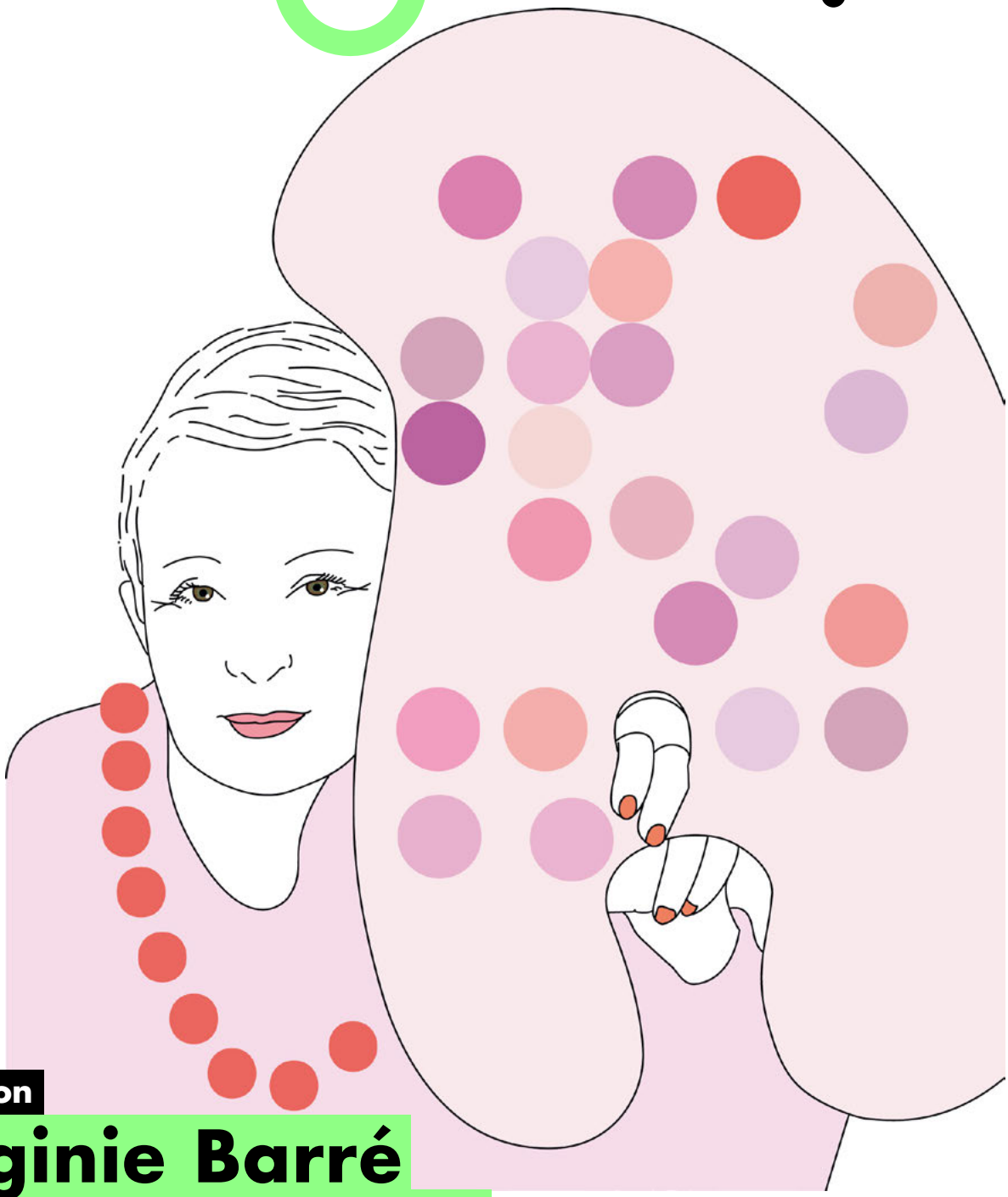
eac.

