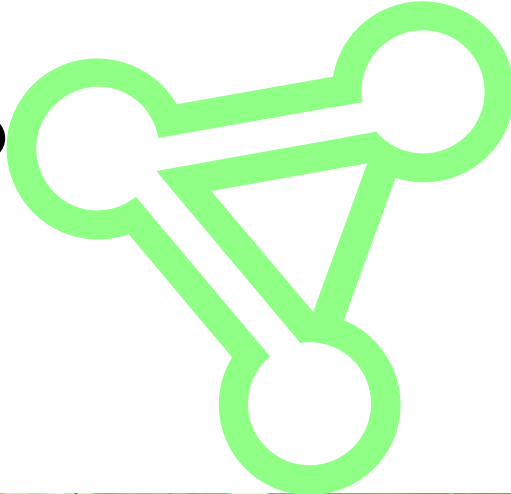


**eac.**



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)

**Exhibition**

# Lamarche & Ovize

## 364 Seasons



**25.01 → 02.11.2025**

**Press release**



**25 January • 2nd November**

Opening reception: Saturday 25 January at 11 a.m.

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

Château Gallery

Drawing is at the heart of the work of the duo Lamarche & Ovize, active since 2006. Their sketchbooks gather references to comics, classical painting, and botanical patterns reminiscent of the decorative arts.

Through a process of assembly and changes in scale, the orderly patterns transform into wild and luxuriant ones. Then, the line unfolds into volume, taking the form of an installation that blends drawing with sculpture. These hybrid environments represent just a momentary pause in the work, conceived as an ongoing flow of research, a continuous rethinking of the forms and signs employed.

Florentine and Alexandre Lamarche-Ovize aim to embed their artistic practice into daily life. To this end, they continue their research into the relationship between art and craft. This time, they have chosen to immerse themselves in the world of the Michelin-starred Mirazur restaurant in Menton.

Established in 2006 by three-starred chef Mauro Colagreco, this venue offers a novel gastronomic experience where nature and the environment are at the heart of the concept. Mirazur serves seasonal, local cuisine inspired by the vegetables, fruits, flowers, and herbs cultivated in the chef's five-hectare biodynamic garden.

This collaboration with the Mediterranean estate enabled the artists to create works resonating with this natural world. The duo seeks to reveal the passage of the seasons within the gardens of Mirazur and their translation onto the plate.

The exhibition reflects their research and experimentation by presenting excerpts from the artists' sketchbooks, as well as those of the chefs. These sketchbooks act as a visual archive from which the artists draw shapes, motifs, and compositions.

These creations resonate with earlier works depicting the cycle of nature. The figures of the sun, the moon, and the flow of water are recurring elements in their creations.

Moreover, many of the duo's works are rooted in the theories of Elisée Reclus, a geographer who participated in the Paris Commune, the 1871 revolutionary movement, and who championed the defense of nature and its unique characteristics, a precursor to ecological research.

Lamarche & Ovize also seek to convey the experience of the gardens within the exhibition space, blending the exterior and interior, nature and culture. To this end, the artist duo created oyas, semi-buried pottery vessels that capture and distribute water in the soil, for the Mirazur gardens. This ancient irrigation system was also transposed into the exhibition spaces.

To complete the experience and transport visitors to the verdant setting of Menton, Lamarche-Ovize enlisted Olivier Maure, independent perfumer and owner of Accords et Parfums in Spéracèdes, and Alain Joncherey, scent designer, to add an olfactory dimension to the exhibition.

Through their exuberant works, the duo reflects on how to navigate our era with respect and poetry.

Cover:

**Lamarche & Ovize, *Castiglione, Mirazur, winter* (detail), 2024**

Lithograph and wood engraving on 270g Rives vellum. Edition of 40  
90 x 63 cm.

