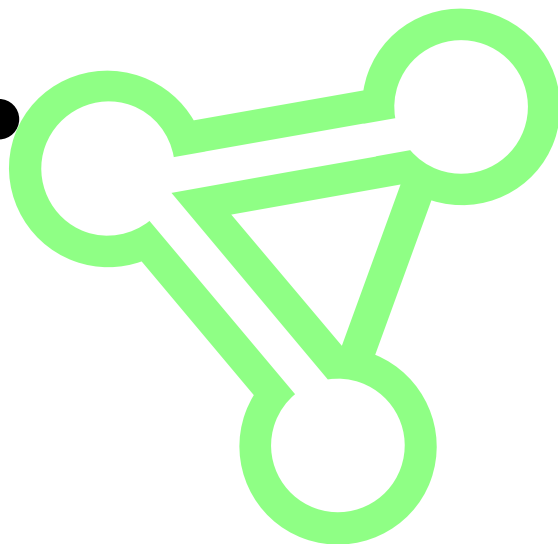


edc.



Exhibition

Bis repetita placent

07.07 → 10.11.2019

Press release

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

eac. **Bis repetita placent**

Berger&Berger, Éric Bourret, André Cadere, Rachael Clewlow, herman de vries, Ridha Dhib, Denis Gibelin, Richard Long, Jean-Christophe Norman, Eleonora Strano, Hendrik Sturm, Daniel Van de Velde

with the generous participation of **Jean Dupuy**

July 7 • November 11 2019
Opening: Saturday, July 6 at 18:00

Curator: Fabienne Grasser-Fulchéri

Castle Gallery

As part of the FRAC PACA project « Des marches, démarches » (“Ways and Ways”) inspired by a proposition by Guillaume de Montsaingeon, and in collaboration with the Musée Gassendi in Digne and the Laboratoire in Grenoble, l’eac. is participating in a region-wide event which will bring together multiple cultural associations and educational institutions from the entire PACA region. There is particular emphasis on the involvement of distant rural communities.

The numerous participants are associated via diverse projects: exhibitions, installations, performances, workshops, residencies, and other events. All these seek to engage a fruitful dialogue between the arts and the social sciences concerning the many issues faced by modern societies. Artists will be invited, and works from the FRAC Provence-Alpes-Côte d’Azur collections along with works from other collections, both public (such as the Donation Albers-Honegger), and private will be shown.

Extract from a text by Guillaume Montsaingeon

The exhibition entitled *Bis repetita placent* presented in the eac.’s castle gallery proposes to examine « the act of walking » in its intimate relationship with the landscape, with the passage of time, and its relationship with writing. In fact, the exhibition’s title comes from a literary text, an aphorism inspired by a verse from Horace’s *Ars Poetica*: repetition leads to familiarity and thus the pleasure of sharing a common cultural experience.

This exhibition brings together artists who travel the same territories: the mythic site of the Mont Sainte-Victoire for Denis Gibelin and Eric Bourret, or Nietzsche’s famous path in Eze taken daily by the artist Eleonora Strano. These landscapes, crossed and re-crossed become receptacles for writing on a human scale, where the body becomes a drawing tool which leaves an ephemeral trace in nature, as in the work of Richard Long or herman de vries.

These walks test the body and require endurance. Artists like Ridha Dhib, Berger&Berger, or Rachael Clewlow attempt manage that by marking their paths with rational information, with more or less precise records, in a quasi-obsessional, futile quest to embrace the world’s infinity.

Natural landscapes are not the only ones covered. The complexities and swarming movement of cities are explored as well. André Cadere roams them with his round wooden batons, arranging meetings with strangers and provoking unexpected encounters. Jean-Christophe Norman connects the great cities of the world with an invisible thread by tracing extracts of James Joyce’s *Ulysse* in chalk on the ground. Words and literature are also at the heart of Daniel Van de Velde’s work where written and visual poetry beat the rhythm of his walks, oscillating between appearance and disappearance. Hendrik Sturm returns to retrace a path taken before. The artist proposes to create a new version of the walk he was invited to do in Mouans-Sartoux in 2011 hoping to encounter things both familiar and different.

