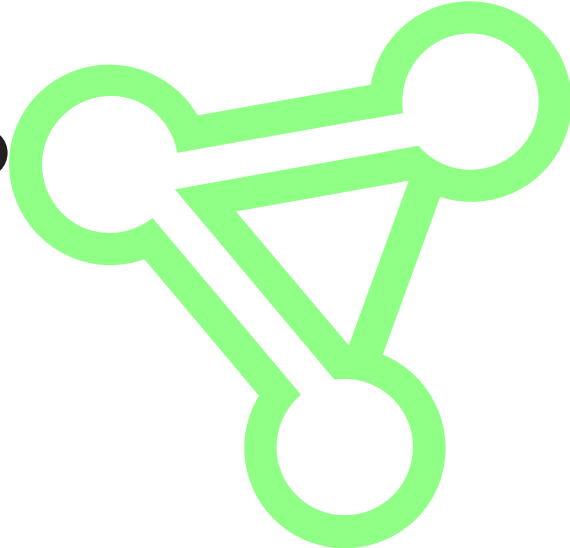
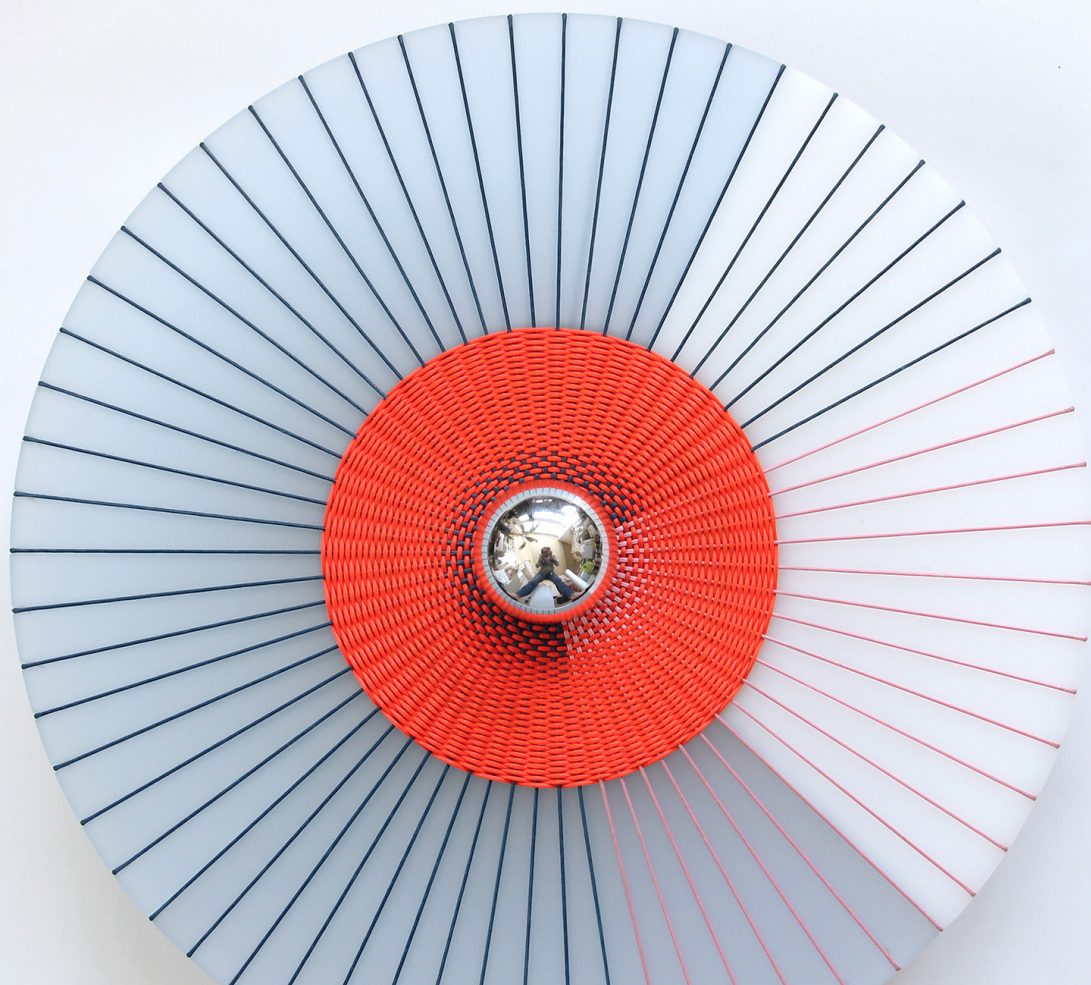


eadc.



JAD



Exhibition

Des designers du JAD dialoguent avec la collection Albers-Honegger

09.06.24 → 02.03.2025

press release

Espace de l'Art Concret
Centre d'art contemporain
d'intérêt national
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eac. Designers from JAD* in dialogue with the Albers-Honegger Collection

* Jardin des métiers d'Art et du Design (The Garden of Art and Design Professions), Sèvres

09 June 2024 • 02 March 2025

Preview Sunday 09 June at 11am

Curator: **Fabienne Grasser-Fulchéri**, Director of eac., assisted by **Lénaïc Roué**

Donation Albers-Honegger

Artists: **Marta Bakowski, Cédric Breisacher, Luce Couillet, Marie Levoyet, Baptiste Meyniel**

As well as a selection of works from the Albers-Honegger Collection:

Corinne Cobson, Dadamaino, Piero Dorazio, Dan Flavin, Frank O. Gehry, Christoph Haerle, Gottfried Honegger, Donald Judd, Imi Knoebel, Sol LeWitt, Man Ray, François Morellet, Aurelie Nemours, Richard Serra, Alf Schuler, Claude Viallat, Sanford Wurmfeld

In partnership with the **Jardin des métiers d'Art et du Design**, Sèvres

For this year which marks the 20th anniversary of the Donation Albers-Honegger building, eac. is putting design in the spotlight with this second exhibition. For this new cycle re-reading its permanent collection, resident designers, artisans and visual artists at JAD, the *Jardin des métiers d'Art et du Design* in Sèvres, have been invited to explore the Albers-Honegger Collection and select works with which they feel a 'resonance'.

