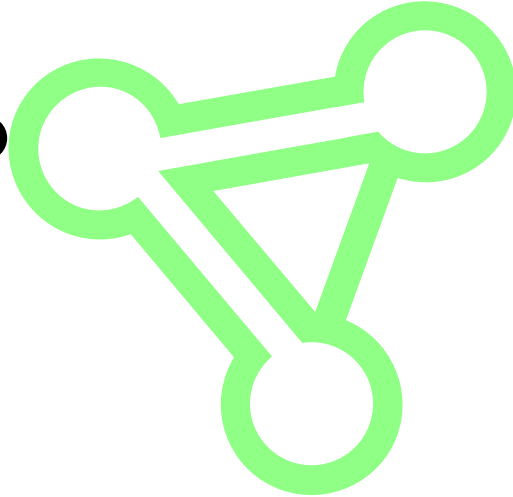


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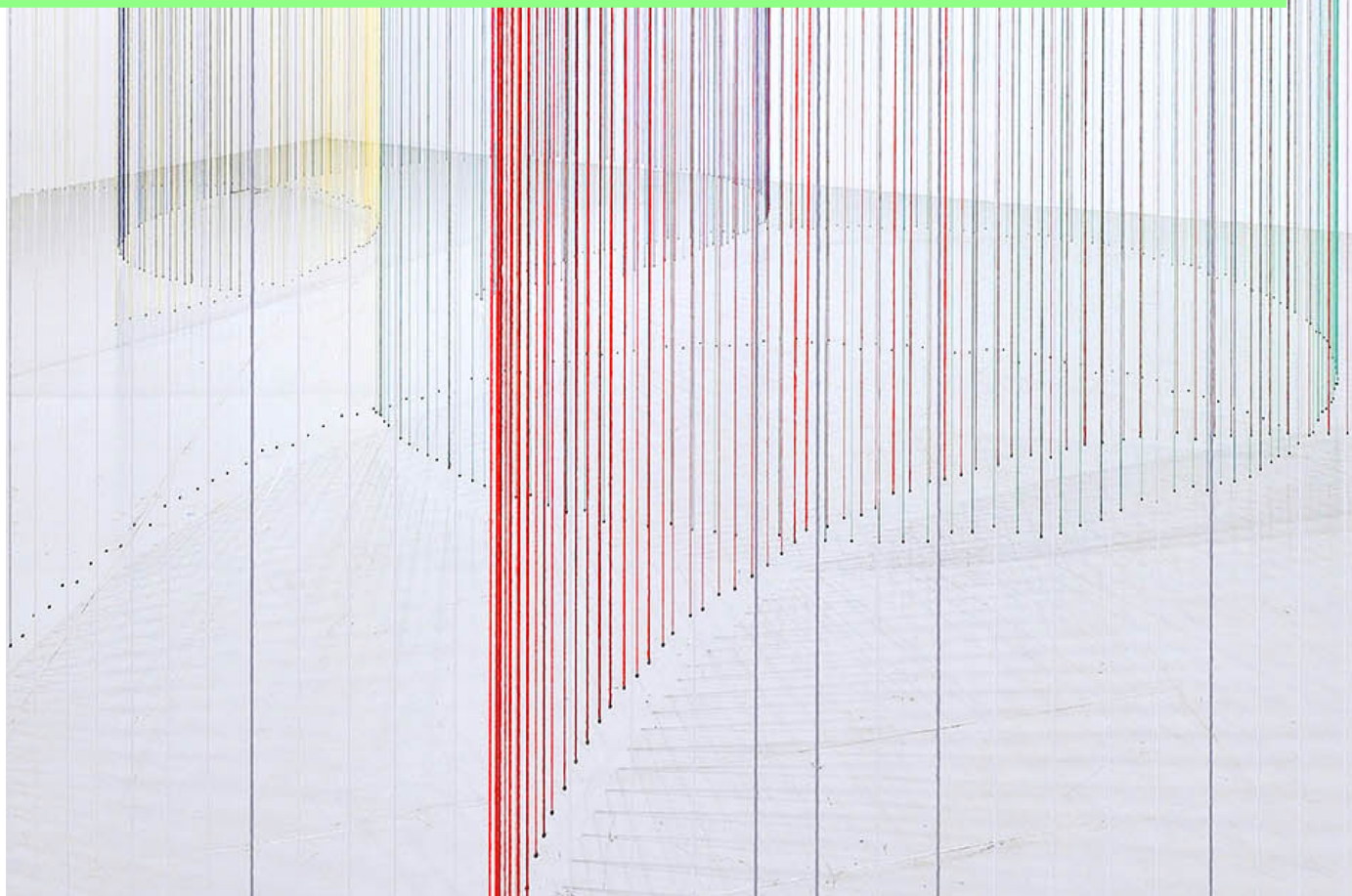