Preceding page

Denis Gibelin

Sainte Victoire le pic des mouches col des Portes le 14 avril 2017

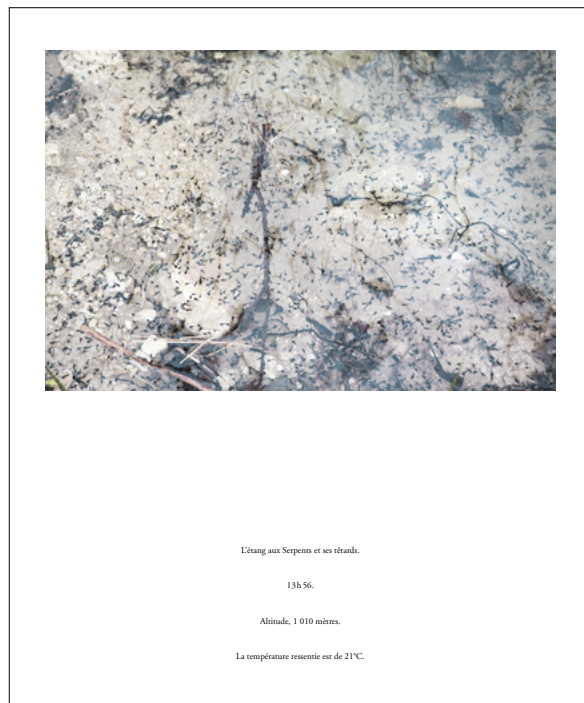
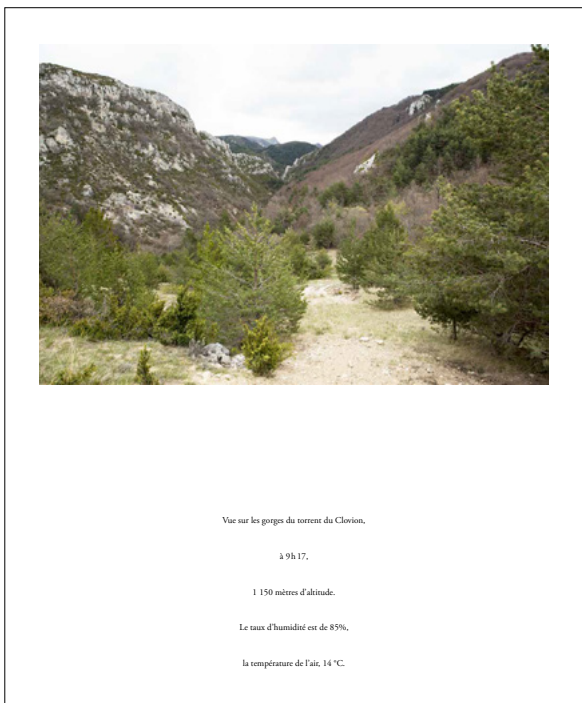
Work in collaboration with Julien Gibelin

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herman de vries
Le journal de Digne, 2000

Private collection
© photo Joseph Marando



Berger&Berger
Senex, 04 avril 2014, 2015

FRAC PACA collection
© Berger & Berger



André Cadere
Bâton, 1976

Inv. : FNAC 2013-0234 Centre national des arts plastiques
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Eleonora Strano
Sans titre 5, extrait de la série *Ignatia amara*, 2019