Housed in what was the Sèvres ceramics school, JAD is a place for creation and encounters and it promotes the cross-fertilisation of artistic practices and transmission of know-how between art craftspeople and designers.

True to the universal spirit of Concrete Art, Sybil Albers and Gottfried Honegger did not restrict their collection to examples of purely geometric works. They broadened its scope by embracing how twentieth century art could branch out in the most striking, and sometimes surprising, ways - which has made their collection a work in its own right. They also assembled an exceptional collection of design pieces - in particular chairs (Alvar Aalto's *Paimio* armchair, Marcel Breuer's *Wassily* armchair, Frank O. Gehry's *Wiggle Side Chair*, Verner Panton's *Panton* chair, etc.) - which bear striking witness to the democratic concept of art championed by the founders of this movement, and to its collective and social implications.

The works they selected from the Albers-Honegger Collection, enriched by their own work, establish a dialogue that transcends the techniques and mediums used and the barriers of time and space. Invited to contribute to the exhibition, these artists may echo or create contrasts with their own practice.

Luce Couillet revisits the practice of weaving by composing sculptures, objects and graphic ensembles. The uniqueness of her work lies in her creation of weft threads using original shapes and materials which she designs and then cuts, without any loss of the orthogonality integral to these hybrid objects.

Marta Bakowski specialises in working with colour and materials in a hybrid approach to design where industrial, artistic and craft projects are combined. Her works are influenced by popular and folk arts.

Cédric Breisacher is a designer and sculptor, who inspired by the natural environment, strives to use a local, circular production system. By using hand tools, he has gone back to the idea that time and hard work are a necessary part of the process of making things.

A heliogravure and intaglio printer, **Marie Levoyet** works daily with photographers, visual artists and designers from the contemporary art scene. In 2018, she set up her own studio becoming one of the few artists who specialise in full-colour heliogravure printing. Marie Levoyet is exhibiting works created jointly with Baptiste Meyniel for the exhibition.

Baptiste Meyniel's practice is rooted in an understanding of what matter can draw as well as an understanding of drawing as a graphic act that opens up the object and its materialisation. For him there is no choice but to create this way as he works with his hands in a close relationship with gesture and movement which leads to shapes emerging and which allows potential uses to become apparent.

In cover:

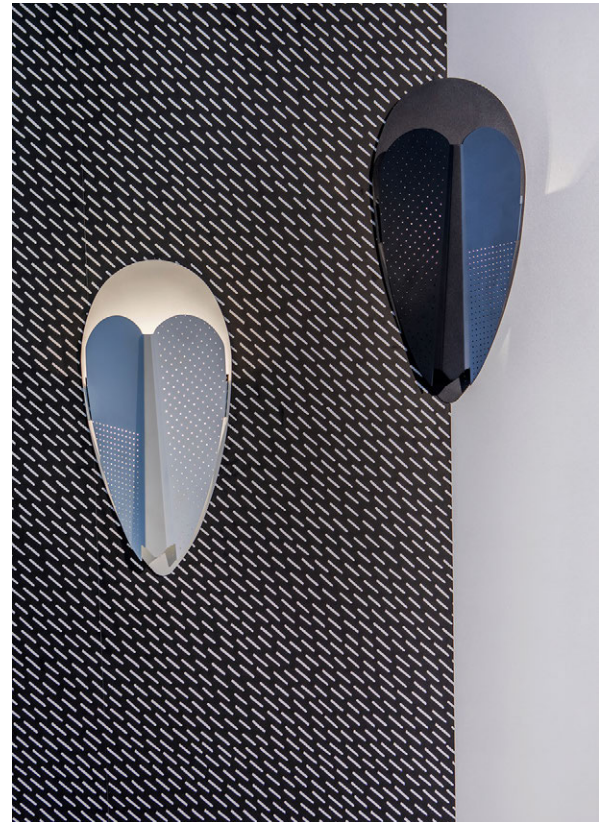
Marta Bakowski, RAYS

Applique murale (grand réflecteur)
Disque PMMA et tissage fait main en fil de polyester ciré et tressé
Diam 90 cm
© Marta Bakowski



Marta Bakowski, *SORCIER*, 2016

Applique murale
tôle métal pliée, finition epoxy
L 20 cm x H 46,5 cm x Prof. 14 cm
Éditeur La Chance © crédit photo T. De Montesson



Marta BAKOWSKI

1986, Paris (France)
Lives and works in Paris (France)

Marta Bakowski is an industrial designer and visual colourist. After graduating in product design from Central Saint Martin's School (2009) and the Royal College of Arts (2011) in London, she joined designer Hella Jongerius' studio in Berlin. In 2013, she set up her own studio in Paris, where she has since developed a hybrid, cross-disciplinary approach to design, combining industrial, artistic and craft projects with a strong emphasis on working with her hands.

Through a series of artist residencies around the world, Bakowski became truly aware of the power objects have as a vehicle for cultural identity (Design For Peace in Burkina Faso, IDE to Puglia in Italy, ADIR with the CushCush Gallery in Bali, Indonesia).

Drawing inspiration from her travels and encounters with other cultures, she believes that design needs to be grounded in a specific context, which in turn heavily influences her creative response. Her bold, graphic style is instantly recognisable, with its strong emphasis on colour and working with the materials. This gives her creations an expressive quality and playfulness, as well as a meaningful narrative.

Her objects are produced by brands such as Roche Bobois, La Chance, Ligne Roset, Designerbox, Mireille 1929, International Design Expeditions (IDE) and Maison Matisse, and have featured in many international exhibitions.

Marta also devotes a great deal of her time to research. Since 2015, she has been developing Cosmos Concrete - this fully-customisable, high-performance decorative concrete was used in the children's area at Le Bon Marché Rive Gauche department store in Paris.

In 2022, Marta joined JAD as a resident artist and embarked on several Collaborative Research and Innovation projects, which include a project aimed at creating a dialogue between olfactory designers and noses (the 'Halo' project presented during the 2024 Milan Design Week), olfactory and chromatic worlds with Carole Calvez, a research project on patterns and colours on wood with Maxime Perrolle, a wood sculptor, and a joint project with Sofia Haccoun-Zakaboukova, an art saddle maker, based around molded leather techniques.



