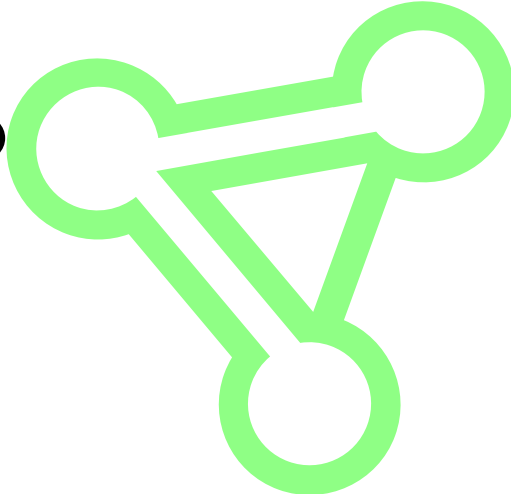


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Exhibition

L'art extra-terrestre au XXI^è siècle

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

24.01 → 03.05.2026

press release

eac. L'art extra-terrestre au XXI^e siècle

24 January • 3 May 2026

Opening: Saturday 24 January at 11 a.m.

Curator: **Gérard Azoulay**, Head of the Observatoire de l'Espace – laboratoire culturel du CNES

Château Gallery

Artists: **Renaud Auguste-Dormeuil, Alain Bublex, Arthur Desmoulin, Eduardo Kac, Rob Miles, Élise Parré, Bertrand Rigaux, Smith, Stéphanie Solinas, Stéphane Thidet, Victoire Thierrée**

An exhibition co-produced with the **Observatoire de l'Espace du CNES**

The eac. – National Contemporary Art Centre of Importance, in partnership with the Observatoire de l'Espace, laboratoire culturel du CNES [the French Space Agency], presents the work of eleven contemporary artists who have explored extraterrestrial art. This manifesto-exhibition aims to lay the foundations for the conceptualisation of 21st-century extraterrestrial art. Taking as its starting point the Space Art experiments carried out in the 1980s, the exhibition seeks to establish the framework within which contemporary works may lay claim to extraterrestrial art.

Amid the flourishing of current space activity and the public's renewed interest in the cosmos, contemporary creation is thus offered an exceptional opportunity to open a new chapter in the history of art.

The exhibition *L'art extra-terrestre au XXI^e siècle* [Extraterrestrial Art in the 21st Century] shares with the public the outcome of a direct and original interaction with Space undertaken by contemporary artists. The works presented are rooted in the context of aerospace activities and require the use of space technologies: stratospheric balloons, the ZERO-G aircraft for parabolic flights, the International Space Station (ISS), or virtual reality devices. From these uses emerge various situations, the most significant of which is the change in physical conditions compared with life on Earth.

The absence of gravity aboard the ISS is used by Eduardo Kac—who designs a protocol subsequently carried out by an astronaut—and by Rob Miles, through an augmented reality device; whereas the microgravity obtained in a sequence of a few seconds during an Airbus ZERO-G flight activates

the creative devices imagined by Renaud Auguste-Dormeuil, Alain Bublex, Arthur Desmoulin, Elise Parré, Smith, Stéphanie Solinas and Stéphane Thidet. The change in atmospheric pressure occurring as stratospheric balloons rise from Earth leaves its mark on the sculpture of Victoire Thierrée, while Bertrand Rigaux offers a shift in the viewpoint from which the extraterrestrial is observed.

Gérard Azoulay, curator of the exhibition and Head of the Observatoire de l'Espace du CNES, describes the work undertaken with the artists as follows: *"The visual artists taking part in this exhibition are released from any fetishistic approach in the making of their works, and use technological means—mostly space vehicles—to produce an unprecedented piece, impossible to create on Earth. Moreover, the diversity of the media employed—painting, photography, video, sculpture, drawing, installation—shows that extraterrestrial art is not confined to a technicist vision of art. Above all, each work is grounded in a collaborative engagement with Space."*

Far removed from any illustrative approach to the conquest of the cosmos, extraterrestrial art embraces the use of the space technologies required for the production of the works and asserts an original position, free from any intent to popularise space activities or their economic, political or scientific stakes.

