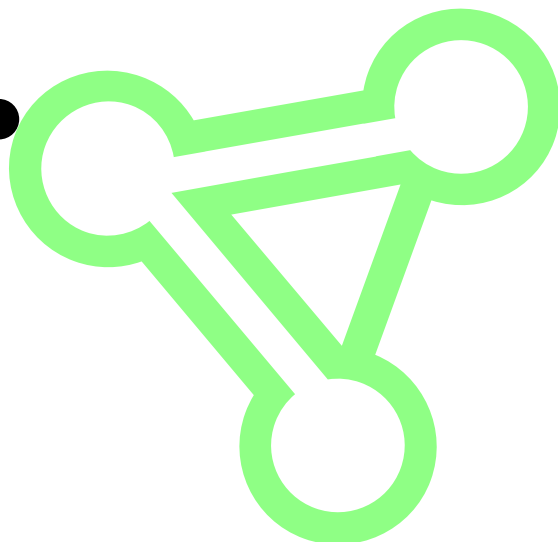


**eac.**



**30 eac.**  
**+ 1 an!**



**Exhibition**

## **Revenir vers le futur**

**La Collection Lambert & la Donation Albers-Honegger**

**Early june 2021 → 03.04.2022**

**Press release**

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

# eac. Revenir vers le futur

## La Collection Lambert & la Donation Albers-Honegger

**Early june 2021 • April 3<sup>rd</sup> 2022**  
**opening • Saturday, July 3<sup>rd</sup> at 6 p.m**

**Curator: Fabienne Grasser-Fulchéri**, assisted by Alexandra Deslys and Claire Spada

### **Donation Albers-Honegger**

**Artistes:** John Armleder, Carl Andre, Bernard Aubertin, Robert Barry, Cécile Bart, Jean-Michel Basquiat, Larry Bell, Max Bill, Marcel Breuer, Daniel Buren, Alan Charlton, Robert Combas, Dadamaino, Ad Dekkers, Jan Dibbets, EMMANUEL, Rita Ernst, Arend Fuhrmann, Fritz Glarner, Douglas Gordon, Jean Gorin, Gottfried Honegger, Donald Judd, Bertrand Lavier, Sol LeWitt, Robert Mangold, Olivier Mosset, François Morellet, Aurelie Nemours, Jean-Pierre Raynaud, Gerrit Thomas Rietveld, Robert Ryman, Jan J. Schoonhoven, Richard Serra, Andres Serrano, Cédric Teisseire, Niele Toroni, Günther Uecker, Bernar Venet, Friedrich Vordemberge-Gildewart

To inaugurate the series of events planned for the 30<sup>th</sup>+1 anniversary of the art centre, the eac. is taking part in a collection exchange game and has chosen to open the Donation Albers-Honegger to the Lambert collection, which celebrated its 20<sup>th</sup> anniversary in 2020.

These two wholes are listed in the inventory of the Centre national des arts plastiques and deposited respectively at the Espace de l'art Concret in Mouans-Sartoux and at the Lambert collection in Avignon.

The eac. has build its identity on the permanent questioning between art and society. Without ever prioritizing artistic expression, the programming has always had at heart to enlighten our response by confronting it with unexpected situations. Faithful to this philosophy, the eac. has chosen for its 30<sup>th</sup>+1 anniversary to revisit six iconic exhibitions from its history that have played on contrasts and oppositions:

**Le carré libéré**  
(september 1990 — march 1991),

**Voir et s'asseoir**  
(april — september 1991),

**Le cri et la raison**  
(july — november 1992),

**Face à face**  
(december 1992 — march 1993),

**Art au sol**  
(march — june 1999),

**Le Mythe du Monochrome**  
(october 2009 — january 2010)

So many exhibitions that have questioned our relationship to art and its function. Formal comparisons, questioning the perception of the work as well as the sometimes brutal encounter of pieces radically different in their conception, have nourished these exhibitions demonstrating with brilliance that the fames of art history are only asking to be jostled.

By replaying certain emblematic scenes from these past exhibitions, the tour will titillate the visitor's memory. The reminiscence of certain dialogues will thus be shaken up by the incursion of works from the Lambert collection, which will revive the discussions initiated at the time by Gottfried Honegger and Sybil Albers, to better prolong the reflection.

Beyond this new look at the exhibitions, it is also a mirror game between two collections that will be present in the rooms. Begun almost simultaneously in the late 60s and early 70s, the Albers-Honegger and Lambert collections are influenced by the artistic trends of the time, such as minimal and conceptual art.

Even if geometric abstraction, conceptual and minimal art serve as anchors for these two sets, each has nevertheless managed to keep its own originality. The Swiss collection focuses on geometric abstraction, its origins, its affiliations and its contemporary extensions. The Lambert collection, for its part, takes a « step aside » and opens up to the figuration of the 1980s and 1990s.

Playing with historical and aesthetic classifications, these two collections intersect different readings of contemporary art history. Free of any convention, they nevertheless know how to attract attention through their cohesion.

In return for the exhibition *Revenir vers le futur* at the eac., the Lambert collection will welcome, in its walls at the Hôtel de Caumont in Avignon, a selection of works from the Albers-Honegger collection.

In partnership  
with



Exceptional  
loan from



# eac. The Donation Albers-Honegger



**Sybil Albers & Gottfried Honegger**

© photo Philippe Chancel

After studying at the Kunstgewerbeschule in Zurich, **Gottfried Honegger** (1917-2016) worked as a graphic designer before deciding in 1988 to devote himself exclusively to painting.

His point of departure lies in the first constructive abstract art and in certain options of Zurich's concrete art, from which he frees himself in favour of a more personal direction.

He creates relief-paintings determined by randomness, which synthesize color and light, then from 1961, sculptures of lacquered sheet metal that plays on color and volume. Initially small in size, the sculptures became monumental from 1970 onwards, with the *Volume and Structure* series.

Gottfried Honegger's career is inseparable from his meeting with **Sybil Albers-Barrier** (1935-2019) at the beginning of the 1970s in Paris. At that time she worked at the Durand-Dessert gallery where she discovered the works of Hans Haacke, Mario Merz, Alan Charlton and François Morellet.

