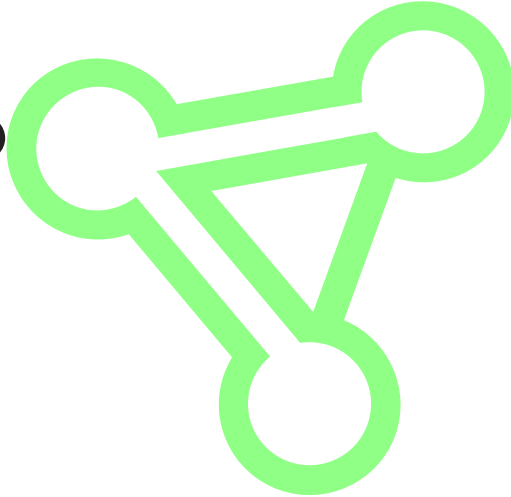


**edc.**



**Exhibition**

# **Didier Mencoboni** **Coulour Almost Alone**

●  
Espace de l'Art Concret  
Centre d'art contemporain  
d'intérêt national  
● Donation Albers-Honegger  
Château de Mouans  
06370 Mouans-Sartoux  
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espacedelartconcret.fr  
●

**11.02 → 04.06.2023**

**Press release**

# eac. **Didier MENCOBONI**

## **La couleur presque seule**

11 February • 04 June 2023

Opening Saturday 11 February at 11am

Curator: **Fabienne Grasser-Fulchéri**, assisted by **Alexandra Deslys**

galerie du château

For the occasion of the exhibition at eac. , will be inaugurated La Couleur five times — commissioned by the Centre national des arts plastiques in partnership with eac. and the City of Mouans-Sartoux—at 2:30 p.m., at the Mouans-Sartoux Media Library.

The painter Didier Mencoboni is first and foremost a colourist. Colour is the very essence of his work. His work addresses three essential areas: abstraction, concept and colour. It comprises small formats as well as large ones and periodically it makes use of different supports such as canvas, paper, fabric, mirror glass, even Plexiglas and other materials.

Like a musician who composes exclusively using variation, Mencoboni multiplies the formal games and chromatic combinations in order to broaden the range of expression in his painting.

Mencoboni has been working on his ...Etc... series since the 1990s, working on these small paintings daily. To date, the series comprises over 2,300 paintings, they offer him a way of getting to grips with painting and getting it under his control. For the artist, painting large amounts of small pictures is a way of never finishing and of producing a single piece which is itself composed of an infinite continuation that becomes something elusive.

Didier Mencoboni experiments with media other than painting, such as ink applied with industrial tools, cut-out paper or other materials such as fabric or Plexiglas. In his work, we find a recurring basic shape: the dot, which is a way of escaping the question of form in order to concentrate on colour and space. How space is occupied, a central question in the artist's work, can be observed in his three-dimensional volumes, as with his mobiles entitled Révolutions.

The artwork entitled Don't stop, also presents his Étagères (Shelves) series in the exhibition

and it is a set of small paintings placed on a metal shelf. The accumulation of frames and the possibility of rearranging them makes this a mobile sculpture that plays around with stacking and how the angles of vision can be varied to create an endlessly changing artwork... The accumulation of frames and the possibility of rearranging them makes this a mobile sculpture that plays around with stacking and how the angles of vision can be varied.

Didier Mencoboni's work is deliberately experimental. He uses a variety of disciplines to avoid creating habits with one medium. His work is not produced in sequence. Quite the contrary, each technique is an extension of another one: the idea being to get away from pictures and to move to three-dimensional works or to extend the picture instead. The artist treats colour in such a way that it is constantly seeking to extricate itself from its frame, which is usually forced upon it, so that it can seep out into the surrounding space. La couleur cinq fois (Five Times Colour) follows this approach.

Didier Mencoboni's works will appear in public spaces, in the form of vibrant colours. They will remain visible for a while, and then become no more than a memory for the inhabitants of Mouans-Sartoux. This work is the result of a project instigated by Cnap and implemented with both the town of Mouans-Sartoux and eac.