Cédric Breisacher, *INTUITIVE ARCHAISME*, 2023
 Etagère — Bois de platane, teinture végétale au bois de campèche,
 vernis hydro
 L 30 x l 27 x H 130 cm
 © Cédric Breisacher



Cédric Breisacher, *NOT WASTED*, 2023
 Tabouret — Copeaux de bois, liant colle d'amidon organique
 L 40 x l 42 x H 40 cm
 © Cédric Breisacher



Cédric Breisacher, *SHAVE*, 2019
 Banc — Bois de chêne, vernis hydro
 L 160 x l 40 x H 45 cm
 © Cédric Breisacher

Cédric BREISACHER

1992, Trappes (France)
Lives and works in Paris (France)

Cédric Breisacher is a designer-sculptor whose research practice is based on experimentation through production and is characterised by an approach which gets to the essence of the object. Devoid of superfluous elements, his creations are at the crossroads between the organic and minimalism, where such a contrast makes a reconnection with matter possible.

Exploring the living environment lies at the heart of his work. His approach is sensitive, iterative and questions the processes by which shapes are created. He mainly uses hand tools to reconnect with the production process. Inspired by the natural environment and guided by his search for simplicity, his manual work is all about going back to basics.

By including his own body in the sculpting process, Breisacher creates a link between human beings and living matter. The trace of the tool he uses is witness to the present moment, the tool becoming a mediator for the relationship between two living things. He establishes a collaboration which merges into a dialogue that respects the living world.

His workshop is part of a circular production system - he uses his wood shavings to shape new pieces, he views reused materials as a new source of materiality - repositioning our relationship with production and the need to shape our objects locally.



Luce Couillet, *Bridget & Victor*, 2021
 Acier peint, fils de soie, rails et charriots coulissants en laiton
 L 140 x H 210 x P 10 cm
 © crédit photo G eraldine Bruneel —   ADAGP, Paris 2024



Luce Couillet, *Les rayons*, 2019
 Crin de cheval, fils polyamide, fils laiton ou inox, pat eres d'acroche en laiton dor e
 L 24 x H 38 x P 7 cm
 © cr dit photo Thomas Deron —   ADAGP, Paris 2024

Luce COUILLET

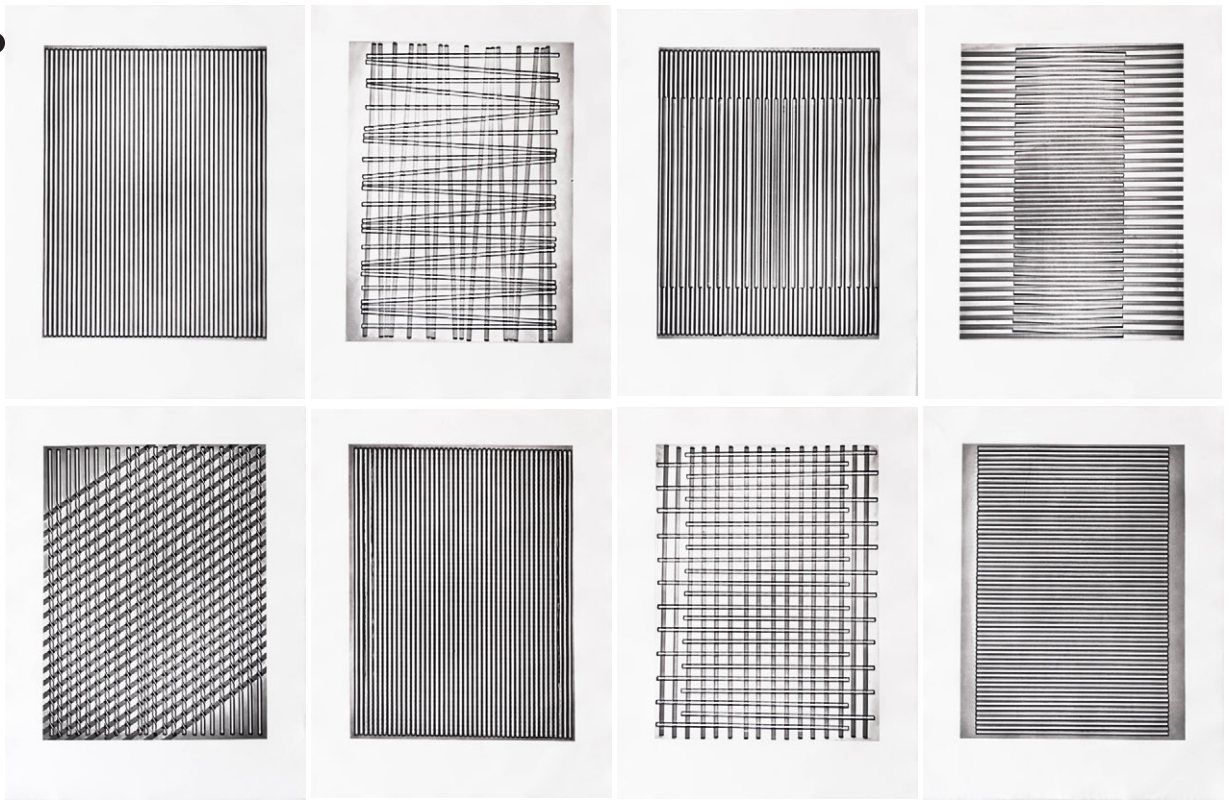
1985, Saint-Cloud (France)
Lives and works in (France)

After a first degree in design from the * cole Sup rieure d'Art et de Design* (Higher Art & Design School) in Reims, Luce Couillet then took a Master's degree in textile design at the * cole Nationale Sup rieure de Cr ation Industrielle* (Higher National School for Industrial Creation) in Paris. During her studies, she discovered how to construct with yarn, in particular using weaving techniques.

Couillet set up a textile research studio that works with various sectors (medical, haute couture, architecture) on an artisanal scale. In 2012, she was awarded the *Grand Prix de la Cr ation de la Ville de Paris* (Paris Grand Prize for Creation) in the design section for her work. In 2014, she designed her first sculpture for the Dialogue exhibition at the *Mus e d'Art Moderne de la Ville de Paris* (Paris Modern Art Museum). Switching from working with materials to a creating piece opened up a new field for exploration.

