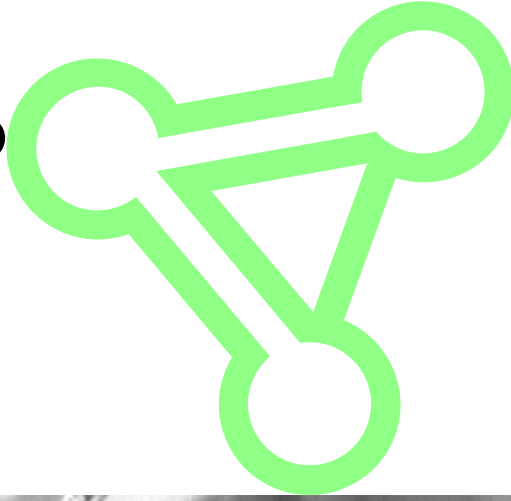


eadc.



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



Exhibition

Gottfried Honegger
From the singular to the plural

29.03.25 → 22.02.2026

Press release

eac. **Gottfried Honegger**

From the singular to the plural

29th March 2025 • 22nd February 2026

Opening reception: Saturday 29 march at 11 a.m.

Curator: Fabienne Grasser-Fulchéri, Director of the eac.

Artists : **Gottfried Honegger** with **Max Bill, Marcelle Cahn, Ad Dekkers, Richard Paul Lohse, Aurelie Nemours, Jan J. Schoonhoven**

Albers-Honegger Donation

This new chapter of the review of the collection highlights Gottfried Honegger, the founder of the Espace de l'Art Concret. Born in 1917 in Zurich, Honegger began his career as a display designer, while also creating figurative paintings for his own enjoyment during the 1930s. He attended a preparatory class at the Zurich School of Applied Arts (Kunstgewerbeschule), and later became a decorator, graphic designer, and exhibition curator.

In 1937, Honegger opened a graphic design studio with Warja Lavater, a former student of his school, who would later become his wife. They shared, with other Swiss artists such as Max Bill, an artistic view of advertising, which they considered a form of social art.

In the early 1950s, Honegger turned to abstraction. His compositions reflect a slow process of distillation from reality, and the signs they present still carry the memory of tangible objects referenced in the titles. The compositions, however, feature already very defined structures, marked by contrasts of forms, materials, and colours. Gradually, nature became a major source of inspiration through which the artist analysed the relationship between art and nature.

Already seeking to curb personal expression in his creations, Honegger began to embrace chance, which also plays a key role in nature's creative processes. His work then tended towards a simplification of forms. Drawing inspiration from enlarged photographic views of microscopic images, he renounced depth of field, perspective, and reduced spatial structure to a flat surface. The signs became autonomous and formed structures. In 1956-1957, Honegger abandoned all connection to the real world and fully committed to abstraction. Close to the Zurich concrete artists, he remained, however, attached to the pictorial and continued to oppose the application of predetermined programmes. His paintings became untitled compositions, with the surface divided into more or less contrasting fields

of colour, some offering the viewer a white grid covering the underlying colour planes.

Honegger distanced himself from the dominant trend of gestural painting, and his works were more akin to counter-currents that would emerge at the end of the 1950s, particularly with the NUL and ZERO groups, some members of which, like Ad Dekkers or Jan J. Schoonhoven, are present in the Albers-Honegger collection.

In 1957, he created his first Tableaux-Reliefs: "I wanted to make art that, while using a determined geometry, was individualistic. The introduction of relief catches the light on the canvas. The changing light alters the composition: it introduces chance. In this way, I was able to combine determinism and chance." By pasting cut-out cardboard elements on canvases according to a predefined grid and covering them with several layers of monochrome paint, the painting becomes nothing more than planes and colours, referring only to itself, echoing the principles of concrete art theorised in 1930 by Theo Van Doesburg.

However, Honegger distanced himself from concrete art by using chance as a creative process, particularly through the use of dice or computer systems to generate random designs. This approach set him apart from the Zurich concrete artists such as Max Bill or Richard Paul Lohse, whose works were created according to precise, predefined systems.

In 1958, following a trip to New York, he abandoned graphic design to fully dedicate himself to his career as an artist. His various travels and international exhibitions allowed him to meet many artists in Europe and the United States, who would both influence his artistic practice and form a large part of the abstract geometric art collection he created with his partner Sybil Albers.