Then the couple starts buying paintings.

Their private collection is enriched by the great names of geometric abstraction as well as by the works of young artists. Design also plays an essential role in this, testifying to the democratic conception of concrete art and its collective and social implications.

During the thirty years in which this collection has been built up, Gottfried Honegger and Sybil Albers-Barrier have always sought to free themselves from the dogma of concrete art in order to discover other paths that corresponded to a necessary evolution.

An engaged artist, driven from his youth by deep social convictions, Gottfried Honegger founded with his partner Sybil Albers-Barrier in 1990 the Espace de l'Art Concret, a contemporary art centre located in Mouans-Sartoux. Collective adventure, the place has made the bet since its creation, to place art at the heart of life. The choice of the name «espace de l'art concret» reveals, from the outset, the desire to be part of a territory other than the traditional one, the museum space. The place chooses to put the education of the gaze and openness to the greatest number at the centre of its functions, long before these missions became a priority within museum institutions.

In order to highlight the theoretical links, aesthetic similarities and their impact on our cultural and social reality, the programme has confronted the fields of painting and sculpture with emblematic sectors of the 20th century: architecture, music, fashion, design and applied arts, to nourish this project, Sybil Albers-Barrier and Gottfried Honegger generously make their works available in a permanent concern for the education of the gaze and the diffusion of the movement of concrete art rich in questioning.

This rigorous and constant policy of mediation has been rewarded by the opening of a building specially dedicated to the reception of young people from all walks of life: the educational workshops (architect Marc Barani) inaugurated in 1998.

Ten years after the opening of the art centre, it seemed necessary for the two collectors to continue their action by a gesture of great generosity, choosing in the early 2000s to donate their collection to the French State. This donation was accompanied by the opening of the Albers-Honegger Donation building (architects Mike Guyer and Annette Gigon) in 2004.

# eac. The Lambert Collection



**Courtyard of Caumont - the Lambert collection**  
© photo Philippe Daval

**Yvon Lambert** (1936) was one of the most important art dealers in Paris from the 1960s to the mid-2010. His collection is the testimony of a visionary art historian and dealer who was passionate about minimal art, conceptual art and land art before considering the return of painting in the 1980s, followed by photography and video.

Yvon Lambert became interested in the art of his time in an extremely precocious way, since he claims to have bought his first artwork at the age of fourteen, when he lived in the region of Saint-Paul-de-Vence and was thus in contact with the great names of the Maeght Foundation. With the financial help of his mother, he opens his first gallery in Vence, Place de Grand-Jardin.

In 1966, Yvon Lambert opened his first Parisian gallery on Rue de l'Échaudé where, after a period dedicated to modern art from the 1930s to the 1960s (Robert Malaval, Jean Hélon, Theo van Doesburg, Léon Tutundjian), he decided to expose mostly American artists who were pillars of conceptual, minimal or land art, such as Sol LeWitt, Richard Long, Brice Marden, Robert Ryman or Cy Twombly.

He also presents European artists such as Daniel Buren, Christo, Gordon Matta-Clark or Dennis Oppenheim. After Ileana Sonnabend and with Daniel Templon, he became one of the two great promoters of contemporary art in Paris.

In 1997, he left the 6<sup>th</sup> arrondissement for the 3<sup>rd</sup> rue du Grenier Saint-Lazard, where he exhibited, among others, Jean-Charles Blais, Miquel Barceló, Christian Boltanski, and Joseph Beuys in the early 1980s. In 1986, Yvon Lambert set up his gallery in a space under a glass roof on Vielle-du-Temple street, where he has exhibited Jean-Michel Basquiat, Nan Goldin, Jenny Holzer, Anselm Kiefer and Douglas Gordon.

In 2003, he opened a gallery on 21st Street in the Chelsea district of New York and in 2008, asked the architect Richard Gluckman to design a new space for it. In April 2011, after seven years of activity, he announced the closure of his New York gallery in order to refocus his activity in France.

In 2000, he decided to deposit a part of his personal collection in Avignon in the Hôtel de Caumont with a view to a future donation to the State. This donation of more than 550 artworks to the State was made official in July 2012, and an architectural project led by the architects Cyrille and Laurent Berger increased the museum's surface area to nearly 4000 m<sup>2</sup> in 2015, with the addition of the Hôtel de Montfaucon.

Since the closure of his Parisian gallery in 2014, Yvon Lambert has been pursuing his passion for publishing artists' books and devotes himself to his bookshop now located on rue des Filles du Calvaire.

**The Centre national des arts plastiques (Cnap) is one of the main operators of the policy of the ministry of Culture in the field of contemporary visual arts.**

It enriches, on behalf of the State, the Fonds national d'art contemporain, a national collection which it preserves and promotes through loans and deposits in France and abroad.

With nearly 105 000 artworks acquired over more than two centuries from living artists, this collection constitutes a representative collection of the variety of artistic currents. Among her remarkable collections of artworks are the Lambert collection in Avignon and the collection of Sybil Albers-Barrier and Gottfried Honegger in Mouans-Sartoux.

As a key cultural player, the Cnap encourages the artistic scene in all its diversity and supports artists and professionals through several support schemes. In addition, it promotes projects supported by the implementation of dissemination actions, in the form of publications, conferences or exhibitions.

**An exceptional donation**

In 1990, Sybil Albers-Barrier and Gottfried Honegger, anxious to share their collection with the public, found in Mouans-Sartoux the necessary conditions for the exhibition of a group of artworks offering a wider vision of concrete art.

With the commitment of the City and the support of the Ministry of Culture, the two collectors decided in 2000 to donate their collection to the State, on condition that it be presented in a dedicated building in the park of the castle and that the scientific coherence of the project around abstract, geometric, constructed and concrete art be preserved. Thus, the space of concrete art is born and several donations, between 2000 and 2011, integrate the national collection managed by the Cnap. The ensemble now has nearly 700 works entrusted to the eac. under a deposit agreement.