Long seen as a tool for designing materials, Luce Couillet now uses weaving as a tool for making objects, exploring the boundary between material and sculpture, art and craft, as she creates abstract, mixed-media silhouettes in two dimensions, halfway between caryatids and optical art. Playing with different codes, sometimes not far removed from the language of clothing or that of architecture or statues, our eye becomes captivated by hypnotic, optical games – working now with three dimensions.

Based at the *Jardin des m tiers d'Art et du Design*, Couillet's work is now mainly focused on creating these sculptures, but also on designing woven materials that can be applied to architecture - halfway between art, design and craft.



Marie Levoyet et Baptiste Meyniel, Série Insolations, 2024

Héliogravures sur papier Hahnemühle / Estampe 1 à 8

8 x (101 x 78 cm)

© crédit photo Atelier Baptiste Meyniel / Mélyny Savoie © Adagp, Paris 2024



Marie Levoyet et Baptiste Meyniel, Suspension Imbriquée 1, 2024

Papier Kozo 30g - Papier Tengusho 9g

25 x 25 x 80 cm

© crédit photo Atelier Baptiste Meyniel / Mélyny Savoie

© Adagp, Paris 2024



Marie Levoyet et Baptiste Meyniel, Dessins extrudés, 2022

héliogravures sur papier Hahnemühle

70 x 31 cm

© crédit photo Atelier Baptiste Meyniel / Mélyny Savoie

© Adagp, Paris 2024

Marie LEVOYET

1996, Dijon (France)
Lives and works in Paris (France)

In 2018, Marie Levoyet founded the Atelier Marie Levoyet, a studio for gravure and intaglio printing, a printing technique perfected in the 19th century that produces an exceptional finish for contrasts.

Although Levoyet deals mainly with photographers, she also works on research projects with contemporary visual artists and designers which involve the use of heliogravure, and her studio operates as a research space to continually give new typologies access to the technique. Consistently anchoring her practice in contemporary use, Levoyet has developed almost unique expertise in coloured heliogravure by developing colours, pigments and inks that she has collected from the world over. For her, heliogravure is a journey enriched by her encounters with artists, the history of images, copper, ink, materials, gestures and light.

Baptiste MEYNIEL

1989, Limoges (France)
Lives and works in Paris (France)

In 2017, Baptiste Meyniel graduated in industrial creation from the leading Paris Design School, ENSCI - Les Ateliers, with his project "En mouvement, en flux, en variation" (In Movement, In Flow, In Variation). This project laid the foundations for a practice rooted on the one hand in an understanding of what matter draws, and on the other in drawing as a graphic act that opens up the object and its materialisation. Meyniel has no choice but to work this way - he works with his hands in a close relationship with gesture and movement which leads to shapes emerging and which allows potential uses to become apparent.

Based on this practice which takes place in his studio, Baptiste applied and won a place in 2019 to work on an international project run by CIRVA (International Glass and Visual Arts Research Centre). This led to a two-year residency in Marseille where he developed his approach to objects based around a specific material, namely glass. In 2021, Baptiste was selected to take part in the *Académie des Savoir-faire* (Skills Academy) run by Fondation Hermès on glass and crystal. In 2022, he joined JAD and moved into one of its studios. Firmly positioning himself as a builder of things with a use rather than a designer of products to meet needs, the objects which Meyniel creates using this approach are nonetheless interpreted to fit different contexts (publishers, galleries, institutions). His *Sécante* lamp, *Oblique* lamp and *Unité* console table were selected by the *Mobilier National* (French State Furniture Collection in Paris) to be developed within its Research and Creation Workshop (ARC - *Atelier de Recherche et Création*).

Meyniel's work has been exhibited at Fotokino (Marseille), the Champagne Ardenne Regional Fund for Contemporary Art (Frac) (Reims), the contemporary art hub *Chapelle des Calvairiennes* (Mayenne), the Picardy Regional Fund for Contemporary Art (Frac) (Amiens), the Fondazione Rodolfo Ferrari (Milan) and during the Milan Triennale.



Baptiste Meyniel, *Cylindres déformés*, 2019

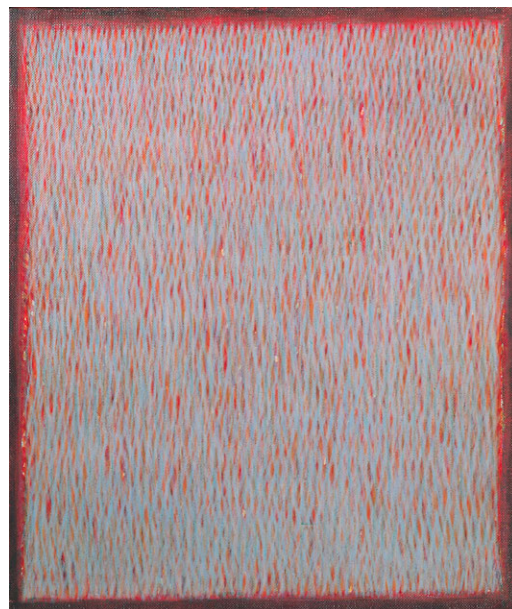
dessins sur papier glacé
10 x (43 x 31 cm)

© crédit photo Atelier Baptiste Meyniel / Mélyny Savoie
© Adagp, Paris 2024



Dadamaino, *Volume*, 1958

Acrylique sur toile trouée
99,5 x 59,5 cm
Inv Fnac 02-1188. Cnap, Paris
Dépôt à l'eac. collection Albers-Honegger, Mouans-Sartoux
© crédit photo eac.



