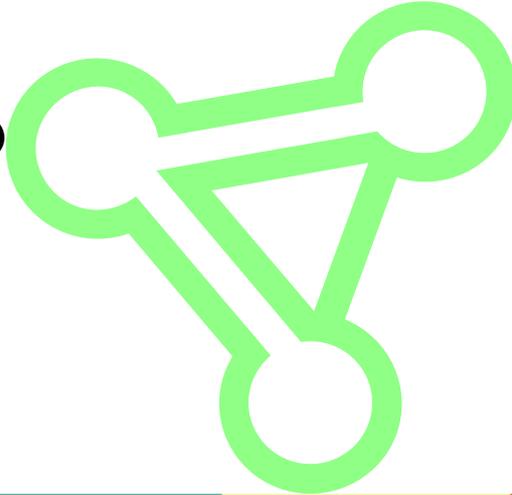


eac.



albers

Exposition de l'eac. basée sur le partenariat
de résidence avec la Albers Foundation

28.03.2026

→ 21.02.27



Exhibition

Les résidents de la Fondation Josef & Anni Albers
Dialogue avec la collection Albers-Honegger

●
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
●

press release

eac. les résidents de la Fondation Josef & Anni Albers Dialogue avec la collection Albers- Honegger

28 March 2026 • 21 February 2027

Opening • Saturday, 28 March at 11 a.m.

Curator: **Fabienne Grasser-Fulchéri**, directrice de l'eac., assistée de Lénéaïc Roué

Exhibition based on the **partnership with the Albers Foundation residency.**

donation Albers-Honegger

Artists: **Annie-Marie Akussah, Marie Hazard, Sumiko Oé-Gottini, Vico Persson, Damien Poulain, Enrique Veganzones, Charlotte von Poehl**

Alongside a selection of works by artists from the Albers-Honegger Collection: **Carl André, Robert Barry, Hartmut Böhm, Marcelle Cahn, Antonio Calderara, Christo, Jean-François Dubreuil, Auguste Herbin, Helmut Federle, Gottfried Honegger, Sol LeWitt, Richard Paul Lohse, Richard Long, Piero Manzoni, Aurelie Nemours, Jean-Pierre Raynaud, Niele Toroni**

For this new cycle of reinterpretation, the eac. invites seven international artists who have taken part in residencies at the Josef & Anni Albers Foundation to engage in dialogue with works from the Albers-Honegger Collection.

The selected artists are invited to immerse themselves in the collection by choosing around ten works with which they feel a sense of "resonance". These selections are then enriched by their own works, establishing a dialogue that transcends techniques, media, and the boundaries of time and space.

This exhibition is the result of a new partnership between the eac. and the residency programme of the Josef & Anni Albers Foundation.

The primary missions of the Josef & Anni Albers Foundation are to preserve and promote the work of Josef and Anni Albers, as well as to support contemporary creation through its residency programmes in the United States, Ireland, and Senegal.

Within this context, the exhibition highlights contemporary artistic practices informed by a modernist legacy, while revealing the diversity of perspectives brought today to colour, form, perception, and creative processes.

Each artist develops a distinctive approach, constructing a sensitive trajectory in which the historical works from the Albers-Honegger Collection become points of anchorage, friction, or inspiration. The exhibition thus invites visitors to experience a circulation between works, where references, formal correspondences, and personal intuitions intersect. By fostering these connections, the eac. continues its reflection on activating the Albers-Honegger Collection and its capacity to generate new narratives and fresh interpretations in the light of contemporary creation.