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Centre d'art contemporain
d'intérêt national
● Donation Albers-Honegger
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●

Exhibition

Cécile Bart & Ode Bertrand

Dialogue avec la collection Albers-Honegger



25.06.23 → 31.03.2024

Press release

eac. Cécile Bart & Ode Bertrand

Dialogue avec la collection Albers-Honegger

25 June 2023 • 31 March 2024
preview Saturday 24 June at 6 pm

Curator: **Fabienne Grasser-Fulchéri**, assistée d'**Alexandra Deslys**

donation Albers-Honegger

Artists : **Bernard Aubertin, Cécile Bart, Ode Bertrand, Marcelle Cahn, Antonio Calderara, Dadamaino, Jean-François Dubreuil, Gottfried Honegger, Frantisek Kupka, Verena Loewensberg, Aurelie Nemours, Vera Molnar, Gerwald Rockenschaub, Michel Seuphor, Karl-Heinz Ströhle, Elisabeth Vary**

With a new cycle to reinterpret its permanent collection, eac. has decided to honour two major artists from the French abstract art scene. For this 2023 exhibition, Cécile Bart and Ode Bertrand have been invited to work in tandem and enter into a dialogue not only with each other but also with a selection of works from the Albers-Honegger Donation.

Their artworks experiment with the notion of grid patterns and systems as they play with the viewer's eye and also with the scale of their works which ranges from the infinitely small for one to the far more monumental for the other. The question of rhythm also runs through their respective approaches.

Cécile Bart was part of the inner concrete art circle and worked with Albers and Honegger from the 1980s onwards. After a career in dance, Ode Bertrand decided to devote herself to geometric abstract art, inspired by the practice of her aunt, Aurelie Nemours, whom she helped with her work.

Cécile Bart studied at the École Nationale Supérieure d'Art (National School of Fine Arts) in her home town of Dijon and was inspired by minimalist experiments and modern abstraction. From the 1980s onwards, she started producing her first screens/paintings.

What makes Bart's practice original is her use of Tergal *Plein Jour*, a translucent canvas which she coats with paint which is then wiped off several times until she achieves the desired transparency and density. By juxtaposing these monochrome rectangles, a multitude of chromatic combinations can be created: they can be placed on the floor, taped to the wall or mounted in a frame and hung in the centre of the space, along the windows or simply on the wall. Bart's works are based on optical games and chance, so that light and the way the viewer moves around them become essential components.

From the beginning of her practice, Ode Bertrand circumscribed her boldly abstract pictorial field - with lines and straight lines forming the basis of the vocabulary she has been developing now for over 40 years. Ode Bertrand still paints with oil, being interested primarily in black and white.

The canvas emerges from grids which are often determined using the golden ratio, the pattern and position change according to the series - it may be a square or a rhombus - or as in the *Miniatures* series, she superimposes lines until the surface of the painting is saturated and reveals areas of opacity and transparency.

In cover:

Cécile BART, Lisses #15, 2020

Fils de laine et de coton, plombs

Frac Franche Comté, Besançon

© crédit photo Blaise Adilon

Bernard AUBERTIN

1934, Fontenay-les-Roses (France)
2015 Reutlingen (Germany)

An artist in the ZERO Group movement, Bernard Aubertin chose to use monochrome to free himself from all subjectivity as he dealt with the question of space, and by extension, the phenomena of light and movement.