During the period when the work is being activated - without any real warning being given either of its arrival or its departure - colour will interact with the daily life of the town's inhabitants, widely spread and concealed, it is unsettling and challenging.

Although brief, the event is dazzling because the artist uses pre-printed sheets which emit a fluorescent colour, a kind of colourful glow which presents in a new light ordinary things such as posters "la couleur collée" (Glued Colour), bookmarks "La couleur entre les pages" (Colour Between the Pages), double pages in a newspaper "La couleur repliée" (Folded Colour), postcards "La couleur dans la main" (Colour in the Hand) and confetti "La couleur éparpillée" (Scattered Colour). These coloured surfaces require only colour.

Exposition  
en partenariat avec  Centre national  
des arts plastiques

"I like the idea of making things beautiful, of making life more pleasant, of placing myself on the side of the joyful and above all of the living".

As part of this commission of Mencoboni's temporary, multiple and reactivable work for public and private spaces, eac. is holding an exhibition in the château gallery which will feature an important selection of his works from the noughties to the present day - in which colour is expressed in all its diversity and vitality - including his most recent series using gold leaf.

En couverture :

**Didier Mencoboni,**  
**Eclipse 3 ...2106 Etc... devant ...2269 Etc..., 2012-2019**

Courtesy de l'artiste

© Crédit photo Didier Mencoboni © Adagp, Paris 2023

## Exhibition catalogue

### **Didier Mencoboni, La couleur presque seule/ Calour Almost Alone**

A catalogue will be published to go with the exhibition

Published by: eac. 2023

Bilingual version: French — English

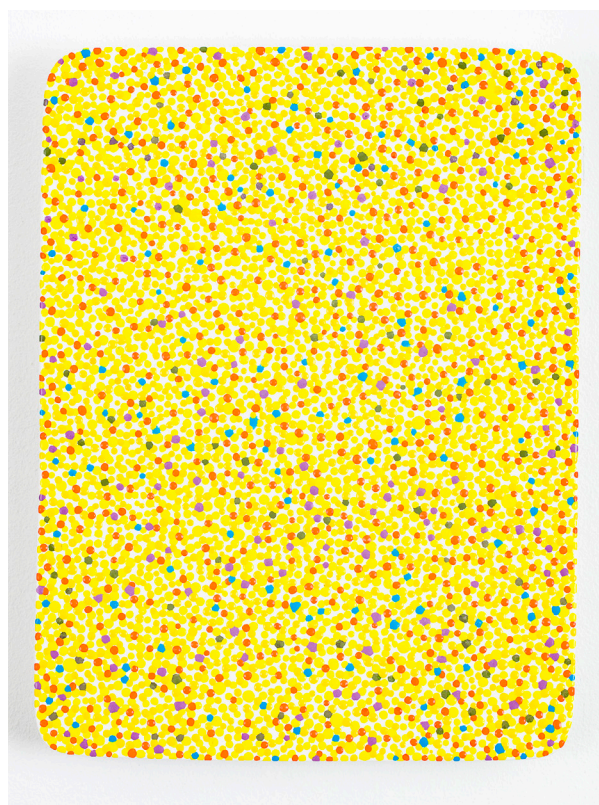
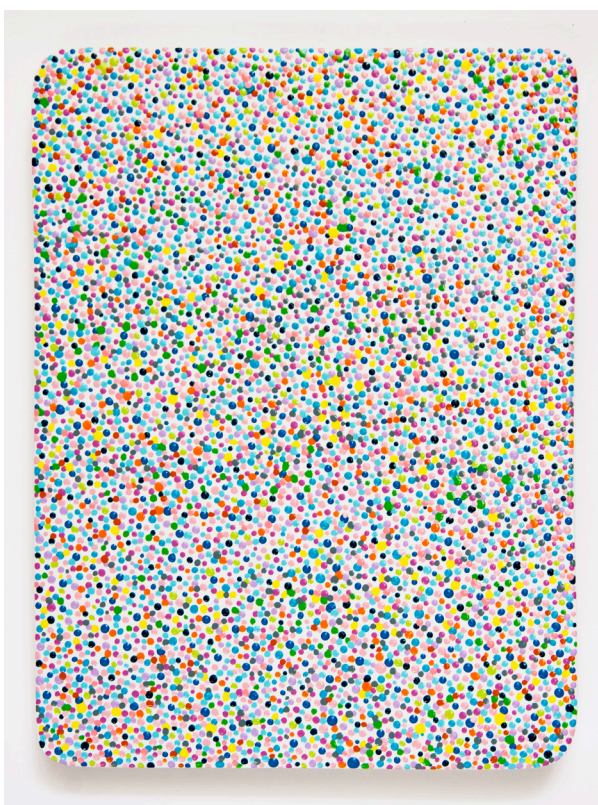
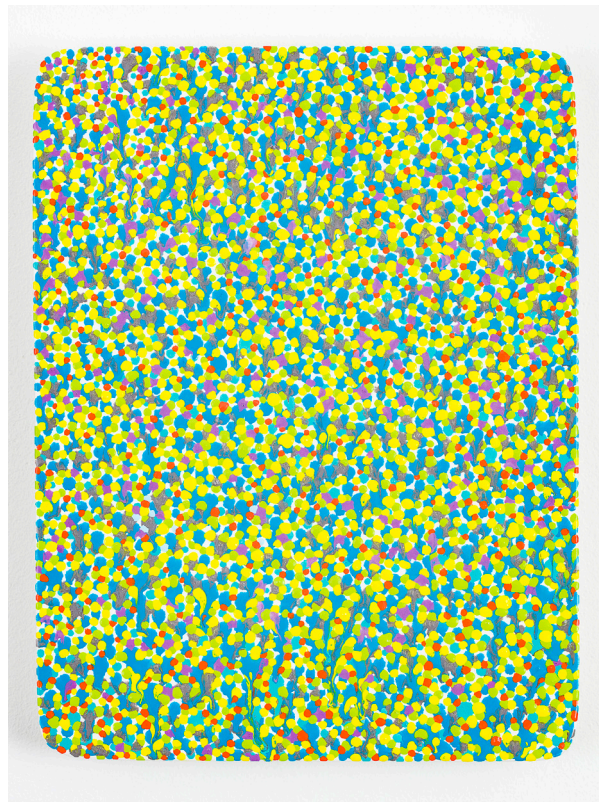
Scheduled publication: February 2023