This exhibition sets in motion an impetus destined to develop further, encouraging experimentation and new ways of thinking in order to create works that could never have existed without this fundamental shift.

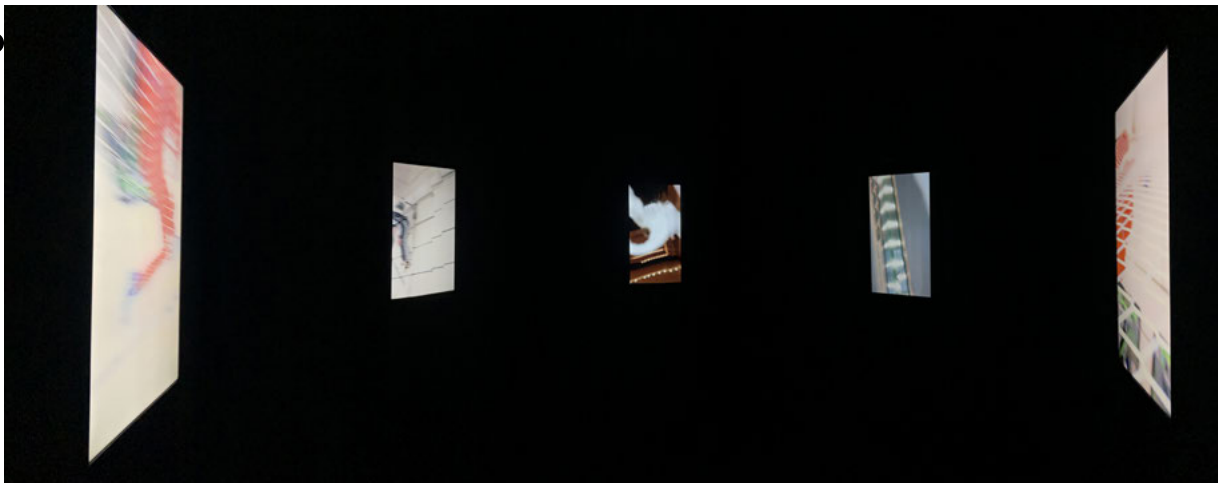
In cover:

Eduardo Kac, *Télescope intérieur*, 2017

Collection Observatoire de l'Espace du Cnes déposée aux Abattoirs, Musée – Frac Occitanie Toulouse

© ESA/NASA/CNES/Pesquet/Kac

Publication • A catalogue of the same name will accompany the exhibition, with contributions by art historians Florian Métral and Denys Riout, science sociologist Jérôme Lamy, and writer Éric Pessan, under the direction of Gérard Azoulay.



Renaud AUGUSTE-DORMEUIL

Dancez maintenant, 2023

Installation vidéo, 24 minutes

Collection de l'Observatoire de l'Espace du CNES, dépôt aux Abattoirs, Musée – Frac Occitanie Toulouse

© CNES/P. Gamot



Alain BUBLEX

Ecart, 2025

Photographie, 12 tirages — chaque 66 x 52,8 cm

Collection de l'Observatoire de l'Espace du CNES, dépôt aux Abattoirs, Musée – Frac Occitanie Toulouse

© CNES/A. Mole



Arthur DESMOULIN

Indicibles coprs, 2025

Céramiques émaillées et acier — 250×217×219 cm

Collection de l'Observatoire de l'Espace du CNES, dépôt aux Abattoirs, Musée – Frac Occitanie Toulouse

© CNES/H. Piraud



Eduardo KAC

Télescope intérieur, 2017

Vidéo, 12 minutes

Collection de l'Observatoire de l'Espace du CNES, dépôt aux Abattoirs, Musée – Frac Occitanie Toulouse

