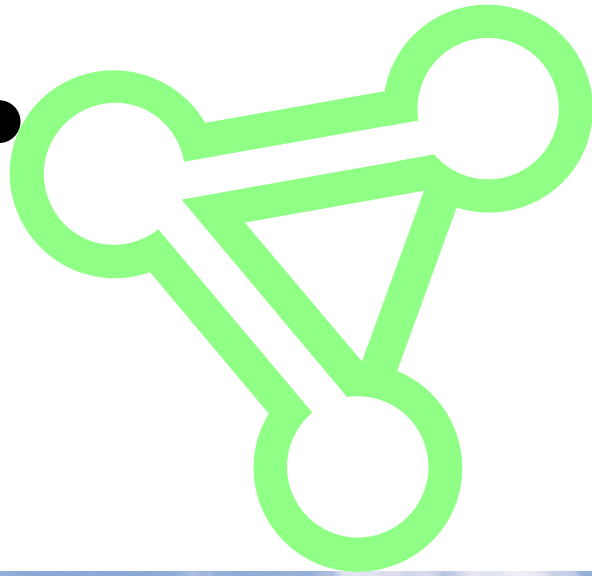


eac.



Exhibitions

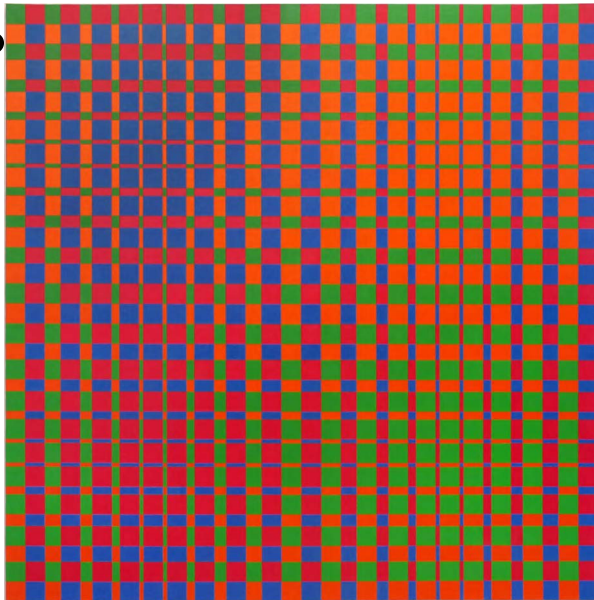
2020 • Celebrating 30 Years at eac.!