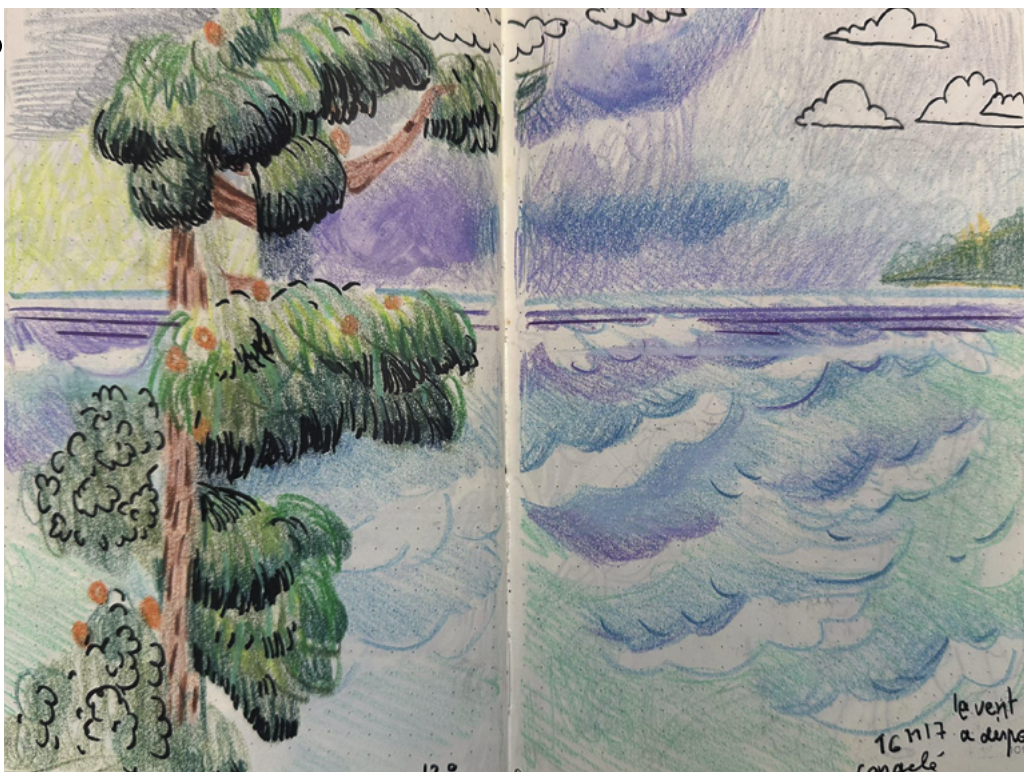
Atelier Michael Woolworth, Paris

© Michael Woolworth © Adagp, Paris 2025

In partnership with

M  
Mirazur





**Notes, 2023, Mirazur, excerpts from sketchbook**

© Photo credit: All rights reserved © Adagp, Paris 2025



**A walk in the forest, 2023**

Hermès special event, Warsaw. Detail of the proposal

© Photo credit: All rights reserved

© Adagp, Paris 2025



**Warsaw (buisson), 2023**

Glazed and engobed earthenware

60x30x50 cm

© Photo credit: All rights reserved © Adagp, Paris 2025





**Elisée Reclus, *A Mountain*, 2019**

Milled cork  
45 x 25 x 20 cm  
Exhibition view, solo show, Drawing Lab, Paris  
© Photo credit: Olivier Lechat © Adagp, Paris 2025



**Barbodoigt (*owl*), 2023**

Engobed and Glazed Faience  
75 x 30 x 30 cm  
© Photo credit: All rights reserved © Adagp, Paris 2025



**Elisée Reclus, *A Stream*, 2019**

Engobed and glazed faience  
60 x 30 x 30 cm  
Exhibition view, solo show, Drawing Lab, Paris  
© Photo credit: Olivier Lechat © Adagp, Paris 2025