© ESA/NASA/CNES/Pesquet/Kac



Rob MILES

ISS Screenspace, 2025

Peinture à l'huile sur bois — 175 x 143 cm

Collection de l'Observatoire de l'Espace du CNES, dépôt aux Abattoirs, Musée – Frac Occitanie Toulouse

© CNES/A. Mole



SMITH

Anagogê (détail), 2024

Ensemble de 4 sculptures par impression 3D
chacune 30 x 20 x 40 cm

Collection de l'Observatoire de l'Espace du CNES,
dépôt aux Abattoirs, Musée – Frac Occitanie Toulouse
© CNES/H. Piraud



Stéphanie SOLINAS

Hors soi, 2024

Gravure au quart effet sur marbre de Carrare
25 x 35 x 5,5 cm

Collection de l'Observatoire de l'Espace du CNES,
dépôt aux Abattoirs, Musée – Frac Occitanie Toulouse
© CNES/H. Piraud



Stéphane THIDET

Détachement, 2024

Vidéo, 3 minutes 30 secondes

Collection de l'Observatoire de l'Espace du CNES, dépôt aux Abattoirs, Musée – Frac Occitanie Toulouse

© CNES/Stéphane Thidet



Victoire THIERRÉE

Caillou, 2024

Sculpture en acier brossé et ciré
25 x 27 x 41 cm

Collection de l'Observatoire de l'Espace du CNES,
dépôt aux Abattoirs, Musée – Frac Occitanie Toulouse
© CNES/A. Mole

Renaud AUGUSTE-DORMEUIL

1968, Neuilly-sur-Seine (France)
Lives and works in Paris (France)

A performer and multimedia artist, Renaud Auguste-Dormeuil's work revolves around the relationships between light and darkness, memory and oblivion. He often questions the fabrication of images, particularly when it is political. He is the recipient of the Prix Meurice for contemporary art and a former fellow of the Villa Médicis (2010). In 2022, he was the first laureate of the Observatoire de l'Espace (CNES) open call for creation in weightlessness, during which he produced *Danse maintenant*.

Created aboard the Airbus ZERO-G, which reproduces twenty-two-second sequences of weightlessness, Auguste-Dormeuil's immersive video installation conveys the disorientation caused by the absence of Earth's gravity. His work has been the subject of solo exhibitions in France and abroad. He is represented in France by Galerie In Situ-Fabienne Leclerc.

Alain BUBLEX

1961, Lyon (France)
Lives and works in Paris (France)

A photographer, Alain Bublex is interested in landscapes and their transformations, particularly those of the city and its architecture. He also reflects on contemporary photographic practices; his series "Arrêts soudains" centres on the notion of selection, as the artist refuses to choose between images considered failed or successful. His works have been shown in solo and group exhibitions at the Palais de Tokyo (2001), the Seoul Biennale (2004), and at the CCC in Tours (2010, 2019). In 2024, he received the Observatoire de l'Espace (CNES) residency for creation in weightlessness. He is represented by Galerie Georges-Philippe & Nathalie Vallois (Paris).

During a flight aboard the Airbus ZERO-G, which generates short sequences of weightlessness, Alain Bublex produced a series of photographs of a motionless blue target while he himself, holding his camera, was subjected to the shifts in gravity produced by the parabolic flight.

Arthur DESMOULIN

2000, (France)
Lives and works in Paris (France)

Trained in the sculpture studios of Anne Rochette, Laurent Esquerré and Isabelle Cornaro, Arthur Desmoulin develops a multidisciplinary practice centred on sculpture and installation. He employs a wide range of materials—ceramic, plaster, polymers, steel, and more—to shape works that resonate with their environment. Fragmented and composite, his creations question notions of identity, transformation, and the interactions between the human, organic, mechanical and architectural dimensions. He was the laureate of the Observatoire de l'Espace (CNES) open call for creation in weightlessness in 2025.