Piero Dorazio, *Permanent Grigio*, 1959

Huile sur toile
55 x 45 cm
Inv Fnac 03-1138. Cnap, Paris
Dépôt à l'eac. collection Albers-Honegger, Mouans-Sartoux
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Corinne Cobson, *Jupe et chemise rayées*, 1995

Collection printemps-été 1995
Soie et nylon imprimés
Jupe: ceinture 43 cm, L 50 cm — Chemise: épaules 38 cm, L 46 cm
Inv Fnac 03-011 (1 et 2). Cnap, Paris
Dépôt à l'eac. collection Albers-Honegger, Mouans-Sartoux
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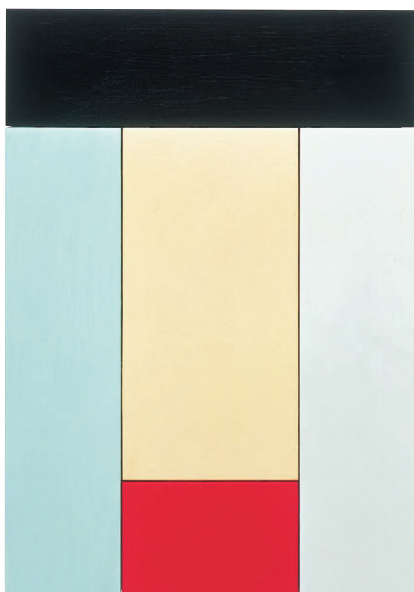
Dan Flavin, *Sans titre – To Caroline*, 1987

Tubes fluorescents
246 x 22,5 x 10 cm
Inv Fnac 02-1213. Cnap, Paris
Dépôt à l'eac. collection Albers-Honegger, Mouans-Sartoux
© crédit photo François Fernandez



Gottfried Honegger, *Tableau-Espace P1179*, 1994

2 éléments — Acrylique sur bois
Chaque 60 x 30 x 5,5 cm
Inv Fnac 02-1422 (1 et 2). Cnap, Paris
Dépôt à l'eac. collection Albers-Honegger, Mouans-Sartoux
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Imi Knoebel, *Maria*, 1991

Acrylique sur bois
50 x 35 x 9 cm
Inv Fnac 02-1261. Cnap, Paris
Dépôt à l'eac. collection Albers-Honegger, Mouans-Sartoux
© crédit photo droits réservés © Adagp, Paris 2024



Man Ray, *Lampshade*, 1919/1964

Aluminium peint
Dimensions variables
Inv Fnac 03-039. Cnap, Paris
Dépôt à l'eac. collection Albers-Honegger, Mouans-Sartoux
© crédit photo droits eac. © Adagp, Paris 2024



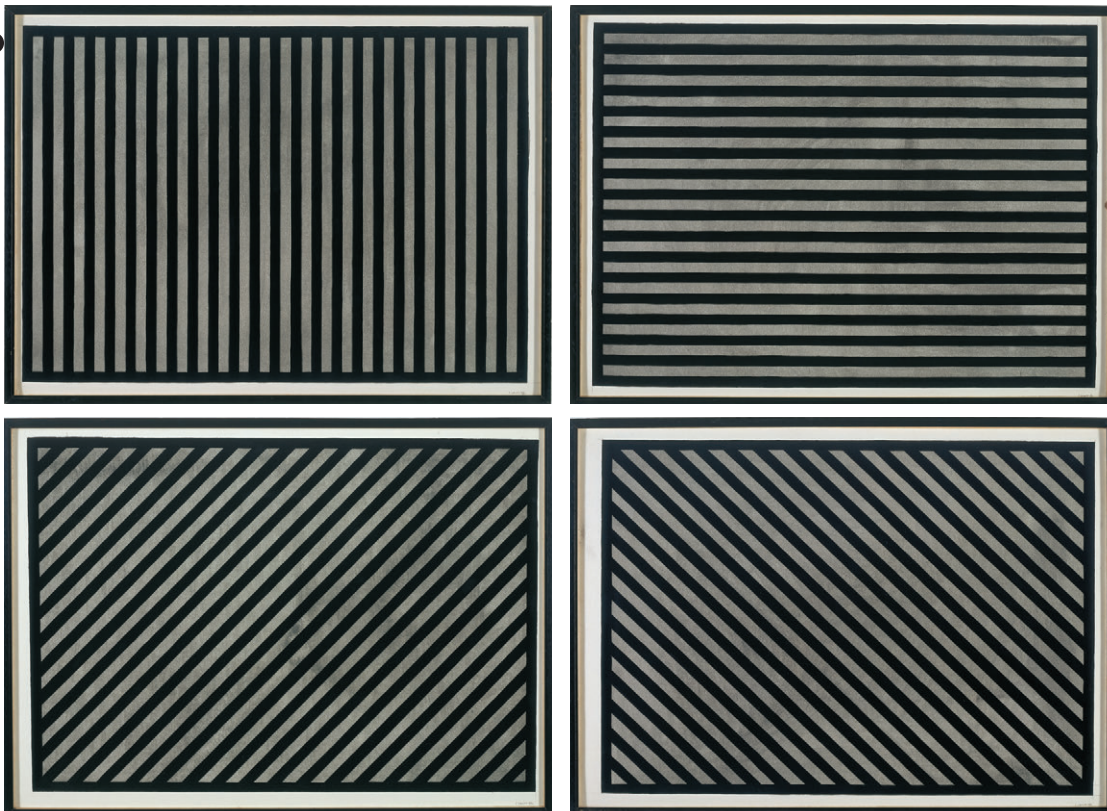
Anonymes, *Sans titre*, s.d.

Céramique
H 44 x diam 40 cm
Inv Fnac 03-1162. Cnap, Paris
Dépôt à l'eac. collection Albers-Honegger, Mouans-Sartoux
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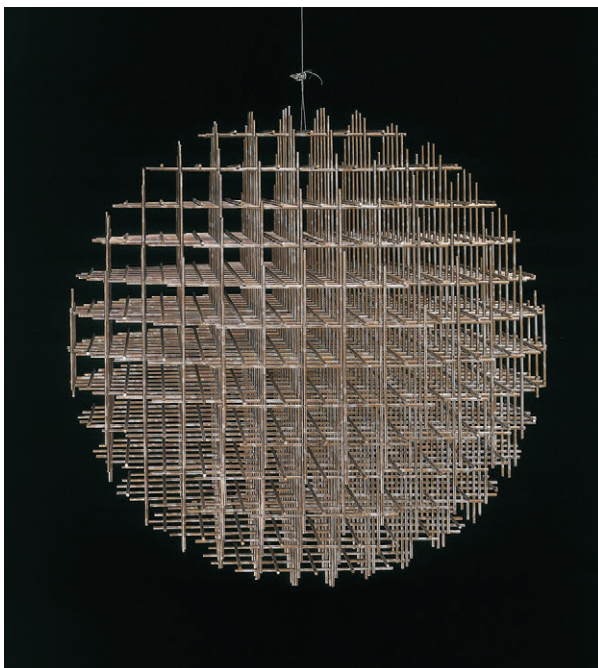
Donald Judd, *Sans titre*, 1984

