The Donation Albers-Honegger



The Donation Albers-Honegger, a collection unique in France, is classified as a National Treasure. More than 700 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



+ 20 000 visitors a year

Créé en 1990, l'Espace de l'Art Concret est un centre d'art contemporain doté d'une collection d'art abstrait, unique en France, la 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**, with the goal of raising awareness about today's art through the action of the Pedagogical Studios.

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. 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.

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

eac.L'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 of 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.

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.

Institutions muséales Paris et sa région

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

Institutions muséales en région

- Musée des Tissus – Musée des Arts décoratifs de Lyon
- Musée d'art moderne et d'art contemporain, Strasbourg
- 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
- Centre International d'Art Contemporain, Carros

Institutions muséales à l'étranger

- Mamco, Genève (Suisse)
- 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, Direction du Patrimoine culturel, Pôle Valorisation (Belgique)
- Musée Sztuki, Lodz (Pologne)
- Museum Kampa, Prague (République Tchèque)
- Wilhem Mack Museum, Ludwigshafen am Rhein (Allemagne)

Mécènes et institutions privées

- Archives Klein, Paris (France)
- Fondation Maeght, Saint-Paul de Vence (France)
- 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)

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

Soutenu
par



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



Centre national des arts plastiques

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Partner of the exhibition



Domaine du Rayol
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in it's ecological transition.



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reconnue **QUALITÉ TOURISME™** par l'Etat.

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.

September 1st - June 30th
wednesday to sunday, 1pm — 6pm

July — August
everyday, 11am — 7pm

Close on december 25th
and on January 1st

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Price

Admission: 7€

Château's gallery + Donation Albers-Honegger

Reduced price: 5€

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

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

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

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

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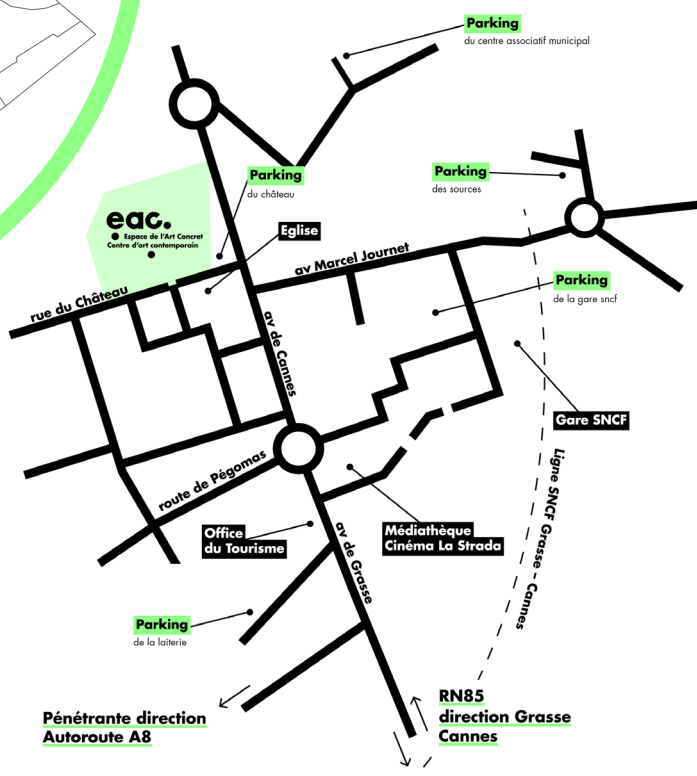
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(30 km) par l'autoroute

By car

Par la R.N.85 ou la pénétrante depuis les villes
de Cannes (10km) et Grasse (9km)
Sortie autoroute 42: Mougins / Mouans-Sartoux /
Cannes / Grasse

By train

Ligne Cannes-Grasse, Arrêt Gare Mouans-Sartoux
(15 mn de la gare de Cannes)

By bus

Réseau Lignes d'Azur :
n°600
(Grasse-Cannes par Mouans-Sartoux)
n°650
(Mouans-Sartoux-Mougins-Sophia Antipolis)
n°530
(Grasse-Valbonne-Sophia Antipolis par Mouans-Sartoux)
Réseau PalmExpresse
n°A et n°B (Grasse-Cannes)

Parking du château • 2 mn walk
Parking de la gare SNCF • 10 mn walk
Parking de la Laiterie • 15 mn walk
Parking des sources • 15 mn walk
Parking du CAM • 5 mn walk