The donation is accompanied by a daring artistic and cultural project that gives an essential place to the artistic education of young audiences and carries very high the conviction of Gottfried Honegger that art can only be conceived at the very heart of life, in generosity. Donations made to the State, for which the Centre national des arts plastiques (cnap) is responsible, supplemented by those of Aurelie Nemours, Gilbert Brownstone and a few other artists, have made Mouans-Sartoux a place of reference in two decades.

The eac. offers a programme of exhibitions attentive to contemporary creation and concerned with developing a reflection on art and society.

The State, through the Centre national des arts plastiques, is honoured to include in its heritage this remarkable ensemble constituted by this exceptional couple of artist-collectors, Gottfried Honegger and Sybil Albers-Barrier, and is pleased to promote it through the actions of the Espace de l'Art Concret, recently label Centre d'art contemporain d'intérêt national (Centre for Contemporary Art of national interest).

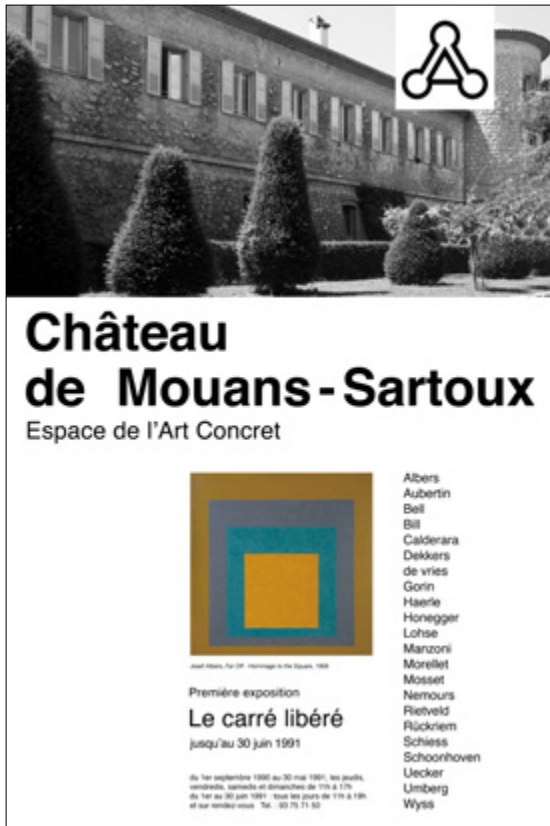
# eac. Revisited exhibitions

## **Le carré libéré • sept. 1990 – march 1991**

Artists : Josef Albers, Bernard Aubertin, Larry Bell, Max Bill, Antonio Calderara, Ad Dekkers, herman de vries, Jean Gorin, Christoph Haerle, Gottfried Honegger, Richard Paul Lohse, Piero Manzoni, François Morellet, Olivier Mosset, Aurelie Nemours, G. Rietveld, Ulrich Rückriem, Adrian Schiess, Jan Schoonhoven, Günther Uecker, Günter Umberg, Marcel Wyss

The inaugural exhibition in 1990 features artworks by some thirty artists from Albers-Honegger private collection selected on the theme of «the liberated square». Since *Black square on white background* by Malevitch (1915), the square has been a leitmotif of concrete art: it is therefore an excellent revelation of the evolution of a current which, most often faithful to its original universal data, today allows itself more subjective expressions, aiming more at the affectivity or the senses of the spectator.

By their simplicity, their purity, their rigour and the silence that emanates from them, the works exhibited invite above all to meditation.



## **Voir et s'asseoir • 27<sup>th</sup> april – 15<sup>th</sup> sept. 1991**

Artists : Alvar Aalto, Josef Albers, Harry Bertoia, Mario Botta, Marcel Breuer, Dadamaino, Charles & Ray Eames, AG Fronzoni, Franck O.Gehry, Fritz Glarner, Camille Graeser, Gottfried Honegger, Pierre Jeanneret, Donald Judd, William Katavolos, Douglas Kelley, Ross Littell, Le Corbusier, François Morellet, Olivier Mosset, Angela Oedekoven-Gerischer, Verner Panton, Charlotte Perriand, Jean-Pierre Raynaud, Gerrit T. Rietveld, Philippe Starck, Ludwig Mies van der Rohe, Jan J.Schoonhoven, Günter Umberg

Based on an idea borrowed from Max Bill's 1952 book published in 1952 «Form», *Voir et s'asseoir* presents chairs designed between 1918 and 1991, and a selection of artworks from the Albers-Honegger Collection, in combination. The connection between seats and paintings reveals the irresistible aesthetic complicities shared between artists and designers.

From bauhaus to the 80s, we can see that each era has its own air of the times, which imprints its seal on every creation, whether it is functional or absolute research. In the different rooms, chairs and paintings are united according to the material used, the period, the ideology or the friendship between the artists...

## **Le cri et la raison • 26<sup>th</sup> july – 22<sup>th</sup> nov. 1992**

Artists : Karel Appel, Francis Bacon, Jean-Michel Basquiat, Jean-Pierre Bertrand, Antonio Calderara, Alan Charlton, Eduardo Chillida, Robert Combas, Enzo Cucchi, Ad Dekkers, Günther Fruhtrunk, Raimund Girke, Gottfried Honegger, Sol LeWitt, Piero Manzoni, John McCracken, Fernando Mignoni, François Morellet, Aurelie Nemours, Mario Nigro, A.R.Penck, Pablo Picasso, Arnulf Rainer, Bridget Riley, Gerwald Rockenschaub, Ulrich Rückriem, Ludwig Sander, Adrian Schiess, Jan J.Schoonhoven, Alf Schuler, Antoni Tapies, Jean Tinguely, William Turnbull, Bernar Venet, herman de vries

The exhibition confronts the two major trends that have simultaneously shared the history of art in the 20<sup>th</sup> century : constructive or conceptual art, a kind of geometric abstraction resulting from calculus and theoretical developments, and expressionist art in which the body of the artist participates more strongly in the elaboration of the work, whether physically or mentally. These two modes of expression are united in their common desire to give art an essential role in the evolution of society. The confrontation between Raison (Reason) represented by concrete art and the Cri (Scream) represented by expressionism, highlights the social commitment of artists who want to rebuild an ideal by denouncing or cancelling the misdeeds of society.