As early as 1959, Aubertin experimented with red monochrome, working on the texture with his hands and a knife. In 1960, he experimented with including nails buried into the canvas, with the nails disappearing under several layers of red paint. He followed this using screws, ring bolts and then matches with which he produced his *Tableaux-Feu* (Fire Pictures).

Aubertin viewed his work as an expression of physical experience and struggle.

Cécile BART

Born in 1958 in Dijon (France)
— Lives and works in Dijon

Bart's use of coloured woollen and cotton threads, stretched vertically, enriched the palette she used for these first optical "tools" which are her screens/paintings and collages/paintings.

These smooth surfaces play with the multiplication of effects of depth, angles of view, changes in nuance and colour, and modulation of light. Each type of work and each Cécile Bart exhibition is an experiment to be experienced over a period of time and differently by each visitor.

Ode BERTRAND

Born in 1930, Paris (France)
— Lives and works in Paris

Ode Bertrand's work is based on the subtle relationships and clever balances between its elements. There is a tension within her works between two competing states: order and chaos. Order is predominant in constructing form, but there is always an element which distorts this balance.

Ode Bertrand worked with her aunt Aurelie Nemours in Nemours' studio for 35 years and adheres to her same rigour as regards both streamlining of form and workmanship. However, Bertrand quickly found her own artistic identity by working with contrasts and rhythms, and by exalting the line in all its many variations.

Marcelle CAHN

1895, Strasbourg (France)
1981, Paris

Marcelle Cahn's early works were expressionist before being influenced by cubism. Later, the artist became an important representative of purism and constructivism. She created a very personal geometrical style, comprising both rigour and poetry.

Her artistic career took her from figurative painting, which was already very orderly, to concrete abstraction which managed to combine a quality of construction and lyrical improvisation. In a very constructivist spirit, Cahn devoted the final years of her life to the practice of collage.

Antonio CALDERARA

1903, Abbiategrasso (Italy)

1978, Vacciago (Italy)

After a period during which he mainly worked on Lake Orta, adopting an aesthetic approach similar to that of Giorgio Morandi, Antonio Calderara achieved abstraction through a process of simplifying forms, structures and colours.

He then produced oil paintings and watercolours entitled *Spazio luce* (Light Space), orthogonal compositions using a palette of saturated, light colours.

Rejecting three-dimensionality once and for all, Calderara's works created a world of silence and measure reminiscent of Josef Albers.

Jean-françois DUBREUIL

Born in 1946, Tour (France)

— Lives and works in Paris

Endeavouring to further expand the history of abstraction and its possibilities, Jean-François Dubreuil draws on everyday life to find new elements of pictoriality as he distances himself from any emotional relationship between the artist and his medium.

He transposes the contents of newspapers onto canvas while strictly observing certain rules, such as red for advertising, black for images. With all subjectivity removed, the results bring to mind Mondrian's geometric painting. To create a painting, Dubreuil takes the layout of magazines or daily newspapers. The number of pages and format of the newspapers determine the scale and positioning of the surfaces. These rectangles are meticulously painted in solid colours with the choice of each colour based on a very precise code.

The artist works in series, reducing painting to its simplest expression - allowing it to be determined by chance as his artistic gesture is stripped of all sensitivity. To a certain extent, since Dubreuil is dealing with information about events, he can be said to be painting history.

DADAMAINO

1935 – 2004, Milano (Italy)

Dès 1956, Dadamaino se distingue par ses *Volumes* situés dans le prolongement du travail de Lucio Fontana: toiles monochromes perforées de trous circulaires plus ou moins larges, régulièrement disposés, ou formes ovales irrégulières laissant transparaître le mur. Son œuvre témoigne d'un refus de toute tradition picturale qui l'apparenterait aux préoccupations du groupe ZERO.

