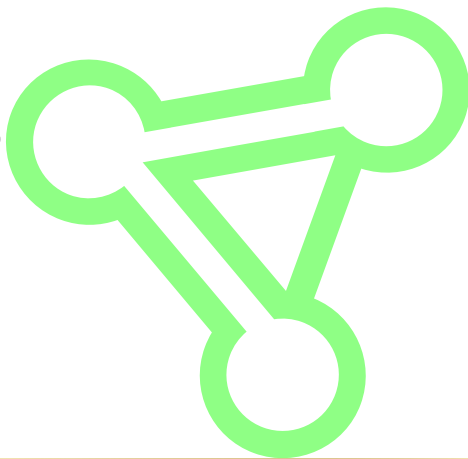


eac.



Coprodacteur de l'exposition

mécènes
DU SUD

AIX-MARSEILLE



Exhibition

Anne-Valérie Gasc
Machines aveugles

10.07 → 16.10.2022

Press release

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

eac. Anne-Valérie Gasc

Machines aveugles

10th july • 16th october 2022
Opening Sturday 09th july at 6pm

Curator: **Fabienne Grasser-Fulchéri**, assisted by **Alexandra Deslys**

A co-production with **Mécènes du Sud Aix-Marseille**

Level -1 of the Albers-Honegger Donation

Neither violence nor the spectacular define Anne-Valérie Gasc's work. Yet it is the very notion of destruction that is at stake. The artist sees this process as a tool intended to bring a change in our perception of reality.

Anne-Valérie Gasc develops precise strategies of demolition (shock wave, hydraulic sabotage, weakening of structures, conflagration) which put in crisis the certainty of our built spaces.

Her works are various devices that print or film blindly, housing the advent of art in what escapes the predictable and control.

This principle of creation reflects in the artist a desire to question our time, whose social and political ambitions, seemingly generous and modernist, inevitably seem to be collapsing.

The exhibition presents the Crash Box series, a video experiment that shows, in an unprecedented way, buildings demolished by blasting from an interior point of view, as close as possible to the explosive charges. The images thus captured, show in the almost nothing to see of the collapse, the failure of the social project carried by this architecture of reconstruction.

Coproduction  **mécènes
DU SUD
AIX-MARSEILLE**

Exposition
en partenariat avec  *Inria*

Her most recent project Vitrifications, which was first presented at Les Tanneries art center in 2019, is based on a critical approach to a form of spectacular contemporary architecture designed by computer and built in glass.

Echoing this evanescence, the artist created a robotic device in collaboration with Inria (National research institute dedicated to digital sciences) by which the spectator witnesses the construction of a ruin.

The use of glass micro-beads widens the gap between the automation of the robot which prints a digital model and the deposit of an unbound, informal and unstable material. The failure of the construction generates a landscape of crystalline dunes which collapse in on themselves as they rise.

Finally, specially produced for the exhibition, the work « Première ligne » refers to the crosses of Saint-André which often support vernacular architecture and whose explosion of light calls into question, here, the principle of reinforcement.

En couverture :

Anne-Valérie Gasc, *Première ligne*, 2021

© crédit photo Anne-Valérie Gasc



Anne-Valérie Gasc, *Les Larmes du Prince - Vitrifications*, 2019

(vues de l'installation *in situ* - centre d'art Les Tanneries, Amilly 2019)
© crédit photo Aurélien Mole





Anne-Valérie Gasc, *Crash box*, 2011

© crédit photo Anne-Valérie Gasc



Anne-Valérie Gasc, *Première ligne*, 2021 (travail en cours – modélisation 3D)

© Image David Lasnier

Anne-Valérie Gasc

Born in 1975 in Marseille (France)

Lives and works in Marseille

Anne-Valérie Gasc is an artist, professor of arts and sciences of art at the National School of Architecture in Marseille where she teaches contemporary art.

In general, her work weaves a contradictory link between the conditions of appearance of a work of art, and those of the disappearance of architecture understood as a frozen response.

But the architectural disappearance is not treated from a spectacular angle. Anne-Valérie Gasc works on this moment between the annihilation of the object and the birth of art as a displacement, a relinquishment, sometimes even an emancipatory disappointment.