Aluminium laqué
75 x 50 x 50 cm
Inv Fnac 02-1258. Cnap, Paris
Dépôt à l'eac. collection Albers-Honegger, Mouans-Sartoux
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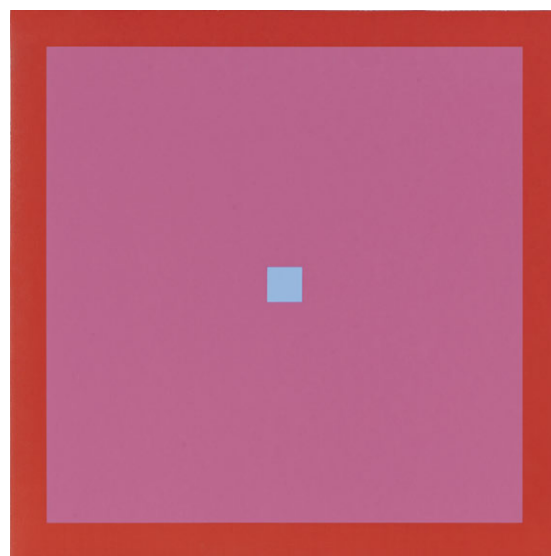
Sol LeWitt, *Sans titre*, 1982

Série de 4 dessins — Encre de Chine et crayon sur papier
 Chaque 55 x 76 cm
 Inv Fnac 02-1265 à 02-1268. Cnap, Paris
 Dépôt à l'eac. collection Albers-Honegger, Mouans-Sartoux
 © crédit photo eac. © Adagp, Paris 2024



François Morellet, *Sphère-frames*, 1970

Acier inoxydable
 Diam 60 cm
 Inv Fnac 02-1290. Cnap, Paris
 Dépôt à l'eac. collection Albers-Honegger, Mouans-Sartoux
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Aurelie Nemours, *Isis*, 1971/1973

Sérigraphie issue de l'ouvrage *Cahn, Gorin, Nemours, Seuphor. hépot, französische konstruktive*, Frankfort, Édition Hoffmann Friedberg
 60 x 60 cm — 30/30 EA
 Inv Fnac 03-1016. Cnap, Paris
 Dépôt à l'eac. collection Albers-Honegger, Mouans-Sartoux
 © crédit photo François Fernandez © Adagp, Paris 2024



Alf Schuler, *Sans titre*, 1987

Acier et cuivre
50 x 40 x 35 cm
Inv Fnac 02-1357. Cnap, Paris
Dépôt à l'eac. collection Albers-Honegger, Mouans-Sartoux
© crédit photo droits réservés © Adagp, Paris 2024



Claude Viallat, *Sans titre n°50*, 1995

Acrylique sur drap
272 x 180 cm
Inv Fnac 03-1259. Cnap, Paris
Dépôt à l'eac. collection Albers-Honegger, Mouans-Sartoux
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Corinne COBSON

1956 – 2019, Paris (France)

"What I love about fashion is provocation". As a fashion designer, Corinne Cobson was interested in combining opposites and in shapes that sculpt the body. She invented fashion for bold women who like to wear screen-printed T-shirts with poetic or political messages across their front. Her radical statements and commitment are an extension of concrete art. That her clothes were geometrical and simplified, shows her affinity with abstraction. From the 1990s onwards, she worked in ready-to-wear fashion, creating many different accessories (bags, glasses, lingerie) sold by popular retail chains.

DADAMAINO

1935 – 2004, Milan (Italy)

Dadamaino had made a name for herself in 1956 with her *Volumes*, a continuation of the work of Lucio Fontana consisting of monochrome canvases perforated with regularly arranged circular holes of varying widths or irregular oval shapes through which the wall behind would be visible. Her work reflects a rejection of any pictorial tradition that might link her with the concerns of Group ZERO. From 1960 onwards, she began using new media, such as plastic film stretched over a frame, superimposed and pierced with holes. She took part in *Nouvelle Tendance* events and joined the kinetic art movement. Her systematic research into colour, begun in 1966, was followed from 1986 onwards by a series of works entitled *Constellations*.

Piero DORAZIO

1927, Rome (Italy)
2005, Perugia (Italy)

In 1947, together with Carla Accardi, Pietro Consagra, Achille Perelli and Julio Turcato, Dorazio founded Forma 1, the futurist group which was very politically committed and opposed to Renato Guttuso's socialist realism. In 1948, Dorazio joined the *Movimento Arte Concreta* (M.A.C.). After several periods spent in France and the United States, he developed a style based on colour and light combinations. He sought to convey movement through the repetition of coloured, regular woven strands which he superimposed over the entire pictorial space. Although the results may appear impersonal, continuous gesture remained a fundamental feature of his work.

Dan FLAVIN

1933 – 1996, New York (United States)

Dan Flavin studied theology (until 1952), and then drawing and painting at Columbia University (1957-1960). After a few works reminiscent of abstract expressionism, he produced his Icons in 1961 - monochrome paintings lit by electric light bulbs. His neon installations are comprised of elementary geometric constructions which toy with ideas about limits, both formal and spiritual. Placed on the floor in corners or assembled in rectangles, they require minimal action from the artist. It is light alone that creates. In this way, Flavin made access to artistic creation available to all. In 1966, he took part in , "*Primary Structures*", the first exhibition of minimal art held in New York. An admirer of the work of Vladimir Tatline, he introduced Constructivism discourse into his Minimalism.

Christoph HAERLE

1958, Zurich (Switzerland)
Lives and works in Zurich (Switzerland)

A trained architect and sculptor, Christoph Haerle broadens the scope of his investigations by creating unstable situations using construction materials such as steel cables, sheets and pipes made of concrete and aluminium. The artist says he wants to question 'the weight of things', where he sees both the body of the work as well as its meaning. By hanging his works cleverly and in such a way as to defy the laws of gravity, the viewer is placed at the edge of threatening instability. For Haerle, 'making materials speak' means making the work open to random and uncontrolled phenomena.

