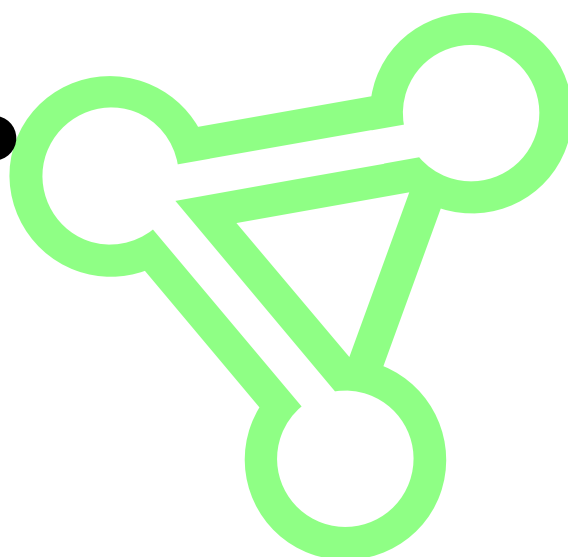


edc.



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●
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
●



Residency Presentation • Prix Écho des cimes 2025

Annika Katja Boll
Highway Hypnosis

20.09 → 19.10.2025
press release

eac. Annika Katja Boll

Highway Hypnosis

20 September • 19 October 2025

Opening reception: Saturday 20 September at 11 a.m.

Curator : **Fabienne Grasser-Fulchéri**, director of the eac.

Donation Albers-Honegger / Level -1

In partnership with **Communauté d'Agglomération du Pays de Grasse, Villa Arson - Nice**
et Le **Syndicat mixte des stations de Gréolières - L'Audoubert**

The term "Highway Hypnosis" refers to a particular mental state in which a driver can cover long distances, respond to external events, but has no memory of having driven consciously. The body acts automatically, while the mind drifts elsewhere. The exhibition titled *Highway Hypnosis* draws a parallel between the road's repetitive rhythm and the ordered lines of agricultural landscapes, to rows of vegetables planted in straight grids and greenhouses where plants are cultivated and endlessly multiplied. It evokes the same logic of repetition, continuous scrolling, and controlled alignment. Within the exhibition, we are confronted with the way nature is manipulated and transformed - up to the point where it becomes artificial, fragmented, analyzed, digitized.

Annika Boll's practice operates at the intersection of technology and the living. She works with digitization tools such as photogrammetry, 3D modeling, and algorithmic animation to convert natural, analog forms into digital data. A process she describes with a hint of irony as "digital gardening." She carefully scans real elements to produce geometric shells, essentially empty, wrapped in photographed textures. These copies, both hyper-realistic and ghost-like, are either integrated into digital environments or physically reactivated through installation or sculpture.

The materials she uses are chosen for their potential ambiguity: 3D plastic prints of real scanned plants, representations of artificial nature on over-saturated screens, or mass-produced objects repurposed from the advertising world. Annika employs seductive visual codes to trap the gaze - artificial or shiny colors to catch attention, systems of rotation or endless loops to create a tension between fascination and discomfort. She seeks this complicity between the desire to see and an creeping disgust about what we are really looking at, where aesthetic pleasure happens even though what we engage with may not be real or alive.

This production of transformed life highlights our mechanistic attempts to understand and classify the living as a series of actions and reactions, more as a collection of small interconnected machines than as whole organisms. The exhibition seeks to visually uncover the ecological and perceptual grey zones that emerge when life becomes data, image, décor, or product. These works replay the logics of cataloging, duplicating, archiving the living; as if digitizing or storing could mean protecting.

The point is not to condemn technology. Rather, it is about revealing its pervasive presence in our daily lives, and realizing its effects - on our unconscious perceptions, our artificial emotions, our manufactured desires. To quote James Bridle, "conscious attention is a necessary condition for acting correctly and justly in the world." It is this attention toward our modern condition perceiving the world around us that the exhibition seeks to highlight.