From the ruin and its materiality, Anne-Valérie Gasc creates an architectural memory witnessing the failure of a social utopia.

Anne-Valérie Gasc's creative process is comparable to that of a researcher. Through a problematized reflection, informed by references and critical analyses, she builds an autonomous work, with heterogeneous mediums, whose reading is done in complete independence.

Anne-Valérie Gasc's work is an upsurge often preceded by an incubation period that she associates with the silence before the explosion.



Anne-Valérie Gasc © photo droits réservés

Beaucoup plus de moins, entretien sur la soustraction avec Anne-Valérie Gasc

Interview by Jean-Baptiste Farkas – Riot Editions, 2021

<http://www.artlibre.org>

EXTRACT — (...)

Jean-Baptiste Farkas

As an artist, in what other ways have you approached the question of destruction so far? If this approach is still relevant in your practice, how has it evolved?

Anne-Valérie Gasc

Destruction is the question that runs through all of my work, from these first exhibitions mentioned above until today. That said, each work questions a different dimension: it can be figurative and literal (Overland series of drawings) as well as real and operative (performative installation La Fuite). In other words, there are works in which destruction is the subject, "Crash box" videos, others of which it is the object, the glass objects "Les Larmes du Prince", often, both at the same time, screen printing "Democracy".

Recently, the site-specific installation in the large hall of Les Tanneries art center, "Vitrifications", has brought into tension a robotic digital construction device and its paradoxical result: the shapeless heaping up and the collapse of a landscape of micro glass beads. In other words, this last project tries to simultaneously confuse construction and destruction by building a spontaneous ruin.

J-B F — Do you think that a subject like destruction in art, which is sometimes the destruction of the art object (Lightnings in the event of non-sale), echoes the efforts that society is making with a view to get out of its own impasses (ecological, in particular)? In a funny way, is the artist who destroys his art objects eco-responsible ?

A-V G — *Destruction as a creative process should be distinguished from the more recent concern of the absence of works as art. Since the dematerialization of art as an object, initiated at the start of the 20th century and then marked by conceptual art in the 1960s, up to visual art as currently conceptualized by the Paris Biennale for example, the ecological dimension has never been and is not really, even today, the problematic of these intangible works whose zero impact on the environment is a simple and positive consequence.*

Similarly, the destruction of works by artists takes on an "eco-responsible" dimension simply, in my opinion, from the contemporary, contextual reading that we have of it. But it never depends on an ecological artistic commitment which, I believe, is more relative to our interactions with the living or, for example, the treatment of waste as a creative resource.

J-B F — Has the subtractive operation in its relation to the current state of the world ever occupied your mind?

A-V G — *This subtractive dimension is omnipresent in my thinking. It first concerned me as a necessity to make a work. How is it absolutely justified that I produce and exhibit a personal production? This additive pollution is to be understood materially but also intellectually... What authorizes me to add to the overabundance – including art ?*

It then pursues me as a depressive observation: what to do with the stored works which, over the years, unnecessarily immobilize space and money? The destruction of one's own work of art is a salutary divestment for those who, like many of us, no longer fit into a heritage time. Finally, this concern is necessary in spite of oneself, the COVID crisis is manifest, when it is in our restraint to produce and consume that the only possible improvement of the collapse of the natural world is lodged.

How to formalize works that are not reducible to limited, finished and consumable objects, solids defined by their value and intended for a strict "artistic use" – the oxymoron is pejorative. I am thinking of the diversion of works as decorative objects and/or cultural alibis? My artistic approach is, most of the time, part of a context of scientific research whose challenge is to produce the common good. Whether "Crash Box" or more recently "Les Larmes du Prince", carried out in collaboration with companies and research laboratories. These artistic projects are based on technical innovation (an optical instrument resistant to an explosion, a robotic printer suspended from cables), the conditions for the emergence of a significant plastic form, unprecedented and relating to contemporary issues of demolition, disappearance or "subtraction" to use your term.

These are therefore, the answers that I try to give to the questions that I have just stated. To base my artistic approach on a collective necessity, to give a lifespan to the works and to think of them in an open format of project more than object.