**Face à face • 5<sup>th</sup> dec. 1992 – 7<sup>th</sup> march 1993**

Artists: Josef Albers, Bernard Aubertin, Larry Bell, Andreas Christen, Helmut Federle, André Heurtaux, Gottfried Honegger, Imi Knoebel, Richard Paul Lohse, Jürgen Meyer, Olivier Mosset, Aurelie Nemours, Louise Nevelson, Claude Rutault, Richard Serra, Adrian Schiess, Günter Umberg, C.A Wasserburger, Marcel Wyss and Russian icons from the 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> centuries.

Russian icons from the 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> century in front of geometric or monochrome works: the expression of two radically opposed genres of the art world. The illusionist character of the icons contrasts with the geometrical compositions of concrete art.

Yet the astonishing rapprochement highlights common concerns, the same desire for a construction based on frontality, symmetry, the mixing of materials and the repetition of motifs.

**Le Mythe du Monochrome  
17<sup>th</sup> oct. 2009 – 3<sup>rd</sup> january 2010**

Artists: John Armleder, Bernard Aubertin, Cécile Bart, Alberto Berliat, Harmut Böhm, Matti Braun, Antonio Calderara, Alan Charlton, Andreas Christen, Ad Dekkers, Mikael Fagerlund, Dominique Figarella, Stephan Gritsch, Marcia Hafif, Gottfried Honegger, Raphaël Julliard, Yves Klein, Nikolaus Koliusis, Renée Levi, John McCracken, Piero Manzoni, Olivier Mosset, Aurelie Nemours, François Perrodin, Gerwald Rockenschaub, Claude Rutault, Adrian Schiess, Jan Schoohoven, Cédric Teisseire, Günter Umberg, Thomas Vinson, Léo Zogmayer

Is monochrome the ultimate and deadly term of painting or the founding act of a renaissance?

Can two apparently identical monochromes have a different meaning? This exhibition, far from being an exhaustive retrospective of its kind, offers some keys to thinking about these issues. It bears witness to the different paths artists have taken since the second half of the 20<sup>th</sup> century, elevating the monochrome to the rank of a myth. This pictorial genre, between icon, sublimation and subversion, addresses all the formal issues of modern and contemporary art: space, sculpture, installation, performance.

**Art au sol • 20<sup>th</sup> march – 13<sup>th</sup> june 1999**

Artists: John Armleder, Sonia Delaunay, Helmut Federle, Eileen Gray, Auguste Herbin, Leni Hoffmann, Gottfried Honegger, François Morellet, Olivier Mosset, Elisabeth Vary, Victor Vasarely

The exhibition *Art au sol* proposes a look and reflection around the theme of the carpet. Ten carpets of artists and designers from yesterday and today, as well as an *in situ* installation take place on the floor of the concrete art space. Here, the lack of hierarchy between the various forms of artistic expressions, so dear to l'eac., makes sense. Carpets, paintings, sculptures and furniture elements coexist in a unitary system without responding to any scale of value. Resolutely stripped down, this exhibition intends to place the viewer in a non-traditional mental and physical attitude towards the work of art and the exhibition space.



# eac. selection (not exhaustive) *Revenir vers le futur*

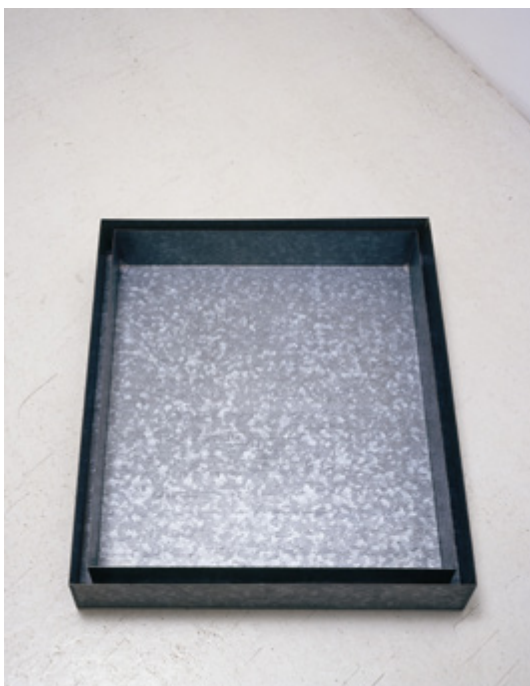


**Fritz Glarner, *Tondo*, 1965 • Marcel Breuer, *B3 Wassily*, 1925**

FNAC 02-1221 et FNAC 02-1142

Centre national des arts plastiques, Espace de l'Art Concret – Donation Albers-Honegger

© droits réservés



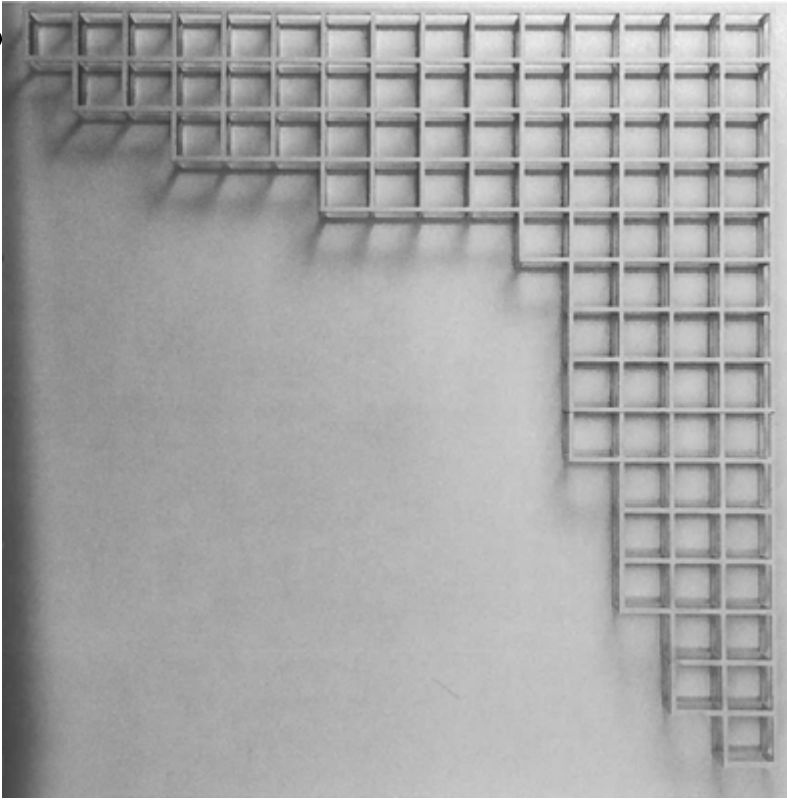
**Donald Judd, *Sans titre*, 1969 / 1970**