En couverture :

Damien POULAIN
Love Have No Size, 2026

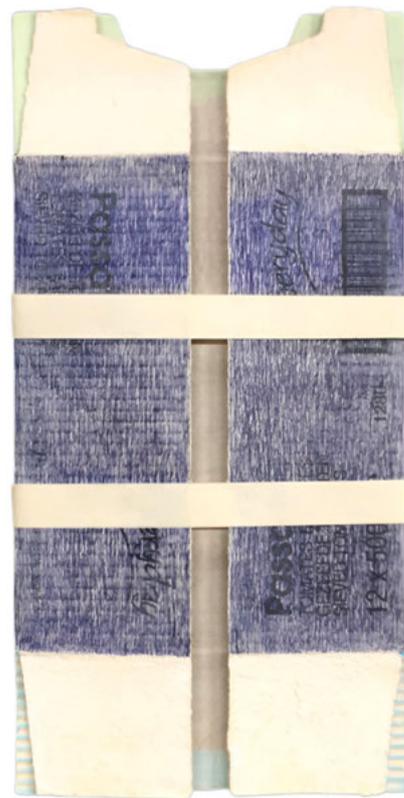
© courtesy de l'artiste

albers

Exposition de l'eac. basée sur le partenariat
de résidence avec la Albers Foundation



Marie HAZARD, *Spirale galactique*, 2024
Courtesy Marie Hazard & Galeria Mascota, Mexico City
© crédit photo Fabrice Gousset



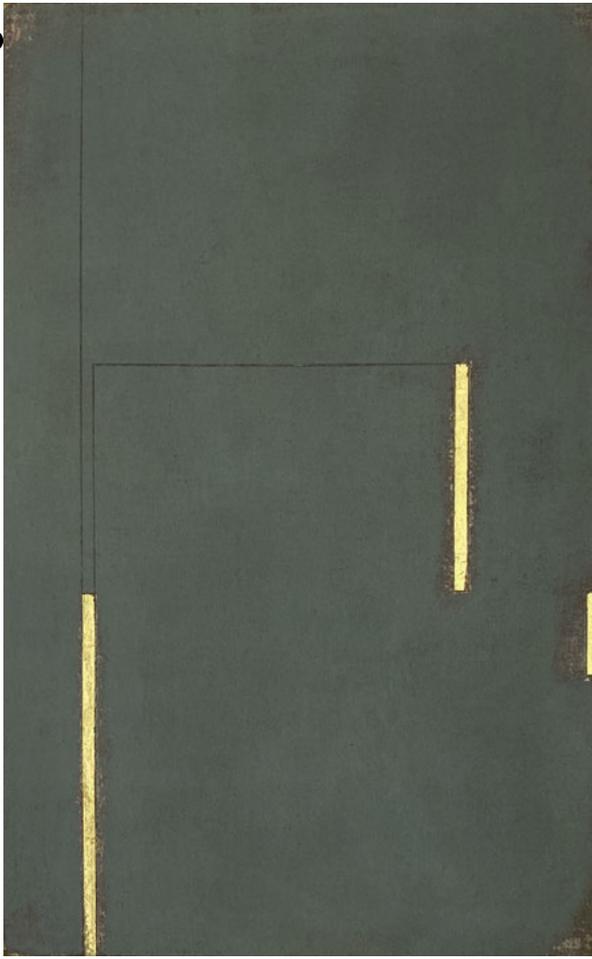
Vico PERSSON, *Forms of Residue 18*
Collection de l'artiste
© crédit photo courtesy de l'artiste



Sumiko Oe.GOTTINI, *Horloge biologique du Noir Torula*, 2024
Collection de l'artiste
© crédit photo courtesy de l'artiste



Damien POULAIN
House, 2020
Peinture murale, Durtal, France
© crédit photo courtesy de l'artiste



Enrique VEGANZONES, 20250512, 2025

Collection de l'artiste
© crédit photo courtesy de l'artiste



Charlotte von POEHL, *Harlequin Drawing*, 2020

Collection de l'artiste
© crédit photo courtesy de l'artiste © Adapp, Paris 2026



Annie-Marie AKUSSAH, *What gets lost in translation, deep deep deep in the belly of...*, 2023

Collection de l'artiste
© crédit photo courtesy de l'artiste

eac. Selection of works from the Albers-Honegger Collection



Carl ANDRÉ, *South Deck*, 1993
 Inv. Fnac 02-1108 Cnap - Collection Albers-Honegger
 Dépôt à l'eac., Mouans-Sartoux
 © crédit photo droits réservés © Adagp, Paris 2026



