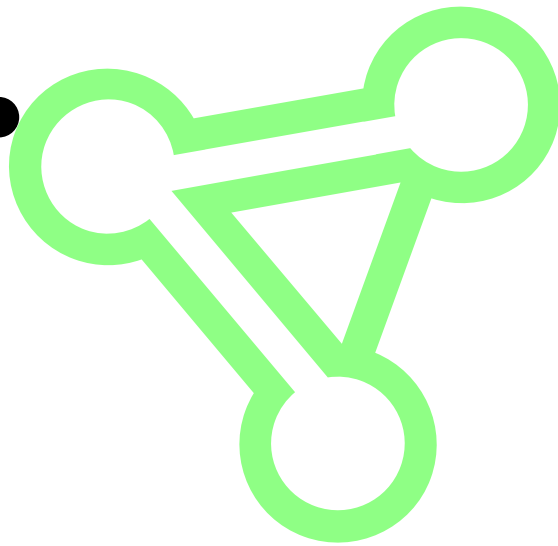


**edc.**



**Exhibition**

**Nouvelles donnes  
La collection Albers-Honegger**



**04.07.2020 → 07.03.2021**

**Press release**

●  
Espace de l'Art Concret  
Centre d'art contemporain  
● d'intérêt national  
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# eac. Nouvelles donnes

## La collection Albers-Honegger

July 4<sup>th</sup> 2020 • March 07<sup>th</sup> 2021

Curator: Fabienne Grasser-Fulchéri, assisted by Claire Spada

Donation Albers-Honegger

Artists: **Alberto Berliat, Marcelle Cahn, John Cornu, Jean-François Dubreuil, EMMANUEL, Gerhard Frömel, Fritz Glarner, Gottfried Honegger, Imi Knoebel, Guillaume Millet, Knut Navrot, Valery Orlov, Henri Prosi, Alfréd Réth, Sigurd Rompza, Nelly Rudin, Georges Vantongerloo, Karina Wisniewska**

The Albers-Honegger Donation is a unique collection in France, classified as a National Treasure and listed on the inventory of National Centre for Fine Arts. It has been deposited at the Espace de l'Art Concret since 2004.

It offers the public a collection that **today includes more than 700 works** representing the multiple trends of geometric abstraction. This richness favours a permanent dialogue between works from different horizons, between theoretical proposals and specific sociological and political contexts.

This new display presents a significant set of donations recently entered into the Albers-Honegger fund.

The Albers-Honegger Donation was established in several stages beginning in 2000. The first major donation by **Gottfried Honegger and Sybil Albers** to the French state in 2000 forms the core of the collection, around which various complementary donations have been aggregated. In the early 2000s, Gottfried Honegger and Sybil Albers were able to involve artists such as **Aurelie Nemours, Bernar Venet, Laurent Sakski, Nikolaus Koliuisis**, or collectors — **Gilbert and Catherine Brownstone** — in their project, all of whom chose to donate works to complete the protean reading of the collection.

The couple Albers-Honegger themselves have expanded this set with three new donations: in 2002 a donation of personal works by Gottfried Honegger and in 2003, 2005 and 2007 three new geometric art set. Finally, in 2008, the artist and gallery owner **Lanfranco Bombelli** offered an important set of portfolios representative of this trend.

For ten years, the original and demanding project defended at eac. has continued to motivate artists and collectors who have regularly shown their generosity towards the structure in order to enrich the reading of the collection.

In 2011, Gottfried Honegger and Sybil Albers continued their project to expand the fund and made a final joint donation of 16 works.

Since then, the artists **Guillaume Millet, John Cornu, EMMANUEL** and **Sigurd Rompza** have supplemented the fund with the donation of personal works. **The Galerie Brolly** and the **Galerie Lahumière**, as well as private collectors **Mr Wilhelm Otten** (Austria), **Mrs Prosi** (France) and **Mr Carl-Heinz Schmid** (France) have in turn contributed in recent years to enrich the collection.

Finally, a final donation of his works, commissioned during his lifetime by Gottfried Honegger, is currently being validated by the National Centre for the Visual Arts. This set will be augmented by a few pieces by various artists representative of geometric abstraction, chosen by the donor himself before his death, and his two daughters, **Mrs Cornélia Hesse-Honegger** and Mrs **Bettina Egger-Honegger**.

Since 2011, the following artists have been included in the collection: Alberto Berliat, John Cornu, EMMANUEL, Gerhard Frömel, Jahangir, Jens J. Meyer, Guillaume Millet, Knut Navrot, Valery Orlov, Henri Prosi, Alfréd Réth, Nelly Rudin, Hans Silvester, Georges Vantongerloo, Karina Wisniewska.

Some of the artists already present have had their collections enriched, such as Marcelle Cahn, Jean-François Dubreuil, Fritz Glarner, Imi Knoebel, Nikolaus Koliuisis ou Gottlieb Soland.