J-B F — *Along with destroying, what other operations, perpetrated as a work names, require your attention and why ?*

What interests me is the power of art as a transformative way of looking at the world and, in fact, of the world itself. I am sensitive to the contradictory dimension of clearly positioned but unambiguous works, that are manifesting works despite their complexity. I am thinking of the work of Thomas Hirschhorn, of course, but also, in a completely different way, of Pierre Huyghe (to name only famous artists here). I like works that are at the same time autonomous, absolutely present, alive, and articulated with the history and the state of the world.

(...)

In other words, the operational modalities, as works of art, that interest me are those that produce specific temporalities and open spatialities.

Find out more about Anne-Valérie Gasc's work

*Interview with Anne-Valérie Gasc — words collected by Inés Pichaud
Atelier de sérigraphie et éditeur d'art Estampille, St Etienne, 2022*

<https://www.estampille-editions.com/post/r%C3%A9sidence-d-artiste-anne-val%C3%A9rie-gasc>

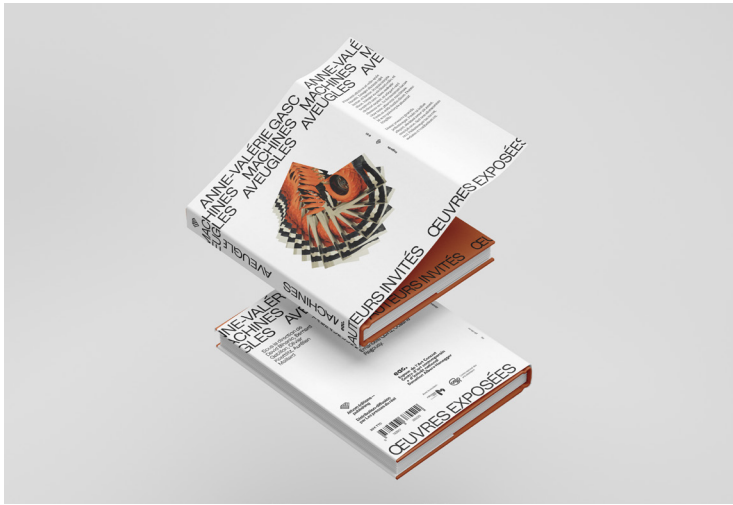
*Figure du chiasme — Fonction dialectique de l'art : Deux projets d'exposition, journée d'étude
« Traverser, le déplacement en suspens. Temps suspendus » (programmation : Sally Bonn)
FRAC PACA, Marseille, novembre 2021*

<https://m.youtube.com/watch?v=jaeUjDA1xE0&list=PLjHiq5D15CODVkfPnvfGFNkeRYncaEn8a&index=3>

(Intervention d'Anne-Valérie Gasc à la 37^e mn)

*Fabrique d'un épuisement (réal. : Vincent Pagot)
Documents d'artistes, 9'30", novembre 2020*

<https://www.documentsdartistes.org/artistes/gasc/video.html>



As part of the exhibition « Machines aveugles » at the eac., Athom éditions, the eac. and the association Mécènes du Sud Aix-Marseille, have undertaken the production of a book to accompany and complement the exhibition. Supported by Le Centre National des Arts Plastiques, this work escapes the "classic" format of the catalogue. More like a copiously illustrated critical essay, this edition will welcome the contributions of guest authors, art researchers for the most part, and will integrate iconographic resources extracted from the exhibition.

Anne-Valérie Gasc.
Machines aveugles.

Athom éditions—publishing

Publication scheduled for october 2022

—

Format 23 × 30 cm

Number of pages 200 p.

Number of four color pages approx.
150 images

Print copies 800 exemplaires

Prix de vente public 30€ TTC

Author from Volume 01

Jean-Christophe Arcos, Léa Bismuth,
Sally Bonn, Emmanuelle Chiappone
Piriou, Nathalie Delbard, Alexandrine
Dhainaut, Ludovic Duhem, Clotilde Félix-
Fromentin, Florian Gaité, Seloua Luste
Boulbina, Marianne Massin, Judith
Michalet, Marie-José Mondzain,
Emanuele Quinz, Océane Ragoucy.