Piero MANZONI, *Achrome*, 1959
 Inv. Fnac 02-1277 Cnap - Collection Albers-Honegger
 Dépôt à l'eac., Mouans-Sartoux
 © crédit photo droits réservés © Adagp, Paris 2026



Richard LONG, *Small Alpine Circle*, 1998
 Inv. Fnac 03-029 Cnap - Collection Albers-Honegger
 Dépôt à l'eac., Mouans-Sartoux
 © crédit photo eac. © Adagp, Paris 2026



CHRISTO, *Look Magazine empaqueté*, 1965
 Inv. Fnac 02-1187 Cnap - Collection Albers-Honegger
 Dépôt à l'eac., Mouans-Sartoux
 © crédit photo droits réservés © Adagp, Paris 2026



Jean-Pierre RAYNAUD, *Dépoli*, 1991
 Inv. Fnac 02-1326 Cnap - Collection Albers-Honegger
 Dépôt à l'eac., Mouans-Sartoux
 © crédit photo droits réservés © Adagp, Paris 2026

eac. Sélection œuvres de la collection Albers-Honegger



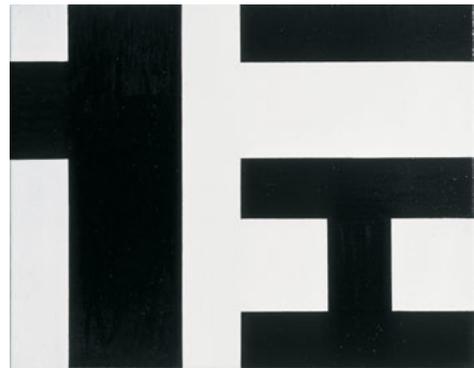
Sol LEWITT, *Lines in Color*, 2004

Inv. Fnac 06-005 Cnap - Collection Albers-Honegger
Dépôt à l'eac., Mouans-Sartoux
© crédit photo droits réservés © Adagp, Paris 2026



Gottfried HONEGGER, *P1030*, 1989

Inv. Fnac 02-1254 Cnap - Collection Albers-Honegger
Dépôt à l'eac., Mouans-Sartoux
© crédit photo droits réservés



Helmut FEDERLE, *Basics on Composition IV*, 1989

Inv. Fnac 02-1209 Cnap - Collection Albers-Honegger
Dépôt à l'eac., Mouans-Sartoux
© crédit photo droits réservés © Adagp, Paris 2026



Aurelie NEMOURS, *Ostie*, 1975

Inv. Fnac 02-1303 Cnap - Collection Albers-Honegger
Dépôt à l'eac., Mouans-Sartoux
© crédit photo droits réservés © Adagp, Paris 2026

Annie-Marie AKUSSAH

**Born in 1995 in Accra (Ghana)
Lives and works between Kumasi
(Ghana) and London (United Kingdom)**

Annie-Marie Akussah obtained her Master's degree in Painting and Sculpture from KNUST (Kwame Nkrumah University of Science and Technology) in 2021, and her Associate Fellowship of the Higher Education Academy at the University of the Arts London in 2023.

Annie-Marie Akussah's work explores how a register of marks that speak to an object's aura accumulates and functions as (ephemeral) archives; how an image may be produced and remain in continuum (through the languages of painting and sculpture); notions of self-difference; and how the exhibition space, conceived as an active body (ecosystem), transforms entities collectively within experience. In her practice, she uses archival images and latent materials to create paintings, sculptures, and videos, exploring themes of opacity, belonging, and migration.

The images in her work often derive from travel documents and signage, photographed and/or directly transferred from house numbers, port signs, and other markers that assert a particular place or destination within the movement of an entity. These images are produced on a latent mesh typically used for screen printing. By employing this screen-printed mesh format, the fabric acts as an image-making machine, with openings that give rise to new images alongside other bodies in space. She also transforms the mesh into sculptures she refers to as blue capsules, as well as kites, in various iterations. The blue capsule is an object, a space, a habitat, a vehicle, a passage [...]