Thanks to Gottfried Honegger's latest donation, the eac. today has a rare collection that is extremely representative of the artistic career of its donor, from the first figurative watercolour drawings of the early 1930s to the last hollowed-out and synthetic metal reliefs of the 1990s. Thus, in almost ten years, more than 200 new elements have been added to the permanent fund.

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**Fritz Glarner, Tondo (1965-1972), 1982**

Portfolio *Letze Werke* comprenant 3 sérigraphies — édition 29/42, préfacé par Max Bill en juin 1982. Édition Media Neuchâtel  
In the process of being donated to the Centre national des arts plastiques pour l'Espace de l'Art Concret — Donation Albers-Honegger  
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## ARTISTS

### Gottfried Honegger

**1917 – 2016, Zurich (Swiss)**

After studying at the Kunstgewerbeschule in Zurich, Gottfried Honegger 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 random, which synthesize colour and light, then from 1961, sculptures of lacquered sheet metal that plays on colour and volume. Initially small in size, the sculptures became monumental from 1970 onwards, with the *Volume and Structure* series.

The creations of the last few years seek to achieve a synthesis between plan, volume and space in fine metallic reliefs, circular or rectangular.

Convinced of the need to decompartmentalize the different fields of creation, Gottfried Honegger has participated in many artists' editions (silk-screens, watches, crockery, scarves...).

Gottfried Honegger met Sybil Albers in the early 1970s. Together, the couple constitutes a collection of constructed and geometrical art with Swiss concrete art as its anchor. In 1990 they created, with the support of the City of Mouans-Sartoux, the Espace de l'Art Concret designed as a place to educate the eye and open up to the greatest number. In 2000, the couple chooses to donate their collection to the French State, which was presented in the new building of the Donation Albers-Honegger (architects Mike Guyer and Annette Gigon) from 2004 onwards.

### EMMANUEL (Jean-Pierre Emmanuel)

**Born in 1946 at Le Rainey (France)  
Lives and works in Paris (France)**

EMMANUEL made the choice at the beginning of his career in the 1970s of constructed and concrete art. It is the questions of the space, plan and rhythm that he favours through an essentially sculptural approach. If the legacy of the great names of constructed art is undeniable (Kupka, Mondrian, Malevitch, Albers come to mind), EMMANUEL directs his practice towards a more existentialist, even contemplative and intimate questioning, his main questioning being about the illusion of the surface: what is there after, behind the surface of things?

From 1970 to 1981, the works are made from sheets of white, black or grey Canson paper. Cut, incised, superimposed or woven, these sheets are the support of formal and visual research based on the cube and square that the artist breaks down, projects onto a two-dimensional plane or transforms.

In the 1980s, EMMANUEL introduced glass. If the paper is initially kept by being inserted between the glass plates, this material quickly becomes the only support for his creations.

In recent years, EMMANUEL has seized a new tool, digital photography, which has given rise to several series in which he captures abstract forms in the urban environment.

EMMANUEL's works are of extreme purism, based on a great modesty of means (folding, cutting, incision), materials (paper, glass) and forms (angles, parallel or perpendicular segments, squares, rectangles, crosses). The artist favours a serial approach in order to explore all the potentialities of a concept (variations, combinations, rhythms). The space is omnipresent, either through the play of interstices for the paper or reflections for the glass, and calls for a very perceptive and sometimes playful experience of the artist's work.

Artist representative of concrete art in France, faithful friend of the eac. and already present in the collection with three works donated by Gottfried Honegger and Sybil Albers in 2005 and 2011, EMMANUEL wished in 2015 to complete the reading of his work by donating a set of 38 works and 6 documentary drawings. This ensemble is now listed on the Cnap inventory.

### John Cornu

**Born in 1976 at Seclin (France)  
Lives and works between Paris and Rennes (France)**

John Cornu proposes an aesthetic inherited from minimalism and modernism (monochromy, seriality, modularity), but his approach obviously shifts the stakes and meanings of this repertoire of forms and materials. Thus, while minimal art often consisted of tautologically asserting «what you see is what you see», John Cornu's works are situated in a much more referential territory, open to interpretation.

In particular, the artist establishes a strong relationship with the context (historical, architectural, societal context) and develops a form of contemporary romanticism (predisposition to ruin, wear and tear and blindness).

Interested in themes such as modern ruin, the logic of power or the passage of time, the artist creates an atmosphere in his productions that is both poetic and uncompromising. Whether sculptural, performative, or even installation, the latter mixes a set of paradoxical forces, and induces a multiplicity of meanings and readings.

The exhibition *Filiation* organized by the eac. from December 2012 to April 2013 in the castle gallery, invited 9 artists of the new generation to choose works from the Albers-Honegger collection which they feel «resonance». Guest artist, John Cornu chose to dialogue with the work of Niele Toroni (*Empreintes de pinceau n°50 répétées à intervalles de 30cm, 1975*).