(extract)

*The common theme that first enabled me to "get inside" Didier Mencoboni's work was the concept of number. Not the concept of addition, there was no beginning or end. We were in Rome, at the Villa Medici and then at an exhibition in Uzès and on both occasions in rooms with very high ceilings. In one were medium-sized paintings and in the other small ones numbered from the arbitrary number of zero. However, we were able to imagine them with negative numbers, as they formed a sequence without any starting point at all, say... 21, 42, 53, 212, 407, 904... etc... This ...Etc... was the generic term, the principle. The painting existed in a picture, but above all it was the vector for this enumeration postulate which was pulling it out from any fixed frame. In this way, in the name of ...Etc...the painting was escaping the norms to free its nature to be uninterrupted movement.*

*FLAIRER, GOUTER, REGARDER (SENSING, SAVOURING, SEEING) – Text by Olivier Kaepelin - October 2022*





de gauche à droite et de haut en bas

**H7-22, 2022 — H8-21, 2021 — H8-22, 2022 — H12-21, 2021**

huile sur bois

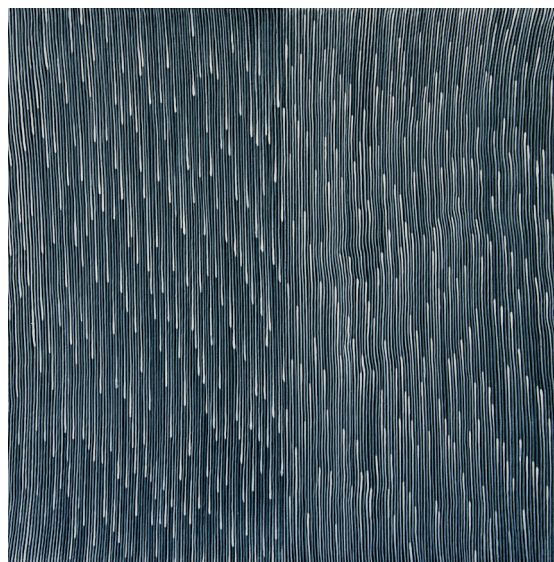
25 x 18 cm

Courtesy galerie Éric Dupont, Paris

© crédit photo Jean-François Rogeboz

© Adagp, Paris 2023





**Série À la vitesse de la lumière, 1998-2022**

de gauche à droite et de haut en bas

acrylique sur toile — 14 x 14 cm

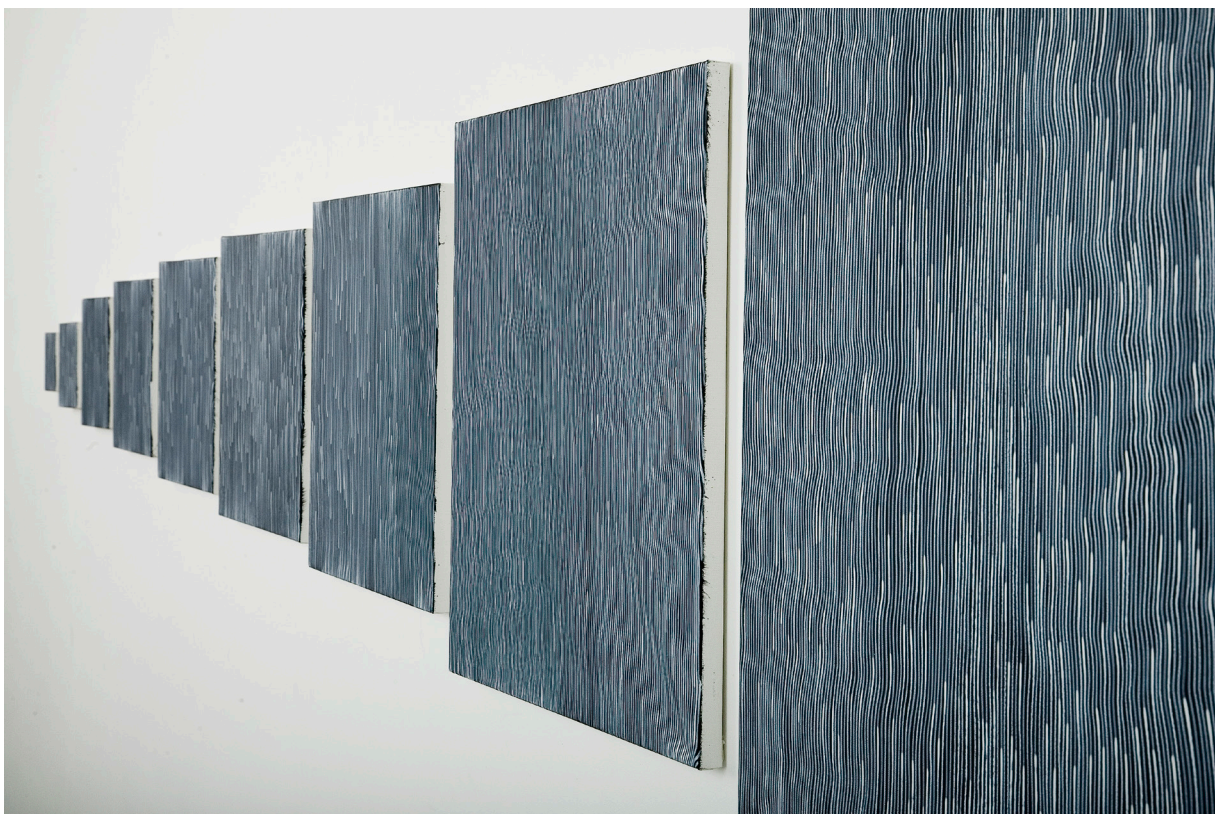
acrylique sur toile — 55 x 55 cm

acrylique sur toile — 85 x 85 cm

Courtesy galerie Éric Dupont, Paris

© crédit photo Jean-François Rogeboz

© Adagp, Paris 2023







de gauche à droite

**Lux 15-21, 2021 – Lux 4-22, 2022**

feuilles d'or, acrylique sur bois

24 x 19 cm

Courtesy galerie Éric Dupont, Paris

© crédit photo Jean-François Rogeboz

© Adagp, Paris 2023



**...2329 Etc..., 2020**

acrylique sur toile

64 x 54 cm

Courtesy de l'artiste

© crédit photo Didier Mencoboni

© Adagp, Paris 2023



**Eclipse 3 ...2106 Etc... devant ...2269 Etc..., 2012-2019**

acrylique sur toiles

66 x 65 x 5 cm

Courtesy de l'artiste

© crédit photo Didier Mencoboni

© Adagp, Paris 2023





## Didier Mencoboni – *La couleur cinq fois - Five Times Colour*

may 2022 • may 2024

in partnership with **Mouans-Sartoux** and **Espace de l'art concret**, a contemporary arts centre of national interest (Alpes Maritimes) (CACIN label)

The first activations of a commission for temporary, reactivatable artworks for public spaces

**In 2022, the first activations of the commission for temporary, reactivatable artworks for public spaces were carried out with partner local authorities. In 2019, at the behest of the French Ministry of Culture, CNAP, the French National Centre for Visual Arts launched a call for submissions from artists to design 15 works which could be produced according to the artist's instructions each time they are installed.**

A UNIQUE AND EXCEPTIONAL PARTNERSHIP BETWEEN CNAP AND LOCAL AND REGIONAL AUTHORITIES WITH FEWER THAN 50,000 INHABITANTS. Unprecedented in its form and scope, in partnership with local authorities and in an innovative way this commission aims to increase the attractiveness of a local area while at the time ensuring that public commission projects are more widely distributed across the nation. The aim is that the widest possible audience can engage with these temporary, reactivatable works produced on this occasion. For this to happen, Cnap and its local authority partners rely on the skills of a cultural player established in the area.