— www.anniemarieakussah.com

Marie HAZARD

**Born in 1994 (France)
Lives and works in Paris (France)**

Marie Hazard is a textile artist whose work bridges traditional craftsmanship and industrial textile techniques. A graduate in Textile Design from Central Saint Martins in London, Hazard experiments with weaving by combining handmade techniques such as plain weave with digital printing, thereby creating a unique visual language. Her practice incorporates a range of media including photography, painting, and literature. Her work

has been exhibited internationally in both solo and group exhibitions: Dallas Contemporary, Texas (2025); Fondation Alina Szapocznikow, Warsaw; Mobilier National & Institut Français d'Amérique Latine, Mexico City (2024); Villa Belleville, Paris (2023); Galeria Mascota, Mexico City (2022); and the Tokyo Metropolitan Art Museum (2019). She was awarded the Clothworkers' Material Fund Prize in 2017. In 2022, Hazard co-founded the Potyra project, aimed at establishing an arts centre in Serra Grande to support emerging artists. That same year, Zolo Press published her first monograph.

Marie Hazard's works explore the notion of space from multiple perspectives—whether as a symbolic assertion of self or in the more literal sense of space produced through the materiality of the works themselves. Long positioned on the margins, Hazard has made weaving her primary medium. Each gesture on the loom engages the entire body, transforming thread and material into habitable, permeable volumes.

Her works combine traditional craftsmanship with diverse materials—paper, linen, inner tubes, and metal thread—to create structures that intertwine intimacy, memory, and freedom. Weaving thus becomes a language through which physical, symbolic, and sensory spaces are constructed, inviting viewers to move through and inhabit these environments.

Hazard was awarded the prestigious THREAD residency by the Albers Foundation in Senegal in 2024.

— www.mariehazard.com

Sumiko OÉ-GOTTINI

**Born in 1973 in Hokkaido (Japan)
Lives and works in Paris (France)**

Sumiko Oé-Gottini is an artist, colour researcher and sensory design practitioner (a member of the Centre Français de la Couleur), as well as a curator and exhibition organiser (a member of AICA). Trained as both a linguist and a colour specialist, she translates colour by producing "chromatic essays"—texts she writes in French and Japanese—as well as colour experiences that she materialises in the form of swatch charts, in collaboration with artists, craftspeople and scientists. She shares her research with the public through "chromatic mediation", an artistic and social practice she has been developing since 2011.

A 2024 laureate of the residency programmes of the Josef & Anni Albers Foundation (USA) and the Fondation d'Entreprise Martell, she was named among the "100 Women of Culture 2025" in the contemporary art category. In 2026, she is in residence at Drawing Factory II in Paris.

Her research on "Torula black", developed during her residency at the Fondation d'Entreprise Martell, constitutes a major strand of her work. This investigation focuses on a black derived from micro-organisms (Torula yeast), exploring the chromatic potential of a living pigment. Through swatch charts, texts and experimentation, the artist examines the organic and narrative dimensions of this singular black, questioning the relationships between biology, perception and the imaginary of colour. The work in progress (Vert Donation) was produced in her studio at Drawing Factory II in Paris.

— www.sumikooe.fr

Vico PERSSON

Born in 1980 in Copenhagen (Denmark)
Lives and works between Belgium and the Netherlands

After graduating in Fine Arts from the Gerrit Rietveld Academie, where he worked in sculpture and video installation, Vico Persson—also known to some by his full name, Matthias Vico Persson—went on to complete a postgraduate programme in Fine Arts at the Dutch Art Institute. It was there that he developed an interest in curating, which led him towards a career focused on artistic production. During these years, he set aside his own artistic practice to concentrate on the creative aspects of working with other artists. He began writing for Artmatter, organised numerous exhibitions, was commissioned as scenographer for the exhibition Anni Albers: Touching Vision at the Solomon R. Guggenheim Museum, and led workshops in prisons, homeless shelters, as well as in art schools and at the Musée d'Art Moderne de la Ville de Paris.