At the beginning of the 1990s, the artist freed himself from traditional painting and abandoned the concept of the canvas, starting to create "objects" in aluminium. Echoing the issues initially explored by conceptual and minimal artists, he distanced himself from the traditional craftsmanship and gestures associated with painting, making his sculptures using industrial techniques and materials. Painting was soon reintroduced at the heart of his work, but the forms now appeared standardized, and the colour was applied mechanically.

Initiated with his Tableaux-Espaces, his reflection on the dialogue between the artwork and the architectural space became central. The coloured surfaces gradually revealed the wall supporting the relief. The movement of the viewer became a component of the work, leading to a reflection on contemplation and the world around us.

Beyond his artistic practice, Honegger was also a collector. With his partner Sybil Albers, they formed a collection representative of the various trends in geometric abstraction. This richness fostered a permanent dialogue between works from different horizons, between theoretical propositions and specific sociological and political contexts.

Faithful to the universalist spirit of concrete art, the collectors did not limit their collection to purely geometric works. They expanded its scope through a reflection on the most significant, sometimes surprising, developments that the 20th century produced, turning their collection into a work in itself. This free, almost cheeky, outlook is the very foundation of this collection, amplifying its historical significance through the discovery of unexpected territories.

Gottfried Honegger and Sybil Albers decided to create the Espace de l'Art Concret in the Château de Mouans-Sartoux in 1990 and donated this collection to the French State in 2002. Donations from artists, such as that of Aurélie Nemours, were later added, highlighting the connections between the artists and the space.

Gottfried Honegger was determined to educate children's artistic vision from an early age, to move away from a society too focused on consumption and too little on creation and aesthetics. He developed artistic educational tools such as the Jeu du Viseur, the Écouteur, and the Jeu du Carré, which allowed the public to learn to look, in the sense of "helping the gaze to become creative, not just a consumer."

The many public commissions he carried out were also oriented towards this social approach. His notable achievements include stained glass windows (Nevers Cathedral, St. André Church in Mouans-Sartoux), where Honegger succeeded in merging art that integrates with architecture and reconciling form and colour through the medium of light: "We need works that integrate into architecture, into everyday life, so that we are constantly in the presence of the beauty of art."

In cover:

Portrait of Gottfried Honegger in 1954

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Gottfried HONEGGER, *Teilung*, 1955

Huile sur toile — 35 x 80 cm

Inv. FNAC 02-1411 Centre national des arts plastiques, Paris / dépôt à l'eac., Mouans-Sartoux

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Gottfried HONEGGER, *Sans titre*, 1958

Huile sur toile — 70 x 70 cm

Inv. FNAC 02-1412 Centre national des arts plastiques, Paris / dépôt à l'eac., Mouans-Sartoux

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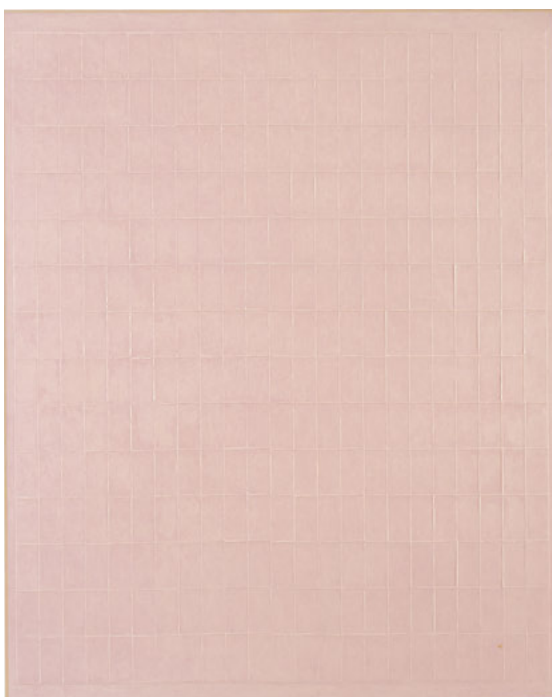


Gottfried HONEGGER, C139, C147, C147 (1/2), C148, C148 (1/2), C151 (1/2), C152 (1/2), C157, C158 (1/2), C5, 2003/2004

