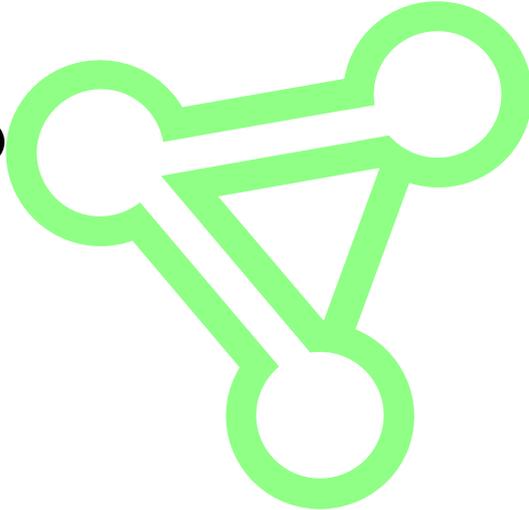
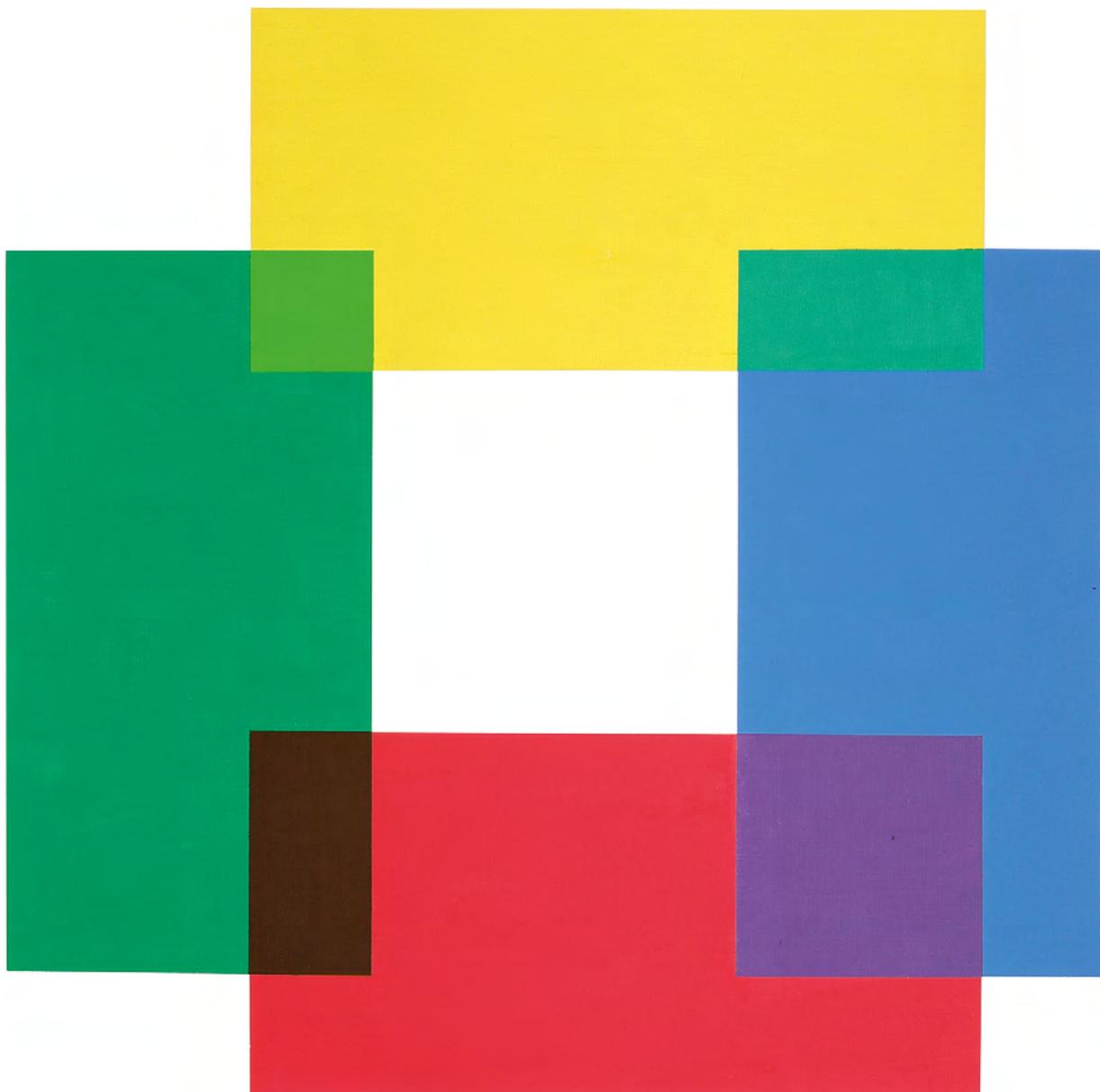


eadc.