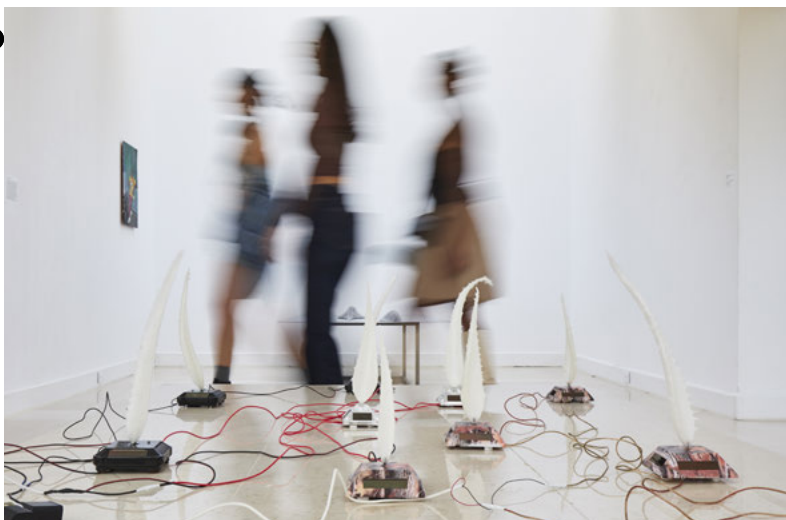
In cover:
Annika Katja Boll
© Courtesy de l'artiste

En partenariat avec



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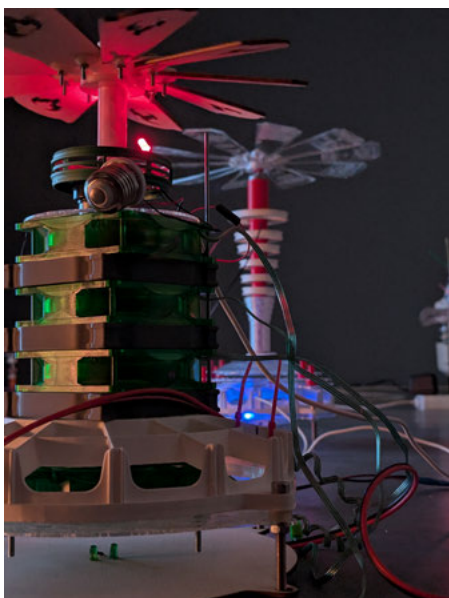




Annika Katja BOLL

Please don't water me i'm artificial 1 et 2, 2023/ 2025

Impressions 3D, présentoirs rotatifs pour bijoux, hydro dipping, lampes LED, câbles
© courtesy de l'artiste © crédit photo JC Lett



Annika Katja BOLL

Windmills of Shame, 2025

Ventilateurs à main, ventilateurs d'ordinateur, moteur d'imprimante 3D, impressions 3D, LED, câbles, bois et plexi gravé
© courtesy de l'artiste © crédit photo L Wadier



Annika Katja BOLL

Walking Simulator 1, 2023

14:59 mn, animation. Vue de l'exposition *Ce qui nous oblige* au Centre d'art contemporain de la Villa Arson, Nice
© courtesy de l'artiste © crédit photo JC Lett

The “Écho des cimes” Prize aims to support alumni – young artists who have recently graduated from the Villa Arson – in their transition into professional life. The Pays de Grasse is committed to supporting young artists by giving them the opportunity to connect with residents across the region's towns and villages.

Made up of 23 municipalities, the Pays de Grasse territory is divided into four sectors, ranging from a densely urbanised southern area to the more rural northern Haut-Pays grassois. This geographical diversity is a valuable asset, offering the region as a rich source of inspiration for artistic creation.

The objective of the “Écho des cimes” Prize is therefore to support Villa Arson alumni as emerging voices in contemporary art across the entire region, through the involvement of two emblematic locations:

1/ The Contemporary Art Mountain Range, L'Audibergue

The Audibergue massif is a mid-altitude ski resort managed by the Syndicat Mixte des stations de Gréolières-L'Audibergue (SMGA). Aware of the climate crisis and its impact on the future of ski resorts, the SMGA is working toward a new dynamic for local life and tourism. As part of this vision, a contemporary art trail is currently being developed across the Audibergue massif.

In anticipation of this new site for artistic creation, the prize winner will create a work that serves as a vector for understanding and/or interpreting the landscape.

2/ The eac. – Contemporary art center of national interest, Mouans-Sartoux

Founded in 1990 and home to a significant collection of abstract art – the Donation Albers-Honegger – the eac. is a major contemporary art centre in the Alpes-Maritimes region.