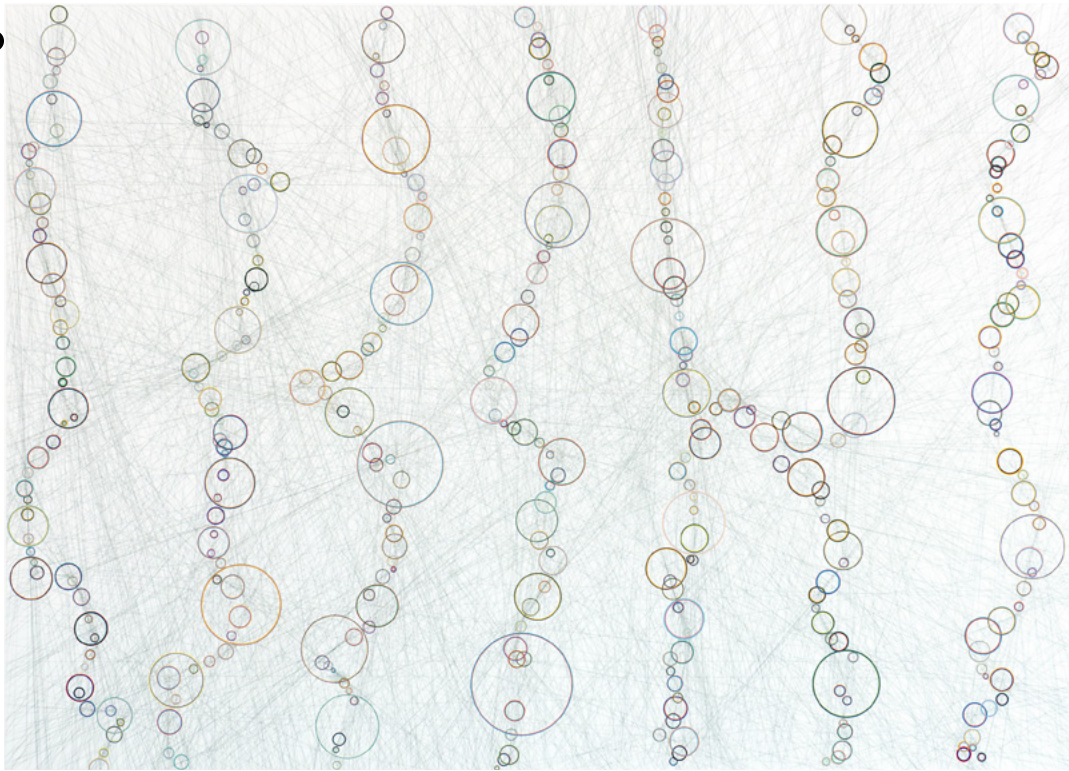
Eleonora Strano collection
©Eleonora Strano



Richard Long
Small Alpine Circle, 1998

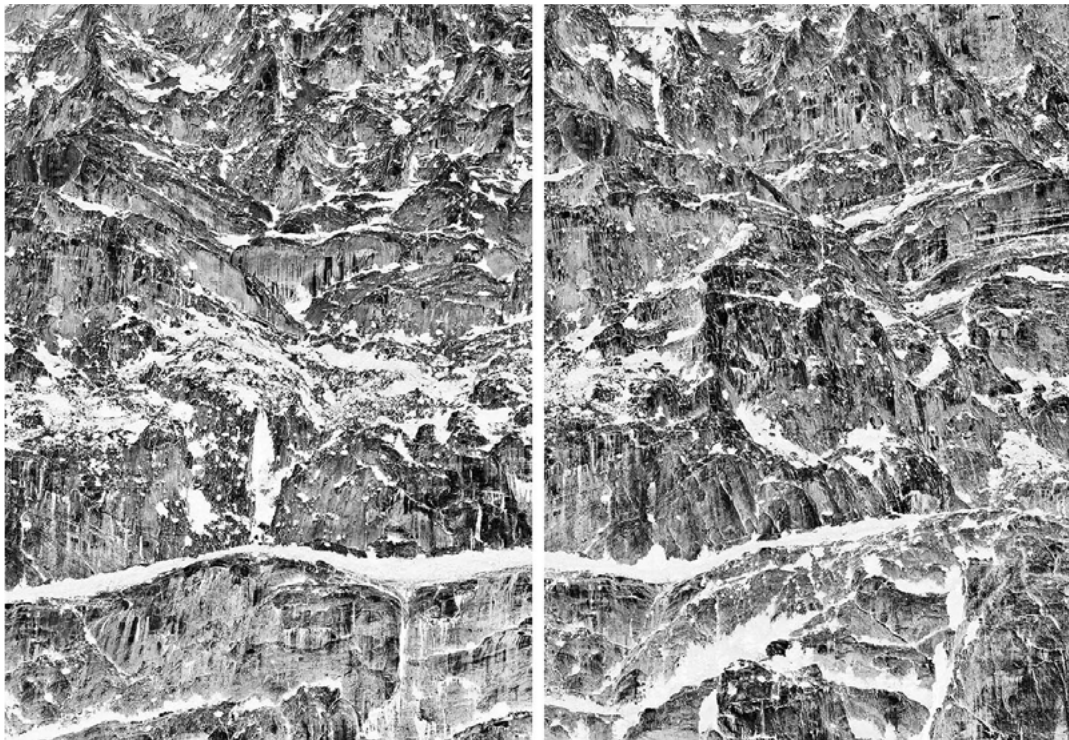
Inv. : FNAC 03-029 Centre national des arts plastiques
Donation Albers-Honegger. En dépôt à l'eac.
© Adagp, Paris 2019 ©photo François Fernandez