Ensemble de 10 sculptures, aluminium peint — Chaque : 100 x 20 x 20 cm

Inv. FNAC 2012-136 (1 à 10) Centre national des arts plastiques, Paris / dépôt à l'eac., Mouans-Sartoux

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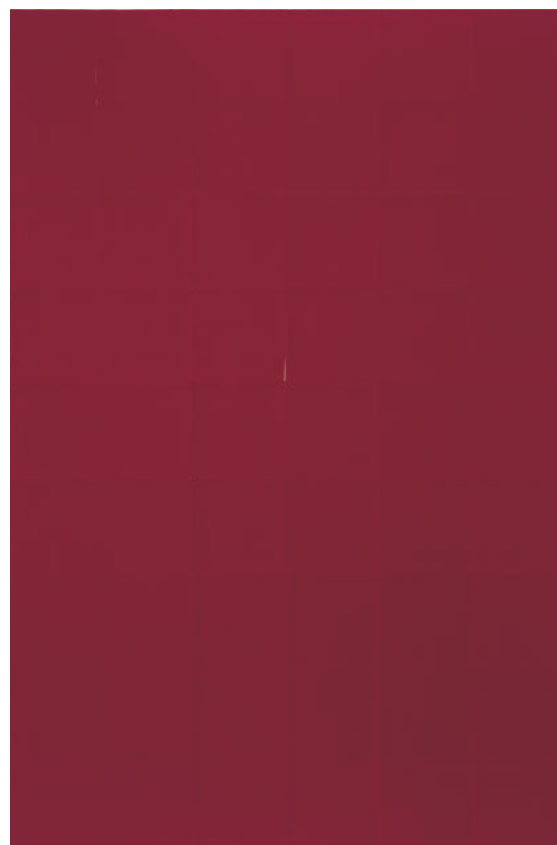


Gottfried HONEGGER, Tableau-Relief Z.826, 1979

Collage sur toile et acrylique
150 x 120 cm

Inv. FNAC 02-1440 Centre national des arts plastiques, Paris
dépôt à l'eac., Mouans-Sartoux

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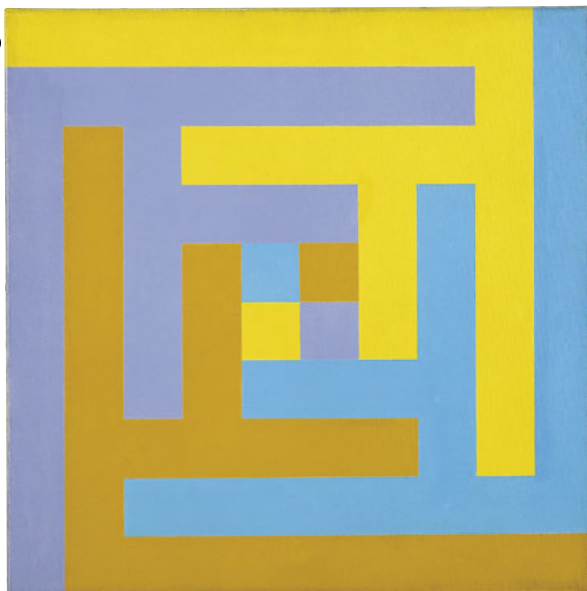
Gottfried HONEGGER, Tableau-Relief Z 628, 1970/1971

Collage, acrylique et tempera sur toile
180,5 x 120 cm

Inv. FNAC 02-1414 Centre national des arts plastiques, Paris
dépôt à l'eac., Mouans-Sartoux