After filming the behaviour of abstract latex forms in weightlessness aboard the CNES Airbus ZERO-G, Arthur Desmoulin put his sculptor-ceramist technique to the test of lightness. The resulting work conveys the dynamism of bodies freed from Earth's gravity, as well as the conditions of his experiment, through a structure on the scale of the device embarked on the aircraft.

Eduardo KAC

1962, Rio de Janeiro (Brazil)
Lives and works in Chicago (USA)

For over thirty years, Eduardo Kac has explored the formal possibilities of a new kind of poetry closely linked to science and technology. His work is continually enriched by references and allusions to themes such as language, the complexity of human interaction, the transformation of information, and communication through networks. His "space poetry" is defined in a manifesto in which he advocates a poetry "created for and lived within a context of microgravity or zero gravity."

Between 2015 and 2017, in collaboration with the Observatoire de l'Espace (CNES), he produced a work aboard the International Space Station. Following the protocol devised by the artist, an astronaut created a paper sculpture inside the Station, then filmed its unpredictable drift in weightlessness through the station's modules.

Rob MILES

1987, London (United Kingdom)
Lives and works in Paris (France)

Drawing inspiration from ancient Egyptian art, Cubism, Eastern perspectives and contemporary digital interfaces, Rob Miles composes colourful, unfolded interior spaces as well as scenes of social interaction. He exhibited at the Seoul National University Museum of Art in 2022, at Drawing Now Contemporary Drawing Fair in 2023 and 2025, and at Art Paris in 2024. During a 2024 creation residency with the Observatoire de l'Espace (CNES), he worked on the representation of spacecraft as living environments. He is represented by Galerie Catherine Putman in Paris.

Rob Miles used a virtual reality headset to draw *sur le motif* inside the International Space Station. He then transposed these drawings onto a trompe-l'œil folding screen inspired by Coromandel lacquer panels, further disrupting the viewer's perception of the depicted environment.

Élise PARRÉ

1966, (France)
Lives and works in Paris (France)

Élise Parré is interested in the physical, symbolic, political and imaginary movements from one territory to another, questioning our modes of representation and learning. Her practice combines immersion in the places she traverses or has lived in, archival research, and resonances with our collective memory, mental images and modes of transmission. She took part in the project *Delta Total* at the Palais de Tokyo in 2016, in the exhibition *Les incertitudes de l'Espace* at Les Abattoirs, Musée-Frac Occitanie Toulouse in 2022, and in the exhibition *Collision in Migennes* in 2021.

She was a member of the Artistic and Cultural Research Group on Space with Michel Beretti and Jérôme Lamy, established by the Observatoire de l'Espace in 2019, which resulted in the publication *La base spatiale d'Hammaguir* and the exhibition *Dissipation* at CNES in Paris that same year. She teaches at École Supérieure d'Art et Design Le Havre-Rouen, where she co-founded the creative writing master's degree in 2012.

Élise Parré reproduced and filmed aboard the Airbus ZERO-G—where sequences of weightlessness can be experienced—the tool invented by cosmonaut Alexei Leonov for drawing in Space. By re-contextualising an iconic object of the space adventure, the artist distances the astronaut's gesture and uses the embodied experience of the space environment to break with the fetishisation of Space in favour of a reflection on how artistic practices are transformed by the space milieu.

Bertrand RIGAUX

1978, Mâcon (France)
Lives and works in Paris (France)

A graduate of the Beaux-Arts de Marseille and of Le Fresnoy – Studio National des Arts Contemporains, Bertrand Rigaux has devoted the past decade to developing a naïve conceptual artistic practice (monochrome videos, poetic writing, repurposed objects, or concert pieces). His work frequently relies on immersive experiences that unsettle ordinary perceptions and provoke a sense of strangeness when confronted with the artwork.