eac.



Rachael Clewlow
Longitudinal geometry, 129.53 Miles Walked, Newcastle (Map)

Courtesy de l'artiste
©photo Colin Davidson



Éric Bourret
Sainte-Victoire, la montagne de cristal, 2014

Courtesy de l'artiste
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Hendrik Sturm
Marche dans Mouans-Sartoux en 2011 dans le cadre de la manifestation « L'Art Contemporain et la Côte d'Azur, un territoire d'expérimentation » par BOTOX(S)/réseau d'art contemporain Alpes & Riviera
 ©photo Laurent Del Fabbro



Ridha Dhib
Paris_Cible_Sousse, 2019
 ©All rights reserved



Jean-Christophe Norman
Ulysses, a long way Paris (Biennale de Belleville), 2014

© Adagp, Paris 2019



Daniel Van de Velde
Fréquences d'apparition (10 poèmes), 2019

Collection de l'artiste
© Daniel Van de Velde

Berger & Berger

Laurent P. Berger
Born in 1972, Paris (France)
Cyrille Berger
Born in 1975, Paris (France)
Live and work in Paris

The architect Cyrille Berger and his brother, Laurent P. Berger, visual artist, have been collaborating since 2006 under the name Berger&Berger. Protean artists, they base their work on the exploration of space. This preoccupation leads them to investigate the interstices of various disciplines — decoration, furniture, sculpture, environment, architecture, landscape — in order to better understand the interactions between these different fields and how modulations therein modify our perception of space.

Using a fundamentally scientific approach, Berger & Berger create objective, depersonalized works that require an intense engagement on the part of the viewer in order to interpret the objects and creations presented. The pieces are not ideas that have been materially translated; rather they are both means and goals linked to the perception of space.

The works selected for this exhibition are a series of impressions showing steps of a walk through the Vallée de Senez (Alpes-de-Haute-Provence). Objective facts and simple descriptions (geographic and geological indications) are associated with more subjective information (perception of the weather, the heart rate of the walker...). This creates a back and forth between that which is visible and that which is suggested. The information is silkscreened with reversible thermo-chromic ink which progressively disappears at temperatures over 21°C, the temperature recommended for the conservation of photographs.

These works by Berger & Berger treat direct sensory experience while making reference to historic techniques.

Éric Bourret

Born in 1964, Paris (France)
**Lives and works in the south of France
and in the Himalayas**

Eric Bourret has been travelling the world on foot taking photographs, crossing all horizons and all heights, since the 1990s. He calls his images « experience of walking, experience of the visible ». They express the profound sensory and physical transformations that result from walking.

The experience of travelling exacerbates one's perception of the route and receptivity to the landscape.

Over the course of these hikes, which may last several days or several months, depending on a precise conceptual protocol which determines the number of photographs to be taken and the distance between them, the artist superposes different images of a given landscape on the same negative. These sequences intensify and accelerate the imperceptible movement of geographic layers and preserve man's ephemeral passage. The unforeseen or the accidental are inherent and assumed in this process of random photography.