À partir de 1960, elle utilise de nouveaux médiums, tels les films plastiques tendus sur châssis, superposés et percés de trous. Elle participe aux manifestations de la Nouvelle Tendance et rejoint le mouvement de l'art cinétique. À ses recherches systématiques sur la couleur entreprises depuis 1966, succède, depuis 1986, une série d'œuvres intitulées *Constellations*.

Gottfried HONEGGER

1917–2016, Zurich (Switzerland)

Après des études à la Kunstgewerbeschule de Zurich, Gottfried Honegger exerce le métier de graphiste, avant de décider en 1958, de se consacrer exclusivement à la peinture. Son point de départ se situe dans le premier art abstrait constructif et dans certaines options de l'art concret zurichois, dont il se libère au profit d'une direction plus personnelle. Il réalise des *Tableaux-Reliefs* déterminés par le hasard, qui synthétisent couleur et lumière, puis dès 1961, des sculptures de tôle laquée qui jouent sur la couleur et le volume. D'abord de petites dimensions, les sculptures deviennent monumentales à partir de 1970, avec les séries *Volume* et *Structure*.

Pour Gottfried Honegger, l'art possède une fonction sociale d'élargissement de la conscience comme de libération. En 1990, il fonde l'eac. au château de Mouans-Sartoux avec sa compagne Sybil Albers.

Frantisek KUPKA

1871, Opočno (Czechoslovakia)
1957, Puteaux (France)

In 1911, Kupka completely abandoned any representation of nature, seeking instead in abstraction a meaning for the world and for life. He then started to produce complex works which divide into two categories: lyrical painting with curved forms following a biological or cosmic model, and geometric painting which focused on straight vertical lines created through the arrangement of colours and introduction of diagonal lines.

In 1926 he met Theo van Doesburg. This had a great impact on him and he moved towards geometric rigour and purity of form. Then in 1931, at the request of Herbin and Vantongerloo, he joined the Abstraction-Creation group of artists.

Verena LOEWENBERG

1912 – 1986, Zurich (Switzerland)

Verena Loewensberg was a major figure in the Swiss avant-garde art scene and, together with Max Bill, Richard Paul Lohse and Camille Graeser, she was one of the main representatives of the Zurich concrete art movement. From 1937, she was a member of the "Allianz" association of modern Swiss artists and her first abstract paintings are strongly inspired by constructivism and neoplasticism.

She went on to explore a wide range of themes and media (woodcuts, linocuts, silk screens), with an emphasis on occupying the pictorial field and a systematic approach to the use of colour and form. Lines and planes of colour are placed so that they create an unstable relationship and make the viewer's eyes move around while they explore the artwork.

Aurelie NEMOURS

1910 – 2005, Paris (France)

Aurelie Nemours engaged with abstraction as an inner necessity and developed a plastic language based on an asceticism of form and colour. Her works are meditation paintings which, through the extreme reduction of colours and forms, visualise the ideas or laws underpinning appearances.

With her plastic vocabulary reduced to the horizontal and vertical, she is able to conquer the void. She concentrates on lines and surfaces and colours are used in solid blocks. The sign of the cross (symbols must not be seen) is tirelessly explored whether it is graphic or extended, single or multiplied, stretched out or caught in the intersection that creates a square.

From 1998 onwards, the artist developed her monochrome work in the *Polychromes*, *Quartets*, *Lines and Columns* series, working with the juxtaposition of canvases.

Vera MOLNAR

Born in 1924, Budapest (Hungary)
– Lives and works in Paris (France)

Between 1946 and 1959, Vera Molnar produced abstract paintings which explored the laws of composition and mathematics. Some paintings play with the principles of repetition, symmetry and balance, whereas others explore the Fibonacci sequence.

From the following decade onwards, Vera Molnar worked with the help of an "imaginary machine", working systematically but as if using a computer tool.

When in 1968 she produced her first works on a computer, she was a pioneer in the field. Used for its speed and efficiency, this tool does not create the work in place of the artist - in fact, what her work aims to reveal is freedom, imagination and the unexpected.