Editorial Direction

David Bihanic,
Bernard Gabillon,
Olivier Koettlitz,
Aurélien Maillard.

The work is presented in 2 distinct volumes (01, 02) retaining various points that are complementary, autonomous and independent.

Published simultaneously and grouped together in a dedicated cardboard box, each volume will bring together specific editorial "content" that does not require the addition of the second to be both coherent and consistent.

In accordance with the will of the artist Anne-Valérie Gasc to escape, to obviate, within the framework of her exhibition, figuration and representation (in particular by the image), the first volume will then be free of any iconographic content. The latter will consist of a collection of polyphonic "voices" dealing with the works produced by Anne-Valérie Gasc and addressing the notions of figurability, representation and image (among others).

The second volume will be, conversely and additionally, devoted exclusively to images. These mainly photographs will be taken from Anne-Valérie Gasc's exhibition at the eac.

With these 2 volumes is envisaged a device of reading in mirror: to one made up of words, of texts analyzing via the language the statutes and functions of the image as well as its dispensable visibility, will correspond, in echo or reference, the "image" resources of the other (comprising only the minimum of useful annotations and captions)..

Mécènes du Sud Aix-Marseille is financially supporting the production of the « Machines Aveugles » exhibition with a sponsorship of 40,000 euros. This commitment is based on the desire for influence that this collective of companies defends by encouraging artists established in its territory of establishment to distribute their work beyond.

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Mécènes du Sud brings together two collectives of economic actors who share a cultural vision for their territories¹, and have pledged their generosity to support the emergence of artistic projects in the field of contemporary art. By joining forces, they had the intuition of being able to act on their attractiveness and their influence by creating a capital of meaning.

Mécènes du Sud develops actions in three directions: artists (aid for the production of new works, publishing, residencies, distribution), its members (initiation to art), and its territories location, where it is defined as an interface for dialogue between the artistic scene and the economic world.

In 2009, Mécènes du Sud supported Anne-Valérie Gasc through her call for projects for the creation of new works of art. In 2015, she was their guest at Art-O-Rama with the project Feu — Principe de contradiction.

Blind machines follows the support that Mécènes du Sud Aix-Marseille has given to 6 major exhibitions:

2014 — *Défense Yokohama* • exposition personnelle de Marie Reinert, lauréate Mécènes du Sud en 2008 et 2012, au FRAC PACA.

2015 — *Écho système* • exposition personnelle de Gilles Barbier à la Friche la Belle de Mai, Marseille

2016 — *Irisations* • exposition collective d'art numérique conçue par Seconde Nature, à la Fondation Vasarely et à la Cité du Livre, Aix-en-Provence.

2017 — *OIT* • exposition d'Olivier Mosset et de Jean-Baptiste Sauvage à l'eac., Mouans-Sartoux.

2018 — *Ateliers quel amour!* • dans le cadre de MP2018, expositions de neuf résidences en entreprises.

2019 — *Pictures for a while* • exposition personnelle de Jean-Louis Garnell au Centre Photographique Marseille, et *At Work*, celle de seize jeunes photographes qu'il a formé à l'École Supérieure d'Art et de Design Marseille-Méditerranée (ESADMM).

Mécènes du Sud Aix-Marseille en chiffres :

Creation in 2003

40 economic actor members in 2021

Main sponsor of more than 170 artist projects

7 major exhibitions

20 corporate residencies since 2007

40000€ in exhibition sponsorship per year

LES MEMBRES

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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 700 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, Bernar Venet, Franz Erhard Walther from Europe or Carl Andre, Robert Barry, Dan Flavin, Donald Judd, Joseph Kosuth, Richard Serra from the United States). It is less evident that artists linked to Arte Povera (Manzoni), Support-Surface (Claude Viallat) or New Realism (Tinguely) should appear there also. It is testimony to the two collectors' visionary spirit that they chose to examine the rigorous principals of concrete art as they have been explored in the most radical movements of the twentieth century.

This independent, almost impertinent, vision underlies the entire collection. Its historical impact is enlarged by the unexpected new territories it explores. The collection is also the fruit of a story: that of Gottfried Honegger, a Swiss artist who himself set off to conquer the language of geometric abstraction at the beginning of the 1950s, and that of Sybil Albers, his companion. Zurich, Paris, and New York were the first steps along the way of this long journey. Encounters and friendships unfold discreetly as one discovers the collection.