07.12.2019 → 08.11.2020

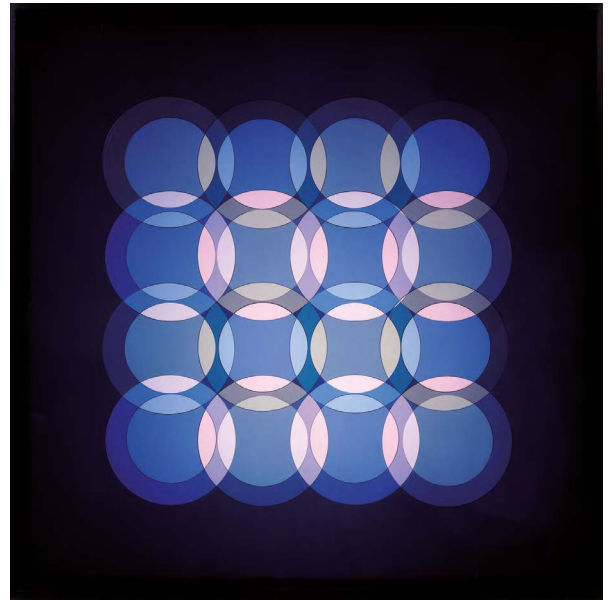
Press release

●
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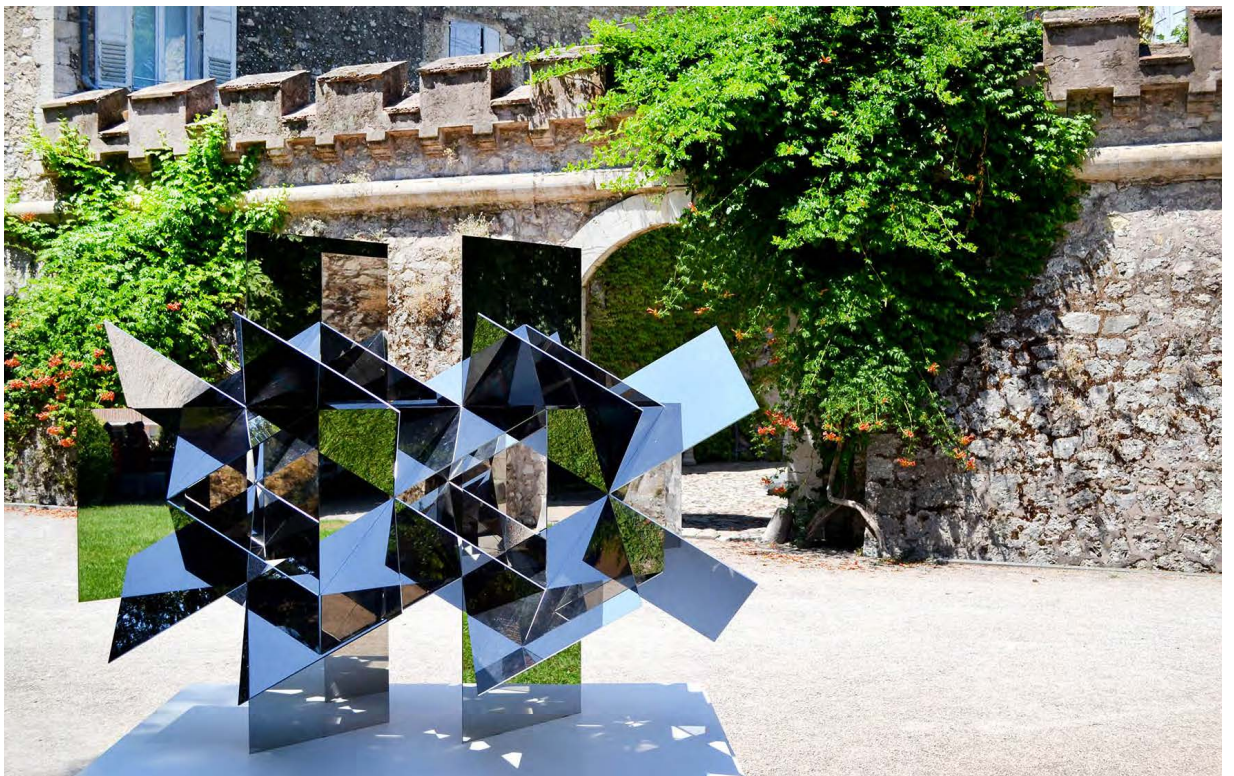
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Francisco Sobrino, *Sans titre*, 1959
Collection Famille Sobrino © Atelier Sobrino © Adagp, Paris 2019



Francisco Sobrino, *Déplacement instable A.T.C.*, 1969
Collection Famille Sobrino © Atelier Sobrino © Adagp, Paris 2019



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

eac. Exhibition

Castel Gallery

Francisco Sobrino

December 7, 2019 • May 31, 2020

Opening: Saturday, December 7 at 11 a.m

Curators: Atelier Sobrino and eac.

