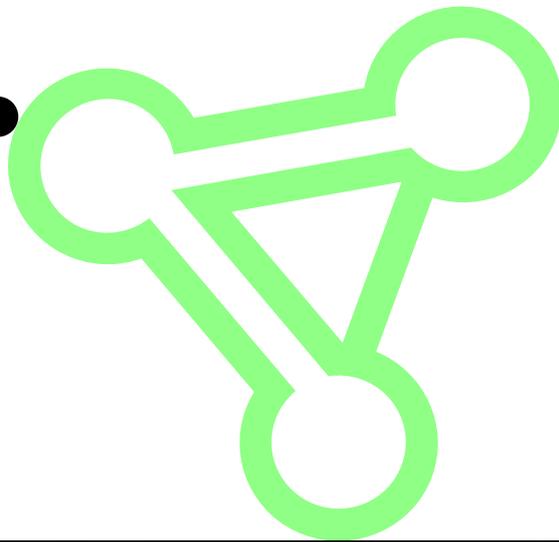
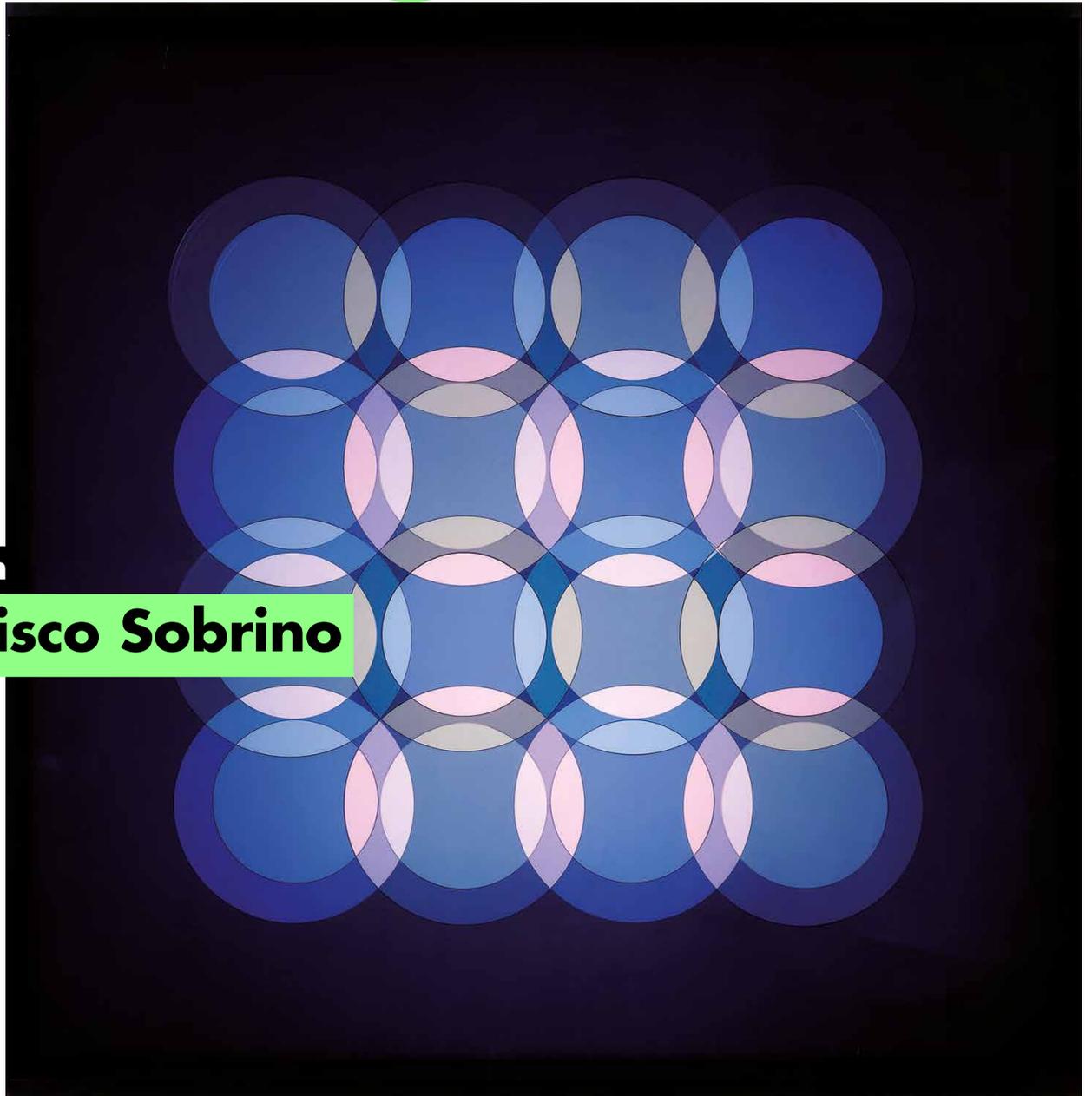


edc.