The prize winner is invited to present their work as part of a residency presentation within the centre. This presentation offers a unique opportunity to share the artist's creative universe.



ÉCHO DES CIMES PRIZE AWARD CEREMONY

Annika Katja Boll • *Pine Essentials*

Presented by **Jérôme VIAUD**

Mayor of Grasse

Vice-President of the Departmental Council of the Alpes-Maritimes

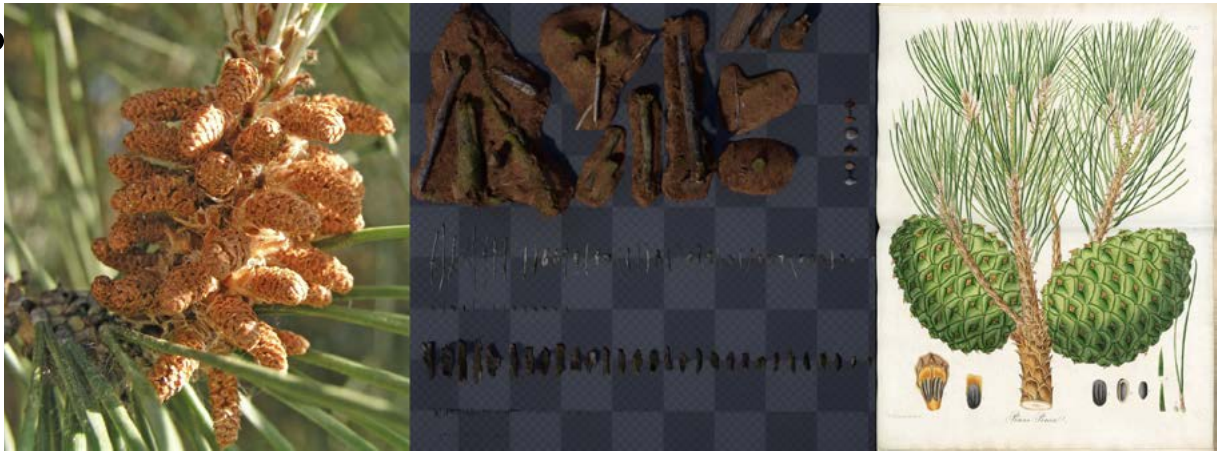
President of the Pays de Grasse Urban Community

President of the Gréolières–L'Audibergue Joint Association

In the presence of our partners:

Villa Arson

Espace de l'Art Concret – Contemporary art center of national interest



Research Elements for the Pine Essentials Project



Annika Katja BOLL
Pine Essentials, 2025 © courtesy de l'artiste

Pine Essentials Project — Artist's Statement

A series of 3D prints created using macro-photogrammetry on local pine trees. These prints highlight tiny, overlooked or hidden parts of the trees, magnifying them into sculptural forms to reveal the complexity of the tree's existence. The prints are slowly rotated by a motorised mechanism, displayed within an industrial object that has been repurposed and is widely recognised: a barber's pole. Traditionally used to advertise barber shops and attract customers, the pole here serves a humorous new function — the tree is now "advertising itself," inviting passers-by to pause and acknowledge its presence as a living being with a complex existence.

Fascinated by the digitisation of nature and the creation of artificial natural forms, artist Annika Katja Boll explores and questions why we find something digitised — something artificial — so compelling. Her aim is to highlight the artificiality of digital preservation: vast datasets and scanned libraries of natural beings are being created, as though they could one day be re-downloaded into the living forms they once were — when nature is gone. The artist uses these digital images as a reminder of nature's importance and the urgent need for its protection, echoing her previous projects such as the Mediterranean Sea preservation initiative and a series on windmills, which questions the social image of renewable energy.

The provisional title Pine Essentials refers to a dataset available in Unreal Engine 5, often used by Annika to create forest scenes in her work. However, these geometrical shells wrapped in digital textures bear little resemblance to real pine trees; they are more anonymous than essential. The aim is to replace them with unique elements derived from specific, real trees.

The proposed project begins with the creation of 3D scans using macro-photogrammetry to capture fine details of the tree, such as buds, seeds, bark textures, scars, and pine cones at various stages of growth. The 3D printing process uses a technique developed by ecodecat3D, which recycles plastic bottles into filament for printing. This recycled filament produces transparent textures in blue, green, and white.