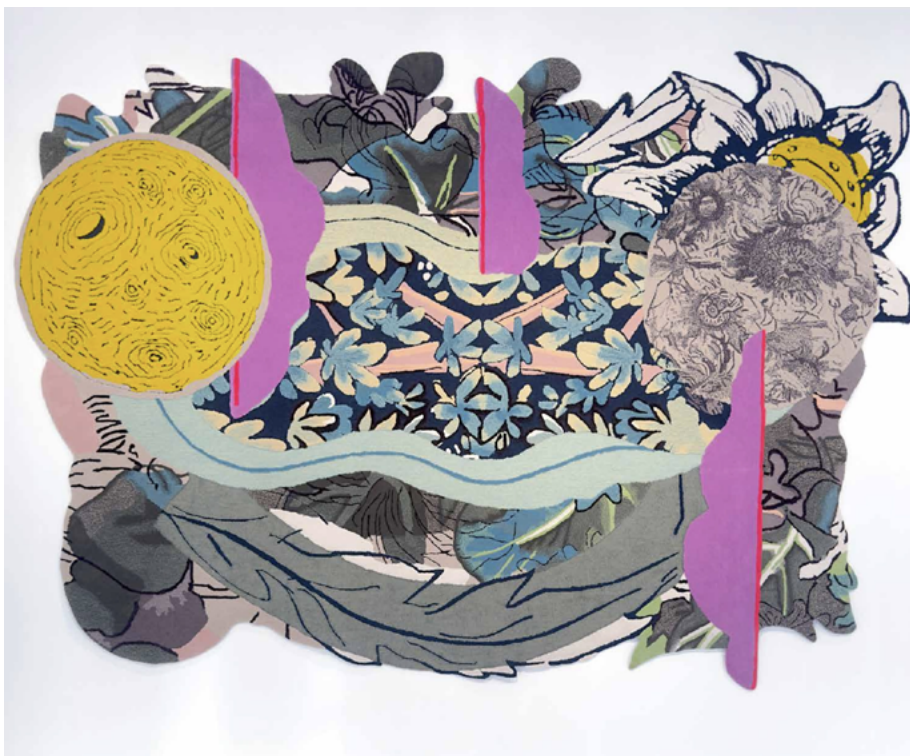


***The Mushroom at the End of the World, Mirazur, 2023***

Mixed media on paper

Set of 7 frames — 160 x 210 cm

© Photo credit: All rights reserved © Adagp, Paris 2025



***Midnight, 2023***

Wool rug

200 x 300 cm

© Photo credit: All rights reserved © Adagp, Paris 2025





**Heterotopias (Buccholtz), 2022**

Mixed media on paper  
140 x 190 cm

© Photo credit: All rights reserved © Adagp, Paris 2025



**Élisee, un herbier, suisse, 2019**

Mixed media on paper  
80 x 90 cm

© Photo credit: All rights reserved © Adagp, Paris 2025



# eac. Michael Woolworth Workshop, Paris

Since 2022, the duo Lamarche & Ovize has been creating a series of five hand-printed works in collaboration with the Michael Woolworth workshop, using a hybrid combination of lithography and woodcut. The images evoke the working gardens of the Mirazur restaurant, located in the hills of Menton, drawing inspiration from the passing of the four seasons as well as the abundant life of the various plant and animal species they have observed there. One of the five prints was supported by the Stampa grant from the ADAGP.



**Rosmarino (*capucines et bourraches*), Mirazur, spring, 2024**

Lithograph and woodcut on 270g Rives vellum, 40 editions.  
90 x 63 cm  
Michael Woolworth workshop, Paris  
© Adagp, Paris 2025



**Castiglione, Mirazur, winter, 2024**

Lithograph and woodcut on 270g Rives vellum, 40 editions.  
90 x 63 cm  
Michael Woolworth workshop, Paris  
© Adagp, Paris 2025



**Heterotopia (*Buchholtz*), 2022**

Lithograph and woodcut on 270g Rives vellum, 40 editions.  
90 x 63 cm  
Michael Woolworth workshop, Paris  
© Adagp, Paris 2025



**Highland Bobigny, 2022**

Lithograph and woodcut on 250g Rives vellum, 35 editions.  
55 x 75 cm  
Michael Woolworth workshop, Paris  
© Adagp, Paris 2025



# eac. Biography of the Artists

## **Born in 1978 and 1980 — Live and work in Bobigny, France**

The work of the artist duo Florentine and Alexandre Lamarche-Ovize is a tapestry of intertwining and enriching influences. Since 2006, they have developed a resolutely hybrid, migratory, and fragmented practice that blends sculpture, drawing, photography, objects, and posters.

In their aesthetic, they reevaluate so-called minor arts, embracing popular culture, even kitsch. The duo questions the distinction between fine arts and applied arts, while also cultivating a playful dimension.

Through this approach, they align with the ideas of the Arts and Crafts movement, revealing its contemporary relevance. Established by artist William Morris at the end of the 19th century, during the industrial revolution, this cooperative artistic movement defended craftsmanship in the face of standardization, as well as a vision of a global artistic environment, extended to everyday life, with no hierarchy between the arts.

Their work has been featured in numerous solo exhibitions: at the Musée d'Art Moderne et Contemporain in Sables d'Olonne in 2023, at the Musée des Beaux-Arts in La Chaux-de-Fonds, and at CRAC 19 in Montbéliard in 2022, and at FRAC Normandie in 2020.

Recently, as part of "by proxy" Renaud Auguste-Dormeuil presented LA CARTE BLANCHE at the Espace de l'Art Concret, and on the invitation of Fabienne Grasser-Fulchéri, director of the eac., Lamarche-Ovize presented Pot à Peau, a brief history of our sculptural practice at the Musée des Moulages — Hôpital Saint-Louis in Paris.