FNAC 02-1256 Centre national des arts plastiques

Espace de l'Art Concret – Donation Albers-Honegger

© Judd Foundation / Adagp, Paris 2021





**Sol LeWitt, *Wall piece n°3*, 1979**

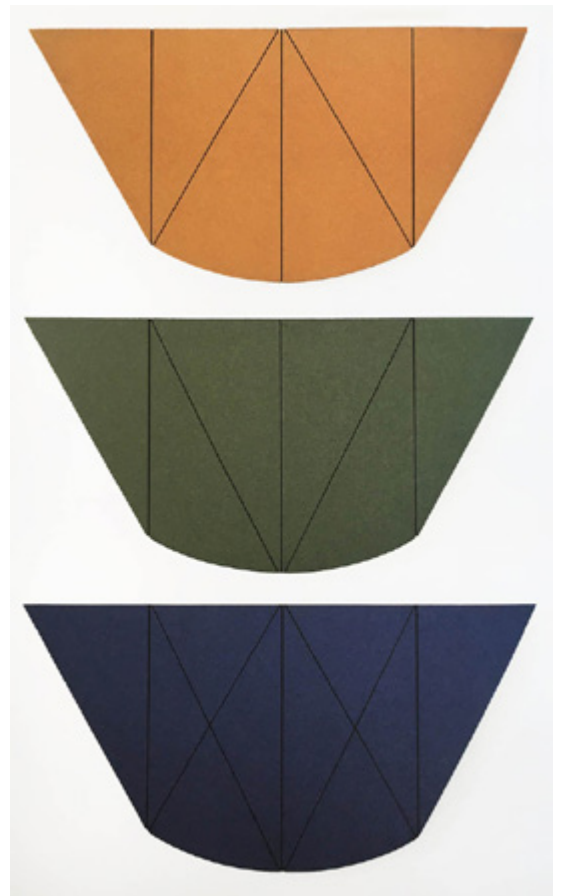
FNAC 2014-0039

Collection Lambert, Avignon / Centre national des arts plastiques  
© photo Collection Lambert Avignon © Adagp, Paris, 2021



**Larry Bell, *12" Cube*, 1985**

FNAC 02-1124 Centre national des arts plastiques  
Espace de l'Art Concret — Donation Albers-Honegger  
© Larry Bell / Adagp, Paris 2021



**Robert Mangold,**

***V Series central diagonal 2*, 1968**

***W Series central diagonal 2*, 1968**

***X Series central diagonal 2*, 1968**

FNAC 2013-0317 à 0319

Collection Lambert, Avignon / Centre national des arts plastiques  
© photo François Deladerrière © Adagp, Paris, 2021



**Douglas Gordon, *Self portrait of You + Me (Simone Signoret)*, 2008**

FNAC 2013-0296

Collection Lambert, Avignon / Centre national des arts plastiques  
© photo Collection Lambert, Avignon © Studio lost but found / Adagp,  
Paris, 2021



**Bernard Aubertin, *98000 clous rouges*, 1961**

FNAC 02-1113 Centre national des arts plastiques  
Espace de l'Art Concret — Donation Albers-Honegger  
© Adagp, Paris 2021



**Dadamaino, *Volume*, 1958**

FNAC 02-1188 Centre national des arts plastiques  
Espace de l'Art Concret — Donation Albers-Honegger  
© droits réservés



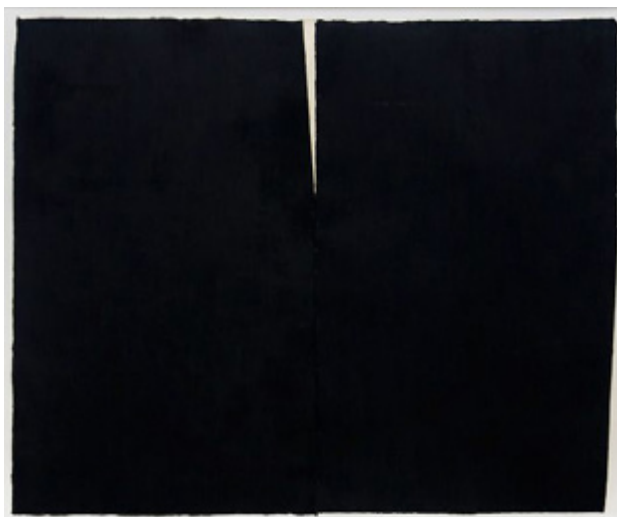
**Friedrich Vordemberge-Gildewart, *Composition n°173*, 1948 / 1949**

FNAC 02-1383 Centre national des arts plastiques  
Espace de l'Art Concret – Donation Albers-Honegger  
© droits réservés



**Robert Combas, *José nez cassé*, 1979 / 1980**

FNAC 2015-0254  
Collection Lambert, Avignon / Centre national des arts plastiques  
© photo François Deladerrière © Adagp, Paris, 2021



**Richard Serra, *Japico II*, 1990**

FNAC 2015-0274  
Collection Lambert, Avignon / Centre national des arts plastiques  
© photo Collection Lambert Avignon © Adagp, Paris, 2021