Gottfried HONEGGER

1917 – 2026, Zurich (Switzerland))

After studying at the Zurich School of Arts and Crafts, Gottfried Honegger worked as a graphic designer before deciding in 1958 to devote himself entirely to painting. His starting point was early constructive abstract art and certain aspects of Zurich concrete art, however, he abandoned these to pursue a more personal direction. He produced his *Tableaux-Reliefs*, based on chance, which synthesise colour and light. Then from 1961 onwards, he produced lacquered sheet metal sculptures which play with colour and volume. Initially, his sculptures were small-scale, but from 1970 onwards they became monumental with his *Volume* and *Structure* series.

Gottfried Honegger believed that art has a social function to broaden consciousness and freedom. In 1990 he founded the eac. arts centre in the Mouans-Sartoux Chateau with his partner Sybil Albers.

Donald JUDD

1928, Excelsior Springs (United States)
1994, New York (United States)

Judd was a philosophy graduate who worked as an art critic for several years. In 1964, he explored his first factory-made wall box in 1964. The following year saw the appearance of his *Piles*. Built initially in galvanised sheet metal and then in copper, brass, Plexiglass, polished steel, and so on, they are comprised of rectangular modules aligned vertically at regular intervals on a wall.

In these works, as in his large cubes that sit on the ground and whose interior is visible, Judd pays close attention to colour, with a clear preference for red, which for him “seems to be the only color that really makes an object sharp and defines its contours and angles”.

Imi KNOEBEL

1940, Dessau (Germany)
Lives and works in Düsseldorf (Germany)

Imi Knoebel has been overturning the traditional codes of geometric abstraction since the mid-1960s, fluctuating between the legacy of Constructivism and his quest for deconstruction. Starting with the simplest components (lines, medium, volume, colour), he opted for an assembly system, combining the widest range of shapes and materials. Layering surfaces, colours and materials became Knoebel’s artistic vocabulary. Breaking free of the picture frame, Imi Knoebel’s surfaces reflect a real study of colour and question the work’s relationship to space and architecture.

At the end of the 1980s, Imi Knoebel turned his attention to portraiture. Rectangular in format, the painting is divided into 5 parts, evoking the impression of a stylised face. Rectangular surfaces become a place for experimenting with the colour palette. The painting truly becomes an object because of its thickness and protrudes from the wall, abolishing the boundary between painting and sculpture.

Sol LEWITT

1899, Namur (Belgium)
1984, Paris (France)

Very early on, Sol LeWitt described his work as conceptual art. “In conceptual art, the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning or decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art”. These were the artist’s words at the time when his first open cube structures based on modules, usually made of metal and painted white, first appeared. In 1968, he created his first *Wall Drawings*, drawings for which he provided a simple description that might or might not result in a completed work, which could be ephemeral or permanent.

MAN RAY

1890, Philadelphie (États-Unis)
1976, Paris (France)

Man Ray remains one of the 20th century’s most talented photographers. His meeting with Alfred tieglitz in 1915 was decisive. He produced his first *Aerographs* and photographs of abstract objects produced by assembling or mounting pre-existing objects. He was one of the main representatives of Dada in New York. In Paris, he worked within the Surrealist movement. He used the techniques of ‘rayography’ and solarisation. He was a friend of Meret Oppenheim and Kiki de Montparnasse, whose portraits echoed his abstract compositions. From 1940 to 1951, Ray lived in Hollywood where he taught and worked on several films before returning to settle in France for good.

François MORELLET

1926 – 2016, Cholet (France)

A precursor of Minimalism, François Morellet is one of the leading exponents of geometric abstraction. His stripped-down geometric language, influenced by Mondrian, consists of lines, squares and triangles in a limited number of colours. Using different systems for arranging shapes (layering, fragmentation, juxtaposition, overlapping, etc.), he created ‘weft lines’, grids of parallel black lines superimposed in a specific order. He was one of the protagonists of Kinetic Art within the *Groupe de Recherche d’Art Visuel* (Research Group for Visual Art) (GRAV). Although each one of his works is produced by his application of a predefined system and by chance, they are nonetheless all very different and made from a wide variety of materials including neon tubes, lights, pieces of wood, silk-screened paper, adhesive strips, stretched canvas, aluminium tubes and sheets of metal.

Aurelie NEMOURS

1910 – 2005, Paris (France)

Aurelie Nemours engaged with abstraction as an inner necessity and developed a visual language based on asceticism of form and colour. Her works are meditation paintings which, through their extreme reduction of colours and shapes, visualise the ideas or laws underpinning appearances. With her visual vocabulary reduced to the horizontal and vertical, she is able to conquer the void. She concentrates on lines and surfaces and uses colours in solid blocks. The sign of the cross (in which no symbol must be seen) is tirelessly explored whether graphic or extended, single or multiplied, stretched out or caught in the intersection that creates a square. From 1998 onwards, Nemours developed her monochrome work in the *Polychromes*, *Quartets*, *Lines* and *Columns* series, where she played around with the juxtaposition of canvases.

Alf SCHULER

**1945, Anzenbach (Germany)
Lives and works in Brussels (Belgium)**

Alf Schuler produces discreet works in the tradition of Minimal Art and Process Art. In 1973, he produced his first pieces using rope, a material he has since often used, either on its own or in combination with wood or steel. In a series of works with countless, yet minimal, variations, Schuler experiments with rope's graphic and visual values – with its weight, tension, balance and so on. All his work, which also includes works on paper, is characterised by his respect for the specific qualities of the materials he uses.

Richard SERRA

**1939, San Fransisco (United States) –
2024, Orient (United States)**

A renowned Minimalist, Richard Serra is known for his imposing sculptures of large steel plates and rolls which stand balancing on the ground. He focuses on the weight of these heavy plates, showing the material put to a dramatic test of strength, and in so doing its weight, mass and gravity are transformed into visual attributes. The sheets are rolled, without any marking or punching on the metal's surface so that as much as is possible it looks like raw steel. These sculptures encourage a subtle dialogue with their environment and allow a place to be seen anew. This playing with balance, the weight of the steel and the height of the plates creates in visitors - who can often move between them - a feeling of precariousness and of being small.