Additionally, they have received numerous site-specific commissions: at the Fondation Thalie (Brussels), at Café Mulot of the Victor Hugo House (Paris) in 2021, at the Drawing House Hotel (Paris) in 2022, and for the Nantes tramway as part of the 2024 Voyage à Nantes.

Their works are also part of public collections, such as CNAF, Frac Pays de la Loire, Frac Midi Pyrénées, the Cité de la Céramique in Sèvres, and the Musée National de Monaco. They were awarded the Solo Journe Prize in July 2022, presented by Nicolas Bourriaud, Éric Mangion, and Björn Dahlström.



**Located at the foot of the mountains, just a stone's throw from the Italian border and overlooking the vast expanse of the Mediterranean, Mirazur is the three Michelin-starred restaurant founded in 2006 by Mauro Colagreco.**

Voted the Best Restaurant in the World in 2019, Mirazur is actually a domain with a preserved ecosystem and a philosophy of life in harmony with nature. Inspired by this and his love for the region, Mauro Colagreco develops an evolving circular cuisine, guided by the biodynamic cycles of his 5 hectares of permaculture and biodynamic gardens.

[www.mirazur.fr](http://www.mirazur.fr)



# M

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Mirazur

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***The restaurant is constantly evolving, as is my cuisine and its understanding.***

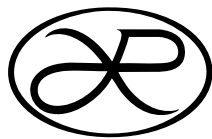
***To return to the essentials and be as close to nature as possible, one must live it, listen to it, and understand it.***

## **Mauro Colagreco**

Nurtured by his travels, discoveries, encounters, and ambitions, Mauro Colagreco brings forth an instinctive, generous, and environmentally conscious cuisine. Driven to the peak of his craft by his boldness, vision, and commitment, this responsible, unconventional, and boundaryless chef now leads over 30 establishments around the world (London, Tokyo, Hong Kong, Singapore, Dubai, Palm Beach, Buenos Aires...), including, of course, Mirazur\*\*\*, his flagship restaurant in Menton, named the best restaurant in the world in 2019 by The World's 50 Best Restaurants.

Concerned with fostering a circular gastronomy, respectful of nature's cycles, Mauro Colagreco works daily to contribute, in the best way possible at his scale, to the environmental transition. Tirelessly raising awareness among governments, the culinary world, and everyone about the challenges facing humanity, he became, in 2022, the first chef appointed by UNESCO as a Goodwill Ambassador for biodiversity.





## Perfume Production and Creation

Art & Parfum is a perfume creation studio founded in 1946 by Edmond and Thérèse Roudnitska. Located at the Domaine Sainte Blanche, on the heights of Grasse, the birthplace of French perfumery, this company stands out for its commitment to elevating perfumery to the status of a true art form.

The concept of sustainability and long-term development lies at the heart of our DNA, both through the very nature of our activity and our attachment to preserving the land and landscapes that have accompanied the growth of our company. Today, Art & Parfum continues the legacy of Edmond and Thérèse Roudnitska by collaborating with independent perfumers, providing them with an environment conducive to creation, innovation, and authorial perfumery.

Art and perfume, though two distinct disciplines, share a common depth: they engage the senses, evoke emotions, and tell universal stories. Both are vectors of expression and memory, transcending cultures and epochs.

That is why the encounter with artists Lamarche & Ovize, through my friend Alain Joncheray, scent designer, immediately made sense around their exhibition at the eac. "364 Seasons." The artists wanted to add an olfactory dimension to the exhibition. This collaboration with Alain Joncheray and the company Art & Parfum offers an opportunity to experience three scents during the exhibition visit: a variety of earth smells, seed scents, and citrus aromas. With these three atmospheres, we aim to evoke the beautiful and simple natural essence that nature offers us, symbolizing the light and microclimate we find in Menton and at Mirazur.



# 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.

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**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

## + 25 000 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. In 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.

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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.

#### **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
- 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

#### **Institutions muséales en région**

- 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

#### **Institutions muséales à l'étranger**

- 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)

#### **Mécènes et institutions privées**

- Fondation Vasarely, Aix-en-Provence
- 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 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



**MINISTÈRE  
DE LA CULTURE**  
*Liberté  
Égalité  
Fraternité*

**RÉGION  
SUD** PROVENCE  
ALPES  
CÔTE D'AZUR

**DÉPARTEMENT  
DES ALPES-MARITIMES**



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.