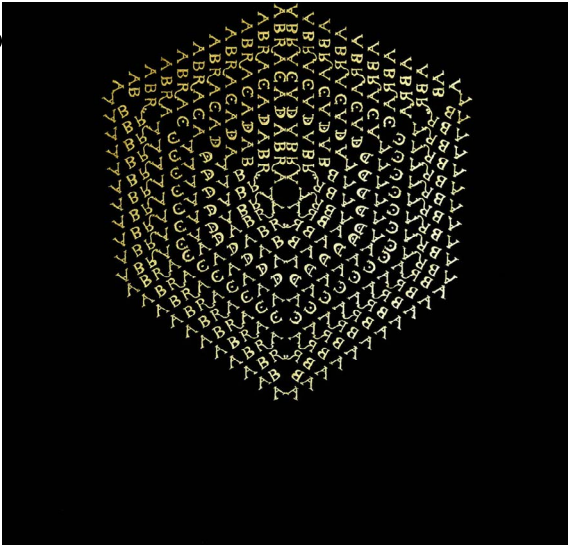
This exhibition devoted to the Spanish artist Francisco Sobrino (1932, Guadalajara, Spain – 2014, Bernay, France) traces his career and work. Sobrino was an important representative of Kinetic Art and in 1961 co-founded G.R.A.V. (Groupe de Recherche d'Art Visuel - Visual Art Research Group).

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.

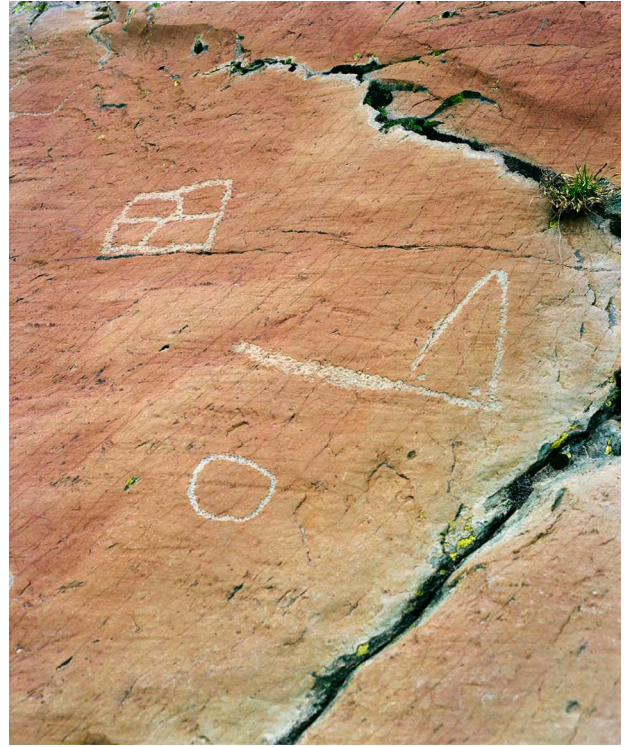
However, although heir to avant-garde movements, Sobrino's approach marked a turning point by disregarding the autonomy of the work of art.

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. 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.

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.



Arthur Lambert
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Philippe Durand
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Sandra Lorenzi
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eac. Exhibition

Castel Gallery

Géométries de l'Invisible

June 21 • November 08, 2020

Opening: Saturday, June 20 at 6 p.m

Curators: Fabienne Grasser-Fulchéri and Pascal Pique

Artists: Arts premiers, Marina Abramowicz, Art Orienté Objet, Basserode, Angela Bulloch, Philippe Decrauzat, Philippe Deloison, Ann Veronica Janssens, Hilma af Klint, Emma Kuntz, Augustin Lesage, Arthur Lambert, Sandra Lorenzi, Mario Merz, Jean Perdrizet, Olivier Raud, Jean-Jacques Rullier, Vladimir Skoda, Julije Knifer, Myriam Mechita, Paul Klee, Sol LeWitt...

Geometry and abstraction play a fundamental role in contemporary art – and the whole history of art from when the very first geometric lines appeared in caves with prehistoric drawings to the very latest works which draw inspiration from this form of abstract understatement.

What is the basis for this phenomenon and what is the reality behind it?

What is the invisible common thread linking geometry and abstraction across the ages and across cultures and forms of expression?

