



●
Espace de l'Art Concret
Centre d'art contemporain
d'intérêt national
● Donation Albers-Honegger
Château de Mouans
06370 Mouans-Sartoux
+33 (0)4 93 75 71 50
espacedelartconcret.fr
●



Exhibition

IMPACT

25.06 → 29.10.2023

Press release

25 June • 29 October 2023
preview Saturday 24 June at 6 pm

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

galerie du château

Artists : **Dove Allouche, Marc Chevalier, Cornelia Hesse-Honegger, Sarah Illouz & Marius Escande, Vincent Malassis, Angelika Markul, Flore Saunois, Eulalia De Valdenebro**

For eac. and all its staff, awareness of environmental issues increased significantly when the Arts Centre launched its ecological transition in 2021, and to build on this it has produced a strategy and an action plan to rethink the way it operates and to take account of sustainable development criteria.

From the simplest to the most complex action, much is being done - for example, recycling of used, everyday products, waste sorting wherever possible, re-use of materials and exhibition eco-design.

As well as all this, it seemed essential that these fundamental issues are placed at the core of the Art Centre's artistic project given that its purpose and missions are to engage with artists and the public.

This programme supports these considerations by giving a voice to artists who ask questions about environmental concerns.

The exhibition reveals how certain artists encourage us to shift our point of view on the environment in order to change our impact on biodiversity, to promote its restoration and to ensure ecosystems are valued.

Going beyond an approach which might at first appear restrictive or moralising, what is most important here is that - in the words of Alice Auduin* - we never stop "thinking culture", by thinking long term and by approaching these issues philosophically and politically, rather than simply materially.

* Alice Auduin is chairperson and founder of Art of Change 21 and co-founder of COAL

In cover :

Cornelia HESSE-HONEGGER
Ladybrid beetle from Richland near Hanford, 1998

Courtesy de l'artiste

© crédit photo droits réservés © Adagp, Paris 2023

Dove ALLOUCHE

Born in 1972, Sarcelles (France)
– Lives and works in Paris

Since the early 2000s, Dove Allouche has been developing a body of work that deals with notions of time and with experiencing the invisible. His work combines photographs, drawings and engravings, using rare and complex techniques to produce an image – these methods, as well as the end result, often involve a form of scientific rigour.

In 2003, after a eucalyptus forest in Portugal was ravaged by an enormous fire, Dove Allouche went and took 140 photographs of the burnt site. Over five years, he used these photographs to produce a series of 140 graphite pencil drawings of great virtuosity, entitled *Melanophila* (2003-2007), during which time the forest was able to regain its original splendour. *Spores* (2014), and more recently *Funghi* (2017) document the spread of fungi invisible to the naked eye in different environments. The first series shows them in the surrounding air, with the second we discover their special ability to feed on the material of artworks. This brings out another key aspect of Dove Allouche's work, which not only reveals the existence of hitherto invisible biological processes, but also exalts their strange, abstract beauty.

For the *Sunflowers* series, exhibited here, Dove Allouche worked in total darkness while handling materials which reflect light and thereby block the development of the photograph. Using a traditional mirror-making technique, with a wide sweeping movement he placed a layer of tin and silver on the surface of the photosensitive paper. Once the result is exposed to the light, only the uncovered areas glow with varying degrees of intensity to create halos which evoke a solar landscape.

Marc CHEVALIER

Born in 1967, Paris (France)
– Lives and works in Nice

Marc Chevalier belongs to a generation of artists who paint by drawing on grief. Instead of canvas and painting materials, the artist uses adhesive tape. An amazing colour-material-medium, the artist can simultaneously synthesise medium and surface by using electrician's tape or packing tape. By overlapping strips of adhesive tape, a practice started some thirty years ago, Marc Chevalier produces abstract paintings which evoke the smooth, seductive images of new technologies.

For the exhibition, Marc Chevalier has reworked an existing piece, producing another variation adapted to fit the site. Gathering natural elements, he has created a new hybrid plant comprised of diverse materials while at the same time implying a formal, generating and creative logic.

