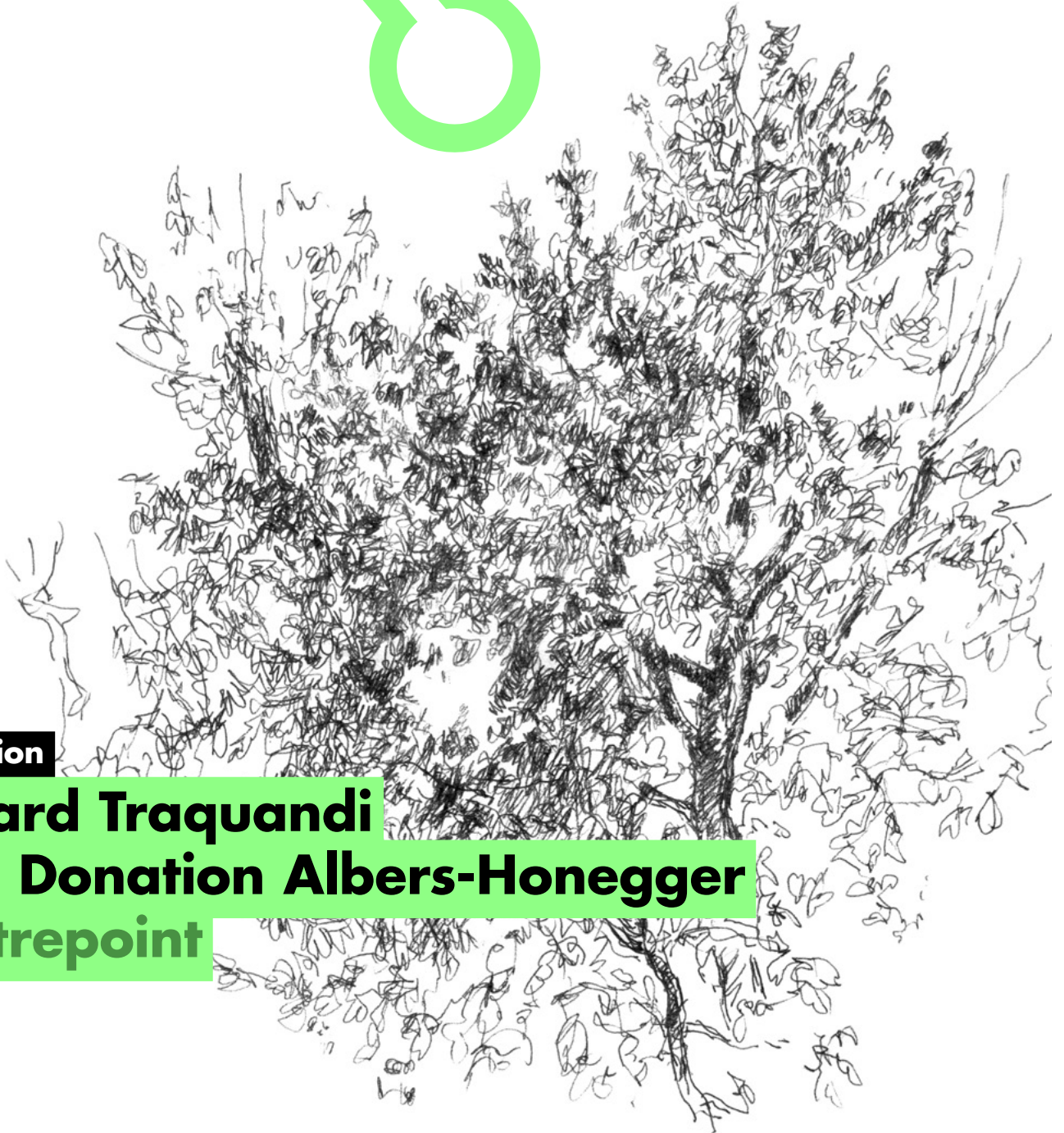
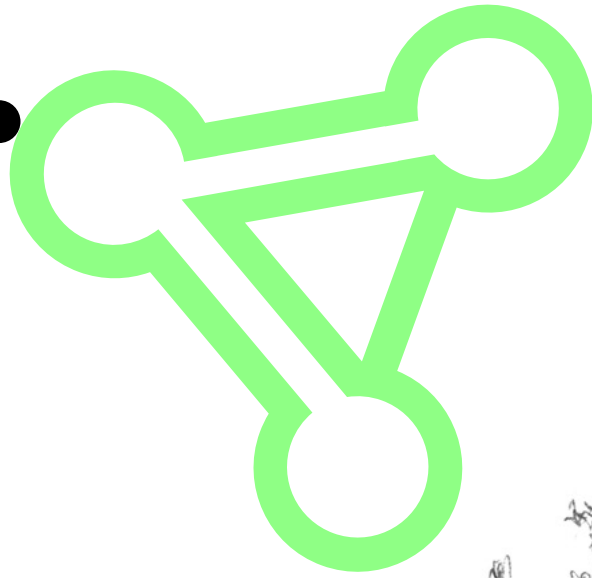