The Campbell Soup can, dedicated by Andy Warhol, works by Sam Francis and Kimber Smith serve as reminders of Gottfried Honegger's unwavering bonds with the United States. Works by César and Yves Klein testify to privileged relationships with French artists. Sybil Albers and Gottfried Honegger were always receptive to contemporary work, collecting pieces by young artists and non-traditional art forms. Works by Raphaël Julliard and Dominique Dehais echo the serial aspect of Art Concret as well as the social implications of an artist's work. Cedric Tessière's « skin paintings » and paintings made with chewing gum by Dominique Figarella



demand consideration of an artist's use of materials and the pictorial gesture itself. Works by Laurent Saksik bring larger format works into the collection and consider art as installation.

Finally, Sybil Albers and Gottfried Honegger have brought together an exceptional ensemble of modern design, notably chairs (Paimo armchair by Alvar Aalto, Wassily armchair by Marcel Breuer, Wiggle side chair by Frank O. Gehry, Panton chair by Verner Panton...) which exemplifies the democratization of art so important to the founders of Art Concret, and to the collective and social implications of the movement.

A complete data base of all works in the Donation Albers-Honegger can be found on the website of the Centre national des Arts plastiques:

<http://www.cnap.fr/collection-en-ligne/>
(search words: Donation Albers-Honegger)

eac. A unique site; an artistic and social project based on the encounter and dialogue with Art Concret, contemporary creation and the public



+ 20 000 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**, 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.

In 2020, l'Espace de l'Art Concret received the label « Contemporary art center of National Interest » by the Ministère de la culture.

eac. L'Espace de l'Art Concret, a contemporary art center endowed with a collection of abstract art unique in France, the Donation Albers-Honegger

The eac. was born of an encounter between two collectors, Sybil Albers and Gottfried Honegger, and the mayor of Mouans-Sartoux, André Aschieri. Sybil Albers and Gottfried Honegger wanted to make their collection accessible to the public. At first they lent their collection to the city of Mouans-Sartoux.

In 2000, as the eac. celebrated its tenth anniversary, Sybil Albers and Gottfried Honegger donated their collection to the French state, with two conditions: first, that this unique ensemble be permanently shown in a building specifically built for it in the park surrounding the Château de Mouans, and secondly that a cohesive intellectual project around Art Concret and contemporary art be maintained.

Since then, other complementary donations have enriched Sybil Albers and Gottfried Honegger's original collection: those of Aurelie Nemours, and Gilbert and Catherine Brownstone.

The new building destined to house the permanent collection was designed by the Swiss architects Gigon and Guyer. It was inaugurated June 26, 2004

An excerpt from *Une utopie réalisée*, an interview with Gottfried Honegger by Dominique Boudou, *Pour un art concret*, Isthme Éditions/Centre national des Arts plastiques

DB: Why the name « Espace de l'Art Concret » ?

GH: [...] For us, it is a place of encounters, a place for discussion, a place where we have didactic exhibitions through which we try to help children, and adults as well, understand the art of our time. It is an active place, a place of Aufklärung (education, awareness raising), a diverse place, comprising a natural park, a fifteenth century castle, a building which houses the Donation Albers-Honegger, educational studios for children, and the Children's Préau where they can show their work. We want to invite today's world which is passive, silent, and resigned, to become active, responsible, and creative.

eac. Since its creation in 1990, the eac. has collaborated with numerous museums and art spaces, and has received the support of numerous patrons and institutions.

The reputation of the Espace de l'Art Concret has made it possible to be recognized and supported by the Ministère de la Culture, the Direction Régionale des Affaires Culturelles Provence-Alpes-Côte d'Azur, the city of Mouans-Sartoux, the Conseil Régional Provence-Alpes-Côte d'Azur and the Département des Alpes-Maritimes. En 2008, the eac. received the « Prix européen du Projet Culturel » awarded by the Fondation Européenne de la Culture « Pro Europa », for its art education program.