**Cécile Bart, *Tableau noir*, 1991**

FNAC 02-1123 Centre national des arts plastiques  
Espace de l'Art Concret — Donation Albers-Honegger  
© droits réservés



**Cédric Teisseire, *Sans titre*, 1996**

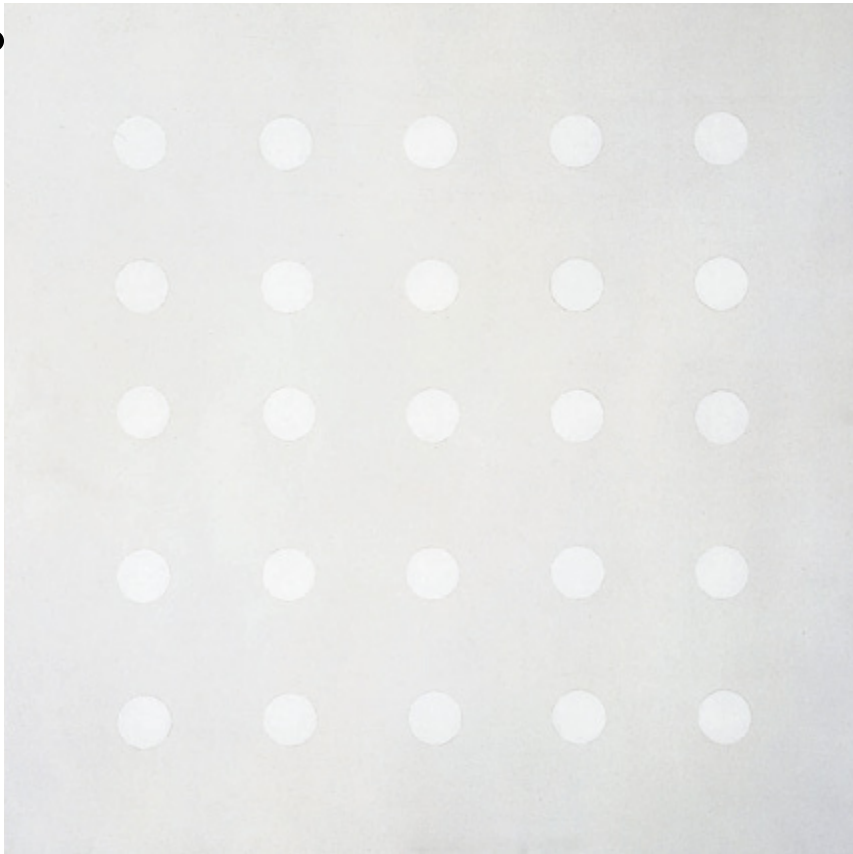
FNAC 02-1364 Centre national des arts plastiques  
Espace de l'Art Concret — Donation Albers-Honegger  
© Adagp, Paris 2021



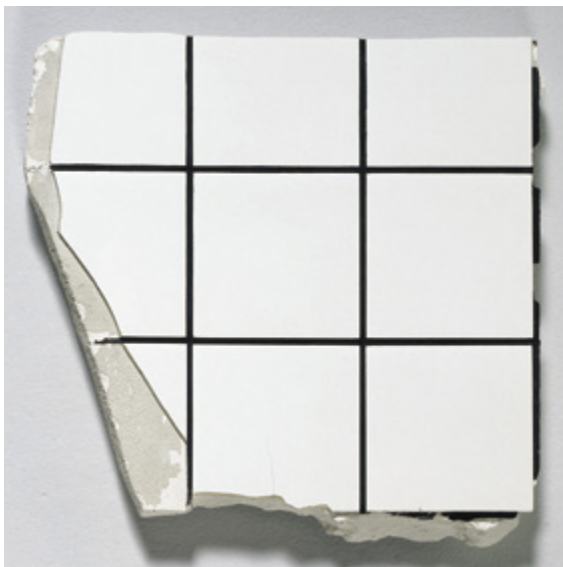
**Bertrand Lavier, *Delfino*, 1988**

FNAC 2015-0267

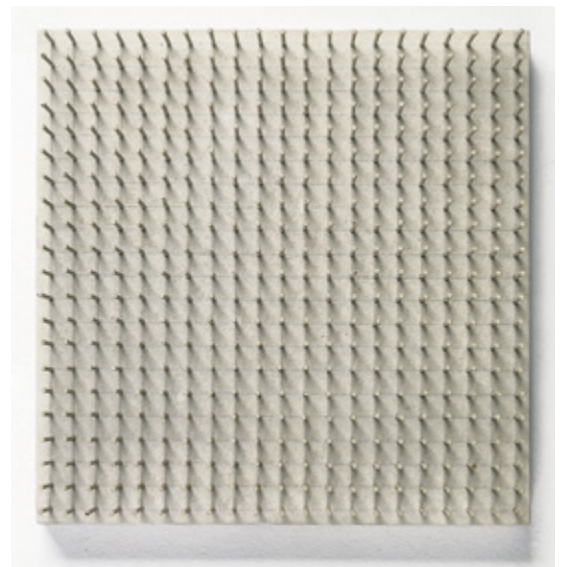
Collection Lambert, Avignon / Centre national des arts plastiques  
© photo Collection Lambert Avignon © Adagp, Paris, 2021