Exhibition

Francisco Sobrino



07.12.2019 → 31.05.2020

Press release

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

December, 7 2019 • May 31 2020
Opening: Saturday, December 7 at 11a.m

Curator: Atelier Sobrino and eac.

Castle Gallery

This exhibition devoted to the Spanish artist Francisco Sobrino (1932, Guadalajara, Spain — 2014, Bernay, France) traces his career and work. Sobrino was an important representative of Kinetic Art and in 1961 co-founded GRAV (Groupe de Recherche d'Art Visuel - Visual Art Research Group).

Francisco Sobrino trained first at the Madrid School of Arts and Crafts and then at the National Academy of Fine Arts in Buenos Aires and by the end of the 1950s he was going down the route of geometric abstraction. Like several artists of his generation working at the same period, he opted for a pared-down, strictly geometric formal vocabulary which enabled the viewer to immediately understand his art in a non-subjective way.

However, although heir to avant-garde movements, Sobrino's approach marked a turning point by disregarding the autonomy of the work of art. He explored combinations of patterns and rhythm, important to Concrete Art, not as a way of dealing with compositional issues but rather of dealing with the fundamental questions raised by art in the 1960s which were perception and motion.

His gouache on cardboard series from 1959 provides subtle formal sets of mathematical sequences which mostly make the composition appear to swirl. In certain works, his use of primary and complementary colours disrupts our perception even further: relief and depth seem to appear in compositions that are quite deliberately flat. In response to the logical patterns of these initial works came his works focussing on random movement, wall assemblages and sculptures, with motion created by the viewer activating metal rods or springs in works such as the 1969 *Libres dans le vent* (Free in the Wind) and the 1970 *Sphères-Pulsations* (Spheres Pulsations).

Sobrino's works were two-dimensional, but this way acquired relief so they could play with space and light, becoming open, participative and at times even penetrable. Sobrino chose to use modern materials such as plexiglass and mirror polished steel to create structures, often kaleidoscopic, with the aim of creating ever greater interference between the work, the viewer and the surrounding environment.

Mirror polished steel and aluminium, for example, freed the artist to explore space: the many different sides of his *Structures permutationnelles* (Permutational Structures) (from 1964 onwards) have the effect of multiplying the reflections of light and so transforming the sculpture into a huge art work of a centripetal nature, forcing the spectator to walk around it. With works that were "open" both in their composition as well as in the experience they offered, Sobrino's art questions the range of possibilities in the object / human eye relationship and probes this divide — a sort of elusive time-space — between what is being perceived and the person perceiving.

From the early 1960s onwards, through various activities with GRAV, for example «Journée dans la rue» (A Day in the Street) in 1966, Sobrino championed this way of getting viewers to experience works of art. His determination to release the spectator from a form of passivity akin to mere contemplation of the art work naturally led the artist to work in public spaces. In 1965, he built his first architectural sculpture in Sarcelles, a *Structure permutationnelle* (Permutational Structure) in stainless steel. Other projects in Europe and America followed, gradually focussing the artist's attention on natural energy sources which were easy to access when working outdoors. As a result, from 1976 onwards, Sobrino became interested in solar energy and in 1981 he incorporated solar cells into the first renewable energy sculpture.

By playing real tricks on the eye, Francisco Sobrino's works examine the complex nature of perception as they immerse the viewer into visual instability where virtual images and real images are constantly merging.

• Galerie Mitterrand has an exhibition devoted to Francisco Sobrino (15.11.2019 — 18.01.2020)

79 rue du Temple – 75 003 Paris, France
www.galeriemitterrand.com

• On 10 January 2020, Édition Dilecta publishes a new monograph on Francisco Sobrino