In 2022, after several years of collaborative work in Paris and internationally, he moved to Belgium and returned to his studio. There, he works across various media, including photography, painting, drawing, assemblage and collage.

His collage series *Forms of Residue*, begun in 2022, consists of works in which he transforms discarded materials—such as food packaging or leftover paint—into abstract creations. The series offers a playful commentary on our throwaway culture, continuously engaging with notions of absence,

presence and identity, in a manner akin to a diary. Among his other ongoing collage series are *Double Truth* and *Twin Flowers*: here, the artist combines photographs of real subjects with images of their AI-generated counterparts, in order to question our perception of reality and the increasing digitisation of our world. Since 2025, Vico Persson has also been creating sculptural installations, combining found or recycled objects with wood, clay and paint.

In 2016, he took part in the Thread residency, a project launched a year earlier by the Albers Foundation in Senegal.

Over the past two years, he has been in residence at the Villa Empain of the Fondation Boghossian (Brussels) and at the Foundation B.A.D. (Rotterdam), and has participated in numerous exhibitions, notably at NDSM Fuse (Amsterdam) and the Design Museum Gent (Belgium).

— www.vicopersson.net

Charlotte von POEHL

Born in 1966 in Lund (Sweden)
Lives and works in Paris (France)

Born in Sweden, Charlotte von Poehl graduated from Goldsmiths College in London and currently lives in Paris, France.

The artist has also studied writings and publications devoted to the conceptual artists Eva Hesse, Robert Smithson and Sol LeWitt at the Henry Moore Institute in Leeds (north of England).

An artist-in-residence at the "Carraig-na-gCat" programme in West Cork, run by the Albers Foundation in Ireland in 2023, she also took part in the exhibition dedicated to the work of Josef and Anni Albers at the Boghossian Foundation in Brussels in 2024.

Time, repetition, and seriality lie at the core of her work. Through a daily practice, she revisits her motifs using ordinary materials and techniques. Note-taking, drawing, and modelling all form part of a single approach that is essential to her artistic practice. Each work belongs to an ongoing process and represents only a fragment of a larger project. Initiated in 2011, her ever-evolving *Harlequin Drawings* series now comprises around 250 watercolours, all constructed on the basis of a rigorous five-colour grid, with light blue as the only colour recurring in each composition.

The formal protocol, both strict and open, allows for subtle variations to emerge over time and through execution. The repetition of gesture thus becomes a tool for observation, revealing deviations, rhythms,

and the minute transformations that run throughout the series. Balancing conceptual rigour with a sensitive practice, Charlotte von Poehl's work explores the notion of duration and the gradual construction of the artwork.

— www.charlottevonpoehl.net

Damien POULAIN

**Born in 1975 in Angers (France)
Lives in Paris (France) and works
internationally.**

Damien Poulain is an artist who responds to a wide range of invitations, engaging with design, architecture, as well as built and natural environments. His practice draws on influences from Shintoism, primitive and heraldic symbolism, and contemporary material and digital culture, in order to propose a universal visual language. Through a constantly evolving diversity of formats — including textiles, painting, sculpture, and ephemeral architectural volumes — he develops glyphic systems of geometric forms and colours. These codes question the ways in which humans relate to one another, to their environment, and to the mystery of existence. Poulain's work is nomadic and contextual in nature. His practice ranges from monumental interventions to small-format paintings, which he produces as part of an ongoing series connected to place and time. He conceives his projects as invitations to intercultural exchange and community-building, conveying a universal message of love, beauty, and possibility.

The work *Love Have No Size* is part of a series of eponymous murals exploring the many facets of humanity and the possibilities of love through a geometric approach. "Art may die, a painting may disappear, but what matters are the seeds it sows on earth," said Joan Miró.