**eac.**



**Exhibition**

**Gérard Traquandi  
& la Donation Albers-Honegger  
Contrepoint**

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

**06.04.2019 → 05.04.2020**

**Press release**

# eac. Gérard Traquandi & la Donation Albers-Honegger Contrepoint

**April 6, 2019 • April 5, 2020**  
**Opening: Saturday April 6 at 11:00 a.m.**

**Curator: Gérard Traquandi**

**Donation Albers-Honegger**

**Artists :** Josef Albers, Jean-Pierre Bertrand, Eduardo Chillida, Herman de Vries, Helmut Federle, Marcia Hafif, Gottfried Honegger, Imi Knoebel, František Kupka, John McCracken, Henri Michaux, Olivier Mosset, Aurelie Nemours, Ulrich Rückriem, Gottlieb Soland, Niele Toroni, Gérard Traquandi, Adrian Schiess, Marcel Wyss.

The eac. offers an expanded vision of Art Concret\* through different hangings of the Donation Albers-Honegger, accenting historical, social, or formal themes.

Since the summer of 2017, l'eac has proposed rereadings of the collection as seen by an individual artist, placing a selection of their work face to face with works from the Donation. After Carlos Cruz-Diez in 2017, and Pablo Picasso in 2018, Gérard Traquandi assumes the role of curator in 2019 with his exhibition, *Contrepoint*.

This French artist conceived his project like a musical score. Distancing himself from the aesthetic and social radicalism of the early twentieth century avant-garde, he plays with various dogmas and historical classifications to take advantage of the paradoxes in the collection.

« The Manifesto of Art Concret was written at a time when a dogmatic approach was necessary to be seen as seriously incarnating modernism. I look at that without nostalgia. Excluding any imitation of nature was part of those artists' position. It is time to take a relative view of this posture. Paradoxically, the collection of Gottfried Honegger and Sybil Albers is an example of this [...].

I know the collection well so there were not many surprises for me. It offers a much larger panorama

than its name suggests. Art Concret appears to be more of a question than a formal answer within the context of the collection which might be more aptly titled *At the frontiers of Art Concret*. I don't know if these terms would have pleased Gottfried Honegger and Sybil Albers, but the romantic and sentimental aspects of their collection hits me between the eyes. The intellectual and the emotional are convoked simultaneously. I have attempted to reflect this complexity. »\*

« Contrepoint » seems to be the most appropriate way to define Gérard Traquandi's project. The works presented do not speak with the same voice, but they create a harmonious whole whose richness comes from their combination. His work, while appearing abstract or monochrome, is rooted in the sensory, real world.

The artist immerses himself in nature, retaining sensations and memories which he evokes with different mediums. Through the texture and the quality of the material, he traces a path towards the light. Gérard Traquandi's sensorial approach would seem to contradict the rationality and objectivity of Art Concret. Yet, the artist recognizes a certain affiliation with this movement: the role of architecture and the space in which a work is presented, or the deliberate distance established by the artist vis a vis his work.