The 3D prints are displayed inside the barber's pole, which not only protects them from rain and wind, but also enables them to rotate slowly at 360 degrees. The rotation and familiar visual language of the pole mimics the visual lure of neon signage in urban environments. The idea is to transpose this urban attention-grabbing device into nature, as though the tree itself were demanding attention, encouraging people to recognise and understand its complexity.

The barber's pole — an old and traditional symbol dating back to the Middle Ages — has been used globally as a sign for barbers, who also historically performed tooth extractions, bloodletting and minor surgery. The red, blue and white colours of the pole symbolise bones, blood and veins. Repurposing this industrial and traditional object, associated with the fluids and physicality of the human body, to highlight the essence of a pine tree, adds a new layer of meaning. It also transforms the pole into something like a test tube, making the tree's hidden nature visible through technology.

To complete the project, each 3D print is connected to a solar panel, creating a self-sufficient system powered entirely by solar energy. The panels are mounted on the tree branches and provide just enough energy to power the rotation mechanism.

There is no battery; the system shuts down during cloudy, rainy days or at night. This integration of solar energy introduces a situational quality to the multimedia installation — a small-scale system that challenges the notion of constant availability, embracing the concept of degrowth and environmental dependency. The solar panels are attached with straps, ensuring that no holes are drilled and the tree is not damaged. These straps can be adjusted over time as the tree grows.

Pine Essentials is well-suited to the region, with its contrast between densely urbanised southern areas and the more rural northern zones. Annika Katja Boll aims to use this geographical diversity as inspiration, transposing an urban feature into a natural environment. Additionally, as forests cover a significant part of the Pays de Grasse, reconnecting with this natural heritage is essential. The project invites reflection on our relationship with nature, the impact of technology on our perception of the natural world, and our responsibility to protect and preserve the environment.

eac. Artist Biography

Born in 1992, Hachenburg (Germany)

Lives and works between Nice (France) and Brussels (Belgium)

"My artistic practice applies digital technologies to nature, transforming organic information into digital forms and vice versa — a process I humourously refer to as 'digital gardening'.

Using 3D software, animation and game design, I've developed methods for archiving real-world materials through meticulous 3D scanning. The result is a series of empty geometric shells wrapped in images — hyper-realistic yet ghostly representations of the originals. These forms need to be reanimated within an artificial nature or reactivated in the physical world in order to 'become plants' again. This process gives rise to sculptural works such as *Please don't water me, I'm artificial*, where automated 3D prints simulate the movement of essentially lifeless matter, forming a carousel of inert plants.

My digital works, embodied on screen, cross the boundary between reality and virtuality through visual illusions, such as the repetition of identical elements to simulate complexity — as seen in *Walking Simulator*. By applying the concept of 'Walking as a Research Method' to the digital realm, I practise and propose a form of 'cyber-flânerie', using the rhythm of walking as a contemplative method. From within the digital medium, I invite reflection on its content production — from the archiving of reality to the ecological consequences of technologisation.

In my sculptural and digital works, I combine themes of continuous movement, repetitive circulation, and endless loops with a pleasing aesthetic, aiming to captivate the viewer — much like modern methods of product presentation. I seek to evoke a sense of complicity between pleasure and discomfort, where aesthetic enjoyment occurs even when what we're engaging with is neither real nor alive — ultimately prompting reflection on our relationship to nature through technology, and vice versa."

eac.The Donation Albers-Honegger



The Donation Albers-Honegger, a collection unique in France, is classified as a National Treasure. More than 800 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



© Bruno Gros

+ 34 000 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**, through mediations in exhibitions and artistic practice workshops.

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. In 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 from 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
- Art Foundation Cruz-Diez, 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

- Collection Lambert, musée d'art contemporain, Avignon
- Musée d'art moderne et d'art contemporain, Strasbourg
- Musée d'art moderne et contemporain, Saint-Etienne
- Musée Soulages, Rodez
- Musée des Beaux-arts, Rennes
- Musées de Marseille
- Musée Fabre, Montpellier
- 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

Institutions muséales à l'étranger

- Mamco, Genève (Suisse)
- Haus Konstruktiv de Zurich (Suisse)
- Musée des Beaux-Arts de La Chaux-de-Fonds (Suisse)
- Musée Vasarely de Budapest (Hongrie)
- Musée d'art de la province de Hainaut (Belgique)
- Museo Francisco Sobrino (Espagne)
- Musée Guggenheim, Bilbao (Espagne)