Centre national
des arts plastiques

Coproduteur de l'exposition



●
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
●

Jean Widmer

From concrete to Everyday

Exhibition 14.01 → 09.04.2023

Press release

14 january • 9 april 2023

opening saturday 14 january at 11am

Curator: **Sandra Cattini**, Head of the Cnap Design and Decorative Arts Collection

and **Fabienne Grasser-Fulchéri**, director of the eac.

Exhibition co-produced with Cnap - Centre national des arts plastiques, Paris

-1 de la Donation Albers-Honegger

The Espace de l'Art Concret (eac.) permanently houses the Donation Albers-Honegger which belongs to the Centre national des arts plastiques (Cnap) and is kept in Mouans-Sartoux. Recently, Cnap acquired for its collection important bodies of work relating to graphic design, which include in particular Jean Widmer's programme for tourism and culture signage on motorways, as well as the archives of the Association des Trois Ourses, a not-for-profit organization which promotes artistic books for children.

Building on the connections these two bodies of works have with concrete art, eac. took the obvious step of inviting Cnap to work with it and design two successive exhibitions, two special events based on graphic artwork and on Cnap's design collection at the Espace de l'Art Concret.

Jean Widmer (1929, Switzerland), trained at the Zurich School of Applied Arts, headed by Johannes Itten, and has been strongly influenced by the legacy of the Bauhaus and "la Nouvelle Typographie".

Widmer came to France in the early 1950s where he shook up advertising images and then fashion photography by introducing humour, emotion and an almost Lettrist typographical treatment while working as artistic director for various companies between 1955 and 1969 (the textile group advertising agency SNIP, the department store Galeries Lafayette, and then the fashion magazine Jardin des modes).

After this period of visual invention which revolutionised the image of fashion and how it was advertised, he set up his own studio "Jean Widmer" with his wife Nicole Sauvage. This became the "Visuel Design Jean Widmer" agency and was responsible in particular for many visual identity projects for major French culture institutions (including the Centre de Création Industriel – CCI, the Centre Georges Pompidou, the Musée d'Orsay, the Institut du Monde Arabe, the Jeu de Paume gallery, the Bibliothèque Nationale de France and the Théâtre de la Colline) as well as for the tourism and culture signage on motorways in France, for which Widmer

became an emblematic figure in graphic design.

Since the Cnap collection acquired a body of Jean Widmer's works chronicling how tourism and culture signage on motorways in France was produced and two more recent works, a painting and a model for a sculpture, Cnap and eac. decided to explore the relationship between Widmer's work and concrete art, and more specifically his work on industrial design, a monument of graphic design visible across the country and which has left a permanent mark on France's (visual) landscape.

Concrete art is the common theme linking the motorway commission – a work everyone knows but not necessarily identified as such by non-experts – to what directly preceded it: the posters created from 1969 for the graphic identity of the brand new CCI, which were intended to promote design within the Union Centrale des Arts Décoratifs and before it was merged with the Centre Georges Pompidou when it opened.

These posters stay close to his drawings, then his paintings and sculptures, less well-known and which appeared from the 1990s onward.

ds, in terms of the vibration of colour in solid blocks and the synthetic, controlled shapes with clean lines, without any hierarchy between form and content. A link with the aesthetics of Zurich concrete art which was never broken and which Jean Widmer has woven with the humility of the voice of graphic design, a path he helped build by striving to "create for everyday life" (JW).

After seeing in the press the posters Widmer created for the Centre de Création Industrielle (CCI), in 1972 the French motorway companies commissioned Visuel Design Jean Widmer to produce tourism and culture signage for the motorways in the south of France which would brighten up the monotony of car journeys while also arousing motorists' curiosity about the regions they were driving through, their natural environment and artistic, architectural, industrial and urban heritage.

Widmer chose to create a universal language, a system of pictograms in solid white on a brown background, specially adapted as they had to be legible at 130km/h and distinct from the statutory signs on a blue background. This system was inspired by another monumental script: Egyptian hieroglyphs. Like a guessing game, these cartoon signs are dotted along the route in riddle/solution form whereby a pictogram asks a question and the answer is then provided by its caption, approximately 200 metres further on.