Conscious of the role of architecture, Gérard Traquandi superposes his proposition on the ascending path the visitor takes through the Donation Building (Architects: Annette Gigon and Mike Guyer, 2004).

→

Previous page

**Gérard Traquandi**  
**La chapelle, 2017**

Courtesy Gérard Traquandi  
© photo Denis Prisset © Adagp, Paris 2019

«Once you have crossed the threshold, the layout seems more baroque than the exterior structure suggests. The route one should take is not evident; the visitor chooses between several possible directions and must turn back on his path several times. The feeling of immersion that this provokes creates a complicity with the works, making one feel more like a guest than a tourist—a situation rare enough to be pointed out. Throughout the building, large windows offer occasions to observe the surrounding pine trees from their roots to their summits and, in the last room, to glimpse the sky.»

Gérard Traquandi uses this dialogue with nature in order to question the very foundations of painting. The path continues, exploring issues linked to the history of painting (Mannerism, Impressionism) as well as themes dear to the artist.

---

«[...] I feel very at ease in this artistic environment. Most of the artists gathered here, Imi Knoebel, Helmut Federle, John McCracken, Jean-Pierre Bertrand, and Adrian Schiess, are part of the family I have chosen. When I am with them, I feel less alone. Their ability to produce so much beauty with such an economy of means makes me love them more than ever.»

\* Art Concret is an artistic movement of geometric abstraction, originally founded in 1930 by Théo Van Doesburg. Since the name does not really translate into English, the term is left in French throughout the text.

\*\* The remarks of Gérard Traquandi quoted in the text are taken from an interview with Fabienne Grasser-Fulchéri (November 2018).

## G rard Traquandi

**1952, Marseille (France), lives and works in Paris, Aix-en-Provence and Marseille**

Studied at the Ecole Beaux-arts de Marseille

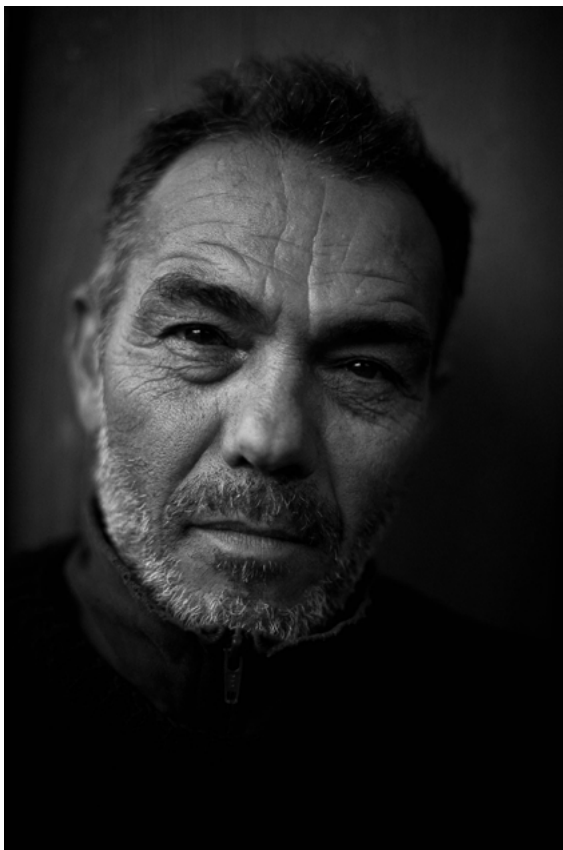
Guest professor, Ecole Sup rieure des Beaux-Arts de Paris, 2002-2003. Until 1995, he taught at the  cole Sup rieure des Beaux-Arts in Marseille, the  cole d'Architecture de Marseille, and the  cole d'Art de N mes.

Since the 1990s he has developed a singular and powerful body of work that constantly questions the very practices of painting, photography, and sculpture.