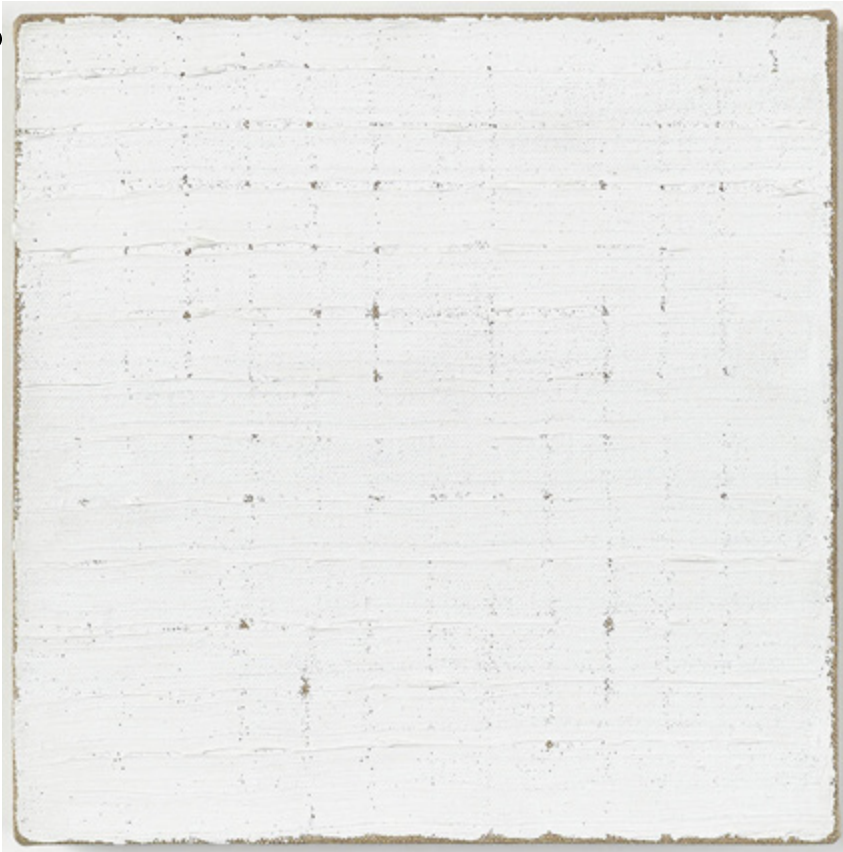
**John Armleder, *Sans titre*, 1987**  
FNAC 02-1110 Centre national des arts plastiques  
Espace de l'Art Concret — Donation Albers-Honegger  
© droits réservés



**Jean-Pierre Raynaud, *Fragment de la maison - Couloir haut*, 1976**  
FNAC 02-1325 Centre national des arts plastiques  
Espace de l'Art Concret — Donation Albers-Honegger  
© Adagp, Paris 2021



**Günther Uecker, *Sans titre*, 1967 / 1968**  
FNAC 02-1369 Centre national des arts plastiques  
Espace de l'Art Concret — Donation Albers-Honegger  
© Adagp, Paris 2021



**Robert Ryman, *Sans titre*, 1965**

FNAC 2013-0066

Donation Yvon Lambert à l'Etat / Centre national des arts plastiques

Dépôt à la Collection Lambert, Avignon

© photo François Deladerrière © Adagp, Paris 2021



**Carl Andre, *Tenth copper corner*, 1975**

Collection Lambert, Avignon / Centre national des arts plastiques

© photo Collection Lambert, Avignon © Adagp, Paris, 2021



**Andres Serrano, *The Church (St. Clotilde II, Paris)*, 1991** FNAC 2013-0117

**Andres Serrano, *Sisters*, 1991** FNAC 2013-0135

Donation Yvon Lambert à l'Etat / Centre national des arts plastiques

Dépôt à la Collection Lambert, Avignon

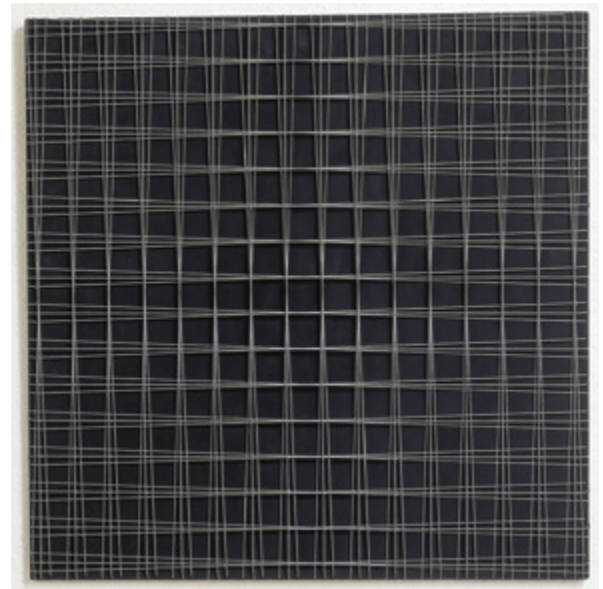
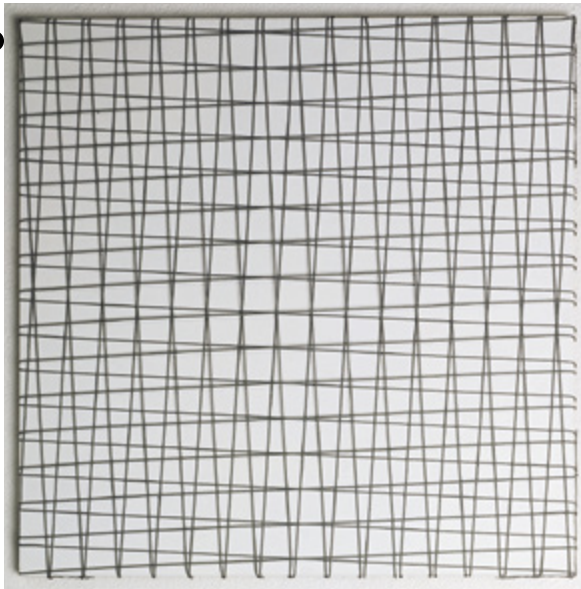
© photo Collection Lambert Avignon © Andres Serrano, courtesy Galerie Yvon Lambert, Paris / Cnap



**Jean-Michel Basquiat, *King of the Zulus*, 1984-85**

Inv. C.86.39 MAC – Musée d'Art Contemporain de Marseille

© photo droits réservés © Service presse eac. © Adagp, Paris 2021



**François Morellet, 2 trames de grillage -3° +3° – Réf. 72015, 1972** FNAC 02-1291

**François Morellet, 3 trames de grillage 0° -2° +2° (5cm), 1974** FNAC 02-1293

Centre national des arts plastiques

Espace de l'Art Concret – Donation Albers-Honegger

© photo droits réservés © Adagp, Paris 2021



**Daniel Buren, Sans titre, 1970**

FNAC 02-1144 Centre national des arts plastiques

Espace de l'Art Concret – Donation Albers-Honegger

© photo droits réservés © Adagp, Paris 2021



# 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)

L'Espace de l'Art Concret — centre d'art contemporain d'intérêt national

Soutenu  
par



L'eac. est 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 medias



L'Espace de l'Art Concret est membre :