It appears that many forms of abstraction, based on certain uses of geometry, bring into play dimensions associated with cultures of the Invisible which are seldom given any consideration and remain largely unrecognised. And yet, this would seem to be a fundamental constant throughout the entire history of art.

This exhibition *Géométries de l'Invisible* explores this hypothesis as it deals with a dual subject that is still little discussed in contemporary art and in Western thinking about art: namely that of the major role which cultures of the Invisible have played and continue to play in artistic production through geometry and abstraction which are one of the vehicles for it. There will be particular focus on the question of energy dimension in works of art that are designed using certain geometric patterns shape and colours.

With participation encouraged, there will be an experimental and creative aspect to the *Géométries de l'Invisible* exhibition. By creating a succession of situations through which visitors interact with the active or immersive principles used by the artists, the way in which the public relates to exhibitions and artworks can be overturned.



Workshop Cadavre exquis – Association Travail & Emploi, Nice / Association La Semeuse, Nice

© photo eac.



**Workshop Cadavre exquis, exhibition Contrepoint
Association Travail & Emploi, Nice / Association La Semeuse, Nice**

© photo eac.

eac. Exhibition

Castel Gallery

Chant social

December 05, 2020 • January 03, 2021

Opening: Saturday, December 05 at 11 a.m

Curator: Laurie Doually, educational workshop cultural mediator

From when it was founded, the Espace de l'Art Concret has endeavoured to promote accessibility to art for everyone and for all sectors of society (schoolchildren, leisure time visitors, the disabled, socially marginalized and early years).

Each year a project is organized with a chosen section of the general public which then takes over the castel's gallery.

So in 2017, a secondary school class was given the role of curating the exhibition *Rue du départ* (Street of Departure). In 2019, this experiment was repeated with *ExpoLab* on the theme of accessibility in many different forms and in particular with people with disabilities.

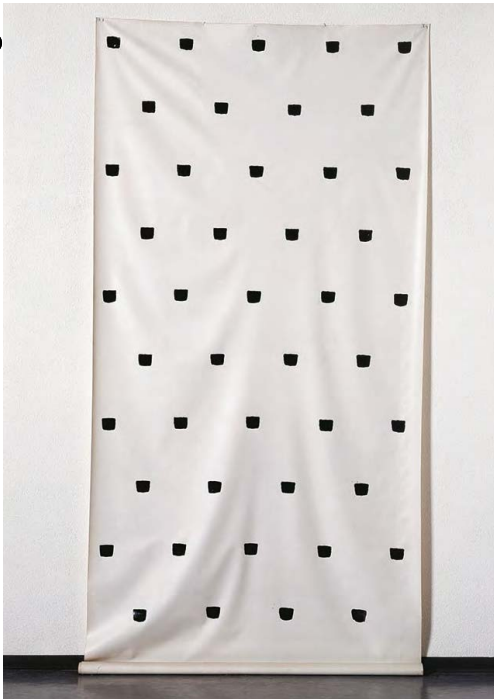
In 2020, the exhibition *Chant Social* focuses on publicly recognizing socially marginalized groups, unaccustomed to visiting cultural venues. This project is an invitation to artists, institutions and « relais », to work and be creative together so as to build pathways that democratise access to art.

By its determination to place the individual at the centre and share common values of respect, tolerance and equality through art, « Chant Social » calls for the general public to be united and included around the theme of identity and cooperation.

Throughout the year many events - workshops, visits, workshop sessions and public discussions - will be organised and reproduced in the exhibition.

Knowing is not about proving or explaining – it's about accessing the vision (« Connaître ce n'est pas démontrer, ni expliquer. C'est accéder à la vision »)

Antoine de Saint-Exupéry, *The Little Prince* (Le Petit Prince), 1943.