This commission represents a powerful driving force for creation as it offers artists an opportunity to approach their work with a fresh vision and to explore often unfamiliar formats. Thanks to this commission, fifteen works were acquired and registered in the form of a protocol in the FNAC's inventory (Fonds national d'art contemporain/ National Contemporary Art Fund), which is managed by Cnap. This protocol is a set of instructions detailing both the method and materials the artist has chosen for the work to be assembled, presented and dismantled, and once the work has been taken apart the protocol is the only element to remain.

*La Couleur cinq fois consists of five distinct proposals which can be activated independently, partially or in their entirety. The common feature they all share is that colour is dispersed in public spaces. Mouans-Sartoux is permeated with splashes of colour as monochrome fluorescent interventions appear periodically on different printed media (posters, bookmarks, confetti, newspaper, correspondence). In this way, colour appears in the daily lives of Mouans-Sartoux's inhabitants - and then it disappears, without warning, drawing their attention to the world around them.*

Activation period: two years  
Activation location : throughout Mouans-Sartoux  
Activation start date: February 2022

## Interview by Henri-François Debailleux

Catalogue galerie Fernand Leger, Ivry-sur-Seine — March 2015

EXTRACT — (...)

**Henri-François Debailleux**

What led you to become an artist?

**Didier Mencoboni**

*When I was a kid, around the age of seven or eight, I spent my Thursday afternoons at my best boyfriend's. His father was a house painter and his mother a seamstress. I always remembered this image where on the walls were stored pots of paint of all colors and where, on a very large table, there were all the fabrics with which she worked. It is obviously a furtive but very present memory, especially since art was not part of my education. Later, I studied as a boiler technician and I felt that I did not want to make it my future. At that time, I was living in Quimper and I went to the evening class of the School of Fine Arts where I met the critic Jean-Louis Pradel who taught there art history. I quickly realized that it was more exciting than the boilermaking and I decided to enroll in school. Pradel then moved on to other positions and was replaced by Bernard Lamarche-Vadel and this meeting was a revelation. We got close, I realized I had no choice but to go in that direction. I was quickly drawn to the works of Miro, Klee, Matisse, Klein, Kelly, by colorists.*

H-F D — And you've made colour one of the main focuses of your work...

