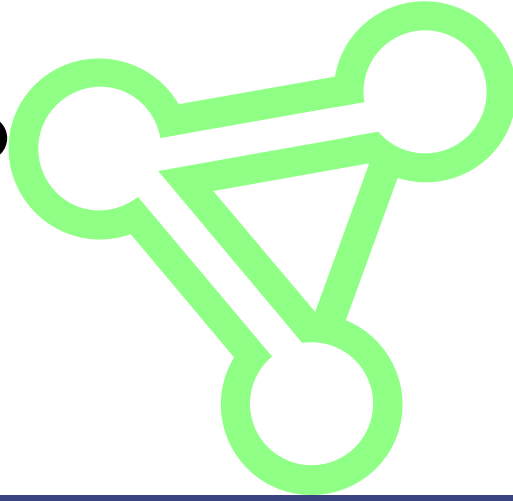


eadc.



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Espace de l'Art Concret
Centre d'art contemporain
● d'intérêt national
● Donation Albers-Honegger
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●

Exhibition

Mustapha AZEROUAL
Sillage

08.03 → 31.08.2025

press release

eac. **Mustapha Azeroual**

Sillage

March 8th • August 31st 2025

Opening reception on Saturday, March 8th at 11am

Curated by: **Yasmine Chemali** - Director, **François Cheval** - Artistic Director, Centre de la photographie de Mougins
and **Fabienne Grasser-Fulchéri**, Director of eac.

In partnership with the **Centre de la photographie de Mougins, Ville de Mougins**

The eac. collaborates with the Centre de la photographie de Mougins to present an exhibition highlighting the experimental aspect of the photographic medium.

Every year, the Centre de la photographie de Mougins invites one or more photographers for a six-week residency to explore the identity of the 06 territory, ever-changing and constantly redefined. These research and experimentation residencies are supported by DRAC PACA. It is within this framework that the work of Mustapha Azeroual, artist-in-residence during 2024, is presented here.

Born in 1979 in Tours, Mustapha Azeroual is a self-taught Franco-Moroccan photographer who lives and works between Tours and Marrakech. For several years, he has been developing a conceptual and experimental approach to photography, questioning its tools, processes, and mediums. His work is based on a rigorous exploration of the physicochemical, optical, and electronic dimensions of the medium, rejecting the dualism between photography as a mere capture of reality and its interpretation as a purely imaginary construct.

The exhibition presents a collection of experiments on the perception and capture of light, engaging the visitor in a sensory reflection beyond the visible. Mustapha Azeroual designs devices that, while exploiting contemporary technological advances, aim to intensify the experience of light and colour.

Since 2014, he has been exploring the relationship between light and vision, deconstructing the photographic act through various experiments: from recording light modulations with a flash, to holographic projection, and the creation of immersive installations.

His works question our sensory perception, involving sight, hearing, and sometimes even smell. With *The Green Ray*, he reduces the photographic landscape to its simplest expression: a horizon line and large areas of colour, thus transforming the image into pure abstraction. At the same time, the video installation *Par une nuit sans lune* depicts a night on the island of Sainte-Marguerite. The work *Sillage*, on the other hand, explores light in its olfactory dimension, offering an unprecedented multisensory approach.

Mustapha Azeroual's installations are conceived as immersive experiences where the image is no longer just an object to observe, but an invitation to perceive in a different way. Between science and poetry, memory and experience, his works create shifting and emotional situations that resonate with the viewer's memories and perceptions. By pushing the boundaries of the photographic medium, he constantly redefines the contours of what it means to write with light.

In cover:

Mustapha AZEROUAL

The Green Ray # 1 (details), 2024

©Mustapha Azeroual / BMW Art Makers

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**Centre
de la photographie
de Mougins**

dsm-firmenich ●●●



By François Cheval, exhibition curator
and artistic director of the Centre de la photographie de Mougins

Since the late 1980s, we have been questioning what the invention of photography represented and continues to represent. Between fascination and doubt, this new way of envisioning our surroundings through technical means fundamentally questions our relationship with reality. The world is divided into two irreconcilable blocks: the believers, who do not question the truth of the document, and the sceptics, furious agnostics who see the image only as a product of the imagination.