N°inv FNAC 02-1366) and designs *Urbicande III* belonging to the Urbicande series initiated in 2011. Evoking the fantastic universe of the work *La Fièvre d'Urbicande* (in the comic book series *Les Cités obscures*, 1985) as much as the productions of Mondrian and the De Stijl group, the volumes of the Urbicande series come to be grafted into a space, living in it, inhabiting it in a way that oscillates between highlighting and interference. This mode of operation corresponds to the viral aesthetics that John Cornu tries to deploy in his work, that is to say an aesthetics functioning by propagation or contamination. According to this process, Urbicande III was built according to and on the architecture of room 2 of the castle, thus becoming inseparable from the site. John Cornu has therefore chosen to donate this work to the Cnap in 2014 for deposit in the eac. The artwork is now listed in the inventory of the Cnap.

### Guillaume Millet

**Born in 1970 at Rennes (France)**  
**Lives and works in Paris (France)**

Influenced by geometric abstraction and urban environments, Guillaume Millet seeks through different techniques to question the process of representation.

His pictorial work is based on a photographed and then photographic reality that he reworks and purifies in order to bring out its essence coldly retranscribed on the canvas in formal compositions evoking the hard edge. The main stakes of painting are therefore concretized upstream of the pictorial act itself, the choice of motif and then of the photographic framing, the transcription of these data and the search for an appropriate scale being prior to the application of the paint on the canvas, which could just as well be delegated. The black/white bichromy of the first works gradually gave way to grey values in compositions that show a play of facets. The more recent canvases retain this compositional principle but now offer coloured flat tints.

Parallel to his pictorial practice, the artist has been developing for several years a work centred around drawing in which he questions the representation of the work of art through the prism of photography. Like painting, the pencil, coloured pencil and carbon drawings on paper are based on various stages of transpositions; they superimpose and mix several sources, scales and angles of view but incorporate an element of randomness.

If Guillaume Millet's painting seems to want to signal, seeking visual shock at the limit of the optical effect of retinal persistence, his drawing practice explores other meanders. All in all, the ensemble appears complementary and inextricably linked in a permanent game that takes us between revelation and concealment, frontal and oblique vision, contrasting black and white and infinite shades of grey.

In 2011, Guillaume Millet did an artist residency at the eac. He then conceived a serie of 26 drawings that resulted from a precise observation of the

collection and its presentation in the Albers-Honegger Donation. In 2017, Guillaume Millet chose to donate 16 drawings from this series to the Cnap (the other 10 having been dispersed to private collectors). This ensemble is now listed in the inventory of the Cnap under the number 2019-0291 (1 to 16).

### Sigurd Rompza

**Born in 1945 Bildstock (Germany)**  
**Lives and works in Neunkirchen (Germany)**

Combining painting and sculpture, Sigurd Rompza's works play in all geometry between surface and space, between heights and depths, colours and luminous experiences.

The artist made his first white reliefs in 1972. Square in shape, they are still linked to the traditional format of the painting since they are composed of a flat surface on which the artist comes to place elements in volume using various mathematical systems. These works reflect the artist's interest in the play of light and shadow. At this time, Sigurd Rompza also began teaching and publishing texts on concrete art.

In 1985, Rompza introduced colour. He then creates colourful wall objects seeking to question the reaction of colour to light and form. Thanks to colour, the eye follows the development of the linear relief of the shape. The spectator thus participates, without his knowledge, in the movement of the work.

Today the artist no longer gives titles to his objects, preferring to name them by physical phenomena explored « farb-licht-modulierung » (color-light-modulation). These are wall reliefs whose different sides are covered by two or three colours.

These colours, lacquered or matt, play either on contrast (red/black, purple/yellow, blue/red) or on the subtlety of a gradient (blue, white, black, pink). Each colour brings together several faces and crosses the edges of the volumes. Varying according to the light and the situation of the spectator, the perception of planes and depth is then deeply disturbed. This visual ambiguity is exactly what the artist is looking for: he questions us about what we see, what really exists, and how we move from one to the other.

As a long-time friend of Gottfried Honegger and Sybil Albers, Sigurd Rompza wished to add to the collection the works already present. In 2019, he gives to eac. a white relief from the early 1980s (*Systematische reliefstruktur/ Stegrelief 1983-2, 1983*) as well as one of his last works playing on colour modulations (*Farb-Licht-Modulierung 2018-8, 2018*). These works are now listed in the inventory of the Cnap.

## LES GALLERIES

### Galerie Lahumière, Paris

Founded in 1963 by Anne (1935-2017) and Jean-Claude (1930-2014) Lahumière, the gallery was initially dedicated more specially to prints and multiples. That year, the collectors founded the International printmaking Circle.

Over the years, the gallery's activity has slowly shifted, addressing several artistic mediums and trends, notably the New Figuration, before focusing on geometric abstraction, built after meeting the artist Jean Dewasne and discovering the work of Auguste Herbin. In the mid-1980s, the gallery specialized in the concrete art movement.