All the documents held in the Cnap collection which deal with the creation of these pictograms bear witness to how powerful was Widmer's graphic system for motorways. It was based on a process of formal simplification and synthesis of an area's characteristic signs (fauna, flora, monuments, industries, etc.), but it also included a form of inventory for the

landscape and for remembering it. This principle of simplification and evocation had been introduced in Widmer's CCI posters with their range of elementary abstract forms in contrasting colours.

An exercise in purity and rigour, his pictograms developed these principles of synthesis while at the same time echoing Widmer's whimsical wit: the relaxed composure of the reclining figure, by a tree or parasol depending on the context, representing rest; the broken line detail of the slag heap on motorways in northern France; Aix-en-Provence and its unforgettable Cours Mirabeau symbolised by a row lined with plane trees, to which would finally be preferred a combination of pictograms showing the thermal baths, the Vasarely Foundation and the music festival; the impossible synthesis of the extraordinarily elaborate Palais du Facteur Cheval in Hauterives; the unusual pictogram for the Château de Grignan, seemingly truncated by the sweltering light of the south, etc. From the mass of pictograms gathered together, it is possible to perceive the subtle inflections in this art of synthesis, but also the porosity operating between commissions as pictograms inspire other projects, such as the Centre Pompidou's unalterable logo, a visual simplification of its building that could have been part of everything found on the motorways.

Widmer's paintings and sculptures, which inform the entire exhibition, reveal a little-known aspect of his work which is directly related to concrete art. They help to make perceptible both the way in which Jean Widmer's work is inhabited - regardless of the discipline from which each of his works is produced, whether graphic commission or artistic practice - and the way he moves from the concrete to the everyday.

Exposition
en coproduction avec



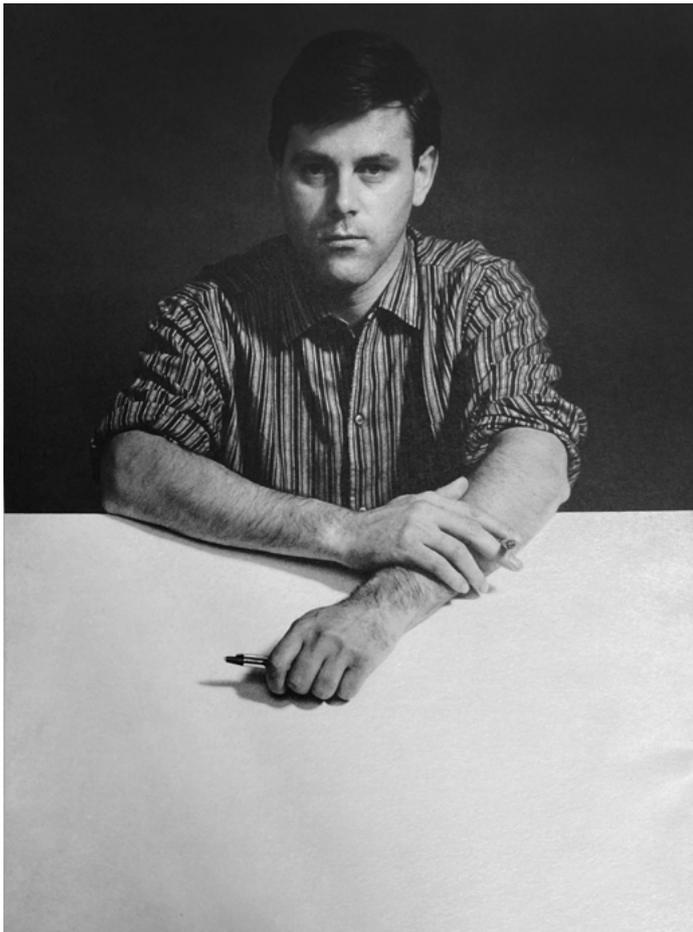
Exposition
soutenue par



En couverture:

Jean Widmer, Carré blanc, 2014

Inv FNAC 2021-0279 Centre national des arts plastiques
© Adagp, Paris 2022 / Cnap © Crédit photographique Fabrice Lindor