For several years, Mustapha Azeroual has been developing an approach to photography, described by some as "conceptual and experimental," that rejects this dualism. To approach photography through its physicochemical, optical, and electronic dimensions means accepting the autonomy of the medium in all its possibilities and limits. Photography is, above all, an object whose components are not exempt from "material" knowledge. There is nothing magical about the photographic act! The only moment of truth in photography lies in the operation of capturing the image. Yet, the forms given to this image, the sometimes surprising results it yields, have to do with mystery. The irreducible mystery of light and its dazzling effect.

Mustapha Azeroual has therefore sought to set up, in the continuity of his practice, a device using current technological means—all operations allowing for the production of an increasingly intense experience of light.

Although he has no particular fascination for technology, experimentation as such offers him, without interruption, the possibility of going further and thus pushing the limits of the medium. This work, which intimately links hard sciences and social sciences, aims to recognise the necessary fusion of all intellectual approaches to be called upon, beyond the simple photographic operation.

Since 2014, Mustapha Azeroual has carried out a photographic symbiosis between colour and light, questioning vision and the conditions of light propagation. To do so, he performs multiple operations of deconstructing the photographic act: from the flash to the hologram, through light projection, he records and creates stimuli that ultimately form a collection of phantoms. These phantoms have no other purpose than to cause a physical and emotional relationship within a defined space.

(...)

The situations created by Mustapha Azeroual are intended to be a moving and everchanging spectacle, composed of series of images that evoke deeply rooted memories within us. They are reappearances, between memory and daydream, in a field meticulously designed from a set of specific energetic actions.

You can find the full article in the **publication Mustapha Azeroual, *Sillage***, published on the occasion of the artist's research and experimentation residency at the Centre de la Photographie de Mougins and the eponymous exhibition at the Espace de l'Art Concret – National Centre for Contemporary Art.