Gerwald ROCKENSCHAUB

1952, Linz (Autriche)
– Vit et travaille à Berlin

Le travail de Rockenschaub s'inscrit dans la lignée radicale du courant néo-géométrique viennois. Après des premiers monochromes sur métal, fixant le regard du spectateur sur lui-même, il adopte des matières transparentes, structures gonflantes en PVC, légères mais encombrantes, qui redéfinissent l'espace et font de celui-ci l'objet même de l'exposition.

Son langage plastique joue à la fois sur l'esthétique minimale et la culture techno, le design et l'art d'« ambiance », par le recours notamment à la musique électronique.

Michel SEUPHOR

1901, Borgerhout (Belgique)
1998, Paris (France)

Poète, théoricien et figure majeure des avant-gardes du XX^e siècle, Michel Seuphor fonde, en 1921, *Het Overzicht* (le Panorama), revue littéraire et humaniste qui défend l'art abstrait et promeut l'avant-garde plastique et musicale. Il rencontre Filippo Marinetti, László Moholy-nagy, Naum Gabo, Walter Gropius, Piet Mondrian, et dirige les documents internationaux de la revue *L'esprit Nouveau*.

Il fonde, avec Joaquín Torres-García le groupe *Cercle et Carré* (1930) réunissant de nombreux artistes autour du néoplasticisme de Mondrian. Réalisés à la plume, à l'encre de Chine ou à la gouache, ses compositions géométriques, intitulées *Dessins à lacunes*, présentent des réseaux de lignes horizontales et parallèles, marquées par des blancs.

Auteur de romans et recueils de poésie, Michel Seuphor publia de nombreux essais sur l'art abstrait qui lui valurent une renommée internationale.

Karl-Heinz STRÖHLE

1957, Bregenz (Autriche)
2016, Silvretta, Scuol (Switzerland)

Les images au fusain ou à l'encre que Karl Heinz-Ströhle réalise en 1987-88 sur du papier de chanvre ou du carton marquent le passage de sa période « réaliste » à l'abstraction.

Entre 1987 et 1989, il séjourne à Paris et s'intéresse alors à Barnett Newman, Jasper Johns et Frank Stella. Il met au point un vocabulaire de bandes verticales qui s'amenuisent dans les années suivantes pour se transformer en fines arabesques.

Outre ses tableaux de grand format à l'huile ou à l'acrylique, il expose des tableaux réalisés à l'aide de bandes de caoutchouc et présente des *Wall Paintings* constitués de longues bandes noires verticales.

Elisabeth VARY

Born in 1940, Cologne (Germany)
– Lives and works in Cologne and in Corbion (France)

Elisabeth Vary's works embrace both painting and sculpture and are painted, mostly geometric objects, often comprising two parts, and hung on a wall. The deeper they go, the more their painted side seems focused on the viewer, as if they were trying to enter the viewer's field of vision and create a relationship with them.

The colours appear fluid, with visible streaks, drips and layering. Small in size, these objects require intense, prolonged scrutiny.