Eric Bourret's images can be seen as photographic notes on a musical score travelled by foot. They bear witness to a subjective experience, as the artist himself confides: *I am made up of landscapes which I travel and which travel through me. For me the photographic image is a receptacle of forms, energy and meaning.*

Between 2012 and 2014, Eric Bourret photographed winter in the emblematic mountains of the Bouches du Rhône: the Alpilles, the Sainte Baume, and the Sainte Victoire. Several times a week, he hiked all or part of a mountain massif, privileging the ridge zones. By choosing winter, he was able to avoid the traditional imagery associated with these Mediterranean landscapes. Snow, fog, and the Mistral modify the sharpness and the colour of the recorded images. The series of cliffs from the Mont Sainte-Victoire (2013 – 2014) presented in the exhibition offers a different vision of this emblematic mountain. The « all over » surfaces of these photographs play on the physicality of the rock faces and almost appear to be paintings, sculptures, or engravings.

André Cadere

1934, Warsaw (Pologne) – 1978, Paris (France)

When he arrived in Paris in 1967, André Cadere was working in an abstract manner, close to Op Art. Very quickly, he became involved with the Parisian artists who, directly influenced by Minimalism, Land Art, and Conceptual Art, were questioning the identity of both the artist and the artwork, the pertinence of the artist's signature and the art object. In 1970, his work took a decisive turn to become a kind performance art based on his travels, with round wooden poles as the only material trace of his work.

Each pole is composed of cylindrical color segments (black, white, yellow, orange, red, purple, blue, and green) assembled using a system of mathematical permutations which always contains an error. A « painting with no end », the pole has no top or bottom, may be hung on the wall, set on the ground, shown in a temporary manner, or moved from one

place to another. André Cadere has chosen walking as his exhibition form. He wanders through the streets, pole in hand or on his shoulder. He announces his walks as if announcing exhibition hours, or crashes openings, grafting on to official shows. The round poles are considered as truly transitional objects that serve, above all, as a pretext for discussions and reflection on the status and social function of art.

Rachael Clewlow

**Born in 1984, Middlesbrough (England)
Lives and works in Newcastle upon Tyne (England)**

Since 2003, Rachael Clewlow has been putting all the observations made during her daily walks in a notebook. Recorded in an almost ritualistic manner, daily activity takes on a material quality and takes on a reality of its own.

As part of her artistic practice, Rachael Clewlow takes walks that are planned and then drawn on a map. The resulting diagram dictates the direction she will follow. The roads, dates, and time passed on the walks are again recorded in her notebooks. The artist then translates these rigorous and detailed notes into paintings and drawings. She creates abstract images that seem to resemble the visual color code systems of maps. However the complexity of the images quickly negates the traditional functionality of a map. Inspired by infographic and cartographic languages, she transforms geographic and temporal information into colored forms. Her pieces bear witness to a veritable obsession with color and the formal elements of abstract painting.

In her latest work, the artist has been taking a series of predetermined walks in New Castle, Rochdale, and London. For the series *Longitudinal Geometry 129.53 Miles* which is presented in the exhibition, Rachael Clewlow drew seven vertical lines running from north to south on a map. She then attempted to adhere to the plan as closely as possible when she actually walked the terrain. Each segment of the walk was about thirty miles long (approximately 48 km) and was done in one day. Each day the artist recorded in her notebooks, minute by minute, all the details she possibly could.

herman de vries

**Born in 1931, Alkmaar (Netherlands)
Lives and works in Eschenau (Germany)**

After having studied botany, herman de vries began painting in 1953 as an autodidact. His radically abstract language based on chance led him to participate in the group NUL from 1961 to 1964. At the same time he developed a critical reflection on social context and travelled to India and the Orient several times. His work subsequently took a new direction: the artist chose to use natural forms instead of abstract units, all the while maintaining an element of chance.

Since 1970, herman de vries has been attempting to demonstrate the universal quality of the landscape and the basic elements of nature. He considers the landscape as a protected space, sufficient in itself. He never seeks to intervene therein. In a more contemplative manner, he allows nature to exist and reveals the simplest details to which we have become blind. His work takes on different forms: fragments of nature (leaves, rocks, pieces of wood, soil samples...) are collected and placed intact and unaltered in another context, in situ interventions to reveal elements in their natural context, or works where it is necessary to walk in order to access sites that the artist has occupied in some way.

herman de vries discovered the Alpes-Maritimes in the 1950s. In 1991 he stayed in Mouans-Sartoux as an artist in residence at eac. while he prepared for a monographic exhibition *Terre, vie, poésie* (Earth, Life, Poetry) which was held in the castle gallery. The local territory inspired the work done during this period. The artist made a number of rubbings with soil samples taken from the region surrounding Grasse. He collected the names of 1200 plants in the Provençal language from local residents which he then inscribed on paper in different colors. Eight years later CAIRN, an art center located in Digne-les-Bains, commissioned him to create a work. For this project the artist took a walk the in surrounding countryside which inspired a journal comprised of 45 sheets of paper showing the elements gathered along the way. This journal is presented in the exhibition.