The cramped premises of the rue d'Aguesseau (8th district of Paris) are followed by those of the boulevard de Coucelles then the rue du Parc Royal (3rd district) where it is located nowadays. In the 1960s and 1970s, Galerie Lahumière participated in the birth of the first international art fairs such as Basel, Fiac, Cologne or Chicago.

The gallery defends both « historical » artists of geometric abstraction, such as Marcelle Cahn, Jean Dewasne, César Domela, Gottfried Honegger, Auguste Herbin, Jean Gorin, Jean Leppien, Alberto Magnelli, Aurelie Nemours, Henri Prosi, Victor Vasarely, as well as more contemporary artists such as Jean-Gabriel Coignet, Jean-François Dubreuil, Antoine Perrot, Denis Pondruel or Renaud Jacquier Stajnowicz.

They are the children of the founders, Diane and Frédéric Lahumière, who today continue their parents' commitment. In 2012, Galerie Lahumière and Mrs. Prosi, the artist's widow, propose a donation to the Cnap for a deposit at the eac. Henri's work Prosi Structure n°510, 1999. This donation is in the process of being validated by the Cnap.

### Galerie Jean Brolly, Paris

Jean Brolly (1941) is a lover of contemporary art who has always sought to maintain very close relations with the artists he esteems and who have granted him their friendship in return. His collection reflects the history of his encounters.

When he retires, he decides to open a gallery in order to have a tool of diffusion turned towards the public and thus exceed the restricted circle of private relations. The gallery opened its doors in January 2002. Located in the Marais district, not far from the Centre George Pompidou, it occupies a 150m<sup>2</sup> glassed-in space at the back of the courtyard.

The gallery defends great names in contemporary creation such as Bernard Aubertin, Alan Charlton, François Morellet, Pierre Savatier, David Tremlett, Felice Varini, Michel Verjux while offering their first solo exhibition to young artists (Adam Adach, Simon Boudvin, Nicolas Chardon, Tatjana Doll, Rémy Hysbergue, Jan Kämmerling, Tazio, Gabriel Vormstein, Namgoong Whan).

Jean Brolly's choices in painting and contemporary art form real emotional constellations. Without limiting itself to the French creation, a whole world pictoriality (Poland, United Kingdom, United States, Belgium...) circulates in the space of the Brolly gallery, over the course of the exhibitions.

Galerie Brolly has collaborated on several occasions with Gottfried Honegger for the publication of porcelain tableware: a 24-piece dinner service in 2005 (*Aléatoire 204-304-306-313*) and three dishes in 2012 (*Dobro*), 2014 (*Silex*) and 2015 (*Helena*). The donation of these editions to the Cnap with deposit at the eac. is being validated.

## PRIVATE COLLECTORS

### Wilhelm Otten, Austria

Born in a family of Austrian textile industrialists, Wilhelm Otten has built up a collection of old fabrics from Latin America, Africa and Asia over the last forty years, collected over course of his travels. An ensemble that he presents in his own exhibition space in Hohenems and that he has been crossing paths with contemporary art for a few years now. The site, The Otten Kunstraum, also has a sculpture park as well as a former oil tank open to the public for large scale in situ works.

Wilhelm Otten's collection of contemporary art is rooted in the Russian avant-garde of the beginning of the 20th century (Sonia Delaunay, El Lissitzky, Wladimir Nemuchin, Ljubow Popowa, Alexander Rodchenko...) and today includes more than 400 pieces by constructivist, concrete and minimalist artists: Hans Arp, Ernst Caramelle, Eduardo Chillida, Adolfo Estrada, Helmut Federle, Gottfried Honegger, Johannes Itten, Alexander Konstantinow, Alexandra Mitljanskaya, Walery Orlov, Sean Scully, Karl-Heinz Ströle, Bernar Venet...

Friend and collector of Gottfried Honegger, Wilhelm Otten devoted two exhibitions to the Swiss artist in 2009 and 2012 before paying tribute to him in 2017. The artist and the manufacturer had collaborated in 2007 on an edition of four silk scarves featuring pastel works by the Swiss artist. Wilhelm Otten wished to donate a copy of these scarves to the Cnap as well as a work by the artist Valery Orlov *White Reliefs* (2008-2009) for deposit at the eac. The donation of these elements in the process of being validated by the Cnap.

## eac. EDITIONS

The pedagogical dimension advocated in Gottfried Honegger's initial project was accompanied during the first ten years of the art centre by the creation of several tools:

- **Le viseur** • the viewfinder: In 1993 Gottfried Honegger designed this game to « learn how to look ». Composed of simple and colourful geometric shapes, this game gives an approach to geometric art. While having fun, the child can, at his or her own pace, travel from the real to the imaginary and compose with colour, shape, rhythm, balance or randomness.