Cécile Bart
Tangram #1 et Tangram #2, 2023

Collection de l'artiste
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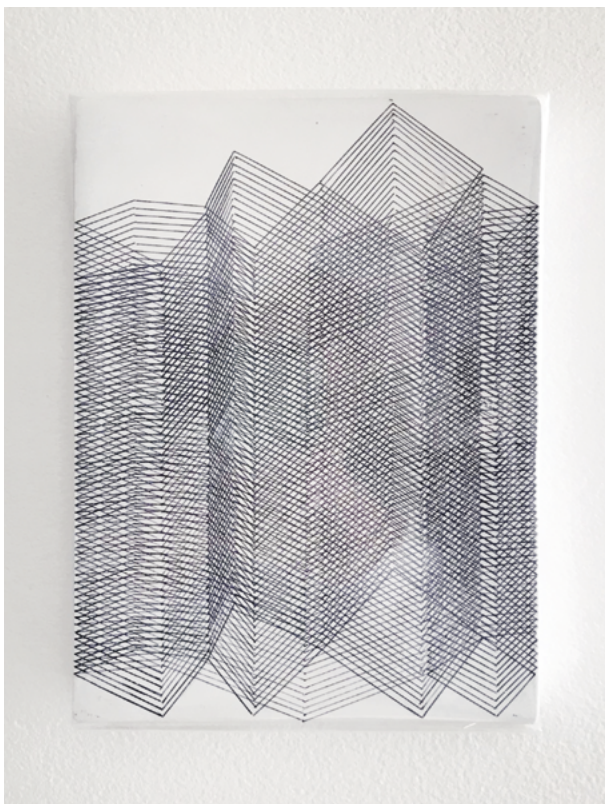
Cécile Bart
Vitres (noir), 1991

Inv Fnac 02-1123. Centre national des arts plastiques, Paris
Dépôt à l'eac., Mouans-Sartoux
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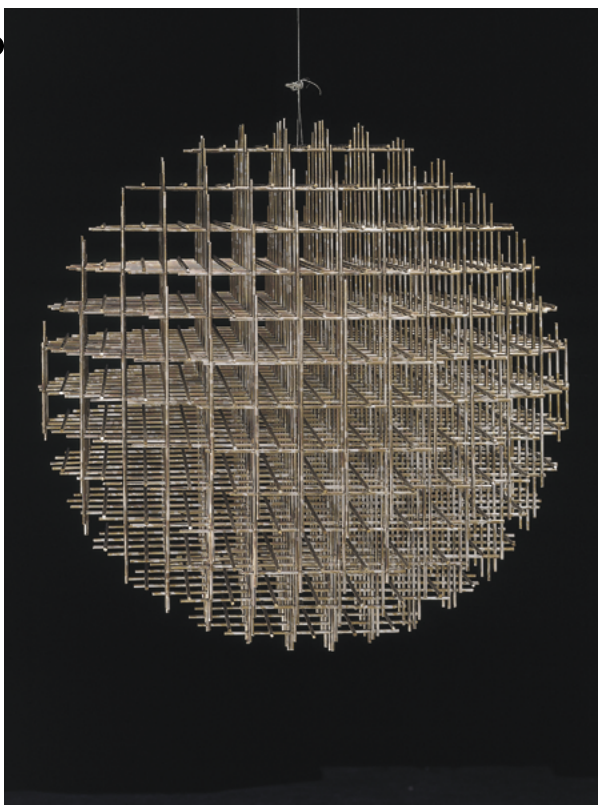
Ode Bertrand
***Plan IV*, 1998**

Collection de l'artiste
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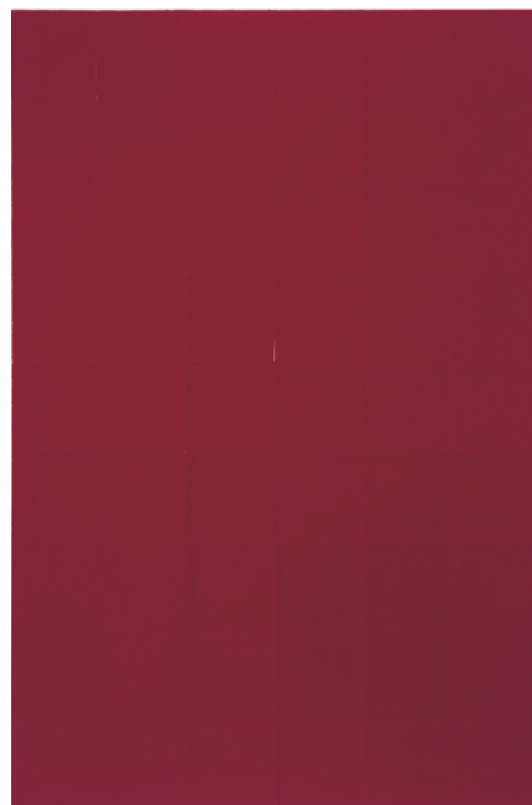
Ode Bertrand
***Quanta 19 I*, 1981-2019**