- 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 (Belgique)
- Musée Sztuki, Lodz (Pologne)
- Museum Kampa, Prague (République Tchèque)
- Wilhem Mack Museum, Ludwigshafen am Rhein (Allemagne)

Mécènes et institutions privées

- Fondation Vasarely, Aix-en-Provence
- 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)



A Sustainable Art Center

For the past 3 years, the Espace de l'Art Concret has begun its ecological transition. The art center, which was officially recognized as being of national interest in January 2020, formalized its commitment to ecological transformation by setting environmental objectives. As an active participant in its community, the eac. has made it a priority to integrate these concerns into its practices. The center aims to implement a proactive approach to supporting the ecological transformation of the creative sector by involving all its stakeholders: artists, curators, the press, staff, authorities, and the public.

STRUCTURING THE MANAGEMENT OF ITS TRANSITION

- Involve the team and governing bodies
- Establish a communication strategy
- Organize and share updates on the transition of cultural venues
- Initiate a responsible and ethical purchasing policy
- Align the transition objectives of the eac. with its artistic, cultural, and educational programming
- Control and reduce electricity and water consumption in the buildings
- Reduce and manage waste / recycle
- Embed and sustain these actions within the eac.'s daily operations

IMPLEMENTING AN ECO-PRODUCTION MODEL to reduce the impact of exhibitions, events, and cultural and educational offerings

- Implement actions to reduce production impact
- Collect and analyze data
- Optimize transportation
- Involve artists and scenographers in the process

REDUCING THE IMPACT OF DIGITAL COMMUNICATION

- Eco-friendly practices to reduce the environmental impact of digital usage
- Events featuring sustainable

DECARBONIZING CULTURAL AND DAILY MOBILITY

- Public mobility — Team mobility — Mobility of artists and contributors
- Implement green pricing policies to decarbonize cultural mobility for the public

A NETWORK DYNAMICS TO STRENGTHEN THE MISSION OF THE eac. IN A TERRITORY IN TRANSITION

- Participate in initiatives from professional networks
- Since 2024, the art center has been chosen by the Ministry of Culture as a pilot venue within the **CACTÉ** (Framework for Ecological Transformation Actions). As part of its ongoing action plan, the eac. has made four commitments:
 - Sustainable mobility for the public and users
 - Sustainable mobility for professionals and works
 - Responsible catering
 - Responsible communication

Espace de l'Art Concret — contemporary art center of national interest

Soutenu
par



**MINISTÈRE
DE LA CULTURE**
*Liberté
Égalité
Fraternité*

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

**DÉPARTEMENT
DES ALPES-MARITIMES**



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



Centre national des arts plastiques

and deposited at the Espace de l'Art Concret.

Espace de l'Art Concret is a member :

Association française
de développement
des centres
d'art contemporain
DCA



**Plein
Sud**

BLA'
association nationale
des professionnels
de la médiation
en art contemporain

Exhibition partners



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L'Espace de l'Art Concret is a partner :

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Espace de l'Art Concret
Centre d'art contemporain d'intérêt national

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HELP US DECARBONIZE CULTURAL MOBILITY!!

The eac. offers a 50% discount on the entrance fee to the art center when presenting a valid public transport ticket (bus/train) for the day, with a destination to Mouans-Sartoux.

Access to the eac.

Spetember 1st - June 30th

wednesday to sunday, 1pm—6pm

July - August

everyday, 11am—7pm

Closed on december 25th
and on January 1st

Restez connectés



Espace de l'Art Concret



@espaceartconcret



Recevez notre newsletter,
inscription sur www.espacedelartconcret.fr

Price

Admission: 9€

Castle Gallery + Albers-Honegger Donation building

Reduced price: 7€ (upon proof)

- Teachers (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 of Académie Nice (06, 83) and all students, 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 : everyday by apointment

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

Visual identity of the eac.: **ABM Studio**

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No. 530 (Grasse – Valbonne – Sophia Antipolis via Mouans-Sartoux)

PalmExpresse Network:

No. B (Grasse – Cannes)

By train

Cannes – Grasse line, Stop at Mouans-Sartoux Station
(15 minutes from Cannes train station)

By plane

Nice Côte d'Azur International Airport
(30 km) via the motorway