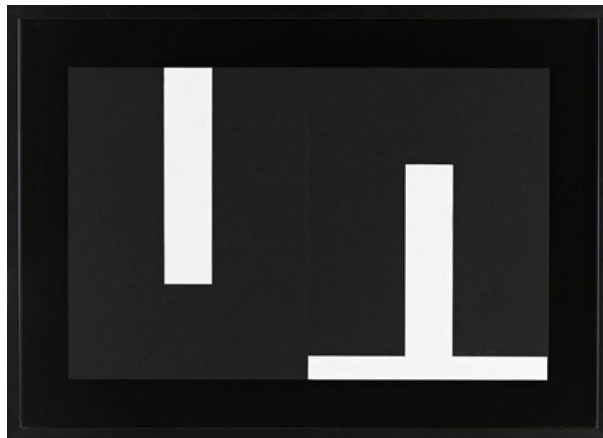
- **L'écouteur** • the earphone: Conceived by Yves Rousguisto, plastic artist-musician, this tool proposes to create from bamboo sticks sound actions than can be recorded.

- **Le carré** • the square: In 1999, the Swiss artist Rita Ernst designed a set of 36 coloured square cards (red, blue, yellow, black, white, green) at the request of Gottfried Honegger, allowing the creation of geometrical compositions with great freedom.

In the 1990s, Gottfried Honegger also initiated in partnership with the Fragonard Perfumery in Grasse, a perfume edition whose sale was intended to finance eac's educational action. Four different packages were designed by Gottfried Honegger, François Morellet, Aurélie Nemours and Bernard Venet. A copy of each of these editions is being donated to the Cnap.

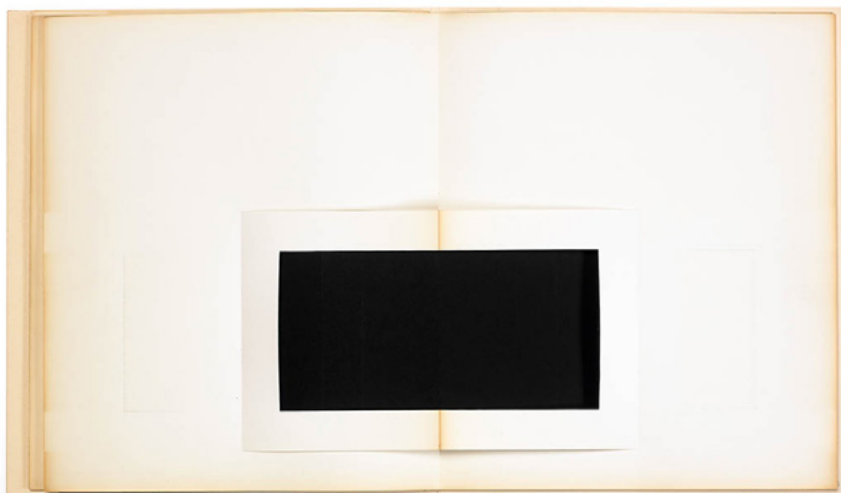


Jeu du Viseur © photo eac.



**EMMANUEL, *Sans titre*, 2009**

FNAC 2012-134 et 2012-135 Centre national des arts plastiques  
Espace de l'Art Concret – Donation Albers-Honegger  
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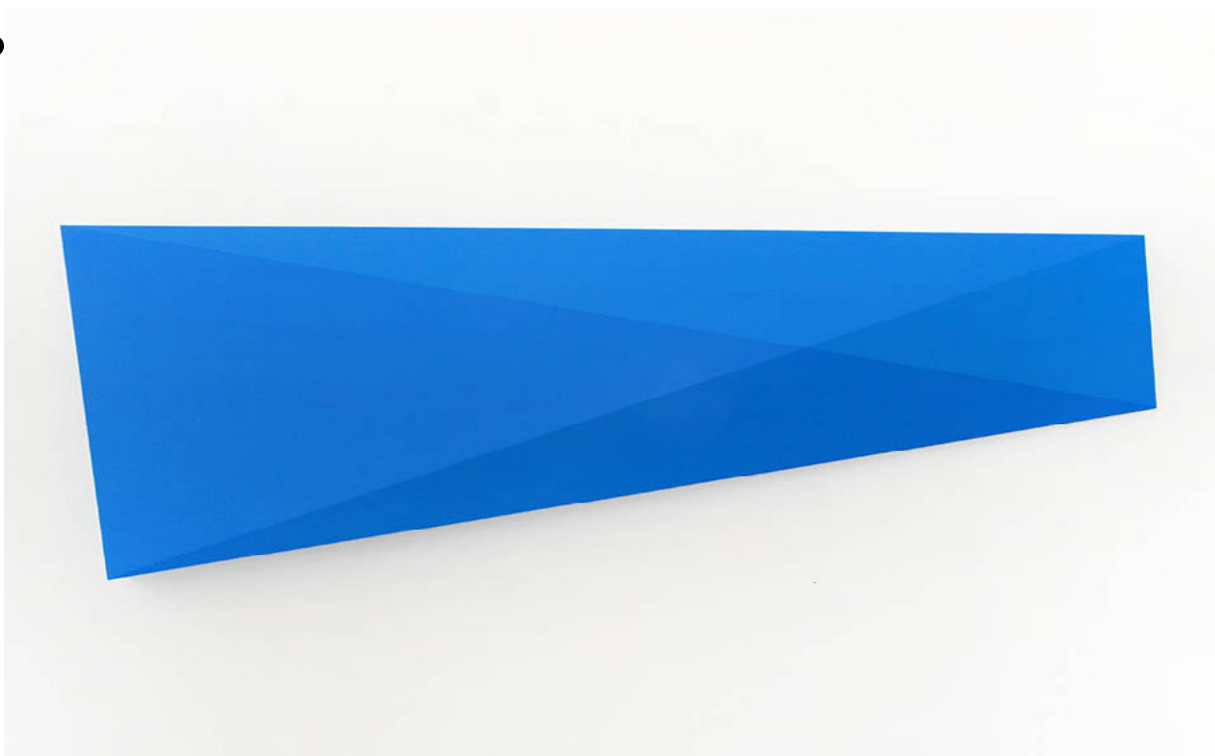
**EMMANUEL, *Pop Up n°5*, 1976**