Ridha Dhib

**Born in 1966, Sousse (Tunisia)
Lives and works in Paris (France)**

Ridha Dhib has built his work around the possibilities of line with which he experiments in relation to the plane, gesture, and movement. He is interested in the line's capacity to bend, to link, and to generate different textures. Painting was Ridha Dhib's preferred medium for a long time, but he progressively chose to liberate the line from the planar surface, evolving into an engagement of his own body in space. Walking, particularly "connected walking" began to take a more and more preponderant place in his artistic practice. Thanks to a smartphone, the artist's body becomes a living brush, tracing immaterial lines across the surface of the earth. The smartphone has become a numeric palette which generates and records a multitude and variety of information.

The resulting pieces are most often works in progress, polymorphic and changing, somewhere between installation and performance.

Between May 2 and August 15, 2019 Ridha Dhib will be engaged in a new walking project entitled, *Hoi-l-zons*. This 300 km performance walk is conceived as a link between the artist's Parisian studio and his native Tunisia. Equipped with a smartphone, the artist will use an enhanced reality compass which points towards the city of Sousse.

At each of the 120 planned stops, he will take a photograph of the horizon indicated by the compass. Each photograph, printed in postcard form, will be sent to the Institut Français in Tunisia so that the image is present in both counties at the same time. The series of images obtained at the end of the walk will allow the artist to obtain his horizons line.

For *Bis repetita placent*, the eac. will exhibit three « duplicates » of these postcards: the one sent the day of the artist's departure from Paris (02.05.2019), the one sent the day of the artist's arrival at the eac. (06.05.2019, the 35th stop), and finally the one sent the day of his arrival in Sousse (15.09.2019). Together these will form a time-space triptych.

Denis Gibelin

Born in 1951, Monaco
Lives and works in Nice (France)

Founder of the collective No-made

Walking has been an essential factor in Denis Gibelin's work since the 2003 discovery of an unusual and unique site: an old railway line between Cap d'Ail and Monaco, an abandoned segment of the Nice-Monaco rail link which the artist appropriated for his own use. Vestiges collected during walks through the abandoned tunnels have become the material for a story. His research is based on the relationship between two factors, the landscape and walking. The landscape is the place of creation, presentation, and often the material of the work. It becomes both territory and studio. Walking is the vector, the founding element.

By walking one can cross the landscape, appropriate it, identify it, measure it, structure it and map it out. Movement is measured by a GPS, then reinterpreted using a code which translates it graphically into a visual piece presented as a graph. One characteristic is the automatism of walking which is always the same no matter where it is done, allowing, of course, for nuances depending on the weather and distances.

These « recordings » of the land can also be seen in the series of geological prints. By printing directly from mineral elements, the artist records the shape of rocks creating a hollowed out image of a 3-D form. The artist has carried out multiple experiments along the GR5, on the Mont Sainte-Victoire, Mont Fuji, and the Tokaido, following in the footsteps of painters, scientists, explorers, thinkers, or simple hikers who have left no trace in the landscape.

Richard Long

Born in 1945 in Bristol (England)
Lives and works in Bristol (England)

In the mid-1960s, while still a sculpture student at St. Martin's School of Art (1966-1968) in London, Richard Long observed that the landscape had been neglected by artists—not in its representation, there are certainly numerous examples in the history of painting—but in the perception of its essence, particularly in its direct relationship to time.

Given that idea, he began taking hikes in all parts of the world: from England to Nepal, from Alaska to Africa, searching for natural patterns. He constructs simple geometric forms in the spaces he travels through, using material that he finds on site (branches, pebbles, rocks, mud). Left there in nature, these works are completely ephemeral (earthworks).