Publisher: Process / Centre de la photographie de Mougins, 2024

Publication expected: March 2025

Bilingual FR/EN

ISBN: forthcoming



The Green Ray #1, 2024

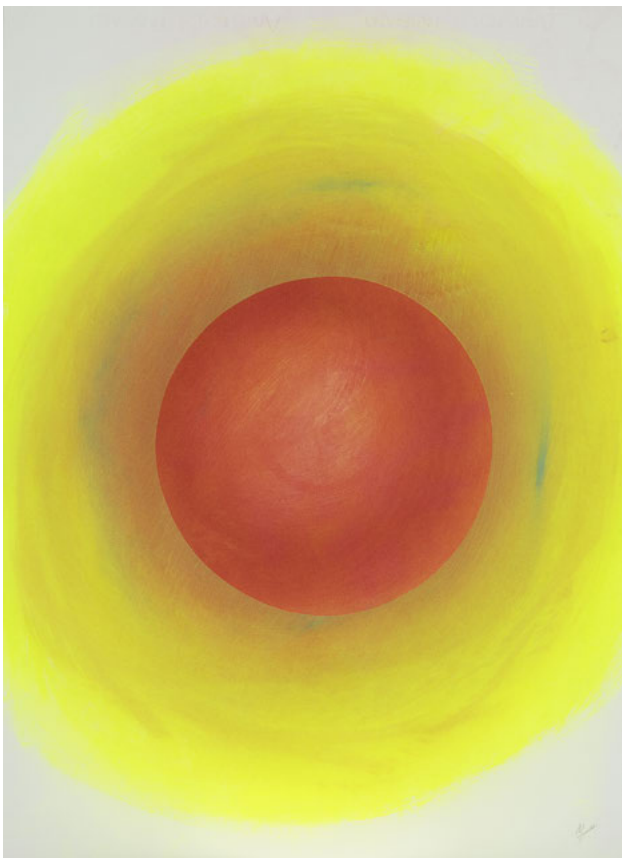
Triptych UV print on lenticular support

200 x 440 cm

Edition 1/1

Courtesy Mustapha Azeroual / BMW Art Makers / Galerie Binome, Paris

© Adagp, Paris 2025



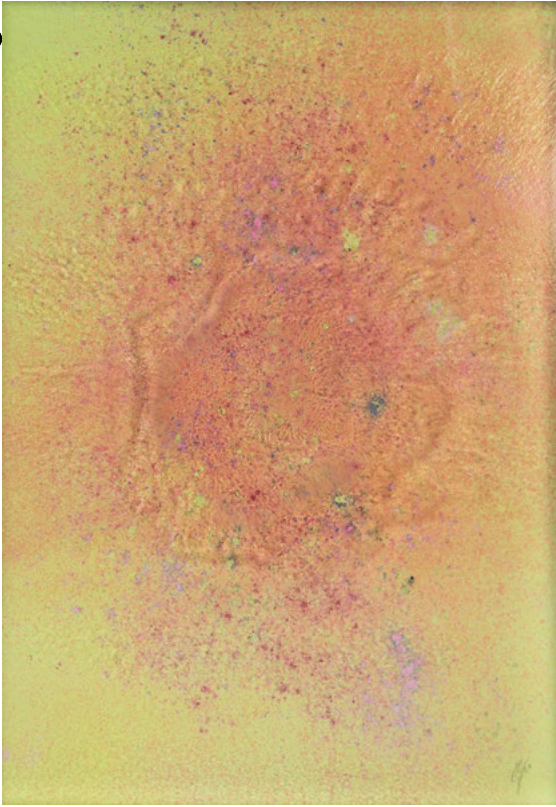
Monade, 2021

Polychrome multi-layered bichromated gum photogram

76 x 56 cm

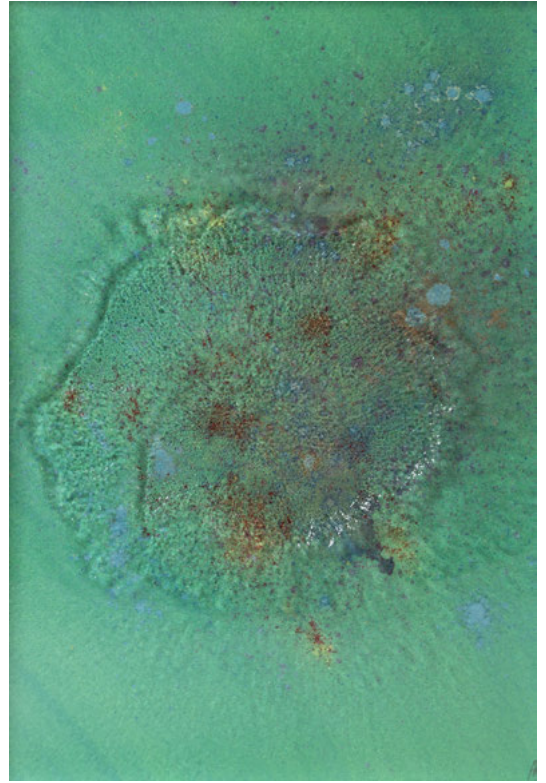
Courtesy Mustapha Azeroual / Galerie Binome, Paris

© Adagp, Paris 2025



Equivalent Kosmos 4, 2024

Polychrome multi-layered bichromated gum chimigram
30 x 40 cm
Courtesy Mustapha Azeroual / Galerie Binome, Paris
© Adagp, Paris 2025



Equivalent Kosmos 17, 2024

Polychrome multi-layered bichromated gum chimigram
32 x 24 cm
Courtesy Mustapha Azeroual / Galerie Binome, Paris
© Adagp, Paris 2025



Sillage - Par une nuit sans lune - Île Sainte-Marguerite, 2024

Video installation created during the residency at the Centre de la Photographie de Mougins – sound creation: Yves Rousguisto
Courtesy Mustapha Azeroual / Galerie Binome, Paris
© Adagp, Paris 2025

eac. Biography Mustapha Azeroual



© Crédit photo Alain Delorme

Born in 1979 – Lives and works in Tours, France

Mustapha Azeroual (1979, Franco-Moroccan) is a self-taught photographer. With a scientific background, he bases his research on observing the processes of image creation and experimenting with photographic supports. By combining installation, volume, and sequence with traditional photographic techniques, he brings historical methods of capturing and printing images up to date, while expanding the scope of photographic investigation beyond its presumed limits (flatness and temporality).