Espace de l'Art Concret is a member :

Association française  
de développement  
des centres  
d'art contemporain  
**DCA**



**Plein  
Sud**

**BLA!**  
association nationale  
des professionnels  
de la médiation  
en art contemporain

Exhibition partners



Ongoing media partnerships

**arte**

**BeauxArts**



**STRADA**

L'Espace de l'Art Concret is a partner :

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**CÔTE d'AZUR**  
FRANCE



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

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**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.**

**Spetember 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](http://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)

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**Guided visits :** everyday by apointment

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

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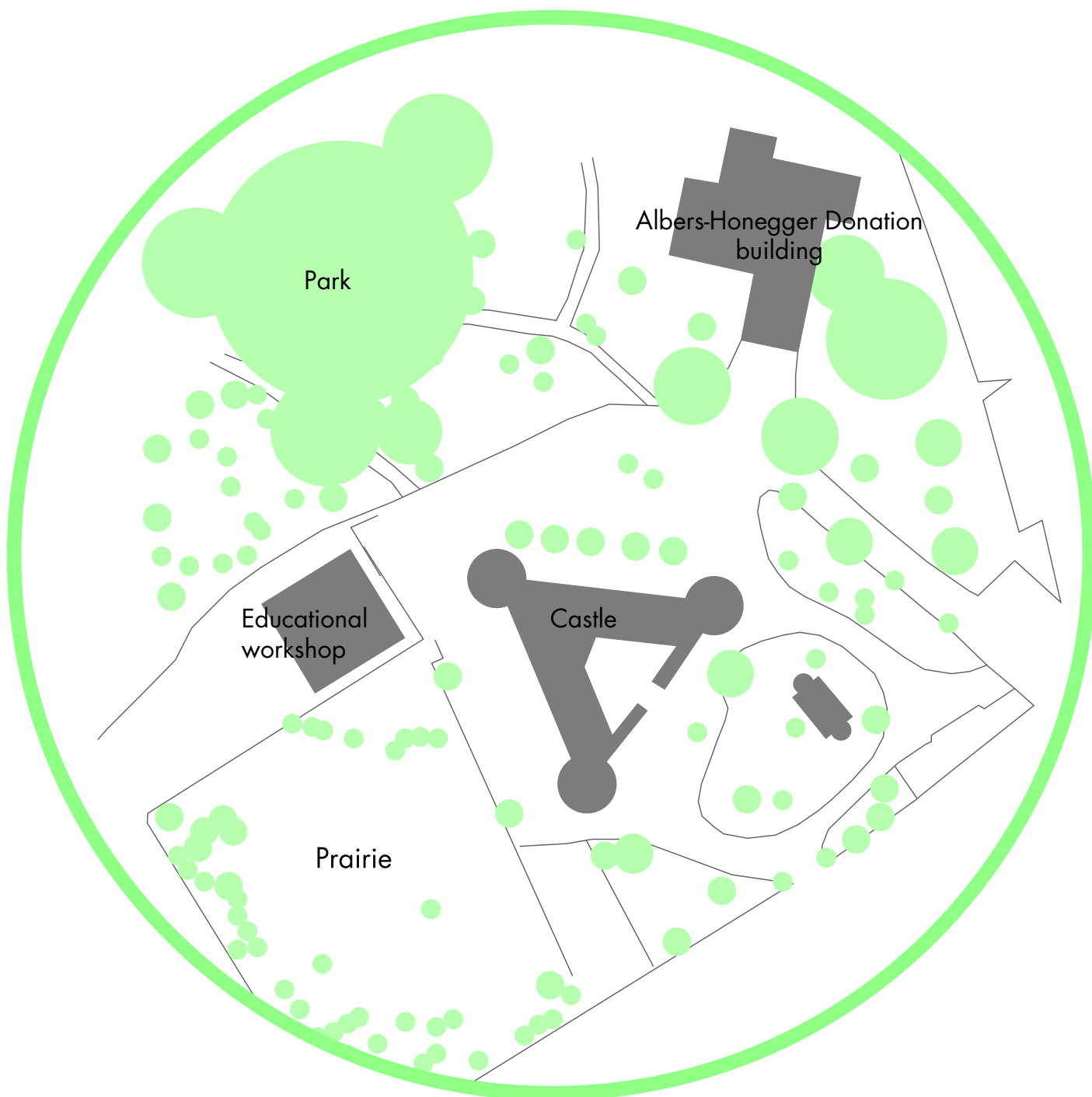
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**By bus**

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