Marc Chevalier's *Flowers* invite active contemplation. Composed of large structures of wild grass, straw and other dried twigs, they represent a minimum aiming towards a maximum. Marc Chevalier questions the precariousness of his materials, the combination of structural complexity and the impulse of gesture – which is symbolic of *Arte Povera*. These works aim towards an almost scientific, biomimetic mechanism.

Transposing reality into installation, Marc Chevalier uses icosahedrons and dodecahedrons to embody his flowers. Found everywhere in plant structures, these geometric forms symbolise technical construction - a methodical, codified framework held together by the force of things and by its own strength. The artist's plants are meant to evoke the contrast between solidity and fragility, and in so doing to transfigure chaos.

Sarah ILLOUZ & Marius ESCANDE

Born in 1997, Paris (France)

Born in 1994, Grenoble (France)

— Live and work in Brussels

Ilouz and Escande have been working as a duo since 2021, designing installations and sculptures and imagining ways to live, connect and think together, ways to live in spaces and learn with others, all at a local level. They explore ancient techniques, their evolution and history.

Their main mediums are sheep's wool, wood and streaming, using open-source technologies. They are economical with their resources.

«Unlike a production line, we build a genealogy of objects which are related in form and content. Our works are emotional, time-space markers which connect people and/or places: the techniques and forms used will vary according to the context and the era which they echo. No materials are left unused. For example, offcuts from the previous work become the raw materials for the next one, or one of its details may become the setting for a new installation».

The title of their installation, *Rain is Gold*, exhibited here, is taken from Robert Graves's book *The Golden Fleece*. The installation is the beginning of the artists' research into the myths about the Golden Fleece, Jason and the Argonauts. The cosmogony is evoked by a tapestry, a drawing and sculptures. This ancient universe is superimposed onto a far more contemporary issue, that of the current wool industry in France and Belgium, putting into perspective these two worlds which otherwise are so far apart.

The artists are also members of the Gilbard Collective in Brussels. The collective works with reused materials to create local projects around art and design and one day a week it opens its doors to the general public.

Cornelia HESSE-HONEGGER

Born in 1944, Zurich (Switzerland)

— Lives and works in Zurich

Cornelia Hesse-Honegger started drawing mutant fruit flies in the 1960s when she was a scientific illustrator at the Institute of Zoology in Zurich. When the reactor at the Chernobyl nuclear power plant exploded, she decided to undertake a long-term project which was to map where radioactive fallout had occurred, collect insects and identify anomalies on them.

By perfecting her research methods, her data collection became much more systematic and her documentation more rigorous. This has given her work a different dimension, placing it at the interface of various fields. In a different way, Cornelia Hesse-Honegger is also adopting a deliberately more militant approach. Through her work and her examination of her methods, she is helping to prove that "on a planet entirely contaminated by the fallout from above-ground nuclear tests and by emissions from nuclear power plants there can be no baseline habitat". Her aim is that the effects of low-dose radiation on insects and plants are acknowledged. There is no zero threshold where no cellular damage can be observed.

Cornelia's paintings evoke a shared fate, a shared physical vulnerability to industrial wrongdoing and invisible, insidious poisoning.

Vincent MALASSIS

**Born in 1979, Fougères (France)
– Lives and works in Brest and Rennes**

Vincent Malassis has developed his work to be both plastic and sociological - experimentation forms the basis of an artistic approach which is paradoxically one of documentary. Questioning reality and investing in social realities, whether commonplace or close by, he claims territory that is both geographical and intimate to bear witness to the life of a human community.

Active in the field of performance and installation, Malassis is interested in the relationship between sound and different media. His sound pieces usually correlate with his photographs or are connected to interdisciplinary collaborations.

Since 2018, he has been part of the SONARS project. Started by BeBEST International Scientific Research Laboratory and supported by CNRS1 a partner of La Carène - the Brest concert hall – this project involves artists and researchers in studying the impact of human sounds on the sea floor.

With his installation *The Noisy World*, Vincent Malassis shows us that the underwater world is not a world of silence.