L'Espace de l'Art Concret est partenaire :



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**

Donation Albers-Honegger  
Château de Mouans  
06370 Mouans-Sartoux  
+33 (0)4 93 75 71 50  
espacedelartconcret.fr

**Directrice:**

Fabienne Grasser-Fulchéri  
grasser.fulcheri@espacedelartconcret.fr

**Communication:**

Estelle Epinette  
epinette@espacedelartconcret.fr  
+33 (0)4 93 75 06 74

**Presse • média:**

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

**Venez nous voir**

**19 mai – 30 juin 2021**

tous les jours, 11h – 18h

**1<sup>er</sup> juillet – 30 septembre 2021**

tous les jours, 11h – 19h

**À partir du 1<sup>er</sup> octobre 2021**

mercredi – dimanche, 13h – 18h

Fermé le 25 décembre  
et le 1<sup>er</sup> janvier

**Restez connectés**



Espace de l'Art Concret



@espaceartconcret



@art\_concret



Recevez notre newsletter,  
inscription sur [www.espacedelartconcret.fr](http://www.espacedelartconcret.fr)

**Tarifs**

**Entrée:** 7 €

Galerie du Château + Donation Albers-Honegger

**Tarif réduit:** 5 € (sur justificatif)

- Enseignants et étudiants hors académie
- Tarif inter-exposition
- Tarif de groupe (à partir de 10 personnes)

**Gratuité (sur justificatif):** –18 ans, mouansois, enseignants et étudiants académie de Nice (06, 83), demandeurs d'emploi, bénéficiaires des minima sociaux, personnes en situation de handicap et 1 accompagnant, Maison des Artistes, journalistes, ministère de la Culture, Région SUD, Département des Alpes-Maritimes, membres ICOM et CEA.

**Visite guidée:** 9€ (à partir de 7 personnes), tous les jours sur inscription.

**Contact:** Amandine Briand  
briand@espacedelartconcret.fr  
+ 33 (0)4 93 75 06 75

Identité visuelle de l'eac.: **ABM Studio**

**Droits d'utilisation des visuels de ce dossier de presse**

1/ Ces images sont destinées uniquement à la promotion de notre exposition.

2/ L'article doit préciser le nom du musée, le titre et les dates de l'exposition.

3/ Reproduction œuvre de JM Basquiat p.15 : Le journaliste pourra récupérer, auprès de notre agence de presse ASC, gratuitement 4 reproductions (à publier en format maximum 1/4 de page).

Toutes les images utilisées devront porter, en plus du crédit photographique, la mention Service presse/Nom du musée.

Les journaux souhaitant obtenir des visuels ne figurant pas dans le dossier de presse du musée, devront contacter l'agence photographique pour obtenir les visuels aux tarifs presse en vigueur.

Les hors-séries consacrés à l'exposition ne rentrent pas dans cette catégorie et seront facturés selon la grille presse en vigueur, de même que tous les autres supports presse ne respectant pas les conditions d'annonce précitées.

**ADAGP**

«Tout ou partie des œuvres figurant dans ce dossier de presse sont protégées par le droit d'auteur. Les œuvres de l'ADAGP ([www.adagp.fr](http://www.adagp.fr)) peuvent être publiées aux conditions suivantes :

- Pour les publications de presse ayant conclu une convention avec l'ADAGP : se référer aux stipulations de celle-ci.

- Pour les autres publications de presse :

• exonération des deux premières reproductions illustrant un article consacré à un événement d'actualité en rapport direct avec l'œuvre et d'un format maximum d'1/4 de page;

• au-delà de ce nombre ou de ce format, les reproductions donnent lieu au paiement de droits de reproduction ou de représentation;

• toute reproduction en couverture ou à la une devra faire l'objet d'une demande d'autorisation auprès du service de l'ADAGP en charge des Droits Presse;

• toute reproduction devra être accompagnée, de manière claire et lisible, du titre de l'œuvre, du nom de l'auteur et de la mention de réserve «©ADAGP Paris» suivie de l'année de publication,

et ce quelle que soit la provenance de l'image ou le lieu de conservation de l'œuvre.

Ces conditions sont valables pour les sites internet ayant un statut d'éditeur de presse en ligne étant entendu que pour les publications de presse en ligne, la définition des fichiers est limitée à 1600 pixels (longueur et largeur cumulées).»

Magazines and newspapers located outside France: All the works contained in this file are protected by copyright. If you are a magazine or a newspaper located outside France, please email [Press@adagp.fr](mailto:Press@adagp.fr). We will forward your request for permission to ADAGP's sister societies.



**En avion**

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

**En voiture**

Par la R.N.85 ou la pénétrante depuis les villes de Cannes (10km) et Grasse (9 km)  
Sortie autoroute 42 : Mougins / Mouans-Sartoux / Cannes / Grasse

**En train**

Ligne Cannes-Grasse, Arrêt Gare Mouans-Sartoux (15 mn de la gare de Cannes)

**En bus**

Réseau Lignes d'Azur :  
n°600 (Grasse-Cannes par Mouans-Sartoux)  
n°650 (Mouans-Sartoux-Mougins-Sophia Antipolis)  
n°530 (Grasse-Vallbonne-Sophia Antipolis par Mouans-Sartoux)  
Réseau PalmExpresse  
n°A et n°B (Grasse-Cannes)

**En raison des travaux du parking du Château, et afin de faciliter votre venue à l'eac., de nombreux parkings gratuits sont à votre disposition :**

- Parking de la gare SNCF (350 places) • 10 mn à pied
- Parking de la Laiterie (150 places) • 15 mn à pied
- Parking des sources (80 places) • 15 mn à pied
- Parking du CAM (60 places) • 5 mn à pied