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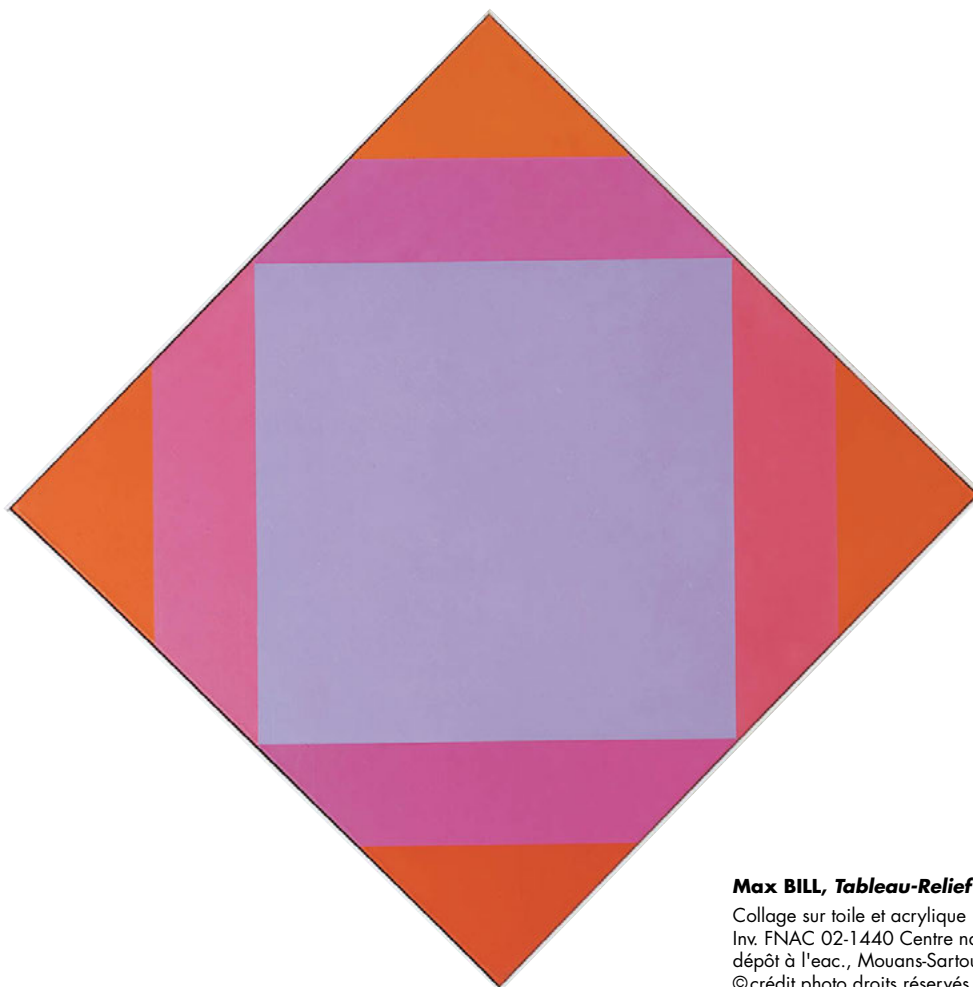
Richard Paul LOHSE, *Vier verbundene Gruppen*, 1952/1966

Huile sur toile — 60 x 60 cm
Inv. FNAC 02-1274 Centre national des arts plastiques, Paris
dépôt à l'eac., Mouans-Sartoux
©crédit photo droits réservés ©Adagp, Paris 2025



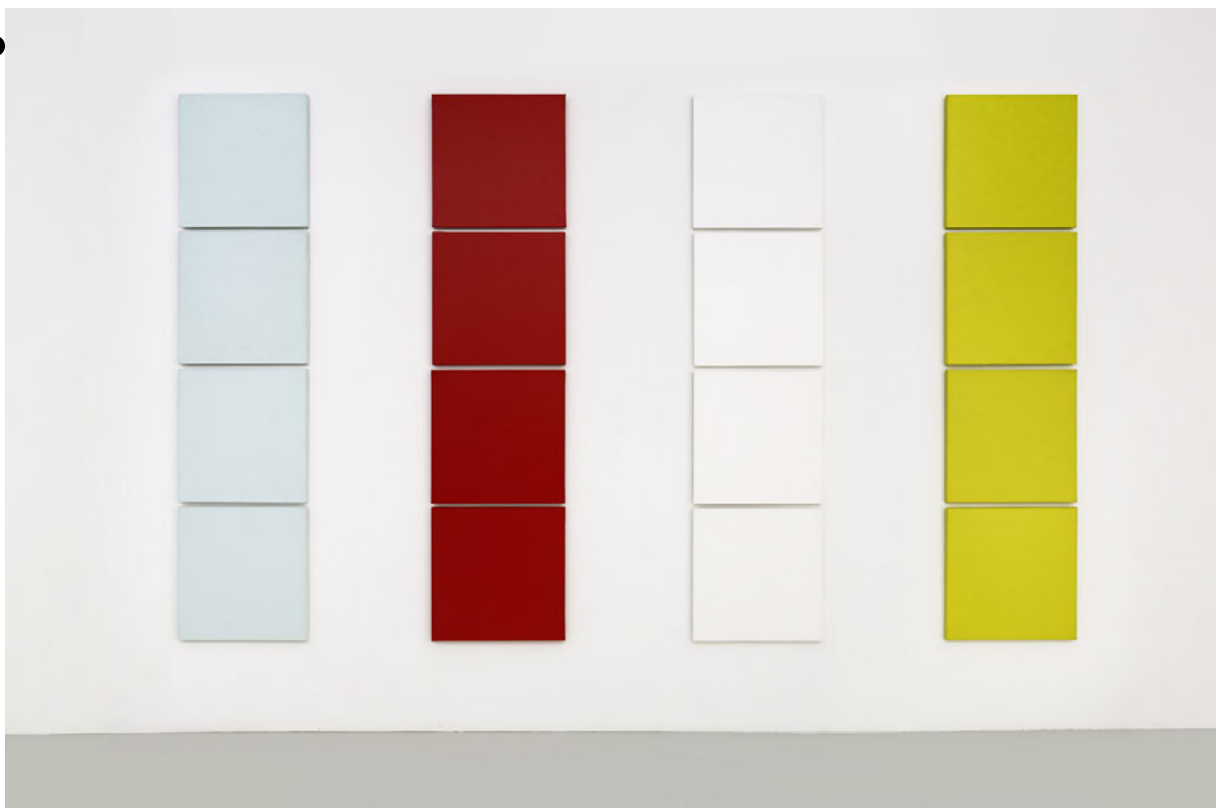
Anonyme, Objet décoratif, s.d.