Angelika MARKUL

**Born in 1977, Szczecin (Poland)
– Lives and works between Warsaw and Paris**

Markul's artistic practice has always been rooted in and interested in places which are lost, little known or dangerous. Combining real facts and fiction - even science fiction -, her latest film projects have taken her to the south of Japan to the island of Yonaguni where she discovered a monument buried under the sea, whose exact origin is unknown. She has also been to the Naica Mine Cave of Crystals in northern Mexico, which it is now impossible to visit, and to Chernobyl to evoke nature rebuilt on its own ruins.

Her film *La Mémoire des Glaciers* (Memory of Glaciers) (2017) continues a process of reflection begun over a decade ago and is centred on questions of memory, bodies and places, destruction and the cycle of life.

In 2016, she received the Coal Prize, awarded to artists for work bringing together art and the environment.

The film in the exhibition, *1335 metres* (2022), is part of Angelika Markul's larger project which looks at the recent discovery of the impact point of the asteroid, which was responsible some 66 million years ago for wiping out 75% of species on earth, including the dinosaurs. Thanks to a group of researchers and scientists, it has been possible to drill down into the seabed and extract a core sample from a depth of 1,335 metres which dates back to when the dinosaurs became extinct. Continuing the artist's work, this new project looks at the origins of mankind. Caught between these paradoxes, Markul's approach is always driven by the desire to capture images, but also to sculpt them and to make visible what is obscure and hidden.

Flore SAUNOIS

**Born in 1987, Pertuis (France)
— Lives and works in Marseille**

Flore Saunois explores the materiality of language through installations, sound pieces, performances and publications. Because things become real once they are named, her work is interested in the conditions by which things appear - and implicitly disappear.

Her work involves attempting to suspend the state of transience of an object, event or phenomenon, placing oneself between the long-lasting and the «on the verge of disappearing», between the virtual (literally «what could be», potentials) and «what is happening», seeking to trace the outlines of possibilities, as well as questioning their very condition of existence.

Through tautologies and highlighting the interstices where the limits between representation and reality become blurred, we discover works whose conciseness and plastic sobriety are constantly confounded by playful irony, where ontological and metaphysical questions take shape and merge.

As her work re-interprets the principles of conceptual art, Saunois mischievously explores the gap between the everyday and the extraordinary, and the ridiculous as a source of latent poetry.

At the beginning of the exhibition, the artist shows a group of works which evoke the idea of landscape through everyday objects. Anthropological and geological time collide with each other; by examining this question of how materials evolve, the question of fragility and short-lived balance becomes apparent.

The works were produced with the support of the INSEAMM Marseille Fine Arts School and the Provence-Alpes-Cote d'Azur Regional Office of Cultural Affairs (DRAC) as part of their «Le Printemps du Printemps» (Spring of Spring) programme.

Eulalia De VALDENEBRO

**Born in 1978, Popayan (Colombia)
— Lives and works in Bogota**

As an artist and researcher, Eulalia De Valdenebro, carries out research work which combines botany in the scientific sense of the term with an artistic approach which is sensitive to it. A PhD student in «Aesthetics, Science and Technology of the Arts» at Paris 8 University, De Valdenebro studied plastic arts in Bogota (Colombia) and Bilbao (Spain) as well as botanical illustration - her artistic projects are intrinsically connected to nature.

Her works tend to question the anthropocentrism which has recently characterized our relations with the creatures and forces of our planet. Using her body as a measure, her research has led her to embrace decolonial perspectives regarding the relationship between humans and the plant world.

Colombia is a macro-diverse country and through her research-creation process the artist has become connected with its ecosystems.

Since 2010 De Valdenebro has been working on a sculpture project *Natives / Foreigners* (*Nativas / Foráneas*) which is a living sculpture built/sown on the Arts Courtyard of the Jorge Tadeo Lozano University in the centre of Bogotá. It is a 63 m² metal structure used every day as a growth support for approximately 150 plants which are indigenous (*nativas*) to the Andean rainforest and yet, paradoxically, non-indigenous (*foráneas*) to the city of Bogotá due to the process of colonisation.