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François Morellet
Sphère-frames, 1970

Inv Fnac 02-1290. Centre national des arts plastiques, Paris
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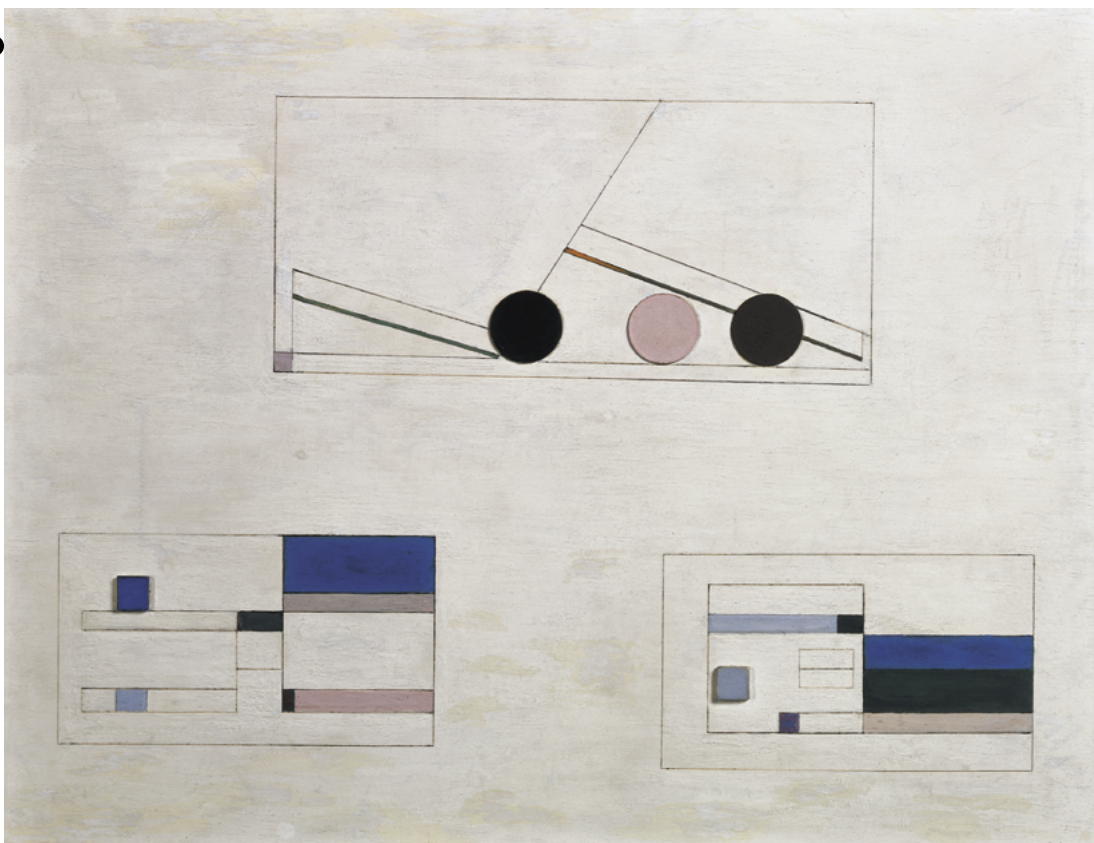
Gottfried Honegger
Tableau-Relief Z 628, 1970/1971