In addition to public spaces — his preferred canvas — his work has been presented in solo exhibitions in France at Villa Noailles, and in group exhibitions at the Boghossian Foundation in Brussels, the Museum of the Image in Breda (Netherlands), and the 21_21 Design Sight Museum in Tokyo (Japan). He was an artist-in-residence at the "Thread" programme of the Albers Foundation in Senegal in 2019, and at the "Carraig-na-gCat" (West Cork) residency of the Albers Foundation in Ireland in 2023.

— www.damienpoulain.com

Enrique VEGANZONES

**Born in 1965 in Madrid (Spain)
Lives and works in Spain**

Enrique VEGANZONES holds degrees in Social Work (1988) and Fine Arts (1997) from the Complutense University of Madrid (painting, with honours), as well as a Diploma of Advanced Studies and doctoral coursework at the Faculty of Philosophy of the University of Murcia.

He has undertaken residencies at Art House Holland (Leiden, Netherlands), the Josef and Anni Albers Foundation (Thread, Senegal, and Bethany, Connecticut, United States), and the National Trust of Georgia (Tbilisi, Georgia).

The use of traditional techniques such as stucco, gilding, or egg tempera should be understood not as a revival of old methods, but rather in terms of the slow and laborious processes they entail. These procedures ultimately tame the will: time allows for results that have far more to do with the density of what we experience and create than with the mere measurement of time and effort.

VEGANZONES explores the presence of number in his series, drawing on Jung's assertion that "number should be understood not only as a construct of consciousness, but also as a factor existing a priori in both the external and internal world." Number acts as an organising agent within structures, enabling unforeseen sequences, confluences, and proportions of symmetry and contrast. These repetitions and pulsations reflect human physical rhythms such as breathing, the heartbeat, or the blinking of the eyes. For VEGANZONES, these unconscious numerical patterns resonate with the very act of drawing, transforming it into an evolving state of consciousness.

— www.instagram.com/e.veganzones/



The Josef & Anni Albers Foundation develops an international residency programme designed to offer artists time and space for research, reflection and creation.

Open to a wide range of artistic practices and approaches, the programme brings together artists who share a common commitment to integrity and engagement in their work.

The Foundation offers three residency programmes located in different regions of the world. These residencies provide artists with the opportunity to live and work outside their usual environment, thereby encouraging experimentation, research, and the development of new projects.

The duration of a residency generally ranges from one to two months, depending on the projects and availability. Residencies are offered free of charge to selected artists, allowing them to devote themselves fully to their work in a setting conducive to creation.

Primarily intended for visual artists working individually, the programmes also occasionally welcome writers, musicians or dancers, as well as artist duos or small collectives.

As part of its commitment to accessibility and equal opportunities, the Foundation has also established the Regina Tierney Fund, a mobility fund designed to support artists by contributing to their travel expenses to the residency locations.

Through these programmes, the Josef & Anni Albers Foundation pursues its aim of supporting contemporary creation by providing artists with favourable conditions for exploration and the emergence of new forms of artistic research.

Albers Foundation Residency

— Bethany, Connecticut, United States

Two artists' studios located on the main campus of the Josef & Anni Albers Foundation in Connecticut provide an ideal setting for work and solitude. Artists also benefit from access to the Foundation's archives and library.

Carraig-na-gCat

— West Cork, Ireland

Carraig-na-gCat is the most recent artist residency programme of the Josef & Anni Albers Foundation. Located on a traditional farm approximately two miles from the picturesque fishing village of Glandore, it offers expansive views over unspoilt countryside, the ocean, and distant islands on the horizon.

Thread

— Sinthian, Senegal

Thread is a residency programme and cultural centre developed in close collaboration with the non-profit organisation Le Korsá. This programme enables local and international artists to live and work in Sinthian, a rural village in the Tambacounda region in south-eastern Senegal.

www.albersfoundation.org

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

+ 24 900 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. 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 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

Partenariats médias

arte

Le Monde

Télérama

STRADA

L'Espace de l'Art Concret est partenaire :

VALIMMO

APPIA
Art & Assurance

BONISSON
CHÂTEAU

CÔTE D'AZUR
FRANCE



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Amand Berteigne & Co
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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.