Solo exhibitions of his work have been held at the Mus e de Gajac (2017), the Abbaye de Silvacane (2017), the Mus e des Beaux-Arts de Rennes (2015), the Abbaye de Montmajour (2013), the Ch teau de Jau (2011), the Mus e Cantini (2008), the Maison Europ enne de la Photographie (2005), and the Rectangle in Lyon (2002).

His work can be found in the collections of the Centre Pompidou, the Mus e National d'Art Moderne de la Ville de Paris, the MAC/VAL (Vitry), the Mus e d'Art Moderne et d'Art Contemporain (Nice), the CNAP, the MEP, several FRAC collections, as well as other public and private collections in France and in Europe.

G rard Traquandi is represented in France by the galleries Laurent Godin, Paris and Catherine Issert, Saint-Paul-de-Vence.



**Portrait of the artist G rard Traquandi**  
  photo Malika Mokadem Caujole



**Gérard Traquandi**  
***Sils Maria, 2014***

Courtesy of the artist and Galerie Laurent Godin, Paris  
©photo rights reserved ©Adagp, Paris 2019



**Imi Knoebel**  
***Schlachtenbild, 1990***

Inv. : FNAC 03-027 Centre national des arts plastiques  
Donation Albers-Honegger. En dépôt à l'eac.  
©photo rights reserved ©Adagp, Paris 2019



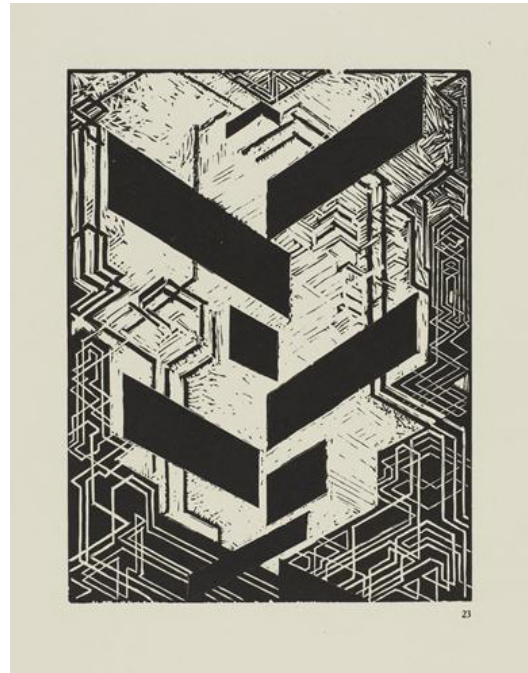
**Gérard Traquandi**  
***La blanche, 2018***

Courtesy of the artist and Galerie Laurent Godin, Paris  
©photo Yann Bohac ©Adagp, Paris 2019



**Gottfried Honegger**  
***Tableau-Relief Z 826, 1979***

Inv. : FNAC 02-1440 Centre national des arts plastiques  
Donation Albers-Honegger. En dépôt à l'eac.  
©photo rights reserved



**František Kupka**  
**Quatre histoires de blanc et noir, 1912-1926**

Série « organique-décoratif » et série « ondulant cosmique »  
Fac-simile, Édition RMN 2018, n°15/300. Documentation eac.  
© photo eac. © Adagp, Paris 2019