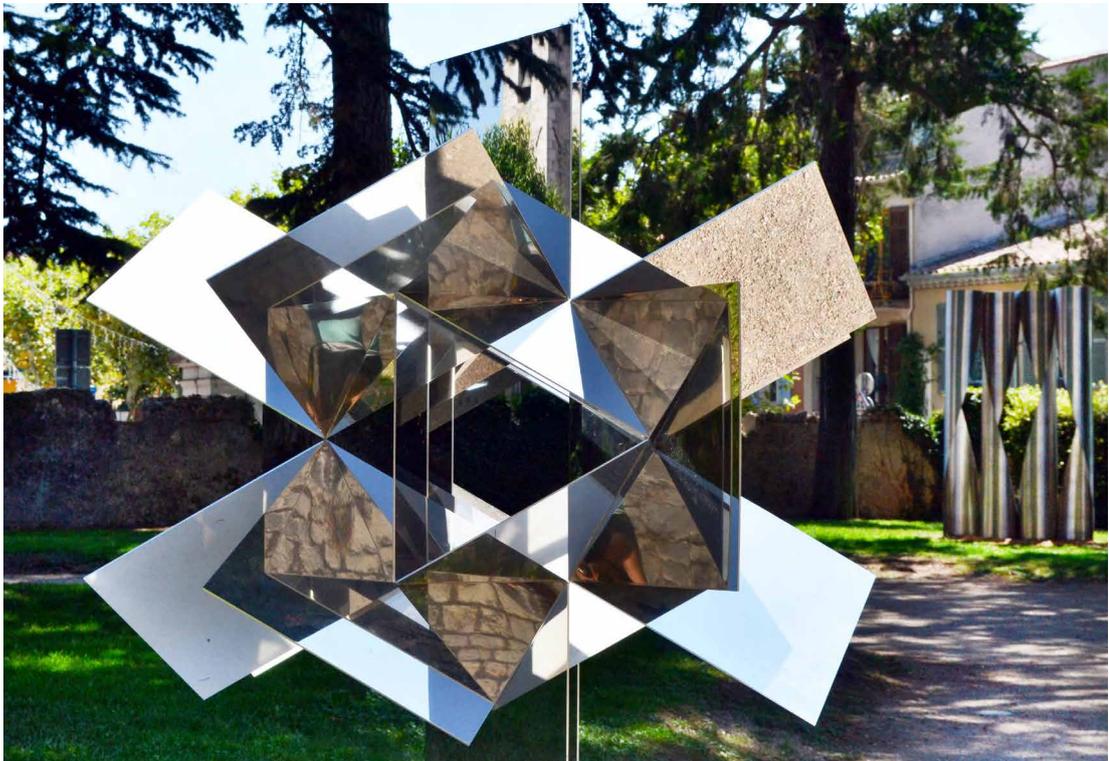
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Francisco Sobrino
Déplacement instable A.I.C, 1969

Collection Famille Sobrino
© photo Atelier Sobrino © Adagp, Paris 2019



Francisco Sobrino
***Structure permutacionnelle*, 1998 / 2015**
Collection Famille Sobrino — Courtesy Galerie Mitterrand
© photo eac. © Adagp, Paris 2019



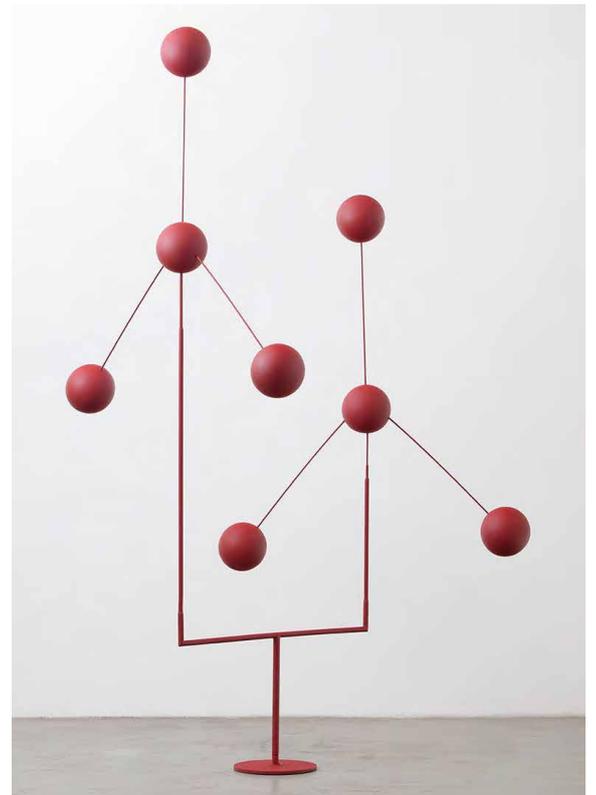
Francisco Sobrino
(premier plan) ***Structure permutacionnelle*, 1998 / 2015** • (arrière plan) ***Sans Titre*, 1990**
Collection Famille Sobrino — Courtesy Galerie Mitterrand
© photo eac. © Adagp, Paris 2019