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 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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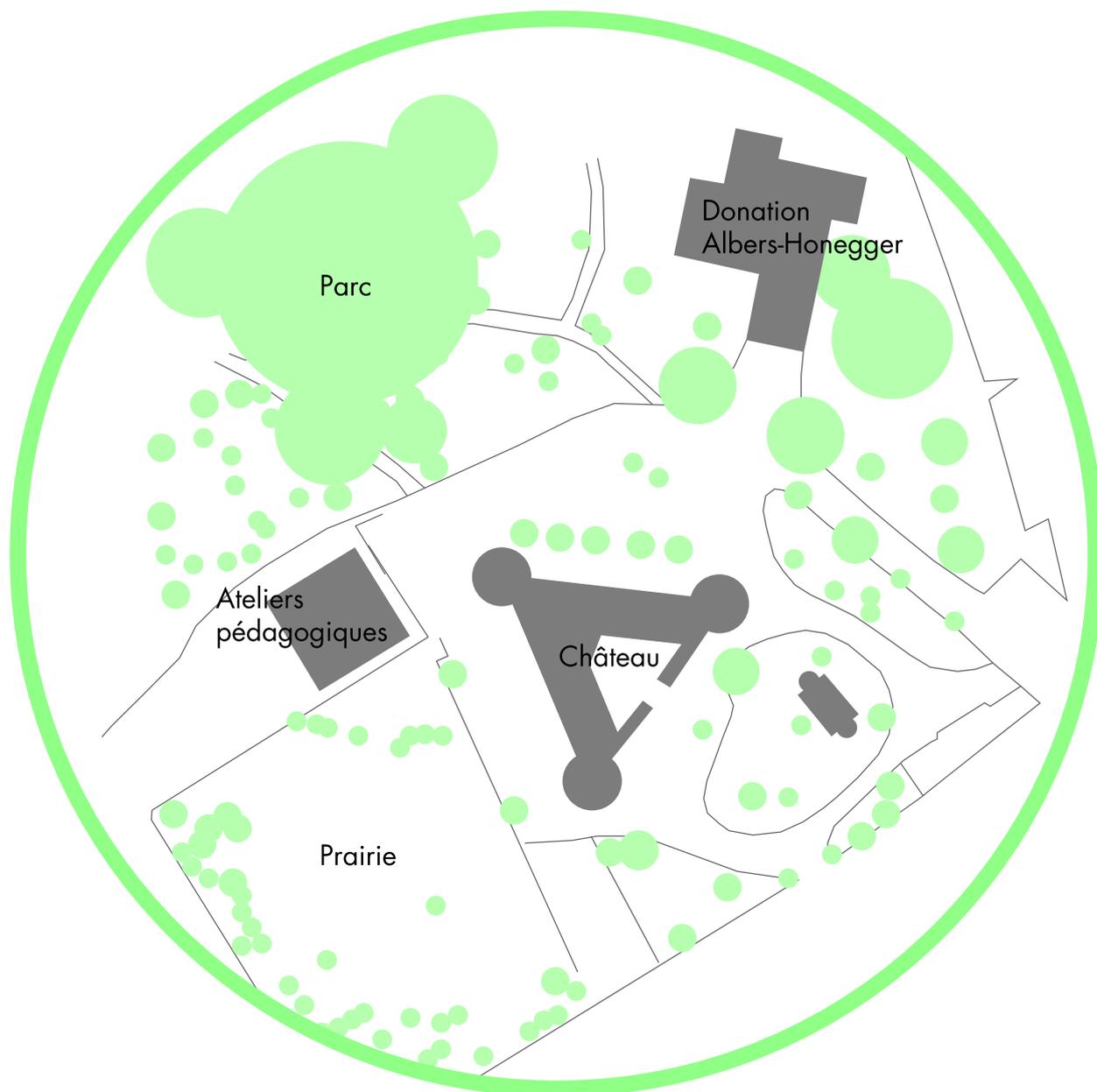
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By bus

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