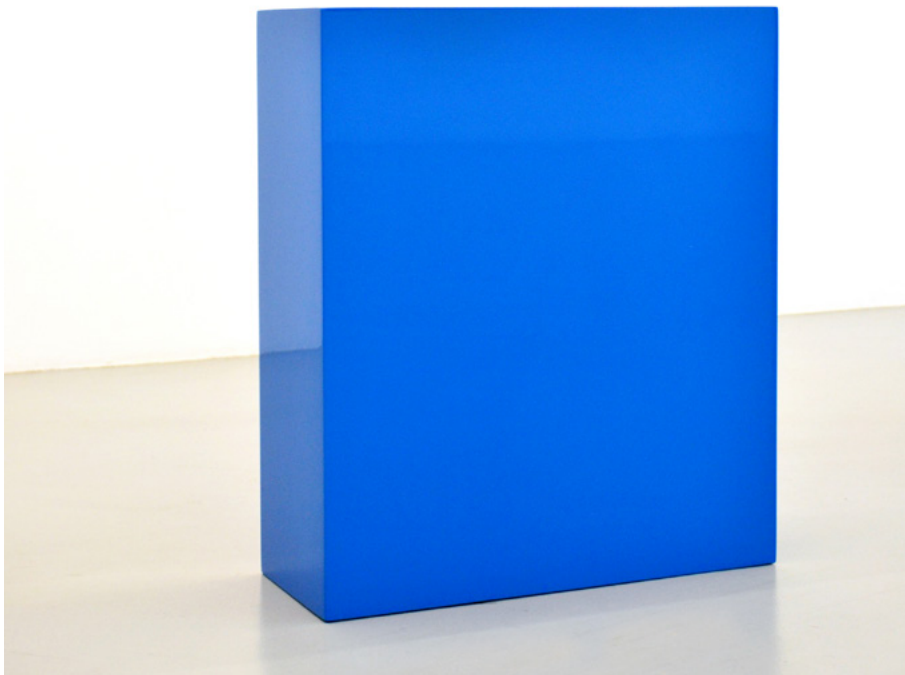
**Gérard Traquandi**  
**Sans titre, 2005**

Courtesy of the artist and Galerie Laurent Godin, Paris  
© photo Grégory Copitet © Adagp, Paris 2019



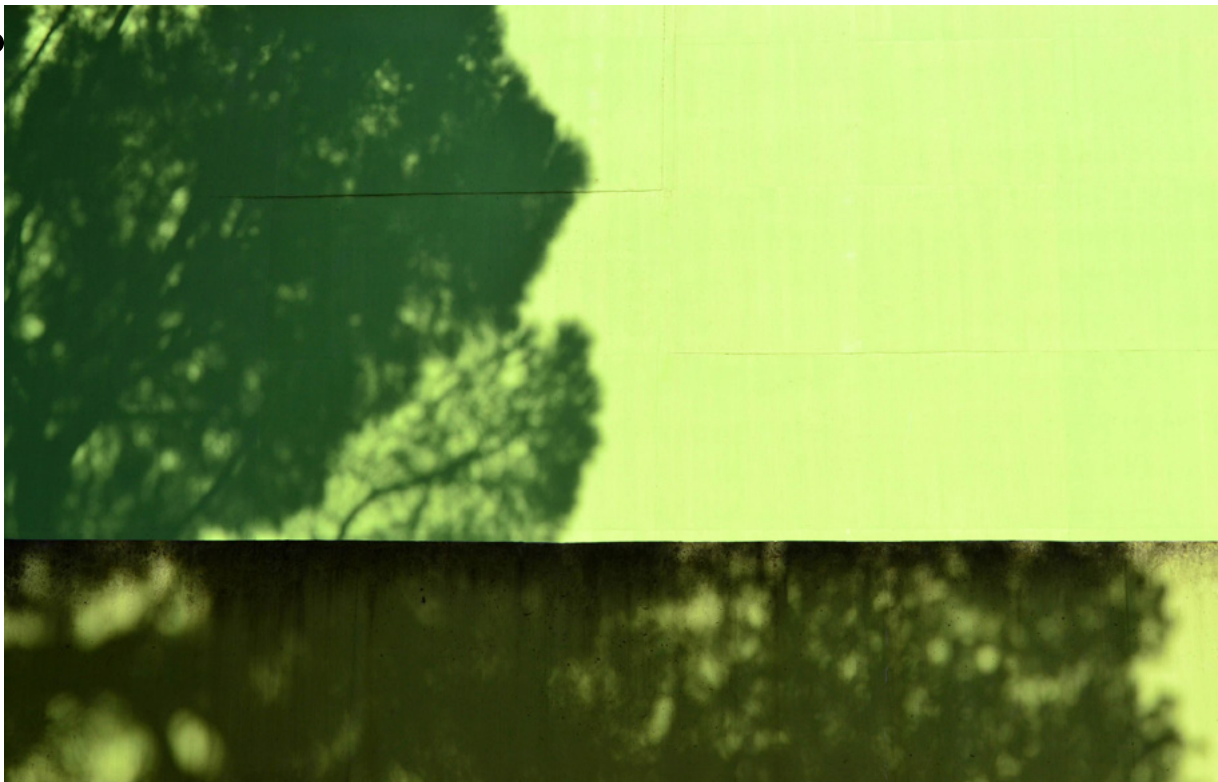
**Gérard Traquandi**  
***Sans titre, 2005***