Jean Widmer

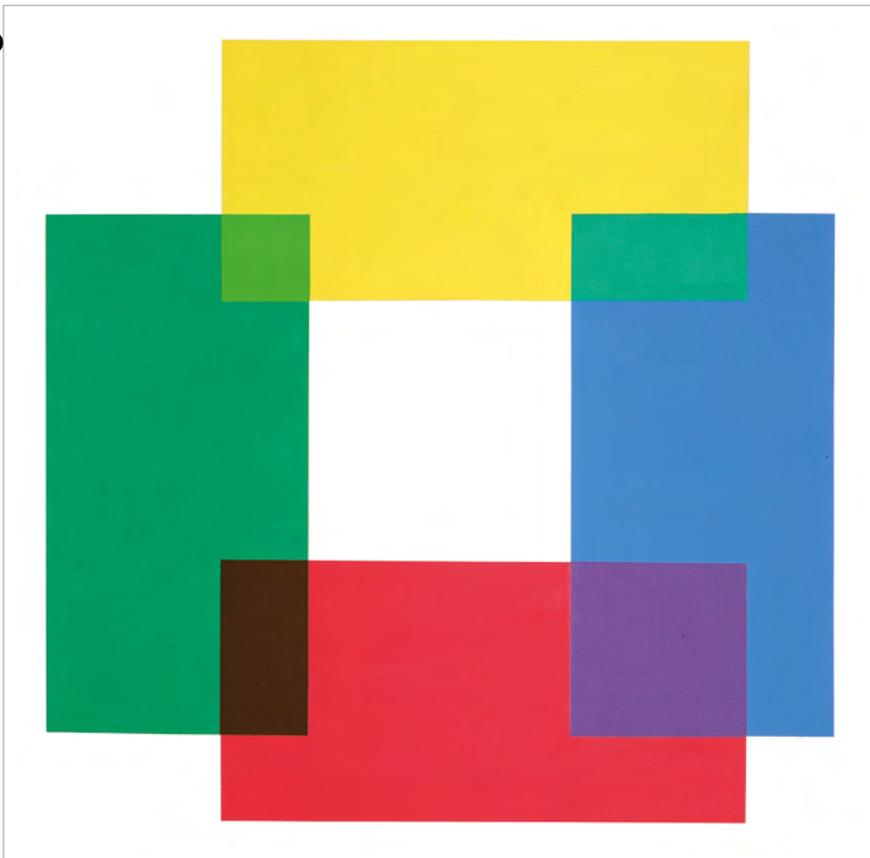
© crédit photo Harry Meerson

Jean Widmer was born in 1929 in Frauenfeld in German-speaking Switzerland, and in 1953 at the age of twenty-four he arrived in France where he has had a lasting impact on graphic design. As Catherine de Smet puts it, through the visual identities Widmer created, he introduced "the regulated, objective and measured approach characteristic of Swiss creation, with which until then France had hardly been familiar". These visual identities include those of the CCI when it was founded (1969), the Centre Georges Pompidou (1976), the Musée d'Orsay (1983-1987) with Bruno Monguzzi, the Galerie Nationale du Jeu de Paume (1991) and the BNF (1994). But also, with his agency, Widmer worked on a programme of tourism and culture signage for French motorways between 1972-2002. A monument to graphic design, this project which covers the whole country has marked and continues to mark the French visual landscape, both literally and figuratively.

Known for proposing coherent systems, for using synthetic, controlled forms as well as reducing visual vocabulary to its essentials, Jean Widmer's work is most often characterised by the use of a rational vocabulary, clean lines, flat colour treatment and the absence of any prioritisation between figures and background.

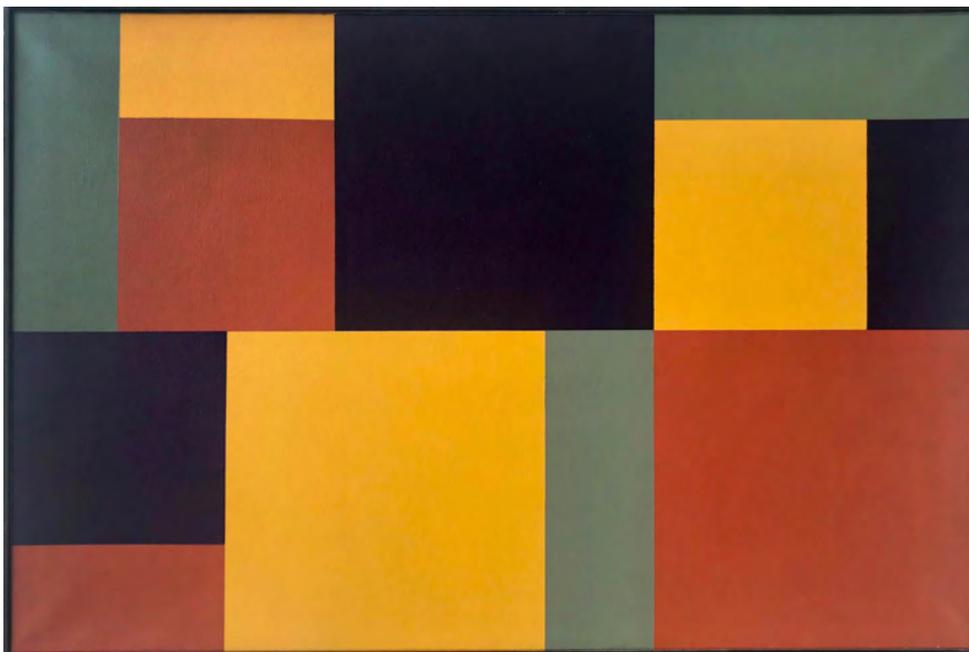
These major principles, very much present in his work in the 1960s and 1970s, were directly inspired by the principles of concrete art, which had a profound effect on the training Widmer received in Zurich.