FNAC 2017-0269 (1 à 3) Centre national des arts plastiques  
Espace de l'Art Concret – Donation Albers-Honegger  
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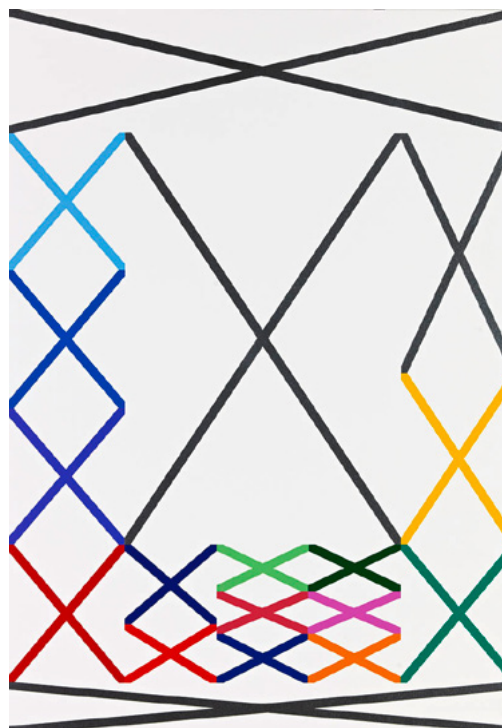
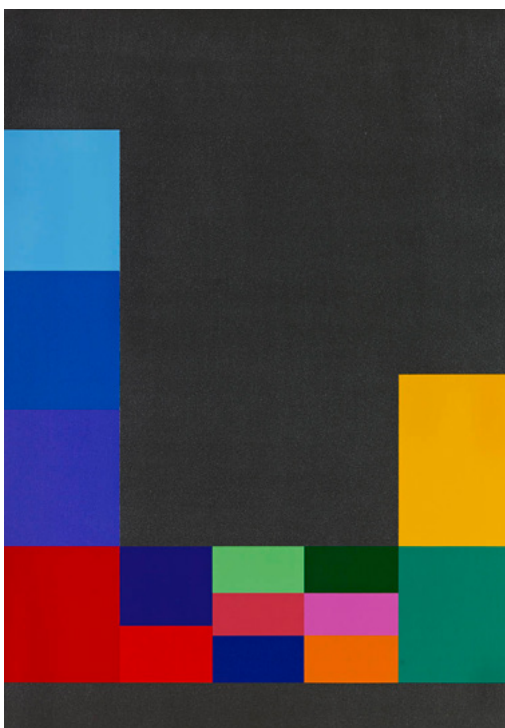
**EMMANUEL, *Trame 63 A 4*, 1963**

FNAC 2017-0285 Centre national des arts plastiques  
Espace de l'Art Concret – Donation Albers-Honegger  
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**Sigurd Rompza, *Farb-Licht-Modulierung 2018-8, 2018***