Francisco Sobrino
Sans titre, 1990
Collection Famille Sobrino — Courtesy Galerie Mitterrand
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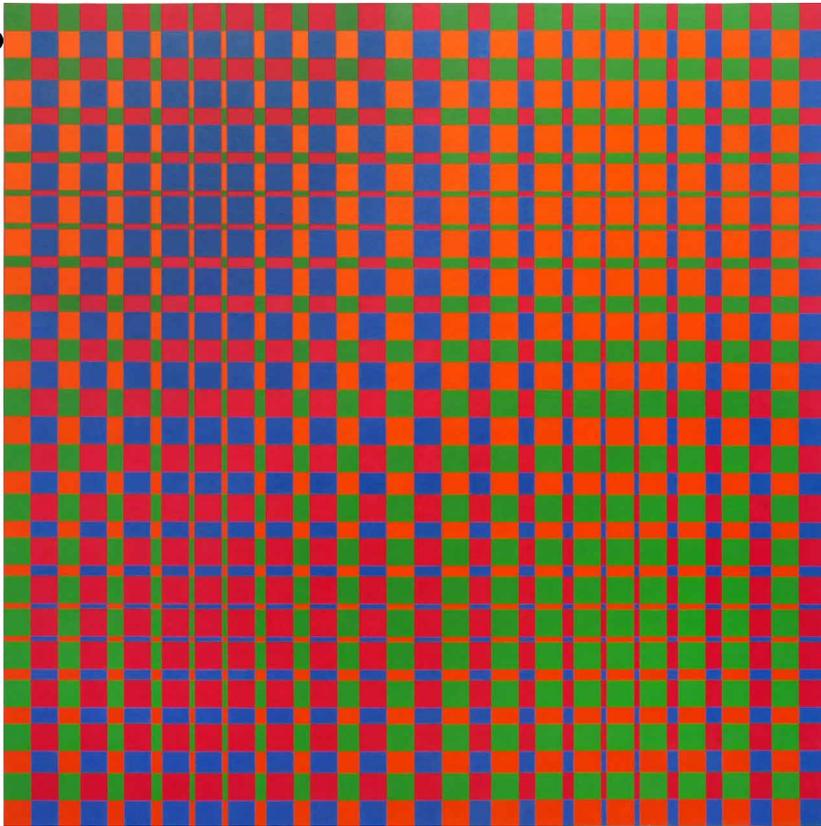


Francisco Sobrino
Sans titre, 1990
Collection Famille Sobrino — Courtesy Galerie Mitterrand
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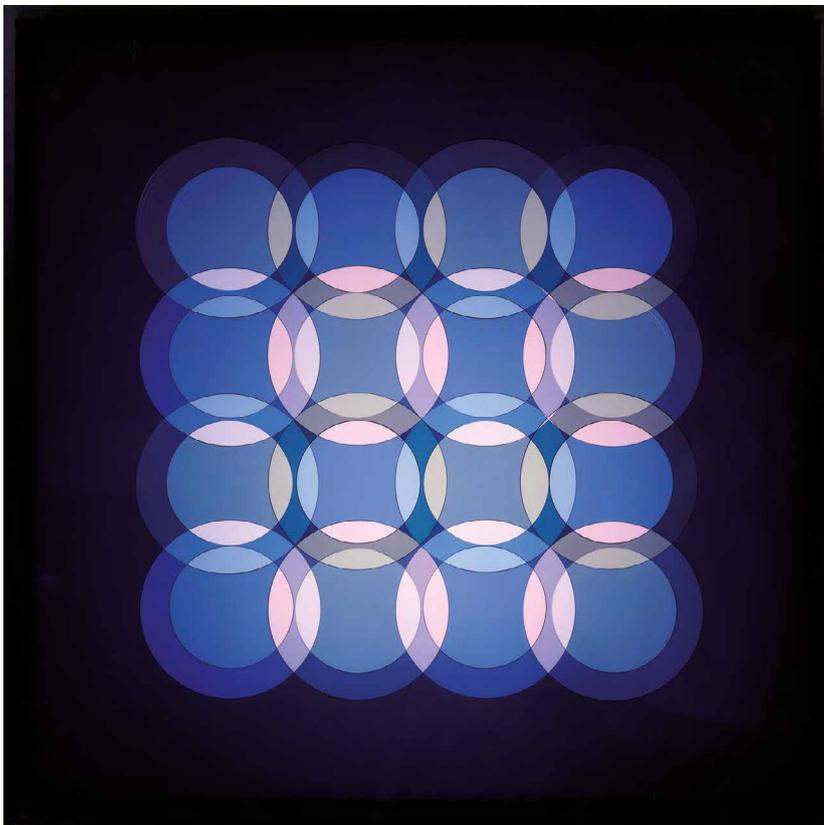
Francisco Sobrino
Libre dans le vent, 1969
Collection Famille Sobrino — Courtesy Galerie Mitterrand
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eac.