The question of the photographic and the materiality of the image lies at the heart of his creative process. Mustapha Azeroual collaborates with numerous actors in the scientific field. In 2017, he developed the ELLIOS project, a study of light in partnership with the Paris-Meudon Observatory - LESIA (Laboratory of Space Studies and Astrophysical Instrumentation), continuing his research between France and Morocco.

Mustapha Azeroual has been represented by Galerie Binome (Paris) since 2013, and his works are also held by the galleries Cultures Interfaces (Morocco) and Mariane Ibrahim Gallery (USA). He participates in international art fairs such as Aipad New York (2017), Art Paris (2016-17), Paris Photo (2016-19), Cape Town Art Fair (2016), 1:54 New York (2016), and Art Dubai (2013), as well as numerous group exhibitions: Biennale des Photographes du Monde Arabe Contemporain (2015, Institut du Monde Arabe - Maison Européenne de la Photographie), *Africa is No Island* (2018, MACAAL, Museum of Contemporary African Art Al Maaden), *J'emporterai le feu* (2018, Jaou, Tunis), and *Akal* (2018, Fondation CDG, Rabat), among others.

His works are part of public and private collections, such as the Musée Français de la Photographie de Bièvres, JP Morgan Collection, MACAAL (Museum of Contemporary African Art Al Maaden), and the Fondation CDG (Morocco).

In 2024, he undertakes a research and experimentation residency at the Centre de la photographie de Mougins and becomes the recipient of the BMW ART MAKERS award with curator Marjolaine Lévy. He presents *The Green Ray* at the Rencontres d'Arles festival (2024) and at Paris Photo (2024).

In 2025, the Espace de l'Art Concret – contemporary art center of national interest will dedicate his first solo exhibition in France, in partnership with the Centre de la photographie de Mougins.



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A native of Grasse and the son of a perfumer, Fabrice Pellegrin is the Master Perfumer and Director of Natural Products Innovation at the fragrance house dsm-firmenich.

Deeply connected to the heritage of Grasse, he elevates natural materials in his creations, drawing inspiration from the authentic stories of the growers, which he then translates into his art. He has composed fragrances for major couture brands such as Jean Paul Gaultier, Paco Rabanne, Lancôme, and Givenchy, and maintains a special relationship with the Maison Diptyque.

His writing, highly readable, highlights tuberose, centifolia rose, patchouli, spices, and all raw materials that bring generosity to the composition. The Mediterranean, with its unique light, is his sanctuary. It is there that he finds his inspiration and serenity, with the contact of the sea imbuing each of his works.

Fabrice has established an artistic dialogue with the photographer Mustapha Azeroual, welcoming him to the Villa Botanica, a Grasse residence dedicated to perfumery. He was deeply moved by Mustapha's work, his exploration of the sensitive and invisible dimension of light, and his multifaceted pieces, where colours vibrate, immersing the viewer in a captivating landscape. A living and shifting artwork, it inspired him to create an olfactory signature, in resonance with the solar dimension of the artist's work. With *SILLAGE*, Fabrice translates the warmth of a sunrise, the liveliness of the ocean, and the vibrancy of sunlight into a fragrance. The piece is designed as a diffuser of light fragrance, activated by light.

Recognised worldwide for its excellence, dsm-firmenich is a Swiss-Dutch company engaged in fragrance creation and sustainable innovation in ingredients and flavours. Established in the Grasse region since the 2000s, the company has set up its Centre of Excellence for Natural Ingredients in Grasse, where it transforms raw materials sourced from around the world for perfumery. dsm-firmenich also supports artistic projects in line with its vision of responsible and creative perfumery.

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

Nearly 34,000 visitors per 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.