Coiffe africaine, fibre végétale, osier, tissu et pigment rouge
Hauteur : 8.5 cm, diamètre : 46 cm
nv. FNAC 03-1163 Centre national des arts plastiques, Paris
dépôt à l'eac., Mouans-Sartoux
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Max BILL, *Tableau-Relief Z.826*, 1979

Collage sur toile et acrylique — 150 x 120 cm
Inv. FNAC 02-1440 Centre national des arts plastiques, Paris
dépôt à l'eac., Mouans-Sartoux
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Aurelie NEMOURS,
Polychromie, Colonne bleu-céleste, 1989
Polychromie, Colonne RP, 1989
Polychromie, Colonne BBB, 1990
Polychromie, Colonne jaune (JF), 1988

Chacune : œuvre en 4 éléments joutés et superposés / huile sur toile— 320 x 80 cm
 Inv. FNAC 02-1446 (1 à 4) - Inv. FNAC 02-1447 (1 à 4) - Inv. FNAC 02-1448 (1 à 4)- Inv. FNAC 02-1452 (1 à 4)
 Centre national des arts plastiques, Paris dépôt à l'eac., Mouans-Sartoux
 ©crédit photo François Fernandez ©Adagg, Paris 2025



Jan. J. SCHOONHOVEN, R' 69-20, 1969
 Papier mâché, carton sur bois — 104 x 104 cm
 Inv. FNAC 02-1354 Centre national des arts plastiques, Paris
 dépôt à l'eac., Mouans-Sartoux
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eac.



Gottfried HONEGGER, vitraux de l'église Saint André à Mouans-Sartoux
© crédit photo Jean Brasille



Max BILL

1908, Winterthur (Switzerland)
1994, Berlin (Germany)

Painter, sculptor, graphic designer, and architect, Max Bill is one of the founders of concrete art. In the continuation of the Bauhaus, he developed a non-figurative art based on mathematics and geometry. Starting from the fundamental elements that constitute a work — a plane, a colour, a shape — he made concrete art a self-referential art in which 'mathematical conception' replaces imagination. By introducing the possible among the countless, he questions the status of the unique artwork and proposes a method of systematic exploration of a form — the Möbius strip, the circle, the square — or a problem such as light, colour, movement, the finite and the infinite

Marcelle CAHN

1895, Strasbourg (France)
1981, Neuilly-sur-Seine (France)

After studying in Berlin at Lovis Corinth's studio, Marcelle Cahn met Edvard Munch in Zurich in 1923, then worked in Paris in the studios of Fernand Léger and Amédée Ozenfant. She developed a very personal geometric style, combining both rigour and poetry. In 1930, she became a member of the Cercle et Carré group.