Francisco Sobrino
Sans titre, 1959

Collection Famille Sobrino
© photo Atelier Sobrino © Adagp, Paris 2019



Francisco Sobrino
Déplacement instable A.I.C, 1969

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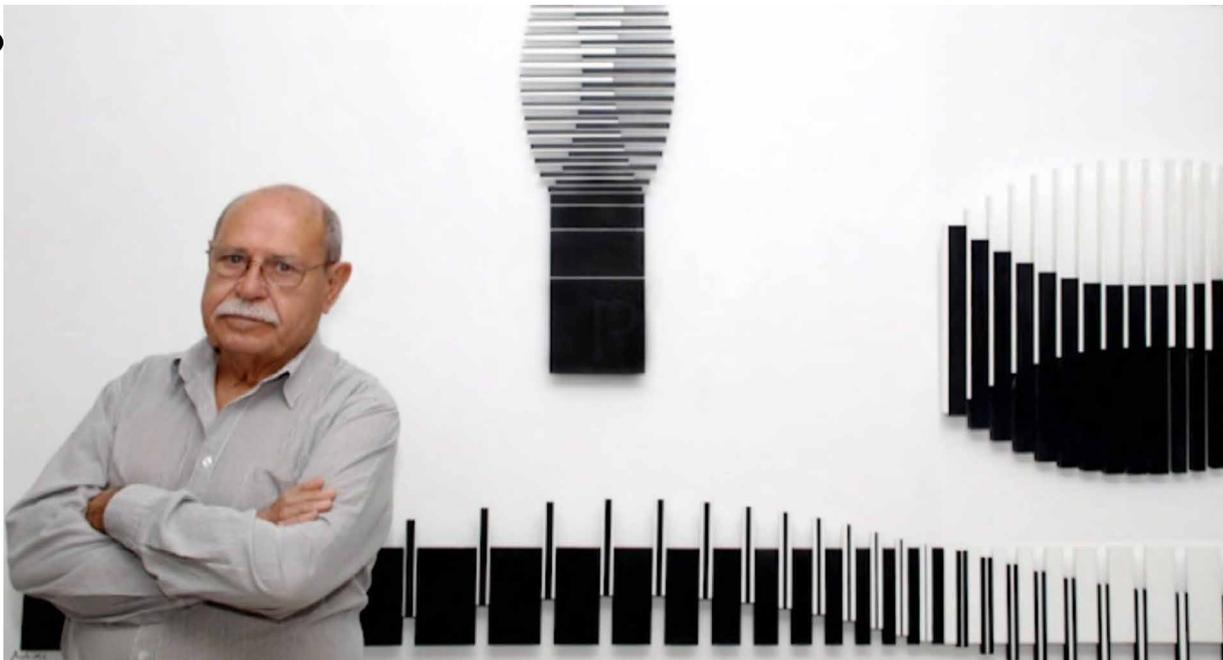


Photo de Francisco Sobrino devant ses œuvres

Prêt du Musée Francisco Sobrino
© photo Paula M. Langa © Adagp, Paris 2019



Francisco Sobrino avec les autres membres du groupe G.R.A.V

(de gauche à droite) François Morellet, Julio Le Parc, Francisco Sobrino, Yvaral et Joël Stein
Collection Famille Sobrino
© droits réservés © Adagp, Paris 2019

Francisco Sobrino's career

1932

Francisco Sobrino was born in Guadalajara (Spain)

1946 – 1948

Francisco Sobrino attended the Madrid School of Arts and Crafts (Spain)

1949 – 1958

Francisco Sobrino emigrated to Argentina with his parents. He lived in Buenos Aires and studied at the National Academy of Fine Arts and was awarded a teaching diploma.

Mouvement in 20th century Visual Art

1909

Filippo Tommaso Marinetti's *Manifesto of Futurism* was published in *Le Figaro*

1910

The Manifesto of the Futurist Painters was published in *La Comedia*

1913

Marcel Duchamp's *Roue de bicyclette* (Bicycle Wheel) became the first kinetic art work.

1920

- **Marcel Duchamp** created *Rotary Glass Plates*, the first kinetic sculpture with an electric motor.
- **Man Ray** produced his first non-motorized mobiles: *Abat-Jour* (Lampshade) and *Obstruction*.

1924

Ballet mécanique (Mechanical Ballet) a film by Fernand Léger and Dudley Murphy

1932

Alexander Calder produced his first *Mobiles*, as they were christened by Marcel Duchamp

1944

The Galerie Denise René (Paris) opened with a solo exhibition of **Victor Vasarely**.

1948

Nicolas Schöffer started his research into «spatio-dynamics», working alongside **Pierre Henry, Henri Pousseur** and **Pierre Schaeffer**

1949

Carmelo Arden Quin Alves Oyarzun set up the *MADI* movement to bring together avant-garde artists in Latin America.

1953

- **Pol Bury's** *Plans mobiles* (Moving Planes)
- **Yaacov Agam** exhibited for the 1st time his *Tableaux transformables* (Transformable Pictures)

1954

Jean Tinguely's *Méta-mécaniques* (Metamechanics)

1955

Le Mouvement exhibition was held at Galerie Denise René featuring works by Agam, Bury, Calder, Duchamp, Jacobsen, Soto, Tinguely and Vasarely who published their *Manifeste jaune* (Yellow Manifesto) in the exhibition catalogue.

1957

The first exhibition of works by **Heinz Mack** and **Otto Piene** in Düsseldorf (Germany)

1958

Publication of **ZERO**, the manifesto magazine

Francisco Sobrino's career

1959

Francisco Sobrino moved to Paris.

He continued producing works based on systematic progressions and sequences in his search for virtual movement.

1960

Francisco Sobrino started using smoked and transparent coloured Plexiglas to create structures based on simple geometric shapes which when superposed and juxtaposed give rise to new shapes, creating an interplay between space and light as visitors move around them.

1963

Francisco Sobrino began working on his *Structures Permutationnelles* (Permutational Structures) in aluminium.