Courtesy of the artist and Galerie Laurent Godin, Paris  
©photo Grégory Copitet ©Adagp, Paris 2019



**John McCracken**  
***Sierra, 1993***

Inv. : FNAC 02-1282 Centre national des arts plastiques  
Donation Albers-Honegger. En dépôt à l'eac.  
©photo eac.



**Bâtiment de la Donation Albers-Honegger**

Architectes : Annette Gigon et Mike Guyer © photo eac.



**Gérard Traquandi  
La chapelle, 2017**

Courtesy Gérard Traquandi  
© photo Denis Prisset © Adagp, Paris 2019





**Bâtiment de la Donation Albers-Honegger**  
Architectes : Annette Gigon et Mike Guyer ©photo eac.



# 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



© MRW Méditerranée

## 15 000 visitors a year Including 7 000 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)

## ADAGP

« All or part of the works appearing in this press release are protected by copyright law.

Works protected by the ADAGP ([www.adagp.fr](http://www.adagp.fr)) may be published under the following conditions:

- Publications having signed an agreement with the ADAGP please refer to the conditions stipulated therein.

- All other publications:

- The first two reproductions in an article about a specific current event which directly relates to the work are exonerated from any payment. A reproduction may not exceed  $\frac{1}{4}$  of a page ;

- More than two reproductions or images that exceed the  $\frac{1}{4}$  page format are subject to payment for the right of reproduction ;

- The reproduction of any work on a cover must be approved in advance by the Press Authorization service of the ADAGP ;

- All reproductions must be clearly labeled with the title of the work, the name of the artist, the mention of rights reserved « ©ADAGP, Paris » followed by the year of the publication, the provenance of the image or the place where the work is located.

These conditions apply equally to internet sites classified as online press with the understanding that the definition of the image may not exceed 1600 pixels (length and width combined).

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 one of ADAGP's sister organizations.

---

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

 Centre national des arts plastiques

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

Partenariats media de l'exposition :



**SIRADA**

un événement  
**Télérama**

**L'OFFICIEL ART**



L'Espace de l'Art Concret est membre :

**d.c.a**



L'Espace de l'Art Concret est partenaire :



**APPIA**  
Art & Assurance





**Espace de l'Art Concret  
Centre d'art contemporain**

Donation Albers-Honegger  
Château de Mouans  
06370 Mouans-Sartoux France  
+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 74