D M — *I think we all have a gift, big or small. Mine is colour. I have been teaching for years and I realize that we are or are not colorists. Obviously with a lot of work we can do it but it will always remain less obvious. Because when you're a colorist, you take any color and you do whatever you want with it. Nothing ever seems impossible.*

*The color became very quickly a permanent presence in my work, either by playing with it, or on the contrary by not using it. Part of my drawings was born precisely from this question: what can I do without color and what answer can I find? It is important to have problems to solve, because when it is too easy, it becomes uninteresting and the work weakens. (...).*

H-F D — Why did you quickly choose the paint?

D M — *Because she pissed me off. I was doing pretty well with everything from installations to DIY, but I wanted to make paintings and I couldn't. The object, the thickness, the material, everything seemed to go against me and was difficult for me. So I decided to focus on it rather than on what I thought was easier. It took me years to make a picture. At first, as I couldn't do it, I made small bonshommes in clay. They allowed me to model color, to put it in volume since I could not paint with a brush, that I had a real blockage with the tool that is supposed to deposit the pictorial material. To draw I took nylon yarns, I used pure pigments to make small piles of colors and I considered these small characters as self-portraits. To solve the problems posed to me by the canvas, I used the white wall of the workshop or the exhibition rooms as the surface of a painting. But I quickly realized that it was easy, that this type of work could multiply infinitely. So I said to myself: the painting resists, it is towards it that we must go. Still today, I have not found the solution and I am perfectly aware that the large amount of paintings I produce is a leak forward to find the painting I would like to succeed. Even if the battle seems lost.*



H-F D — At one point, you wanted to get out of the picture and move on to volume, for example, the mobile phones you created or the installation on the ground of these orange papers for the Ivry exhibition. How did it come?

D M — I am by nature quite curious. When a door opens in front of me, I pass my head. But rather than go out of the picture, I would say rather extend it. Part of the pieces come from a drawing work. To present my small canvases that I hung by the dozens, sometimes by the hundreds, I relied on architecture, I made a large painting from the smallest ones. After a while, I understood the principle, maybe the thing, and I moved on. But I kept this principle with drawings, which I call projections, and which allow me to arrange my works according to the painting. It happens to me, on paper, to remove walls and therefore the paintings seem to float. This led me to these hanging silks, which for me are paintings in space rather than sculptures. The word sculptor does not correspond to me. I can also use the photo or video, without being a photographer or videographer. I prefer to say that I can use anything to put colors in space. With the bristles I started using about ten years ago, the idea is to get into color, to show how you can bathe in color, to be immersed in it. Or put it in motion so that it envelops us, as with mobiles. And always with this desire to search for the simplest vocabulary possible, as in Ivry with these orange papers, the ideal being to find the pre-existing object and to make it make a small quarter turn so that it becomes radically different.

H-F D — How do you move from one discipline to another?

D M — In waves, depending on the exposures. But beyond even this type of news, as soon as I start to go around in circles, to repeat myself, I move on to another series, either a new one or an old one that I repeat. Some can stop for a year, two years, five years, I just have to land on a piece and it can start again. There is only the series of small paintings that I never stop. I make them every year. I used to do it every day, but today I allow myself to betray the rules and constraints that I had set for myself so as not to deprive myself of another activity if I feel the desire. Because whether I do 2,250 or 2,600 small paintings, it doesn't change anything, but stopping the series would change everything. It is inconceivable for me to say that I am painting the «last painting» and that I would have the impression of dying before the hour. I don't want to become a slave to my work by having to make little pictures every day. It would be like going to the factory. So I negotiated with myself the fact that it was better to move from one discipline to another, one being in any case only an extension of the other, to avoid dogmatism and radicalism. I am not of the generation of these positions, even if I admire a Roman Opalka for example.