The exhibition devoted to Jean Widmer by the Espace de l'Art Concret and the Cnap at eac. decided to explore this relationship between his work and concrete art, given the Cnap's design and decorative arts collection's recent acquisition of Widmer's French motorways tourism signage programme along with two recent works, a model and a painting, which focus again on the obvious links to principles cherished by concrete art.



Jean Widmer, Carré Blanc, 2014

acrylique sur toile
format 82,2 x 81,6 cm
Inv FNAC 2021-0279 Centre national des arts plastiques
© Adagp, Paris 2022 / Cnap © Crédit photographique Fabrice Lindor



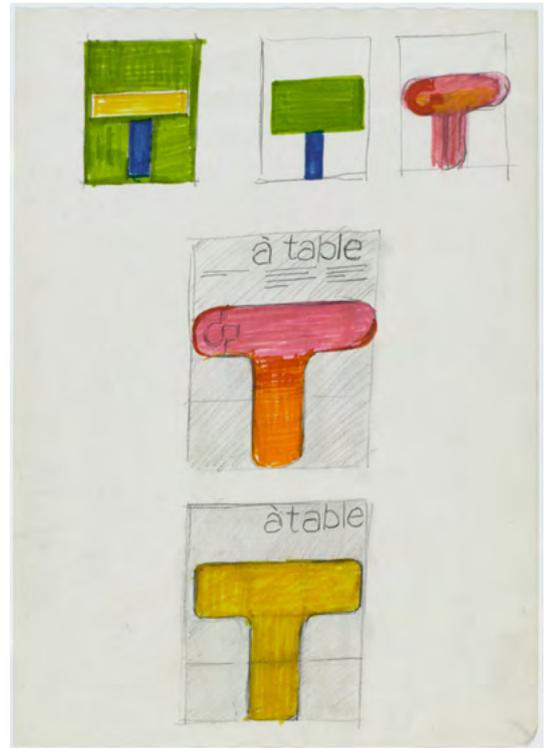
**Jean Widmer
Sans titre, 2012**

acrylique sur toile
61,5 x 91,5 cm
© crédit photo droits réservés © Adagp, Paris 2022



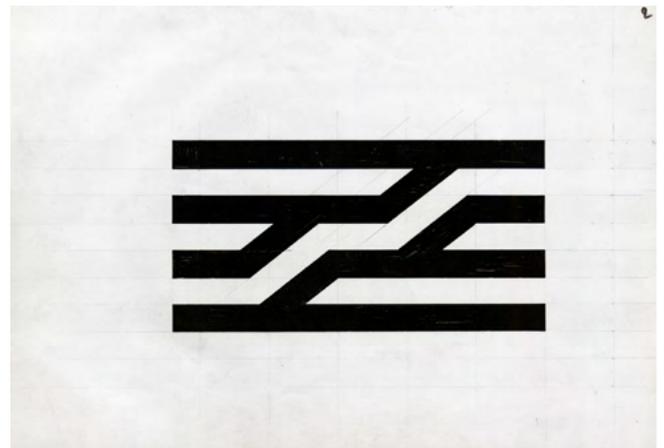
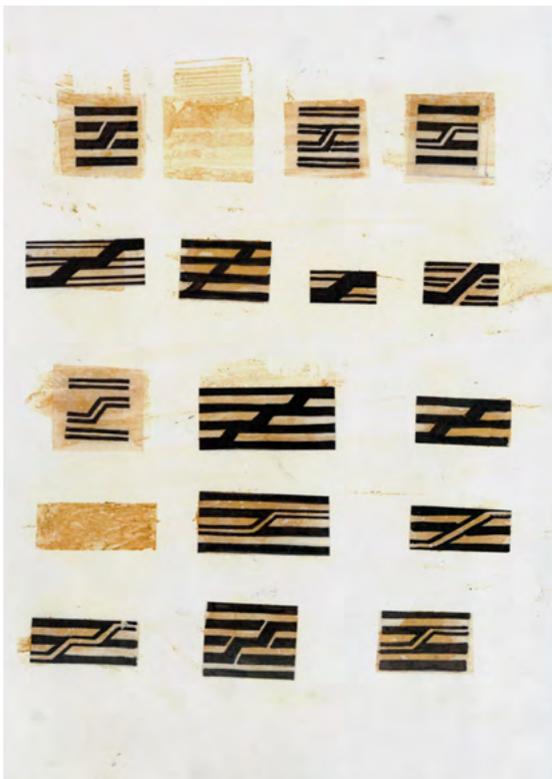
Jean Widmer
affiche à table, 1970