Niele Toroni, *Empreintes de pinceau n°50 répétées à intervalles de 30 cm*, 1975

FNAC 02-1366 Centre national des arts plastiques
Espace de l'Art Concret – Donation Albers-Honegger
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Sol LeWitt, *1, 2, 3*, 1970

FNAC 02-1264 Centre national des arts plastiques
Espace de l'Art Concret – Donation Albers-Honegger
© Adagp, Paris 2019



Carl Andre, *South Deck*, 1993

FNAC 02-1108 Centre national des arts plastiques, Espace de l'Art Concret – Donation Albers-Honegger
© Adagp, Paris 2019

eac. Exhibition

Donation Albers-Honegger

Dialogue with the Lambert Collection

April 25, 2020 • April 04, 2021

Opening: Saturday, April 25 at 11 a.m

Curator: Fabienne Grasser-Fulchéri,
assistée d'Alexandra Deslys et de Claire Spada

Artists : Carl Andre, Douglas Gordon, Brice Marden, Gordon Matta-Clark, Robert Ryman, Cy Twombly, Jenny Holzer, Koo Jeong-a, Bertrand Lavier, Claude Lévêque, Sol LeWitt, Jonathan Monk, Tsuyoshi Ozawa, Niele Toroni, Laurence Weiner...

To inaugurate a series of events to celebrate the art centre's 30th anniversary, eac. is delighted to take part in a collection swap and has chosen to invite the Lambert collection, which is celebrating its own 20th anniversary, to exhibit in the Albers-Honegger Donation gallery space.

There is a rather unique symbiosis between the Albers-Honegger Donation and the Lambert Donation.

Endowed with 700 and 556 works respectively, both collections were set up through private initiative: Gottfried Honegger and Sybil Albers-Barrier in Mouans-Sartoux and Yvon Lambert in Avignon put their collections into public municipal buildings over several decades (the Mouans-Sartoux Château and Hôtel de Caumont in Avignon) before deciding to donate their artworks to the French nation.

Both collections are today listed with the National Foundation for Contemporary Art (FNAC), a French State public collection that is managed by the National Centre for Visual Arts (CNAP).

Original and very often eluding historical and aesthetic classification, both collections cross-reference different interpretations of contemporary art history. Untrammelled by convention, each collection nevertheless draws accolades because of its coherency.

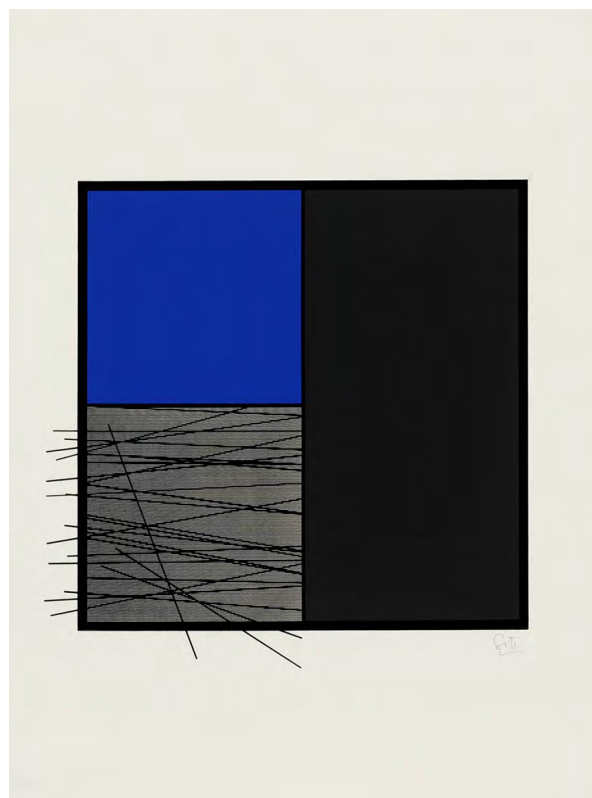
In April 2020, the gallery space in the building designed by Gigon&Guyer in 2004 will become home for a year to a selection of works from Avignon. In exchange, selected works from the Albers-Honegger Donation will be exhibited in the Hôtel de Caumont gallery.