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.

Museums institutions in Paris and its surrounding region

- 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

Museums institutions in the regions

- 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

Museums and cultural institutions abroad

- 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)

Patrons and private institutions

- Fondation Vasarely, Aix-en-Provence (France)
- Archives Klein, Paris (France)
- Fondation Maeght, Saint-Paul de Vence (France)
- Francis Bacon MB Art Foundation, Monaco
- 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)



A sustainable art centre

For the past 4 years, the Espace de l'Art Concret has begun its ecological transition. The art centre, which was granted national interest status in January 2020, formalized its ecological transformation process by setting environmental objectives. As an active participant in its local community, the eac. wanted to place these concerns at the heart of its practices and aims to implement a proactive approach to supporting the ecological transformation of the creative sector, involving all its stakeholders: artists, curators, the press, staff, governing bodies, and, ultimately, the public.

STRUCTURING THE MANAGEMENT OF ITS TRANSITION

- Involve the team and governing bodies
- Establish a communication strategy
- Organize and share updates on the transition of cultural venues
- Initiate a responsible and ethical purchasing policy
- Align the eac.'s transition objectives with its artistic, cultural, and educational programming
- Control and reduce electricity and water consumption in buildings
- Reduce and manage waste / recycle
- Integrate and sustain actions within the eac.'s ongoing activities

IMPLEMENTING AN ECO-PRODUCTION MODEL

To reduce the environmental impact of exhibitions, events, and cultural and educational offerings

- Implement actions to reduce production impacts
- Collect and analyze data
- Optimize transportation
- Involve artists and set designers in the process

REDUCING THE IMPACT OF DIGITAL COMMUNICATION

- Eco-friendly practices to reduce the impacts of digital usage
- Organize events with responsible, plant-based catering

DECARBONIZING CULTURAL AND DAILY MOBILITY

- Public mobility — Team mobility — Artist and contributor mobility
- Green pricing policy to decarbonize public cultural mobility

A NETWORK DYNAMIC TO STRENGTHEN THE EAC'S MISSION IN A TRANSITIONING TERRITORY

- Participate in initiatives from professional networks

Since 2024, the art centre has been selected by the Ministry of Culture as a pilot venue under the **CACTÉ** (Contractual Framework for Ecological Transformation Actions). Continuing its action plan, the eac. has made four commitments:

- Sustainable mobility for the public and users,
- Sustainable mobility for professionals and artworks,
- Responsible food sourcing,
- Responsible communication.

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

Soutenu
par



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.

L'Espace de l'Art Concret est membre :



Partenaires de l'exposition

Centre
de la photographie
de Mougins



dsm-firmenich ●●●



Partenariats médias en cours

BeauxArts



STRADA

L'Espace de l'Art Concret est partenaire :



L'Espace de l'Art Concret • centre d'art contemporain d'intérêt national développe une démarche qualité reconnue QUALITÉ TOURISME™ par l'État.

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HELP US DECARBONISE CULTURAL MOBILITY!!

The eac. **offers a 50% discount** on the entrance fee to the art centre upon presentation of a valid public transport ticket (bus/train) for the day, with a destination to Mouans-Sartoux.

Access to the eac.

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

July - Augusts
averyday, 11am—7pm

Close on december 25th
and on January 1st

Restez connectés



Espace de l'Art Concret



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inscription sur www.espacedelartconcret.fr

Price

Admission: 9 €
Galerie du Château + Donation Albers-Honegger

Reduced price (with proof): 7 €
• Teachers (not part of Nice academie)
• Price "inter-exposition"
• Groups (of 10 or more people)

Free (with proof): under 18 years of age, students, residents of Mouans- Sartoux, teachers 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, ICOMOS and CEA