Formes et objets, sélection internationale
Affiche d'exposition, commande du Centre de création industrielle
Sérigraphie contrecollée sur carton épais
65,3 x 48,3 cm
Inv. : AM 1993-1-298 (2)
Centre Georges Pompidou, Musée national d'art moderne -
Centre de création industrielle, Paris
© Centre Pompidou, MNAM-CCI/Georges Meguerditchian/Dist.
RMN-GP © Adagp, Paris 2022



Jean Widmer
à table, 1 mars 1970

Étude pour l'affiche. Esquisses préliminaires
Mine de crayon et feutres de couleur sur papier
29,7 x 21 cm
Inv. : AM 2003-1-360 (2)
Centre Georges Pompidou, Musée national d'art moderne - Centre
de création industrielle, Paris
© Centre Pompidou, MNAM-CCI/Bertrand Prévost/Dist.
RMN-GP © Adagp, Paris 2022

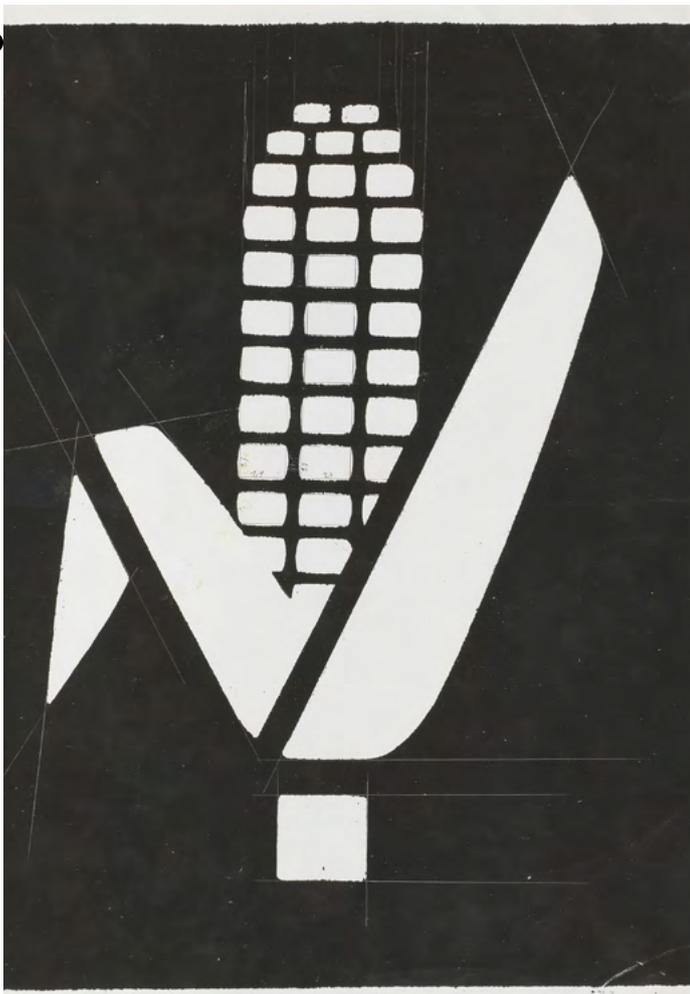


Jean Widmer
Logo Centre Georges Pompidou, 1974 - 1977

(à gauche) Étude préliminaire du logo, 15 vignettes. Feutre à l'eau sur papier
calque découpé en vignettes et collées sur papier vélin — 29,3 x 21 cm monté
sur carton 40 x 30 cm
Inv. : AM 2003-1-371 (7)