Institutions muséales Paris et sa région

- Centre national des arts plastiques, Paris
- Centre Pompidou, Paris
- Musée d'Art Moderne de la Ville de Paris, Paris
- Musée du Louvre, Paris
- Institut du monde arabe, Paris
- MAC/VAL, Musée d'art contemporain du Val-de-Marne
- Musée national Picasso-Paris

Institutions muséales en région

- Musée des Tissus – Musée des Arts décoratifs de Lyon
- Musée d'art moderne et d'art contemporain, Strasbourg
- Le Carré d'art, Nîmes
- Musée de Grenoble
- Le Consortium, Dijon
- FRAC Basse-Normandie
- FRAC Bourgogne
- FRAC Bretagne
- FRAC Franche-Comté
- FRAC Languedoc Roussillon
- FRAC Midi-Pyrénées
- FRAC PACA
- FRAC Poitou-Charente
- Musée Picasso, Antibes
- Musée National Fernand Léger, Biot
- MAMAC, Nice
- Villa Arson, Nice
- Musée des Arts Asiatiques, Nice
- Centre International d'Art Contemporain, Carros

Institutions muséales à l'étranger

- Mamco, Genève (Suisse)
- Musée d'art et d'histoire, Genève (Suisse)
- Fonds Municipal d'Art Contemporain, Genève (Suisse)
- Fonds Cantonal d'Art Contemporain, Genève (Suisse)

- Musée d'Ixelles, Ixelles (Belgique)
- La Fédération Wallonie-Bruxelles, Direction du Patrimoine culturel, Pôle Valorisation (Belgique)
- Musée Sztuki, Lodz (Pologne)
- Museum Kampa, Prague (République Tchèque)
- Wilhem Mack Museum, Ludwigshafen am Rhein (Allemagne)

Mécènes et institutions privées

- Archives Klein, Paris (France)
- Fondation Maeght, Saint-Paul de Vence (France)
- Fondation Gaston Bertrand, Bruxelles (Belgique)
- Fondation Walter & Nicole Leblanc, Bruxelles (Belgique)
- La Callewaert-Vanlangendonck Collection, Anvers (Belgique)
- Proximus Art collection, Bruxelles (Belgique)
- Deutsche Bank AG, Frankfurt am Main (Allemagne)
- Banque Cantonale Vaudoise, Lausanne (Suisse)
- Banque Cantonale de Genève (Suisse)
- Banque nationale de Belgique, Bruxelles (Belgique)
- Fondation Pro-Helvetia pour la Culture (Suisse)
- Annenberg Foundation, Los Angeles (U.S.A.)
- Fondation Otten, Hohenems (Autriche)
- Total S.A. (France)
- Caisse d'Épargne Côte d'Azur (France)
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- Institut français (France)
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- Mécènes du Sud, Marseille (France)

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

Soutenu
par



L'Espace de l'Art Concret, is an art center with a unique collection in France, La Donation Albers-Honegger is listed in the inventory of



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Access to the eac.

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

July – August
everyday, 11am — 7pm

Close on december 25th
and on January 1st

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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