1965

- Francisco Sobrino started incorporating electric light and mechanical movement into his works.
- He built his **first architectural sculpture in stainless steel *Structure Permutationnelle*** (Permutational Structure) in Sarcelles, France

1966

Sobrino held his first solo exhibition at the Galerie Op-art, Esslingen (Germany)

1967

Sobrino continued creating works based on expressing movement. Programmed mechanical movement was included in his ***Déplacements Linéaires*** (Linear Displacements).

1970

Sobrino introduced random movement into works composed of spheres held together by a metal structure on a fulcrum: ***Libres dans le vent*** (Free in the Wind).

1972

Francisco Sobrino began creating twisting sculptures, initially using plexiglass, then in bronze and later in steel

1976

Francisco Sobrino carried out research into solar energy as he wanted to incorporate it into his works.

Mouvement in 20th century Visual Art

1960

- In Paris the **GRAV** (Visual Art Research Centre) was set up
- In Holland, the **NUL** Group was set up

1961

In Paris, **GRAV was founded**: (Visual Art Research Group) which included **François Morellet, Julio le Parc, Yvaral, Francisco Sobrino, Joël Stein** and **Horacio Garcia Rossi** who put on an exhibition that same year at Galerie Denise René.

1962

François Morellet's first *Sphère-trames* sculpture

1965

- At MoMA in New York, The Responsive Eye, considered to be the exhibition that founded **Op-art**, was organized by William C. Seitz working alongside Denise René; it brought together works from both Paris and America (Bridget Riley, Josef Albers, Victor Vasarely, Agam, Richard Anuszkiewicz, Karl Gerstner, Julio Le Parc, etc.). Francisco Sobrino's works were also exhibited.
- That same year, several exhibitions looking at **kinetic art** were organized across Europe in Glasgow, Edinburgh, Manchester, Stuttgart, Karlsruhe, Tel-Aviv, The Hague and Eindhoven etc.
- The **NUL** Group was disbanded.

1966

On 19 April, **GRAV** organized an exhibition, *Une journée dans la rue* (Day in the Street) in the streets of Paris.

1967

- *Lumière et Mouvement* (Light and Movement) exhibition at the Paris Museum of Modern Art where works by Francisco Sobrino were exhibited.
- **Jesús-Rafael Soto's** first *Penetrable* installation
- **ZERO** Group was disbanded.

1968

GRAV was disbanded.

1970

Plasti-cité by **Victor Vasarely** was published.

Francisco Sobrino's career

1981

Sobrino used solar cells to create his first renewable energy sculpture.

1991

Francisco Sobrino designed a whole series called **Environments** for public spaces, comprised of games, playful temporary works and floating shapes; he also took part in workshops and seminars.

1995

Francisco Sobrino, exhibition «Blanc sur blanc» (White on White) at the Jesús Soto Museum of Modern Art, Bolivar (Venezuela)

1998

1958–1998 Retrospective Exhibition in Guadalajara (Spain) with the installation of a *Labyrinth* made up of 64 cubes (80 x 80 x 80 cm) in eight colours which visitors could walk between.

1999

Retrospective Exhibition, Infantado Palace, Museum of Guadalajara (Spain)

2005

Francisco Sobrino, Senate Palace, Milan (Italy)

2006

Labyrinthe a project that had been offered to Guadalajara in 1998, was mounted at the Conservatoire des Ogres (Ochre Conservatory) in Roussillon (France)

2008

Work began on a Francisco Sobrino Museum in Guadalajara (Spain)

2014

Francisco Sobrino died in Bernay (France)

2015

The Francisco Sobrino Museum opened on 30 March in Guadalajara (Spain)

Mouvement in 20th century Visual Art

1989

Arte Geométrico en Espana, 1957-1989, (Geometric Art in Spain 1957-1989), Villa Cultural Centre, Madrid (Spain)

1996

Chimériques Polymères (Chimeric Polymers), Museum of Modern and Contemporary Art, Nice (France)

1997

Antes del Arte (Before Art), Valencian Institute of Modern Art, Valencia (Spain)

1998

GRAV 1960-1968 Stratégies de participation (Strategies of participation), Le Magasin – National Center of Contemporary Art, Grenoble

2005

Retrospective exhibition: *L'œil moteur, art optique et cinétique de 1960 à 1975* (The Moving Eye, Op-art and Kinetic Art from 1960 to 1975), Museum of Modern and Contemporary Art, Strasbourg (France)

2007

Los Cinéticos (The Kinetics), Reina Sofia Museum, Madrid (Spain)

2009

North Looks South, Building the Latin American Art Collection, Museum of Fine Arts, Houston, Texas (United States)

2013

Exhibition: ***Dynamo, Un siècle de lumière et de mouvement dans l'art*** (Dynamo, A Century of Light and Motion in Art) at the Grand Palais National Galleries, Paris (France)

eac. The Donation Albers-Honegger



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

More than 700 works from multiple currents of geometric abstraction are made available to the public.

his 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 (Joseph Beuys, Daniel Buren, Alan Charlton, Richard Long, Helmut Federle, Imi Knoebel, Olivier Mosset, Bernar 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



+ 16 000 visitors a year
Including 7 700 children and young people

Founded in 1990, the Espace de l'Art Concret is a contemporary art center with a collection of abstract art unique in France, the Donation Albers-Honegger.