(à droite) Document d'exécution à l'encre de Chine, feutre à alcool et crayon
de couleur sur carton — 21 x 29,8 cm
Inv. : AM 2003-1-371 (1)

Centre Georges Pompidou, Musée national d'art moderne - Centre de création
industrielle, Paris
© Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. RMN-GP © Adagp,
Paris 2022



Conception : Visuel Design Jean Widmer
Étude pour le pictogramme "Maïs", A12, s.d.

Inv FNAC 2018-0262(10.1) Centre national des arts plastiques
© Jean Widmer et Nicole Sauvage / Adagp, Paris 2023 / Cnap © Crédit photographique Fabrice Lindor



Conception : Visuel Design Jean Widmer
Étude pour le pictogramme "Plage", A10, s.d.

Inv FNAC 2018-0253(17) Centre national des arts plastiques
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Visuel Design Jean Widmer

Doc (02)

Centre national des arts plastiques

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© Crédit photographique Fabrice Lindor

Types de panneaux

Cette planche réunit les différents types de panneaux possibles. On distinguera deux familles : les panneaux courants et les panneaux spéciaux (de dimensions plus petites que les précédents), moins fréquemment utilisés.

Panneaux courants

Panneaux pictogrammes
Ils sont modulaires et leur fabrication s'effectue à partir d'une maquette à l'échelle 1/10.

Panneaux texte
Ils ont 3 hauteurs selon le nombre de lignes de texte. Leur fabrication s'effectue à l'aide des éléments contenus dans ce manuel.

Panneaux combinés
Ce sont des panneaux textes d'une ou deux lignes auxquels sont accolés un pictogramme ou un pictoflèche.

Panneaux spéciaux

Panneau de cours d'eau
Panneau de département
Panneau d'accueil

0.3

Remarque sur l'utilisation des pictogrammes :
Le panneau ne peut réunir plus de trois pictogrammes simples ou plus d'un double pictogramme combiné avec un simple.

Remarque sur les textes :
Un panneau texte ne peut excéder trois lignes.

Remarques sur les panneaux combinés :
On ne peut accolé plus d'un pictogramme simple; le texte ne peut excéder deux lignes.

Remarque sur la réalisation des panneaux spéciaux :
Leur réalisation ne peut faire appel à la réduction photographique d'un modèle "courant".

Visuel Design Jean Widmer

Cahier de fabrication, 1979

Impressions couleur et N&B - reproductions mécaniques sur papier A4

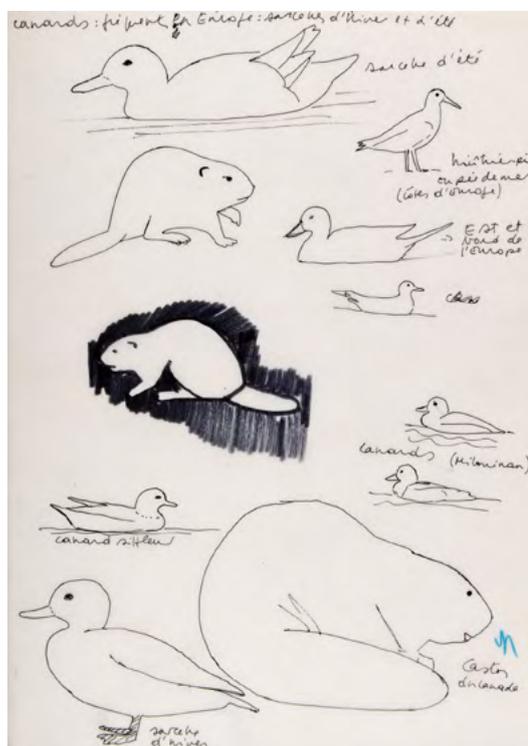
Inv FNAC 2018-0267 Centre national des arts plastiques

© Jean Widmer et Nicole Sauvage Adagp, Paris 2022 / Cnap



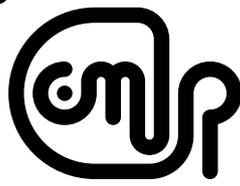
Conception : Visuel Design Jean Widmer
Étude pour le panneau "Vallée de la Bièvre", A86, s.d.