Talking about native plants basically means asking questions about place, but also about time: when did a species become native? And how did it become native?

The *Impact* exhibition features a large map showing a projection of how when she started the project, the artist imagined the sculpture might grow after 2010. Also on show is a series of drawings from her early study.

Source :

Catherine Machi pour Marc Chevalier

Aurélien Cavanna pour Flore Saunois Artpress, hors-série septembre-octobre 2020

Lieven Callant pour Cornelia Hesse-Honegger

D'après un texte de Lubiak Jaroslaw pour Angelika Markul



Cornelia Hesse-Honegger
Pentatomidae de Cedar Break (Utah) proche de la zone des essais de la bombe nucléaire dans le Nevada, 1998

Courtesy de l'artiste
© photo droits réservés © Adagp, Paris 2023



Cornelia Hesse-Honegger
Coccinelle proche de l'usine de retraitement de Sellafeld, Royaume-Uni, 1989

Courtesy de l'artiste
© photo droits réservés © Adagp, Paris 2023



Dove Allouche
Vue de l'exposition Dove Allouche, « Mea culpa d'un sceptique » : *Sunflowers*
Mac Val - Musée d'Art contemporain du Val-de-Marne
© crédit photo : Aurélien Mole / Fondation d'Entreprise Ricard



Flore Saunois
Collecte .2, 2023

Courtesy de l'artiste
© crédit photo © Adagp, Paris 2023



Sarah Illouz & Marius Escande
Rain is gold, 2023

Courtesy des artistes
© crédit photo réservés © Adagp, Paris 2023



Document issu du Journal de Bord College Station, Etats-Unis 9 mars 2020 en collaboration avec l'University of Texas Institute, College Station et le scientifique co-directeur de l'expédition 364 IODP-ICPD du forage du cratère d'impact du Chicxulub où s'est rendue Angelica Markul pour le film 1335m

Courtesy de l'artiste. Œuvre produite avec le soutien de la Fondation L'Accolade - Institut de France, Paris
© crédit photo droits réservés



Marc Chevalier
La fleur qui plaisait tant à mon cœur désolé, 2022

Courtesy de l'artiste
et de la Galerie Eva Vautier, Nice
© crédit photo François Fernandez



Eulalia De Valdenebro

Travail en pépinière, 2012

Courtesy de l'artiste

© crédit photo droits réservés



Eulalia De Valdenebro

Carte de spéculation de croissance sc: 1:1(détail), 2010

Courtesy de l'artiste

© crédit photo droits réservés



Vincent Malassis,
Pimp my Harp, 2019

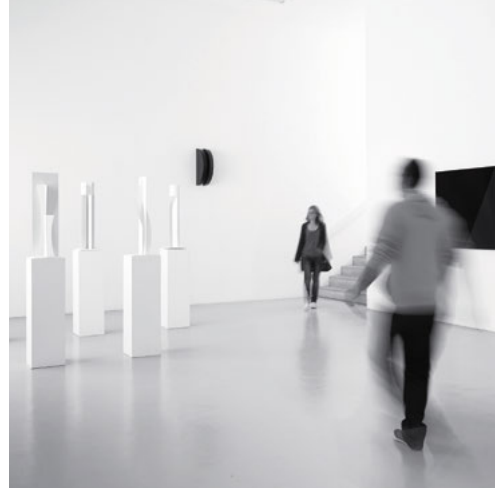
Exposition *The Noisy World* - Passerelle Centre d'art contemporain, Brest / Courtesy de l'artiste
© crédit photo Vincent Malassis



Vincent Malassis
The Noisy World, 2019

Inv. 201734 FRAC Bretagne
© crédit photo Vincent Malassis

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**

Exposition réalisée avec le soutien du **Crédit Mutuel**
Mouans-Sartoux



Les œuvres de Flore Saunois ont été réalisées avec le soutien des Beaux-Arts de Marseille — INSEAM et de la DRAC PACA, dans le cadre du dispositif « Le Printemps du Printemps ».