The cultural and educational mission of eac. is threefold:

The conservation and valorization of the Albers-Honegger collection ;

Research, centered around temporary exhibitions and artist residencies which develop links between works in the collection and contemporary creation ;

Education, with the goal of raising awareness about today's art through the action of the Pedagogical Studios.

The primary mission of the eac. is to make contemporary art accessible to the largest possible public. Art education has always been at the heart of the mission, and an entire building, is devoted to studios designed to welcome school groups, beginning with preschoolers. Because of the outstanding reputation of its educational program, eac. is recognized and supported by the Ministère de la Culture, the Direction Régionale des Affaires Culturelles Provence-Alpes-Côte d'Azur, the city of Mouans-Sartoux, the Conseil Régional Provence-Alpes-Côte d'Azur, and the Département des Alpes-Maritimes. En 2008 the eac. received the « Prix Européen du Projet Culturel » awarded by the Fondation Européenne de la Culture « Pro Europa », for its art education program.

eac. The Espace de l'Art Concret, a contemporary art center endowed with a collection of abstract art unique in France, the Donation Albers-Honegger

The eac. was born of an encounter between two collectors, Sybil Albers and Gottfried Honegger, and the mayor of Mouans-Sartoux, André Aschieri. Sybil Albers and Gottfried Honegger wanted to make their collection accessible to the public. At first they lent their collection to the city of Mouans-Sartoux.

In 2000, as the eac. celebrated its tenth anniversary, Sybil Albers and Gottfried Honegger donated their collection to the French state, with two conditions: first, that this unique ensemble be permanently shown in a building specifically built for it in the park surrounding the Château de Mouans, and secondly that a cohesive intellectual project around Art Concret and contemporary art be maintained.

Since then, other complementary donations have enriched Sybil Albers and Gottfried Honegger's original collection: those of Aurelie Nemours, and Gilbert and Catherine Brownstone.

The new building destined to house the permanent collection was designed by the Swiss architects Gigon and Guyer. It was inaugurated June 26, 2004.

An excerpt from *Une utopie réalisée*, an interview with Gottfried Honegger by Dominique Boudou, *Pour un art concret*, Isthme Éditions/Centre national des Arts plastiques

DB: Why the name « Espace de l'Art Concret » ?

GH: [...] For us, it is a place of encounters, a place for discussion, a place where we have didactic exhibitions through which we try to help children, and adults as well, understand the art of our time. It is an active place, a place of Aufklärung (education, awareness raising), a diverse place, comprising a natural park, a fifteenth century castle, a building which houses the Donation Albers-Honegger, educational studios for children, and the Children's Préau where they can show their work. We want to invite today's world which is passive, silent, and resigned, to become active, responsible, and creative.

eac. Since its creation in 1990, the eac. has collaborated with numerous museums and art spaces, and has received the support of numerous patrons and institutions.

The reputation of the Espace de l'Art Concret has made it possible to be recognized and supported by the Ministère de la Culture, the Direction Régionale des Affaires Culturelles Provence-Alpes-Côte d'Azur, the city of Mouans-Sartoux, the Conseil Régional Provence-Alpes-Côte d'Azur and the Département des Alpes-Maritimes. En 2008, the eac. received the «Prix européen du Projet Culturel» awarded by the Fondation Européenne de la Culture «Pro Europa», for its art education program.

Institutions muséales Paris et sa région

- Centre national des arts plastiques, Paris
- Centre Pompidou, Paris
- Musée d'Art Moderne de la Ville de Paris, Paris
- Musée du Louvre, Paris
- Institut du monde arabe, Paris
- MAC/VAL, Musée d'art contemporain du Val-de-Marne
- Musée national Picasso-Paris

Institutions muséales en région

- Musée des Tissus – Musée des Arts décoratifs de Lyon
- Musée d'art moderne et d'art contemporain, Strasbourg
- Le Carré d'art, Nîmes
- Musée de Grenoble
- Le Consortium, Dijon
- FRAC Basse-Normandie
- FRAC Bourgogne
- FRAC Bretagne
- FRAC Franche-Comté
- FRAC Languedoc Roussillon
- FRAC Midi-Pyrénées
- FRAC PACA
- FRAC Poitou-Charente
- Musée Picasso, Antibes
- Musée National Fernand Léger, Biot
- MAMAC, Nice
- Villa Arson, Nice
- Musée des Arts Asiatiques, Nice
- Centre International d'Art Contemporain, Carros

Institutions muséales à l'étranger

- Mamco, Genève (Suisse)
- Musée d'art et d'histoire, Genève (Suisse)
- Fonds Municipal d'Art Contemporain, Genève (Suisse)
- Fonds Cantonal d'Art Contemporain, Genève (Suisse)