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## Find out more about Didier Mencoboni's work

Artist's website

<https://www.mencoboni.com>

*Didier Mencoboni, splinters and variations*, Philippe Piguet, catalogue *Didier Mencoboni Splinters and variations*, september 2012 — Chapelle de la Visitation, Thonon-Les-Bains

*Le principe d'expansion*, Olivier Kaepelin, catalogue *mobilis in mobile*, janvier 2011 — guestroom édition à l'occasion de l'exposition *Révolutions* galerie Guestroom, Bruxelles

*Mencoboni: protocoles, fantaisies et vibrations sensibles*, Anne Malherbe catalogue *S'y perdre*, février 2010 — galerie municipale de Vitry-sur-Seine

*Mencoboni, itinéraire d'une peinture morcelée*, Henri-François Debailleux, janvier 2014 — Journal des Arts N°406

*Didier Mencoboni, la peinture en liberté*, Jean-Claude Le Gouic, février 2014 — [lacritique.org](http://lacritique.org)

*Le musée domestiqué*, Grégory Buchert, janvier 2015 — Festival Hors-Pistes, Centre Georges Pompidou

<https://mencoboni.com/textes/textes/>

# 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.

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**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

**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**, 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.** 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 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.

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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.

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#### **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



**MINISTÈRE  
DE LA CULTURE**

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ALPES  
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**DÉPARTEMENT  
DES ALPES-MARITIMES**



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 :

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Mouans-Sartoux

Le Crédit Mutuel accompagne l'eac.  
dans sa démarche de transition écologique.



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**

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**Access to the eac.**

**Spetember 1st - June 30th**

wednesday to sunday, 1pm—6pm

**July - Augusts**

everyday, 11am—7pm

Close 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](http://www.espacedelartconcret.fr)

**Price**

**Admission:** 7€

Galerie du Château + Donation Albers-Honegger

**Reduced price:** 5€

- Teachers and students (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 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 visits :** 9€ (for 7 or more people)  
everyday by apointment

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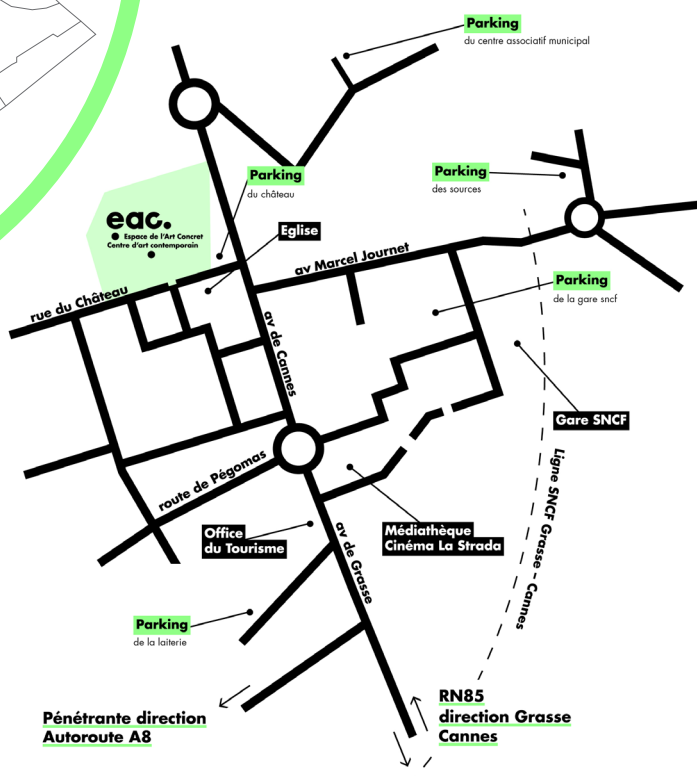
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Aéroport International Nice Côte d'Azur  
(30 km) par l'autoroute

### 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 à pied  
Parking de la gare SNCF • 10 mn à pied  
Parking de la Laiterie • 15 mn à pied  
Parking des sources • 15 mn à pied  
Parking du CAM • 5 mn à pied