Inv Fnac 02-1414. Centre national des arts plastiques, Paris
Dépôt à l'eac., Mouans-Sartoux
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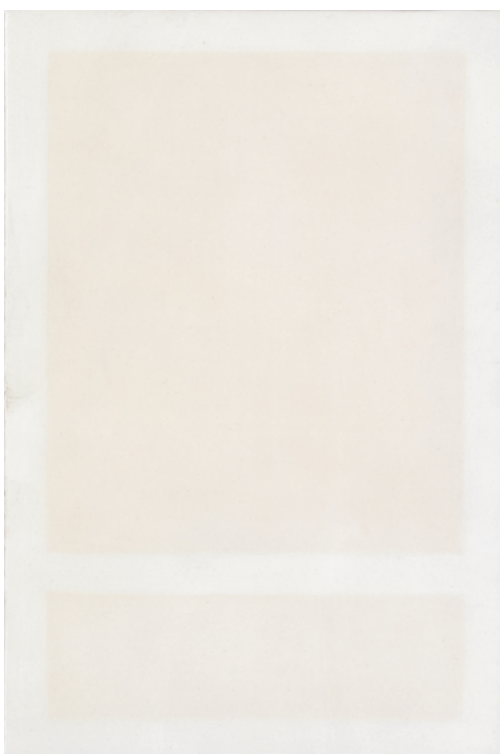
Vera Molnar
Carré coupé en 2, 2018

En cours de donation. Centre national des arts plastiques, Paris
Dépôt à l'eac., Mouans-Sartoux
© crédit photo François Fernandez © Adagp, Paris 2023



Marcelle Cahn
***Disque rose*, 1957**

Inv Fnac 02-1150. Centre national des arts plastiques, Paris
Dépôt à l'eac., Mouans-Sartoux
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Antonio Calderara
***Presenza*, 1968/1969**

Inv Fnac 02-1173
Centre national des arts plastiques, Paris
Dépôt à l'eac., Mouans-Sartoux
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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



+ 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 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 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.

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**

*Liberté
Égalité
Fraternité*

**RÉGION
SUD** PROVENCE
ALPES
CÔTE D'AZUR

**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 :

d.c.a



**Plein
Sud**

Partenariats médias

BeauxArts
Magazine

arte



STRADA

L'Espace de l'Art Concret est partenaire :

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**ORCHESTRE
NATIONAL
DE CANNES**



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



@espaceartconcret



@art_concret



Recevez notre newsletter,
inscription sur 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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Identité visuelle de l'eac.: **ABM Studio**

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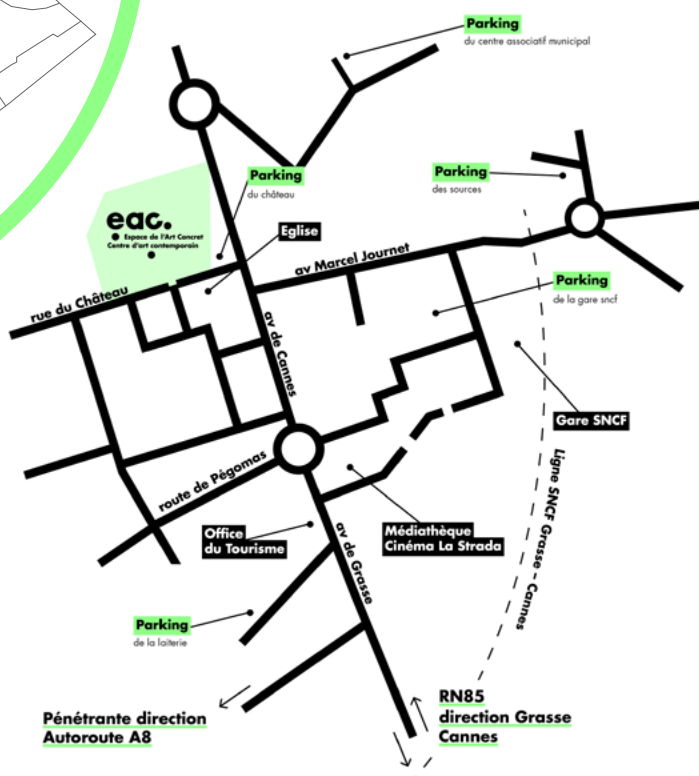
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Aéroport International Nice Côte d'Azur
(30 km) par l'autoroute

En voiture

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

En train

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

En 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)

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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