- Musée d'Ixelles, Ixelles (Belgique)
- La Fédération Wallonie-Bruxelles, Direction du Patrimoine culturel, Pôle Valorisation (Belgique)
- Musée Sztuki, Lodz (Pologne)
- Museum Kampa, Prague (République Tchèque)
- Wilhem Mack Museum, Ludwigshafen am Rhein (Allemagne)

Mécènes et institutions privées

- Archives Klein, Paris (France)
- Fondation Maeght, Saint-Paul de Vence (France)
- Fondation Gaston Bertrand, Bruxelles (Belgique)
- Fondation Walter & Nicole Leblanc, Bruxelles (Belgique)
- La Callewaert-Vanlangendonck Collection, Anvers (Belgique)
- Proximus Art collection, Bruxelles (Belgique)
- Deutsche Bank AG, Frankfurt am Main (Allemagne)
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- Banque Cantonale de Genève (Suisse)
- Banque nationale de Belgique, Bruxelles (Belgique)
- Fondation Pro-Helvetia pour la Culture (Suisse)
- Annenberg Fondation, Los Angeles (U.S.A.)
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- 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)

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en partenariat avec



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SIRADA

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Access to the eac.

Septembre 1 – june 30

wednesday – sunday
1 pm – 6 pm

July 1 – august 31

open everyday
11 am – 7 am

Stay connected



Espace de l'Art Concret



@espaceartconcret



Newsletter,
appointment on www.espacedelartconcret.fr

Price

Admission: 7€

Château's gallery + Donation Albers-Honegger

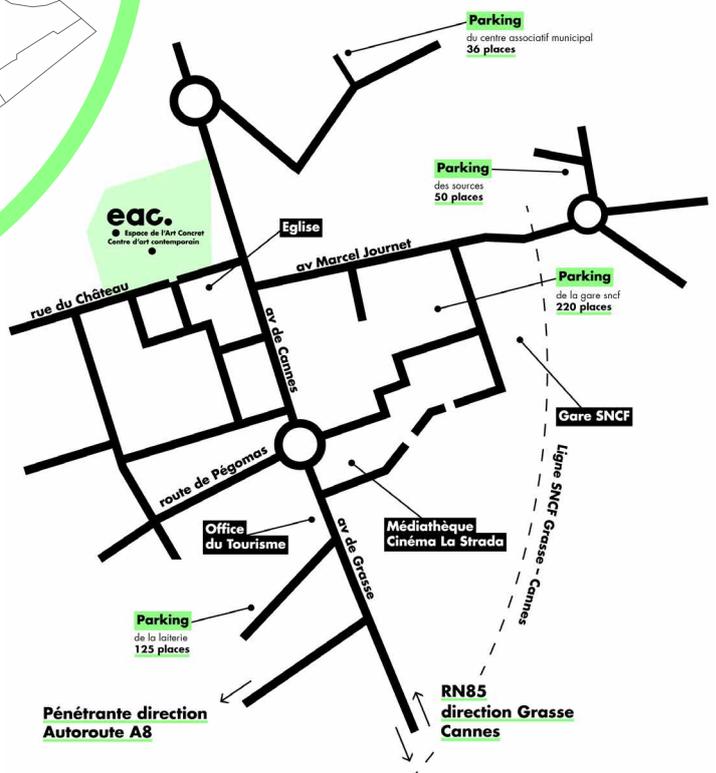
Reduced price: 5€

- Teachers and students (not part of Académie Nice)
- Price « inter-exposition »
- Groups (of 10 or more peoples)

Free: under 18 years of age, residents of Mouans-Sartoux, teachers and students of Académie Nice (06, 83), those with unemployment or welfare benefits, the disabled and accompanying persons, Maison des Artistes, journalists, the Ministry of Culture, PACA Regional Council, the Department of Alpes Maritimes, members of ICOM and CEA

Guided: 9€ (for 7 or more peoples),
everyday by appointment.

Contact: Régine Para Roubaud
tracy@espacedelartconcret.fr
+ 33 (0)4 93 75 06 72



By plane

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

By car

R.N.85 : from Cannes (10 km) and from Grasse (9 km)
Highway A8, exit 42 : direction Grasse > exit
Mouans-Sartoux

By train

Line Cannes-Grasse, station Mouans-Sartoux
(15 mn by foot)

By bus

Line n°600 : (Grasse-Cannes, station Mouans-Sartoux)
Line n°650 : (Mouans-Sartoux-Mougins-Sophia Antipolis)
n°530 : (Grasse-Sophia Antipolis station Mouans-Sartoux)
Line n°A and n°B (Grasse-Cannes, station Mouans-Sartoux)

The Castle carpark is currently closed because of construction work. However, many other free car parks are available for your use:

- Parking de la gare SNCF (350 places) • 10 mn by foot.
- Parking de la Laiterie (150 places) • 15 mn by foot.
- Parking des sources (80 places) • 15 mn on foot.
- Parking du CAM (60 places) • 5 mn by foot.