Her artistic journey led her from a highly ordered figurative painting to a concrete abstraction that combines construction quality with lyrical improvisation. She spent the last years of her life practising collage, in a very constructivist spirit.

Ad DEKKERS

1938 – 1974, Gorinchem (Netherlands)

Inspired by the white reliefs of the 1930s by Ben Nicholson, Ad Dekkers favours the use of simple structures. He seeks to express the order of nature in relation to the universe. His white reliefs use overlapping planes or lines incised into his supports. Animated by light, these empty spaces become places of transformation. Ad Dekkers then moved towards an increasingly radical neutrality, resulting in a form closely related to Minimal Art.

Gottfried HONEGGER

1917 – 2016, Zurich (Switzerland)

After studying at the Kunstgewerbeschule in Zurich, Gottfried Honegger worked as a graphic designer before deciding in 1958 to dedicate himself exclusively to painting. His starting point lies in the early constructive abstract art and certain aspects of Zurich concrete art, from which he frees himself in favour of a more personal direction. He creates Tableaux-Reliefs determined by chance, which synthesise colour and light, and from 1961, he produces lacquered sheet metal sculptures that play with colour and volume. Initially small in size, the

sculptures became monumental from 1970, with the Volume and Structure series. For Gottfried Honegger, art has a social function, expanding consciousness and offering liberation. In 1990, he founded the eac at the Château de Mouans-Sartoux with his partner Sybil Albers.

Richard Paul LOHSE

1902 – 1988, Zurich (Switzerland)

Painter and graphic designer, Richard Paul Lohse studied at the Kunstgewerbeschule in Zurich and then turned towards abstraction. In 1937, he co-founded the Allianz group. From 1942-43, he used a coloured geometric system, organised according to an orthogonal scheme, drawing on the theories of Piet Mondrian and the Art Concret group. His works became more radical after 1950, with his research focusing on the square module, eventually leading in 1978 to a language made up of nine identical squares. His desire to create a universal art capable of playing a social role led him to develop a serial art, which he saw as representing the 'radical principle of democracy.

Aurelie NEMOURS

1910 – 2005, Paris (France)

Aurelie Nemours engaged in abstraction as an inner necessity and developed a visual language based on an ascetic approach to forms and colour. Her works are paintings of meditation that, through the extreme reduction of colours and forms, visualise the ideas or laws underlying appearances. Her visual vocabulary, reduced to the horizontal and the vertical, allows her to conquer emptiness. The line and surfaces are emphasised, and the colours are treated as flat areas. The cross (which should not be seen as a symbol) is tirelessly explored: graphic or extended, unique or multiplied, stretched or caught in the intersection, which forms the square. From 1998 onwards, the artist developed her work on the monochrome in the Polychromes, Quatuors, Lignes, and Colones series, playing with the juxtaposition of canvases.

Jan J. SCHOONHOVEN

1914 – 1994, Delft (Netherlands)

Initially influenced by German Expressionist painting, Jan J. Schoonhoven practised a radical tachisme from 1957, which strongly set him apart. He co-founded the Dutch Informal group with Armando Jan Henderikse and Henk Peters. It was during this time that he created his first reliefs, forms resembling organic growths made up of edges and cavities crafted in papier-mâché. In 1960, he co-founded the NUL group — closely associated with the ZERO group — which rejected the subject in painting. Until the early 1980s, he created series of white-painted papier-mâché reliefs with no composition or colour. The artist's aim was to 'make paintings without painting,' within the beauty of a variation where the multiple becomes one.

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. 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

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

STRUCTURING THE MANAGEMENT OF ITS TRANSITION

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

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

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

REDUCING THE IMPACT OF DIGITAL COMMUNICATION

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

DECARBONIZING CULTURAL AND DAILY MOBILITY

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

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

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

- Sustainable mobility for the public and users
- Sustainable mobility for professionals and works
- Responsible catering
- Responsible communication

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

Soutenu
par



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

 Centre national des arts plastiques

and deposited at the Espace de l'Art Concret.

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L'Espace de l'Art Concret - centre d'art contemporain d'intérêt national développe une démarche qualité reconnue QUALITÉ TOURISME™ par l'État.