As he had no permanent trace of his pieces, Richard Long began photographing them in order to show them to the public. The photographs became an archive, bearing witness to both his walks and his sculptural work. They are titled and indicate the place and time of his artistic action. They are sometimes accompanied with cards or texts describing the artist's feelings or possibly an encounter. The words are carefully placed on the paper and their placement on the page evokes the site.

Richard Long sometimes recreates his sculptures in a museum space or gallery. The collected materials are reused and installed according to specific instructions by the artist, as in *Small Alpine Circle*, 1998. In this way, Richard Long raises the spectator's awareness of the natural, fortuitous forms of the rocks which are set in opposition to the geometric space in which they are placed. Richard Long is considered to be a major figure of the Land Art and Conceptual Art movements. His work is both symbolic and poetic.

Jean-Christophe Norman

Born in 1964 à Besançon (France)
Lives and works in Marseille (France)

Former alpinist Jean-Christophe Norman transposes the elements of his sport into his artistic work: movement, repetition, endurance and travel. Like a climber, he opens paths, is confronted with the unexpected and accidents, all the while trying to become one with the terrain crossed over. But he transforms the vertical ascension of mountain climbing into a horizontal record of his movement. Jean-Christophe Norman traverses the great cities of the world (Berlin, Paris, New York...), marking his passage with a laborious writing process: writing on the ground with white chalk. He draws the contours of one city on the streets of another, notes the passage of time, or patiently recopies initiatory texts (James Joyce's *Ulysses*, Marcel Proust's *In Search of Lost Time*, or Picasso's *Life and Art* by Pierre Daix...) on the ground of the different cities he passes through.

The walking/writing project presented in the exhibition was co-produced by eac. and executed by Jean-Christophe Norman in Paris during the Spring of 2019. It is presented here for the first time. The white chalk writing which traces a long line through the streets, sidewalks, and roads becomes a pretext for encounters and exchanges.

In addition to walking and writing, Jean-Christophe Norman also draws and « obliterates ». In the series *Covers* he takes images or books and covers the printed image completely with graphite so that the content is totally obscured. In the series *Biographie*,

begun in 2013 and presented here in the exhibition, the artist attempts to render pictorially the emotions he experiences while walking. These different approaches complement each other and express a desire to materialize the artist's physical experience of the world and of life, giving us a glimpse of his complex relationship with time and narration.

Eleonora Strano

**Born in 1980 in Belfort (France)
Lives and works in Nice (France)**

Eleonora Strano uses photography as a means of experiencing the world and approaching unknown territories. Her work is based on the notion of isolation, be it geographic, cultural, social, or political. She particularly concentrates on questions concerning «the human being and his torments», examining the way in which individuals «experience their relationship with the community». Preferring to work with film, Eleonora Strano photographs the world she encounters during her travels, the people she meets, and her relationship with others. Mundane experiences and banal subjects are her primary sources of inspiration. She projects her own sensibility and experience onto them.

The series *Ignatia Amara*, which is presented in the exhibition, was realized along the footpath in Eze often taken Nietzsche during his stay in the region. It was a period when the famous German writer was struggling to find the energy to write the third part of *Thus spoke Zarathustra*. Eleonora Strano, herself not well, decided to take this same path daily in order to discover what physical and moral sensations she would experience while walking. Over time, though repetition of the same steps, a resonance was created between the delicate and difficult descent and the liberating sensation of the climb. In nature, the artist rediscovered the sensations of her own body and decided to tell the story of this rebirth in images.

Hendrik Sturm

**Born in 1960 in Gütersloh (Germany)
Lives and works in Marseille and Toulon (France)**

In the beginning, walking was a means for Hendrik Sturm to clear his mind and start afresh. Viewing the city as man's most complex creation, he sees various urban spaces (the center, peri-urban areas, rural zones) as veritable curiosity cabinets where natural forms and artifacts mix. He seeks to intervene within «cracks» in these territories — the accidents, the tensions, things neither planned nor wanted — to discover the unconscious element.