Following a protocol established beforehand, a camera system was embarked aboard a lightweight expandable balloon. This journey resulted in a single monochrome blue sequence shot, immersing the viewer in the sky whose colours gradually shift as one approaches Space.

SMITH

1985, Paris (France)
Lives and works in Paris (France)

An artist-researcher and performer, Smith explores the threshold figures of contemporary humanity—spectres, mutants, hybrids. Their work is rooted in a process of self-experimentation in which their own body becomes the starting point for a visual investigation titled *DAMI*, whose ambition is to reveal new ways of considering the world. Smith is represented by Galerie Christophe Gaillard and by the Modds agency in Paris.

After filming himself in weightlessness during a flight aboard the Airbus ZERO-G, Smith produced a series of 3D-printed sculptures. Through bodies emerging from matter, he explores the transition from one state to another, linking the experience of levitation with both the physical and spiritual dimensions of weightlessness.

Stéphanie SOLINAS

1978, La Tronche (France)
Lives and works in Paris (France)

Stéphanie Solinas develops a multifaceted practice at the crossroads of photography, books and installation. She explores the ways of thinking at work in the very act of "seeing," and the weaving together of visible and invisible, rationality and belief, and the dynamics between self and other that shape identities. Solinas was a fellow at the Villa Medici / French Academy in Rome in 2017 and an artist-in-residence at the Headlands Center for the Arts in San Francisco in 2018. She was awar-

ded the Camera Clara Prize in 2020 for her work *Revenants*.

She was the laureate of the Observatoire de l'Espace (CNES) residency for creation in weightlessness in 2023.

Aboard the Airbus ZERO-G, which reproduces sequences of microgravity, Stéphanie Solinas created a drawing interrupted by the transition into weightlessness, which tore her body away from the sheet of paper. The discontinuous line, later engraved in marble, forms a path towards an experience of self-transcendence.

Stéphane THIDET

1974, Paris (France)

Lives and works in Paris (France)

Stéphane Thidet manipulates and transforms sound, filmed images, manufactured objects and natural elements extracted from their original environment, which he approaches for their expressive potential—as bodies capable of emanating an aura and altering our relationship to place. The artist focuses on the stories that emerge within a hybrid interstice he calls “the off-screen space.”

In 2024, he presented the exhibition *Il n'est pas de Nouveau Monde* at the Villa Medici in Rome (Italy), and in 2025 *Untitled (Le refuge)* at the Voorlinden Museum & Gardens in Wassenaar (Netherlands), as well as *Hors-sol* at the Vallon du Villaret in Bagnols-les-Bains. Initiated in 2020, his artistic experiment in musical composition in Space is produced by the Observatoire de l'Espace (CNES). He is represented by Galerie Aline Vidal in Paris and Galerie Laurence Bernard in Geneva (Switzerland).

The artist recorded, aboard the Airbus ZERO-G which reproduces sequences of weightlessness, the movements of a rope freed from the constraints of gravity. Animated by an unsuspected animality, the object generated rhythms that were then transcribed into the musical composition.

Victoire THIERRÉE

1988, (France)

Lives and works in Paris (France)

Victoire Thierrée explores the links between nature, form and technology when used by humans to compensate for their limitations in extreme contexts—military, defence, and survival. In 2025, she presented her exhibition *Okinawa* at the Fondation Lambert in Avignon. During an initial residency at the Observatoire de l'Espace (CNES) in 2022, she carried out research on the rovers operating on the planet Mars. Thierrée works across multiple media, from film to sculpture and photography.

Victoire Thierrée embarked a sculpture aboard a lightweight expandable balloon launched from the Aire-sur-l'Adour Balloon Launch Centre. Its form was inspired by the polyhedron in Albrecht Dürer's *Melencolia I* (1514) and by Alberto Giacometti's *Cube*. Deformed by changes in atmospheric pressure, the work bears witness on Earth to the interaction between matter and the space environment.