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



Exhibition

Virginie Barré
Absolue de rose

06.06 → 15.11.2026

press release

eac. Virginie Barré • Absolue de rose

06 June • 15 November 2026
Opening • Friday, 5 June at 6 p.m.

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

castel's gallery

Artists : **Virginie Barré**,
together with a selection of works by artists from the Albers-Honegger Collection: **Max Bill, Matti Braun, Marcelle Cahn, Sonia Delaunay, Tatiana Loguine, Ingeborg Lüscher, Aurelie Nemours, Meret Oppenheim, Gerrit Thomas Rietveld, Wilhelm Wagenfeld, Peter Wigglesworth...**

An artist active since the mid-1990s, Virginie Barré develops a universe in which theatrical staging plays a central role. Her multidisciplinary practice combines drawing, sculpture, installation, as well as comics and film.
Her work explores themes of dreams, danger and the fragile boundary between reality and fiction. Informed by historical and artistic references, her approach is distinguished by a subtle irony, giving rise to suspended tragic scenes where death and the grotesque intertwine.
Her work involves a particularly agile and fertile reworking of forms and narratives, within an approach to abstraction that is both joyful and colourful, always open to new interpretations and temporalities.

Her practice therefore engages closely with cinema. Films such as *Le rêve géométrique* and *Nos corps sont des rivières* (2022) offer an expanded vision of geometric abstraction, in a spirit of musical comedy that at times recalls Agnès Varda or Jacques Demy. One finds a highly colourful universe, traversed by geometric forms, ballets and costumes, in an aesthetic that also echoes the spirit of the Bauhaus, drawing on a simple formal vocabulary and primary colours. Setting forms in motion and activating them is thus a central principle of her work.

This principle continues in the exhibition *Absolue de rose*, presented in the château gallery, where the artist has conceived a project in resonance with the site, particularly responsive to Gilles Clément's landscape design in the park.
The title *Absolue de rose* refers, in the vocabulary of perfumery, to the most concentrated essence, patiently extracted from the flower. In Mouans-Sartoux, the May rose was cultivated for its rare fragrance, from which the "absolute" was derived, a pure and dense extract. Seeds, flowers and vegetal forms have run through the artist's practice for several years. She gathers, paints, collects and represents them, thereby preserving the memory of living matter, gesture and time.

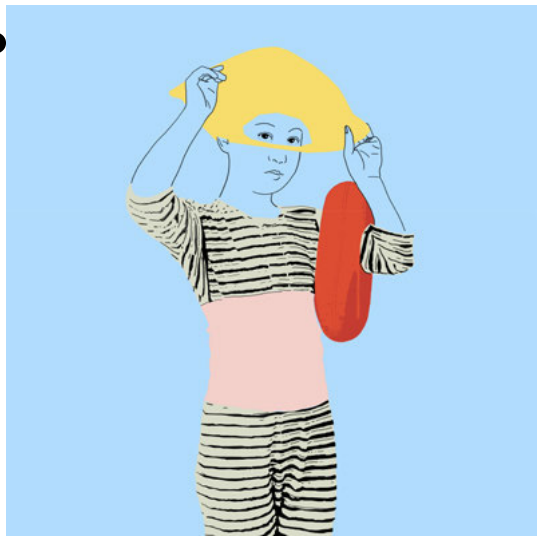
Presented at the eac., *Absolue de rose* is rooted in the history of the site, between abstraction and sensory experience. She is currently developing new works in collaboration with artisans, centred on the creation of terracotta beads. This process, involving back-and-forth exchanges, gives rise to modules at the intersection of sculpture and installation, resonating with her research into costume, dance and performance.

New soft textile figures, in continuity with the mannequins of the 2000s, appear under the title *Les sentinelles de la joie;* flags bearing the colours and words of a musical comedy *La plage des dames*, currently being written; while oversized necklaces made of boxwood and porcelain beads unfold their rhythms and variations. Painted garments—both for studio work and for going to the beach—a magic wand and a number of talismans punctuate the ensemble. Watercolour drawings develop in dialogue with artists such as Sophie Taeuber-Arp, Charlotte Perriand and Valentine Schlegel.