---

**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](http://www.espacedelartconcret.fr)

**Price**

**Admission:** 7€

Château's gallery + Donation Albers-Honegger

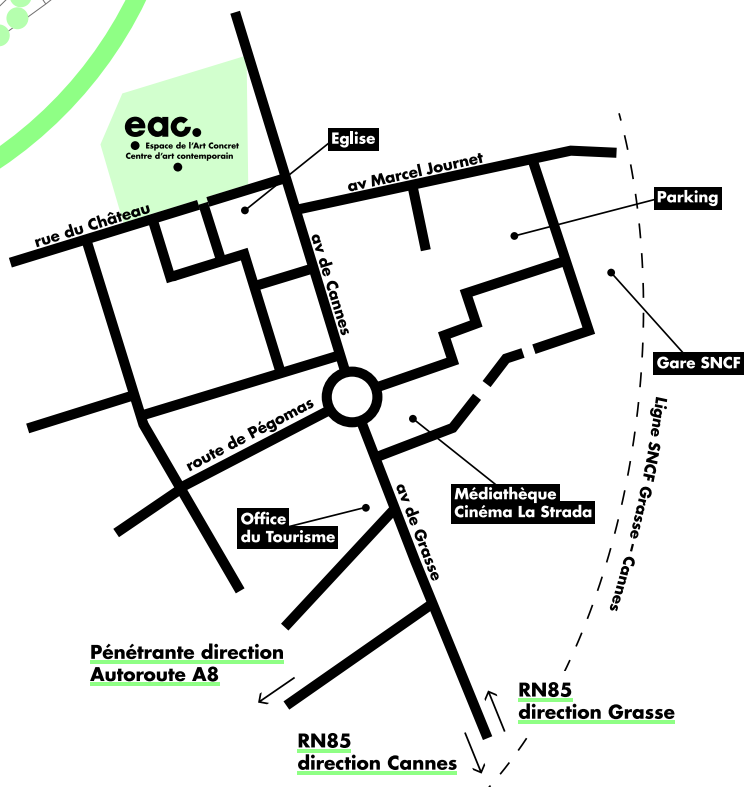
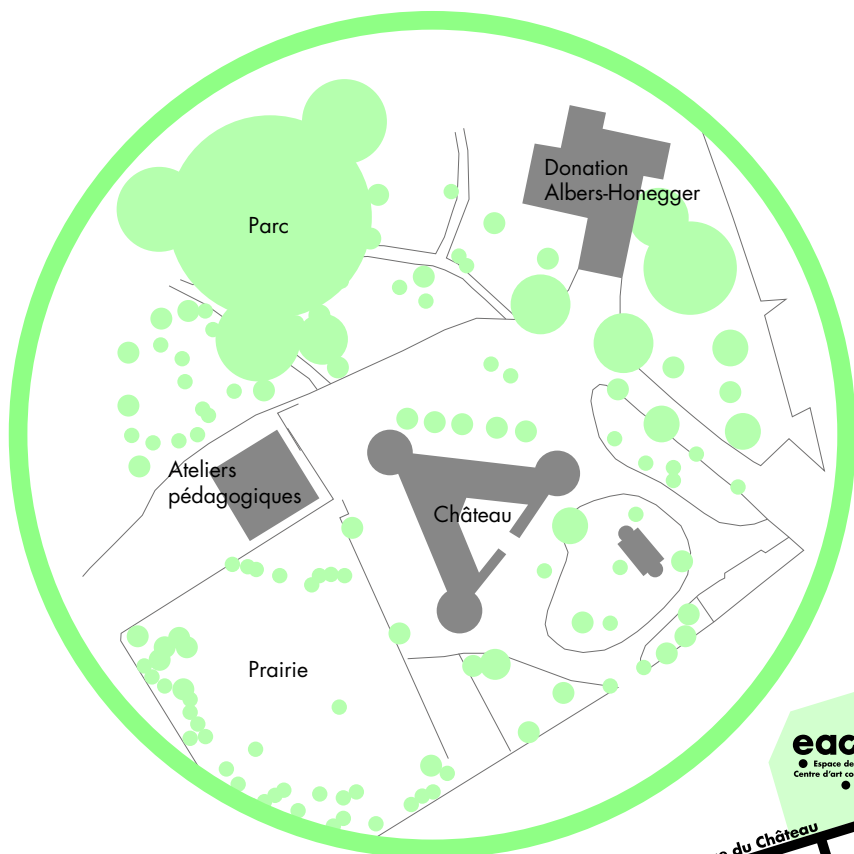
**Reduced price:** 5€

- 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  
tracy@espacedelartconcret.fr  
+ 33 (0)4 93 75 06 72



**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 (10 km) et Grasse (9 km)  
Sortie autoroute 42 : Mougins / Mouans-Sartoux /  
Cannes / Grasse  
Parkings gratuits à proximité de l'eac :  
Parking du Château  
Parking de la Gare (à 5 mn à pied)

**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-Valbonne-Sophia Antipolis par Mouans-Sartoux)

Réseau Palmbus :

n°30  
(Mouans-Sartoux-Mougins-Cannes SNCF)