Claude VIALLAT

**1936, Nîmes (France)
Lives and works in Nîmes (France)**

Viallat was thirty when he began using his now famous bean-shaped print. It is applied systematically to a wide array of supports, which are generally well-used, laid out flat or assembled, and include camping tarpaulins and tents, bed sheets, parasol material, jute sacks, clothes, sails for boats, and so on. With other painters from the south of France, Viallat exhibited his work outdoors. This was shortly before the "Support/Surface" movement was formed of which Viallat was a leading figure. His painting is characterised by its richness of ornament and colour. Not using a frame highlights the quality of the medium, whose motifs, cut-outs and irregularities all contribute to the creation of the painting.

Sanford WURMFELD

**1942, New York (United States)
Lives and works in New York
(United States)**

Sanford Wurmfeld's work is rooted in the tradition of American Abstract Expressionism and, in a constant back-and-forth between surface and volume, he strives to explore all the expressive possibilities of colour. Working with chromatic diversity, the effects of transparency, luminosity, of colour that disappears or covers surfaces, Wurmfeld creates works with a distinct sensual and emotional dimension. For his first exhibition in 1968, he displayed painted wooden columns around which visitors were invited to move. Some thirty years later with *Cyclorama 200* this relationship was switched as the work comprised of painted panels surrounded visitors who were enclosed inside a circular space of pure colour measuring over thirty metres in circumference.



le JAD – Jardin des métiers d'Art et du Design, Sèvres

Since it opened in September 2022, JAD has been a pioneering centre for cross-fertilisation of skills through its work to promote dialogue between the professions of arts and crafts and design. Set up by the Hauts-de-Seine department and run by a group of experts* (Groupe SOS Culture, Institut pour les Savoir-Faire Français and Make Ici), JAD is a place of production, research and transmission and is designed to be a melting pot that promotes learning and 'mutual fertilisation' through the sharing of knowledge, art practices and experimentation.

JAD provides workspace for 20 artist-craftspeople and designers and is also a resource centre for local professionals, students and art enthusiasts, thanks in particular to its Makerlab.

The general public also benefits from this 'hands-on' approach. Through its cultural programme, which is open to all (taster and introductory workshops, exhibitions, meetings, conferences), JAD has established itself as a cultural venue committed to showcasing and securing the future of these skills.

Reflecting the Hauts-de-Seine Department's commitment to contemporary creation, JAD is a project where innovation, creation and transmission converge to serve professionals and the general public.

*Serving a collective project, with a collegial control structure and project managed by the Hauts-de-Seine Department, JAD brings together:

Groupe SOS - a group of associations and a major player in the social and solidarity economy and a European leader for social entrepreneurship. It groups together 650 institutions and services, associations and social enterprises, which undertake projects to support the vulnerable, future generations and local areas. Since 1984, it has been working to ensure that essential services are accessible to all as well as innovating to meet social, societal and environmental challenges.

Make ICI - France's leading network of collaborative and supportive manufacturing companies. Since 2012, at its various sites throughout France, it has been developing the country's largest community of professionals working in the fields of crafts, design and digital technology, with a constellation of Makerspaces which support entrepreneurs who make things. Make ICI won the 2020 Prix pour l'Intelligence de la Main® (Prize for the Intelligence of the Hand) in the 'Parcours' category, awarded by the Bettencourt Schueller Foundation.

The Institut pour les Savoir-Faire Français (formerly the Institut National des Métiers d'Art (National Institute of Crafts)) – a non-profit organisation. Since it was founded in 1889, the Institute For French Crafts has promoted a vision of arts and crafts and living heritage rooted in their time, a source for local and international economic development, for skilled employment and innovation. The Institute's work is based around three key missions which are to promote, preserve and develop skills to achieve excellence.

Le Jardin des métiers d'Art et du Design

6 Grande Rue – 92310 Sèvres, France
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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.

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. 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.

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 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. 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)
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- Wallonie Bruxelles International, Bruxelles (Belgique)
- Centre Wallonie-Bruxelles, Paris (France)
- Mécènes du Sud, Marseille (France)

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

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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.

L'Espace de l'Art Concret est membre :

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Access to the eac.

Spetember 1st - June 30th
wednesday to sunday, 1pm—6pm

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Price

Admission: 7€
Galerie du Château + Donation Albers-Honegger

Reduced price: 5€

- Teachers and students (not part of Nice academie)
- Price "inter-exposition"
- Groups (of 10 or more people)

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Contact: Amandine Briand
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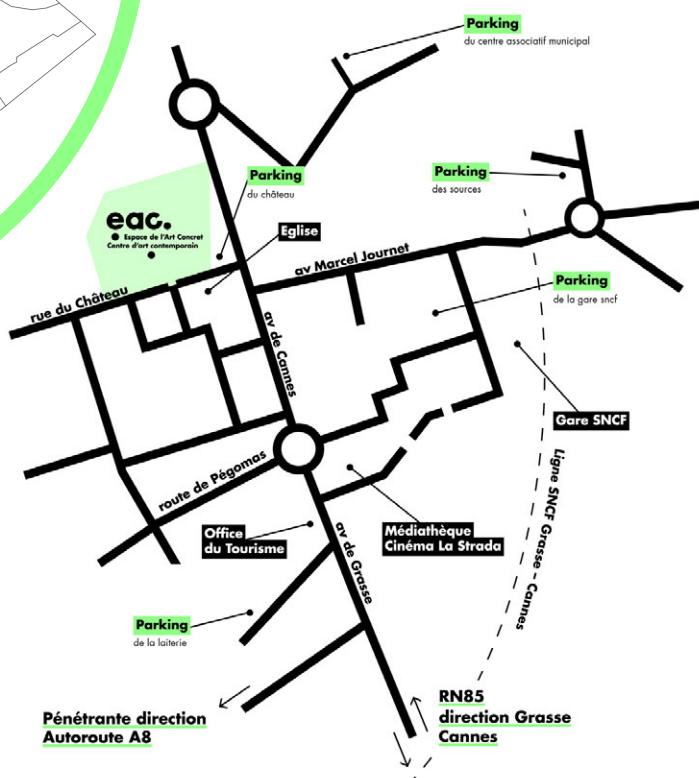
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