Hendrik Sturm considers space as a support on which man has constantly written. Through his walks, he attempts to reveal traces of human activity in places where the present is in contact with the strata of the past. Popular knowledge of the territory becomes very important.

Hendrik Sturm's walks are organized in several steps: reconnaissance of the territory to be covered, archival research concerning the area, finally a collective walk. The IGN map of the space to be travelled over is for him the entry way into the landscape. He studies it before the walk and consults it regularly along the way in order to better understand the gaps between what is indicated and what is actually encountered. The movements generated by the walk (halts, returns, accelerations...) make up a sculpture and become a veritable creative gesture.

For the exhibition, Hendrik Sturm has chosen to recreate the walk that he did in Mouans-Sartoux in 2011 *Mouans-Sartoux, la politique de la verticalité*, for the region-wide exhibition *L'Art contemporain sur la Côte d'Azur, un territoire pour l'expérimentation 1951 – 2011*.

Daniel Van de Velde

**Born in 1964 in Joigny (France)
Lives and works in Vidauban (France)**

Daniel Van de Velde uses wood and wood by products to create his installations. His sculptures are made using segments of tree trunks which he hollows out, leaving only a shell around an empty center. Liberated from their verticality, the trunks are then suspended or set on the ground. In addition to sculpture, Daniel Van de Velde writes poetry that questions our capacity to see. He controls the apparition of a poem by fixing maximum and minimum visual frequencies of the color gradations, giving it a chromatic visibility.

Les Fréquences d'Apparition is a numerically created series of ten visual poems realized in 2014 while Daniel Van de Velde was an artist in residence in the Cévennes. Several examples are presented in the exhibition. During this residency, the artist walked constantly, both day and night, to escape from the things that conditioned his existence. The poems were written during meditative periods of rest. In these typed texts, the writing serves neither a desire for expression nor communication. It is thus distanced from its original purpose to become a visual form where the chromatic vibrations suggest multiple possibilities.

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)
- Banque Cantonale Vaudoise, Lausanne (Suisse)
- 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.)
- 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)

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L'Espace de l'Art Concret bénéficie du soutien :



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



et déposée à l'Espace de l'Art Concret.

Partenariats media de l'exposition :



L'Espace de l'Art Concret est membre :



L'Espace de l'Art Concret est partenaire :



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Centre d'art contemporain**

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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

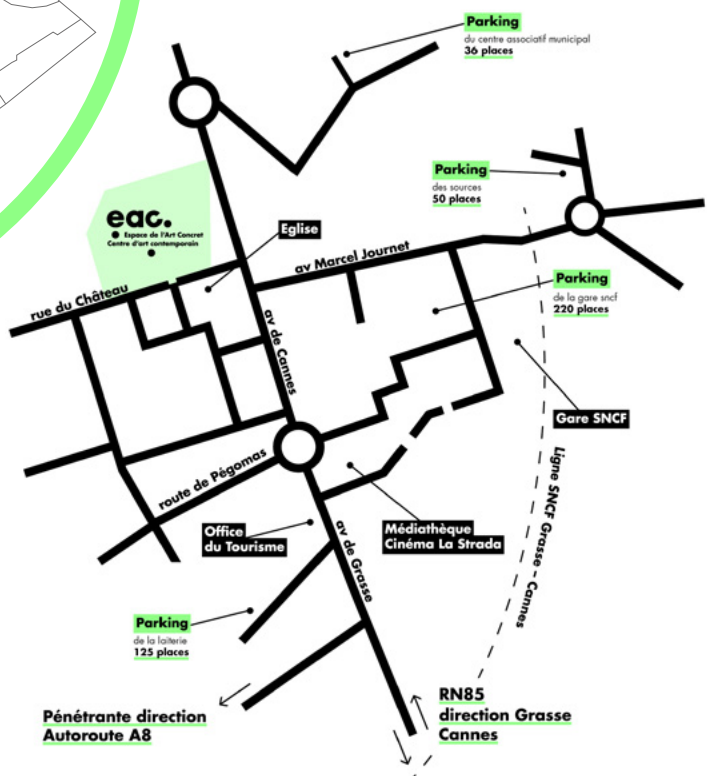
Reduced price: 5€

- 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
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+ 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 carparks 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.