Sybil Albers and Gottfried Honegger © photo Philippe Chancel



Sophie Taeuber-Arp, *Composition dans un cercle*, 1957
Sophie Taeuber-Arp Album — Denise René Edition
Collection Arcay
© rights reserved © Adagp, Paris 2019



Jesús-Rafael Soto, *Sans titre*, 1969
Vibrations Album — Denise René Edition
Collection Arcay
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eac. **Exhibition**

Donation Albers-Honegger

30 Years at eac.!

April 25 • June 14, 2020

Opening: Saturday, April 25 at 11 a.m

To mark the centre's anniversary, an iconographic and graphic review is an absolute must! This inventory of the exhibitions, events and educational work that have taken place at eac. over the past 30 years is indeed vital, as it provides a proper visual history.

The exhibition offers an opportunity to explore a selection of official photographs as well as other more private ones. These photographs from the archives will chart the history of eac. and highlight those individuals who have left their mark on the centre.

It starts with the initial pledge made by Sybil Albers-Barrier and Gottfried Honegger and includes all the donors who have made this collection possible, as well as all our other supporters who through offering their time and commitment have always championed concrete art: artists, representatives from cultural organisations and centre team members.

Special tribute will be paid to Sybil Albers-Barrier who passed away recently.

Atelier Arcay's Collection

June 21 • August 31, 2020

Opening: Saturday, June 20 at 6 p.m

Curator: Fabienne Grasser-Fulchéri

The Atelier Arcay was founded in 1951 by the painter Wilfredo Arcay, who in the early stages of his career revived the ancient technique of serigraphy which had developed from the Japanese craft of making stencils.

As Arcay had a great many friends and acquaintances in the art world, he was able to work with great artists of his generation such as Jean Arp, Sophie T. Arp, Robert and Sonia Delaunay, Auguste Herbin, Jesús Raphael Soto, Victor Vasarely and so on.

Since 1993, Arcay's son, Jérôme Arcay, has carried on producing his father's work. Jérôme Arcay has also been able to continue the relationships his father had built with more contemporary artists such as Errò, César, Jacques Monory and Peter Klasen, while at the same time forming new ones with artists of his own generation such as Robert Combas, François Boisrond, Sylvie Fanchon, and more recently Olivier Filippi and Camila Oliveira Fairclough.

This exhibition at eac. provides an opportunity to display a selection of prints from the Atelier's collection from when it was founded to the present day.

eac. Les expositions

Donation Albers-Honegger

Warja Lavater

September 19 • November 08, 2020

Opening: Saturday, September 19 at 11 a.m

Curator: Fabienn Grasser-Fulchéri,
assistée d'Alexandra Deslys et de Claire Spada

Warja Lavater (1913 – 2007) was a Swiss artist who trained in design, graphic design, and typography, based on principles inherited from the Bauhaus (composition, lettering, etc.).

Lavater spent time in New York (1958 – 1960) during which she was struck by the importance of visual code and this gave rise to a « Visual Thought » which she would apply to literature. Her whole use of graphics is based on codifying shape symbols which as they unfold present a narrative in an extremely cinematic way, with zoom effects that either reduce or enlarge coloured details.

Lavater published accordion-fold books of *William Tell* and *Little Red Riding Hood* in the United States, then in Switzerland and France with Maeght Éditeur.

These are what the artist called her « Imageries » (pictographic versions of folk tales with geometric forms) which she distributed in art galleries and museum bookshops.



Warja Lavater, *The sleeping beauty (La Belle au bois dormant)*. Maeght Edition

© photo eac. © Adagp, Paris 2019

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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

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Newsletter,
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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 Roubaud
roubaud@espacedelartconcret.fr
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on cover :

La Donation Albers-Honegger, 2004

Architectes Gigon & Guyer, Zürich

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