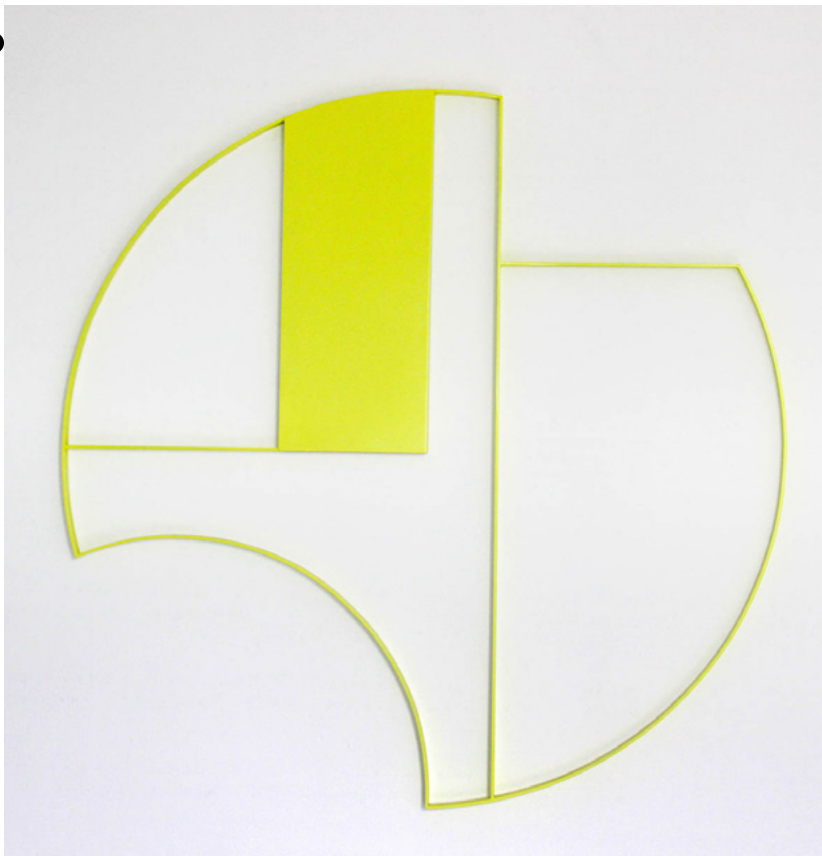
Don de l'artiste : en cours d'inventaire au Centre national des arts plastiques pour l'Espace de l'Art Concret – Donation Albers-Honegger  
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**Jean-François Dubreuil, *QXH2 – Neue Zürcher Zeitung n°54 des 6-07/03/2010, 2010***

FNAC 2012-133 (1 et 2) Centre national des arts plastiques  
Espace de l'Art Concret – Donation Albers-Honegger  
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**Gottfried Honegger, Z1648, 2013**

En cours de donation au Centre national des arts plastiques pour l'Espace de l'Art Concret – Donation Albers-Honegger  
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**Gottfried Honegger, Silex, 2014**

Exemplaire 93/100 – Édition Galerie Jean Bolly, Paris et Galerie Lahumière, Paris  
En cours de donation au Centre national des arts plastiques pour l'Espace de l'Art Concret – Donation Albers-Honegger  
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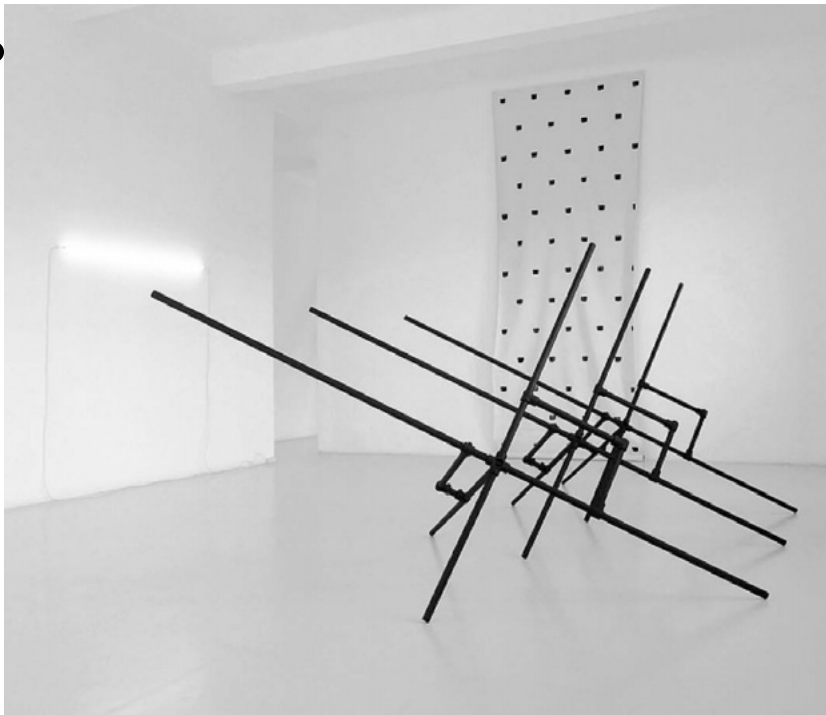
**Henri Prosi, *Structure n°510*, 1999**

En cours de donation au Centre national des arts plastiques pour l'Espace de l'Art Concret — Donation Albers-Honegger  
© Adagp, Paris 2020