Guided visits : everyday by apointment

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

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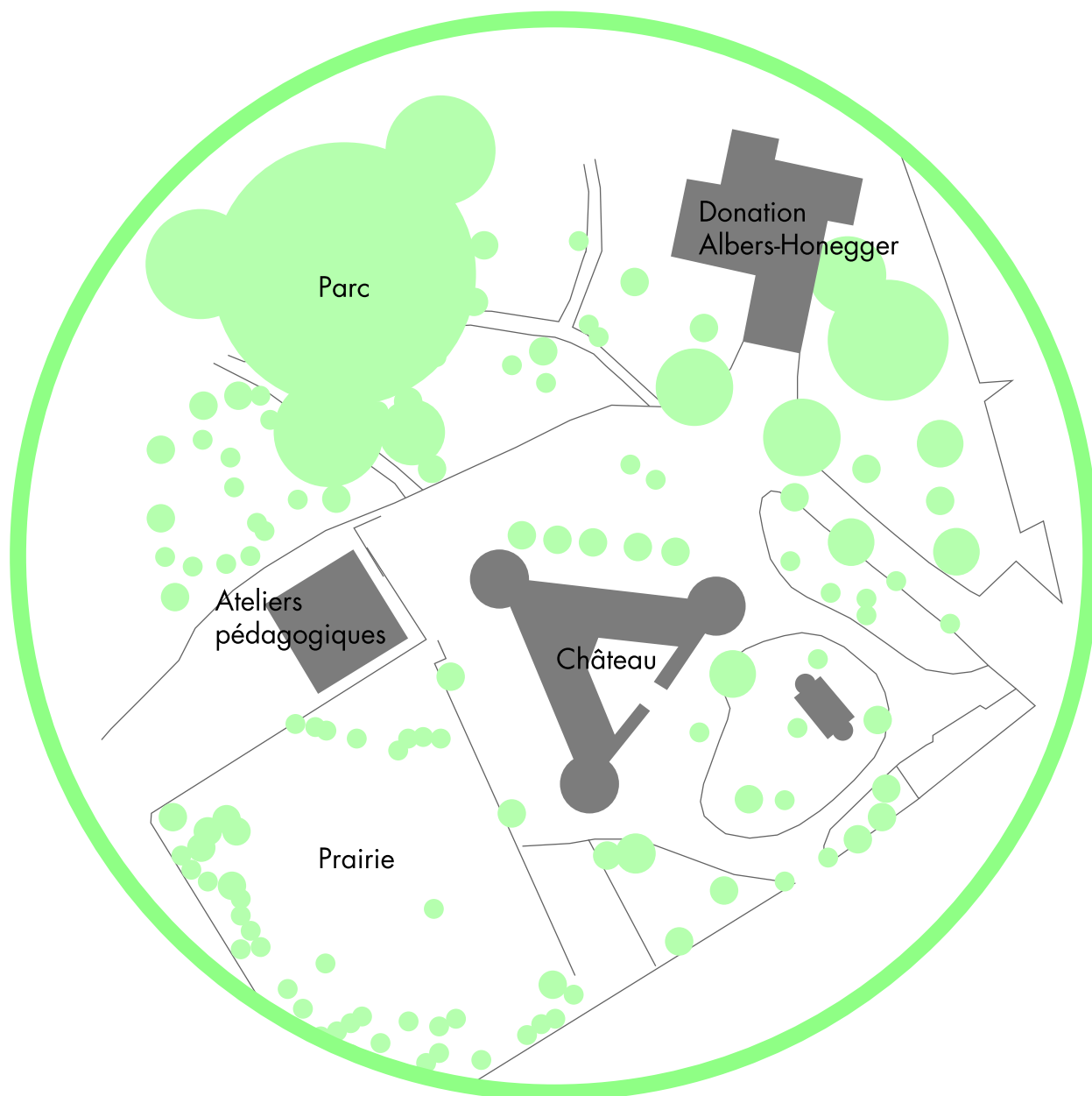
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By plane

Nice Côte d'Azur International Airport
(30 km) via the motorway

By train

Cannes-Grasse, stop at Mouans-Sartoux station
(15 minutes from Cannes train station)

By bus

Mouans-Sartoux-Cannes SNCF :
— ligne d'Azur n°600 Grasse
— Palm Expresse n°B Mouans-Sartoux
— ligne Zou n°660 Grasse