Inv FNAC 2018-0263(2) Centre national des arts plastiques
 © Jean Widmer et Nicole Sauvage / Adagp, Paris 2023 / Cnap
 © Crédit photographique Philippe Fuzeau



Conception : Visuel Design Jean Widmer
Étude préliminaire sur la faune dans la cadre de la réalisation de pictogrammes, s.d.

Inv FNAC 2018-0266(2)_15 et Inv FNAC 2018-0266(2)_16 Centre national des arts plastiques
 © Jean Widmer et Nicole Sauvage / Adagp, Paris 2023 / Cnap
 © Crédit photographique Philippe Fuzeau



Centre national des arts plastiques

The Centre national des arts plastiques (Cnap) is one of the main bodies to enact the Ministry of Culture's policy for contemporary visual art.

Its collection is made up of three main entities, known as the "historical collection", the "modern collection" and the "contemporary collection".

A COLLECTION IN MOTION

Supporting artistic creation, promoting contemporary art and building the heritage of tomorrow: with its focus on these momentous goals, the collection managed by the Centre national des arts plastiques has grown over time to become a flagship collection.

Commonly referred to as the national contemporary art fund, what sets the collection apart is not only its quality but also its wealth, with over 107,000 artworks. Its history, which dates back to the French Revolution, makes it unique and the collection is also unique in the way it has grown - through the acquisition of works from living artists, and in the way it is shared with the public. As a collection without walls, its purpose is to enrich museums, to decorate administrative offices and public buildings, to be displayed in the public space and in so doing to establish an everyday relationship with the general public.

Mobile, living and constantly out on show, the collection operates at the heart of artistic and cultural life both in France and abroad. In tune with the times and creative trends, every year the collection is enhanced by acquisitions firmly focused on the future with an element of risk-taking which shape its identity. The collection reflects the diversity of practices in all trends, mediums and nationalities, like a seismograph of art in the making.

As part of its work to promote the collection, Cnap brings together experts, and encourages dialogue and reflection on the latest developments in art today. Cnap supports the profession through grants and subsidies, it supports publishing and public outreach. Through everything it does, the Centre national des arts plastiques supports, disseminates, publicises and raises the profile of current creation, while constantly opening up new horizons.

Focus on the design and decorative arts collection

In 1981, a sector dedicated to decorative arts, industrial creation and crafts was established which made possible the creation of a collection of 10,000 pieces produced by more than 1,600 artists. This collection aims to reflect the developments in this vast field and its profusion and variety.

Far from a historical account, what the collection offers is a succession of visions and interpretations of what is happening now in the field of creation. Initially based around a historical core of a thousand works (Maurice Dufrene, Jean Dunand, Charlotte Perriand) commissioned by the State, this collection is now one of the main collections of contemporary design in Europe.

The collection focuses on many different areas: furniture, tableware, lighting, textiles, ceramics, fashion accessories, household appliances and new technologies, etc. This typological diversity is reflected in the wide range of production methods and circuits. Accordingly, unique pieces, handcrafted objects made using traditional or innovative processes, prototypes and industrial

products reflect the diversity of practices and the importance of all the many different people involved such as designers, publishers, gallery owners, craftspeople and manufacturers.

Although the domestic landscape remains the collection's main focus, it has recently welcomed graphic design. Since 2010, the acquisition committee's remit has been extended to include graphic design thus enabling it to explore different typologies and add visual identities, typography and editorial design to the collection which now contains a number of significant works which have left their mark on the visual landscape.

The foundations were laid with important acquisitions (Visuel Design Jean Widmer's pictograms created for tourism and culture signage on French motorways, Etienne Robial's donation of his pioneering work on Canal+ graphic presentation) to which have been added other bodies of work, remarkable for what they explored and contributed to the field of graphic design (Experimental Jetset, Vier5) and for upholding the link between graphic design, image and illustration (Paul Cox, Christophe Jacquet dit Toffe, Fanette Mellier, M/M, Pierre di Sciullo, 4 Taxis and also the Trois Ourses collection of artistic children's books which includes works by Enzo Mari, Bruno Munari, Tana Hoban, Katsumi Komagata and Louise-Marie Cumont).

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

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.

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

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)

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Access to the eac.**September 1st - June 30th**

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Guided visits : 9€ (for 7 or more people)
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Contact: Amandine Briand
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Cannes / Grasse

By train

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

By bus

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n°650
(Mouans-Sartoux-Mougins-Sophia Antipolis)
n°530
(Grasse-Valbonne-Sophia Antipolis par Mouans-Sartoux)
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