Partenariats médias



arte



STRADA

L'Espace de l'Art Concret est partenaire :



APPIA
Art & Assurance



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

Donation Albers-Honegger
Château de Mouans
06370 Mouans-Sartoux
+33 (0)4 93 75 71 50
espacedelartconcret.fr

Director:

Fabienne Grasser-Fulchéri
grasser.fulcheri@espacedelartconcret.fr

Communication:

Estelle Epinette
epinette@espacedelartconcret.fr
+33 (0)4 93 75 06 7

Press • média: Anne Samson communications

4 Rue de Jarente, 75004 Paris
+33 (0)1 40 36 84 40

aymone@annesamson.com
morgane@annesamson.com

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

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

Identité visuelle de l'eac.: **ABM Studio**

ADAGP

« Tout ou partie des œuvres figurant dans ce dossier de presse sont protégées par le droit d'auteur. Les œuvres de l'ADAGP (www.adagp.fr) peuvent être publiées aux conditions suivantes :

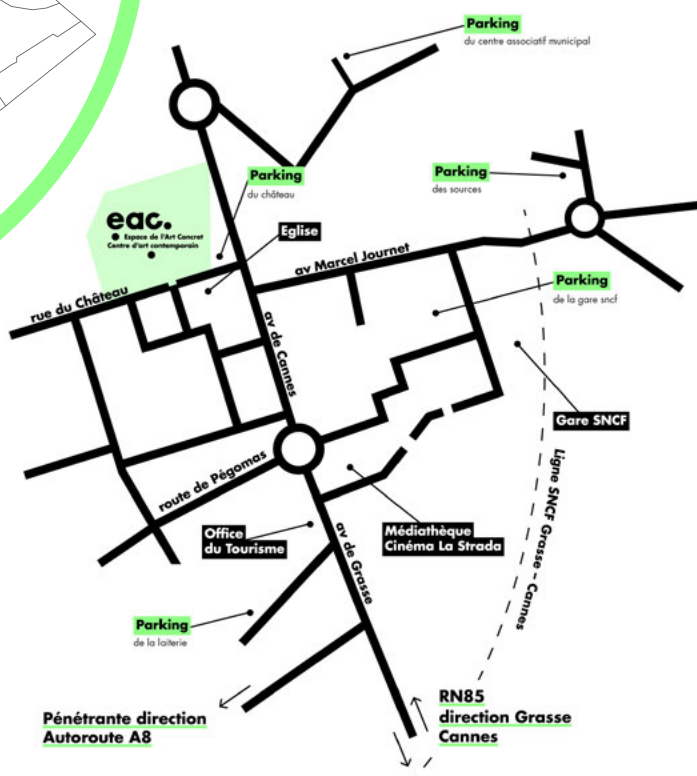
- Pour les publications de presse ayant conclu une convention avec l'ADAGP : se référer aux stipulations de celle-ci.

- Pour les autres publications de presse :

- exonération des deux premières reproductions illustrant un article consacré à un événement d'actualité en rapport direct avec l'œuvre et d'un format maximum d'1/4 de page;
- au-delà de ce nombre ou de ce format, les reproductions donnent lieu au paiement de droits de reproduction ou de représentation;
- toute reproduction en couverture ou à la une devra faire l'objet d'une demande d'autorisation auprès du service de l'ADAGP en charge des Droits Presse;
- toute reproduction devra être accompagnée, de manière claire et lisible, du titre de l'œuvre, du nom de l'auteur et de la mention de réserve « ©ADAGP Paris » suivie de l'année de publication, et ce quelle que soit la provenance de l'image ou le lieu de conservation de l'œuvre.

Ces conditions sont valables pour les sites internet ayant un statut d'éditeur de presse en ligne étant entendu que pour les publications de presse en ligne, la définition des fichiers est limitée à 1600 pixels (longueur et largeur cumulées). »

Magazines and newspapers located outside France: All the works contained in this file are protected by copyright. If you are a magazine or a newspaper located outside France, please email Press@adagp.fr. We will forward your request for permission to ADAGP's sister societies.



By plane

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