Identité visuelle de l'eac.: **ABM Studio**

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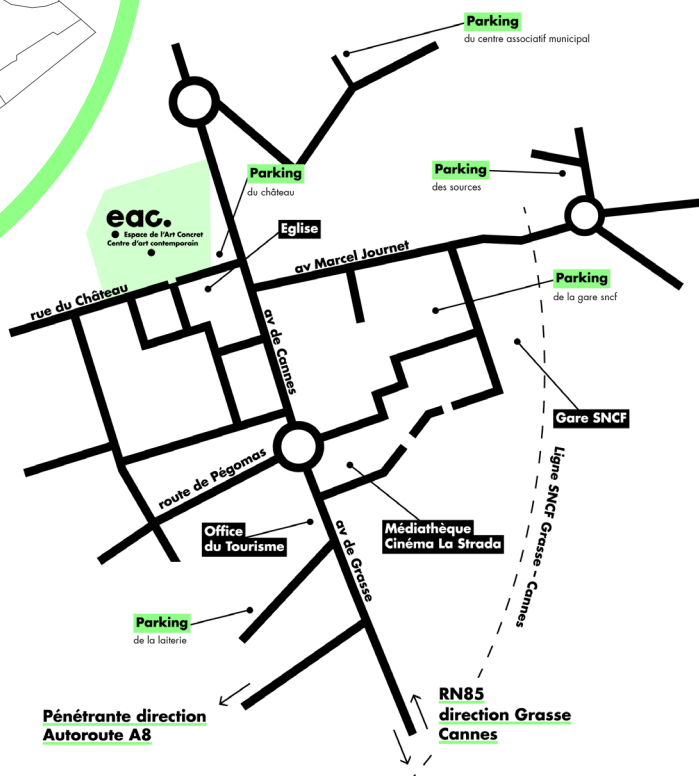
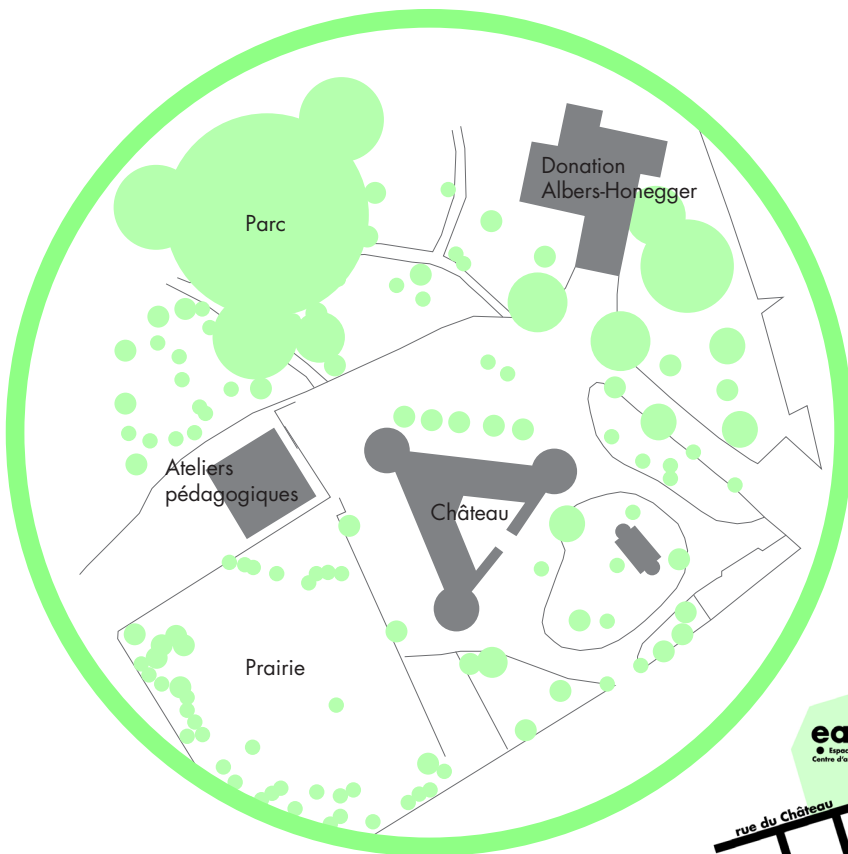
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Aéroport International Nice Côte d'Azur
(30 km) par l'autoroute

By car

Par la R.N.85 ou la pénétrante depuis les villes
de Cannes (10km) et Grasse (9km)
Sortie autoroute 42: Mougins / Mouans-Sartoux /
Cannes / Grasse

By train

Ligne Cannes-Grasse, Arrêt Gare Mouans-Sartoux
(15 mn de la gare de Cannes)

By bus

Réseau Lignes d'Azur :
n°600
(Grasse-Cannes par Mouans-Sartoux)
n°650
(Mouans-Sartoux-Mougins-Sophia Antipolis)
n°530
(Grasse-Valbonne-Sophia Antipolis par Mouans-Sartoux)
Réseau PalmExpresse
n°A et n°B (Grasse-Cannes)

- Parking du château • 2 mn walk
- Parking de la gare SNCF • 10 mn walk
- Parking de la Laiterie • 15 mn walk
- Parking des sources • 15 mn walk
- Parking du CAM • 5 mn walk