Deeply inspired by the Albers-Honegger Collection, Virginie Barré wishes, for this exhibition, "in her own way of composing with living matter, colours and materials", to intersperse her proposal with a selection of works from the collection, in order to initiate a dialogue. This selection fosters a fruitful exchange between her practice and the works in the collection, notably with women artists such as Meret Oppenheim, Aurelie Nemours, Sonia Delaunay and Marcelle Cahn, with particular attention to fields sometimes considered marginal, such as the decorative arts, illustration and applied arts.

Absolue de rose offers a blending of genres in which the domestic meets art, where everyday life is closely intertwined with artistic practice—particularly when one is an artist, a woman and a mother. The exhibition thus promises to be a vibrant and richly layered proposition, opening onto new perspectives.

In cover:
Virginie Barré, Absolue de rose, 2026
© Courtesy de l'artiste Virginie Barré
© Adagp, Paris 2026





Virginie Barré

À la mer, le bonheur, les enfants, 2023

Ensemble de 21 affiches
Impression numérique sur papier dos bleu 120 grammes — 79×79 cm et 89×179 cm
N° Inv VB230501.16 et N° Inv VB230501.17 © Courtesy Loevenbruck, Paris © Adagp, Paris 2026.



Virginie Barré

Nous dans la vie, promenade en barque avec Mary, 2022

Impression sur voile Crystal 40 g/m², 70% coton,
30% soie, ourlet blanc
75 × 76 cm — Éd. 3/3
N° Inv : VB230112.3
© Courtesy Loevenbruck, Paris © Adagp, Paris 2026
© Crédit photo Fabrice Gousset





Virginie Barré

Bol vert et graines, 2022

Objet en bois tourné par René B., graines, peinture — 9,5 × 12 × 12 cm
N° Inv VB230114
© Courtesy Loevenbruck, Paris © Adagp, Paris 2026 © Crédit photo Fabrice Gousset



Virginie Barré

Les sandales de Mérette, 2023

Papier Canson 600g, peinture
Recherche pour « La Plage des dames »
24 × 10 cm chaque
N° Inv : VB230132
© Courtesy Loevenbruck, Paris © Adagp, Paris 2026
© Crédit photo Fabrice Gousset





Vue de l'exposition de Virginie Barré,
« Oser se laisser aller, dans les roulis des rouleaux »,
Polaris - centre d'art Métropole Aix-Marseille-Provence, Istres 2024

© Adagp, Paris 2026
© Crédit photo Jean Christophe Lett © Courtesy Polaris centre d'art, Istres

eac. Selection of works by artists from the Albers-Honegger Collection



Ingeborg LÜSCHER, *S/S 20, Urtyp*, 1994

Inv. Fnac 03-030 Cnap - Collection Albers-Honegger
Dépôt à l'eac., Mouans-Sartoux
© crédit photo droits réservés © Adagp, Paris 2026



Meret OPPENHEIM, *Fleur Bluemay — Ode*, 1969

Inv. Fnac 02-1311 Cnap - Collection Albers-Honegger
Dépôt à l'eac., Mouans-Sartoux
© crédit photo droits réservés © Adagp, Paris 2026



Marcelle CAHN, *Sans titre*, 1973

Inv. Fnac 02-1159 Cnap - Collection Albers-Honegger
Dépôt à l'eac., Mouans-Sartoux
© crédit photo droits réservés © Adagp, Paris 2026



Tatiana LOGUINE, *Sans titre*, vers 1971

Inv. Fnac 02-1269 Cnap - Collection Albers-Honegger
Dépôt à l'eac., Mouans-Sartoux
© crédit photo droits réservés



Wilhelm WAGENFELD, *Sans titre*, 1932

Inv. Fnac 03-1161 (1 à 5) Cnap - Collection Albers-Honegger
Dépôt à l'eac., Mouans-Sartoux
© crédit photo droits réservés

Virginie BARRÉ

Born in 1970 in Quimper (France)

Influenced by the French New Wave and filmmakers such as Brian De Palma, Michelangelo Antonioni, Stanley Kubrick and Hayao Miyazaki, as well as by graphic novels, Virginie Barré situates her work within a poetic universe of dreams, danger, and the fragile boundary between reality and fiction. Her mannequins with carnivalesque poses and her scenes, often tinged with irony (Fat Spiderman, 2002; Fat Bat, 2005), create suspended tragedies in which death and the grotesque intertwine.