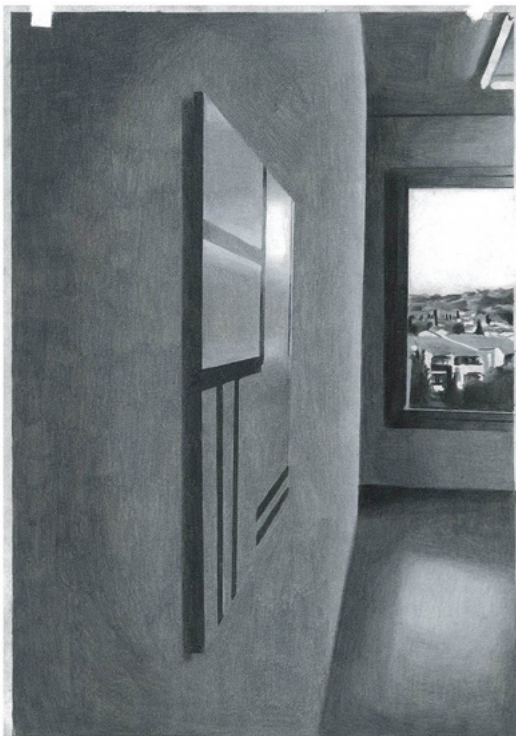
**Fritz Glarner, *Tondo (1965-1972)*, 1982**

Portfolio *Letze Werke* comprenant 3 sérigraphies, édition 29/42, préfacé par Max Bill en juin 1982 Édition Media Neuchâtel  
En cours de donation au Centre national des arts plastiques pour l'Espace de l'Art Concret — Donation Albers-Honegger  
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**Niele Toroni, *Empreintes de pinceau n°50 répétées à intervalles de 30 cm*, 1975**  
FNAC 02-1366 et **John Cornu, *Urbicande III*, 2012**

Centre national des arts plastiques. Espace de l'Art Concret — Donation Albers-Honegger  
© photo François Fernandez © Adagp, Paris 2020



**Guillaume Millet, série *Les nouvelles reproductions*, 2011**

FNAC 2019-0291 (1 à 16) Centre national des arts plastique  
Espace de l'Art Concret — Donation Albers-Honegger  
© 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.

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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



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## + 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.**

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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.

**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 bénéficie du soutien :



L'Espace de l'Art Concret, un centre d'art doté d'une collection unique en France, la Donation Albers-Honegger inscrite sur l'inventaire du



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

Partenariats medias



L'Espace de l'Art Concret est membre :



L'Espace de l'Art Concret est partenaire :



**Espace de l'Art Concret**  
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**Access to the eac.**

**Septembre 1 – juin 30**

wednesday – sunday  
1 pm – 6 pm

**July 1 – august 31**

open everyday  
11 am – 7 am

**Stay connected**



Espace de l'Art Concret



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

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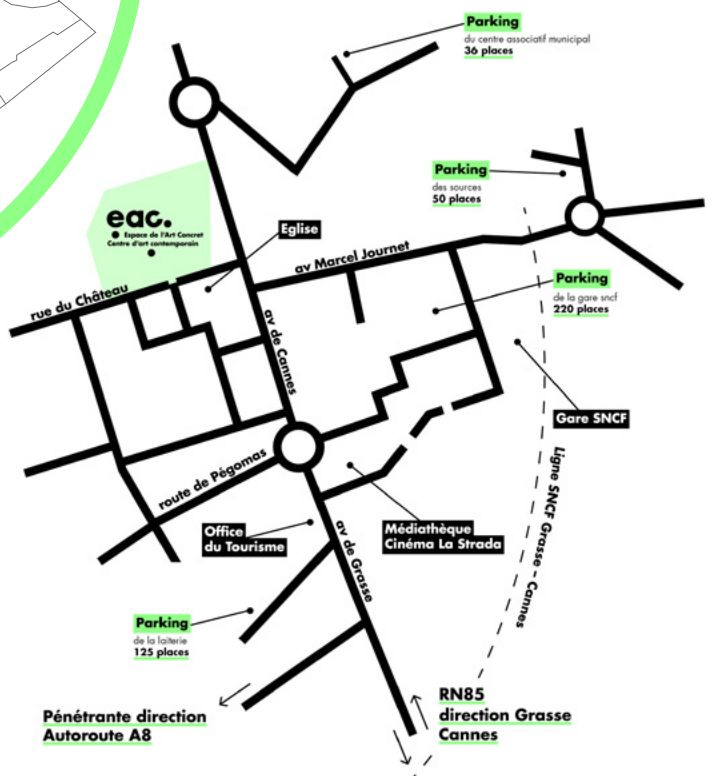
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Aéroport International Nice Côte d'Azur  
(30 km) par l'autoroute

**By car**

R.N.85 : from Cannes (10 km) and from Grasse (9 km)  
Highway A8, exit 42 : direction Grasse > exit  
Mouans-Sartoux

**By train**

Line Cannes-Grasse, station Mouans-Sartoux  
(15 mn by foot)

**By bus**

Line n°600 : (Grasse-Cannes, station Mouans-Sartoux)  
Line n°650 : (Mouans-Sartoux-Mougins-Sophia Antipolis)  
n°530 : (Grasse-Sophia Antipolis station Mouans-Sartoux)  
Line n°A and n°B (Grasse-Cannes, station Mouans-Sartoux)

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