Observatoire de l'Espace du CNES

Since its creation in 2000, the Observatoire de l'Espace du CNES, an unconventional player within the field of contemporary art, has invited artists from the French scene—through its policy of supporting artistic creation—to open breaches in the usual representations of the space adventure and to foster the emergence of new narratives of Space. Its objective is to produce works that go beyond mere fascination with the cosmos.

Anchored within the Centre National d'Études Spatiales, the public body responsible for implementing France's space policy, the Observatoire de l'Espace is able to provide the essential documentary and technical assistance required for creating works aligned with this approach. It shares the results of these artistic experiments with the public through exhibitions. The Observatoire de l'Espace du CNES has thus constituted a contemporary art collection, deposited at Les Abattoirs, Musée – Frac Occitanie Toulouse.

The Contemporary Art Collection of the Observatoire de l'Espace du CNES

At once a fertile source of inspiration and a terrain for unprecedented artistic ventures, space activities—whose development has shaped the 20th and 21st centuries—prompt broader reflections than those relating solely to scientific, commercial or military uses. Through its dedicated creation programmes, the Observatoire de l'Espace du CNES encourages artists to engage with this rich territory, and since 2014 has been building a unique contemporary art collection centred on the space environment.

- **This collection asserts a profound specificity within the landscape of contemporary art holdings.** The Observatoire de l'Espace does not acquire existing works on the art market; instead, it acts as a producer, establishing for each artist it supports a bespoke framework for creation.

- **The collection brings together all contemporary art media without exception.** Drawings, paintings, video works, sculptures, photographs and installations all embody distinct approaches to the space environment. The collection is destined to grow in step with residency invitations and public calls for proposals launched several times a year on themes that traverse the history of art or cultural history. Artists revisit these themes either by using space technologies (stratospheric balloons, parabolic flights aboard an aircraft simulating phases of weightlessness, the space station, etc.) or by drawing on bodies of archival material—documentary or visual.

- **Since 2017, the Observatoire de l'Espace du CNES has been pursuing a public cultural policy** by depositing its contemporary art collection at Les Abattoirs, Musée – Frac Occitanie Toulouse, where it is enriched each year with new works. Through this partnership with another public institution, the Observatoire de l'Espace makes the works in its collection available for loans to various cultural institutions, museums and art centres.

Follow the latest news from the Observatoire de l'Espace du CNES!

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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 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.

Museums and cultural institutions in Paris and its region

- 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

Museums and cultural institutions in the region

- 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

Museums and cultural institutions abroad

- Kunsthau Biel Centre d'art de Bienne (KBCB), Suisse
- 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)

Patrons and private institutions

- Fondation Vasarely, Aix-en-Provence (France)
- Archives Klein, Paris (France)
- Fondation Maeght, Saint-Paul de Vence (France)
- Francis Bacon MB Art Foundation, Monaco
- 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 4 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

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 :

Association française
de développement
des centres
d'art contemporain
DCA



**Plein
Sud**

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

Partenaires de l'exposition



**OBSERVATOIRE
DE L'ESPACE**

les Abattoirs
Musée - Frac Occitanie Toulouse

Partenariats médias

Télérama

SIRADA

L'Espace de l'Art Concret est partenaire :

VALIMMO

APPIA
Art & Assurance

BONISSON
CHÂTEAU

CÔTE d'AZUR
FRANCE



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

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Attaché presse de l'Observatoire de l'Espace

Amand Berteigne & Co
Amand Berteigne — amand.berteigne@orange.fr
+33 (0)6 84 28 80 65

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.