Espace de l'Art Concret
Centre d'art contemporain d'intérêt national
06370 Mouans-Sartoux
+33 (0)4 93 75 71 50
espacedelartconcret.fr

Director:
Fabienne Grasser-Fulchéri
grasser.fulcheri@espacedelartconcret.fr

Communication:
Estelle Epinette
epinette@espacedelartconcret.fr
+33 (0)4 93 75 06 7

Press • média: Anne Samson communications
4 Rue de Jarente, 75004 Paris
+33 (0)1 40 36 84 40
morgane@annesamson.com
clara@annesamson.com

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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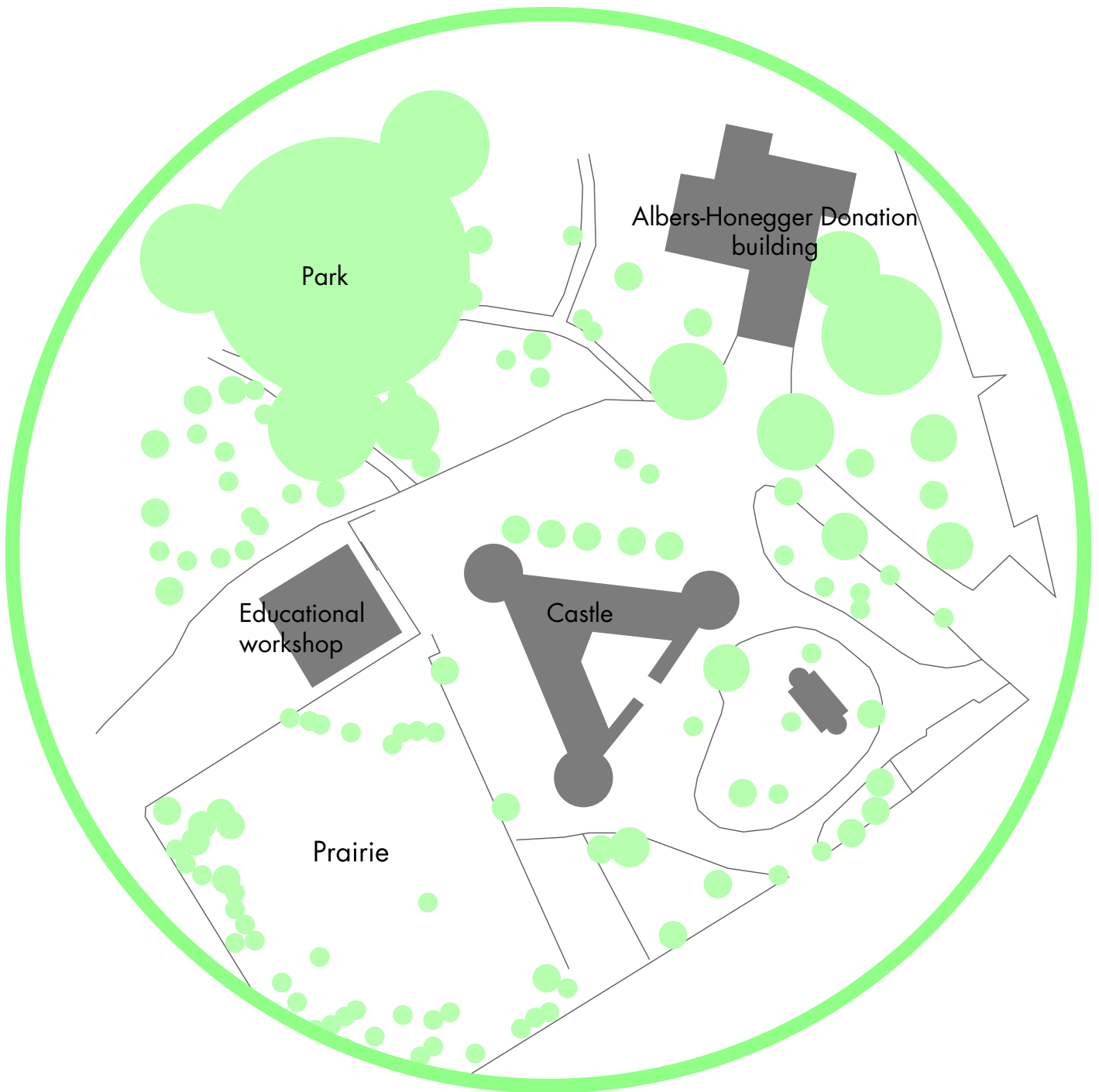
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By bus

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