September 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 académie)
- 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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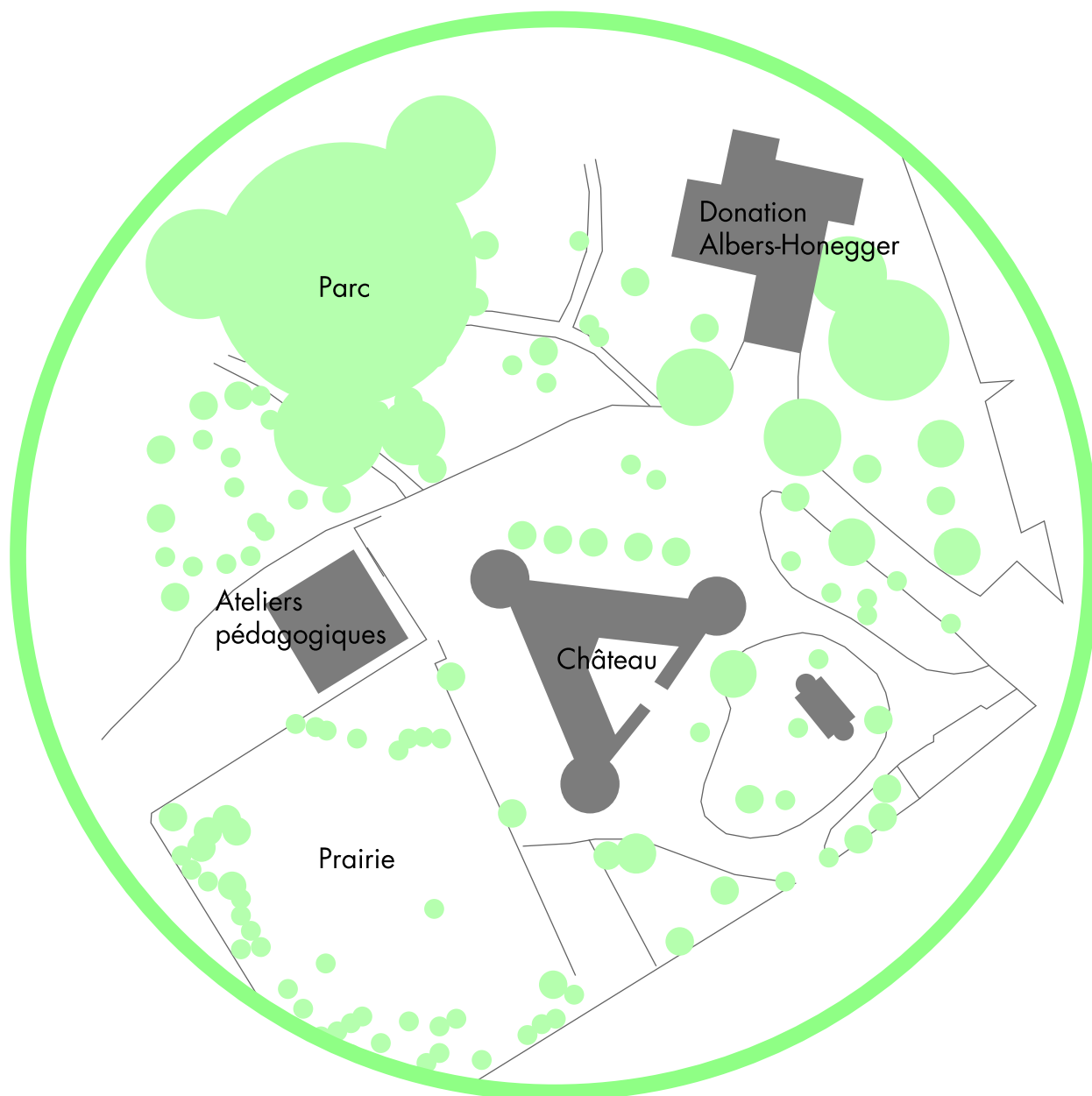
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By bus

Lignes d'Azur Network:

No. 660 (Grasse – Cannes via Mouans-Sartoux)

No. 650 (Mouans-Sartoux – Mougins – Sophia Antipolis)

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