From the early 2000s onwards, she began producing comic strips using the ligne claire technique, combining real and fictional characters with traces of references to cinema and art (Mondrian, Gropius, Perriand, etc.). The syncretic nature of her work also enables her to reinterpret art history through a feminist and critical lens, particularly regarding the legacy of the Bauhaus and the too often overlooked figure of Charlotte Perriand.

Although cinema has occupied a central place in her practice since the outset, it was from 2012 onwards that Virginie Barré fully embraced the medium by directing her own films.

In a spirit of appropriation, she brings together artists and actors, contemporary narratives and modest materials — comics, recycled objects, everyday accessories — to assemble a universe that is at once camp, theatrical and kitsch, recalling in certain respects the work of Cindy Sherman. This singular combination explores death, disappearance and transformation, recurring motifs in her work, situated between collective memory and personal fiction. Childhood also plays an essential role in her practice: starting from everyday moments, she creates a dreamlike world in which reality and fiction become intertwined.

Virginie Barré's work forms part of the continuity of an abstract art history embodied by pioneering early twentieth-century figures such as Hilma af Klint. Geometry plays a major role in her works, where it acquires a narrative and intimate dimension, forms becoming living, organic symbols within her installations and films.

• Virginie Barré is represented by

Galerie Loevenbruck, Paris

Parkers Box Gallery, New-York

ADN Galeria, Barcelone

• More informations on

Documents d'Artistes Bretagne

Réseau Documents d'artistes

Cnap - centre national des arts plastiques

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, Bernar Venet, Franz Erhald 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)

Page précédente et ci-dessus
©eac.

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 arond 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 artunique in France, the Donation Albers-Honegger

The eac. was born from 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 réalisé* , 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.

Museums and cultural institutions in Paris and its 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 and cultural institutions in the region

- 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

- Kunsthaus Biel Centre d'art de Bienne (KBCB), Suisse
- 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)

eac.



A Sustainable Art Center

For the past 5 years, the Espace de l'Art Concret has begun its ecological transition. The art center, which was officially recognized as being of national interest in January 2020, formalized its commitment to ecological transformation by setting environmental objectives. As an active participant in its community, the eac. has made it a priority to integrate these concerns into its practices. The center aims to implement a proactive approach to supporting the ecological transformation of the creative sector by involving all its stakeholders: artists, curators, the press, staff, authorities, and 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 transition objectives of the eac. with its artistic, cultural, and educational programming
- Control and reduce electricity and water consumption in the buildings
- Reduce and manage waste / recycle
- Embed and sustain these actions within the eac.'s daily operations

IMPLEMENTING AN ECO-PRODUCTION MODEL to reduce the impact of exhibitions, events, and cultural and educational offerings

- Implement actions to reduce production impact
- Collect and analyze data
- Optimize transportation
- Involve artists and scenographers in the process

REDUCING THE IMPACT OF DIGITAL COMMUNICATION

- Eco-friendly practices to reduce the environmental impact of digital usage
- Events featuring sustainable

DECARBONIZING CULTURAL AND DAILY MOBILITY

- Public mobility — Team mobility — Mobility of artists and contributors
- Implement green pricing policies to decarbonize cultural mobility for the public

A NETWORK DYNAMICS TO STRENGTHEN THE MISSION OF THE eac. IN A TERRITORY IN TRANSITION

- Participate in initiatives from professional networks
- Since 2024, the art center has been chosen by the Ministry of Culture as a pilot venue within the **CACTÉ** (Framework for Ecological Transformation Actions). As part of its ongoing action plan, the eac. has made four commitments:
  - — Sustainable mobility for the public and users
  - — Sustainable mobility for professionals and works
  - — Responsible catering
  - — Responsible communication

eac. partnership support

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

PRÉFET DE LA RÉGION PROVENCE-ALPES-CÔTE D'AZUR
Liberté Égalité Fraternité

RÉGION SUD PROVENCE ALPES CÔTE D'AZUR

DÉPARTEMENT DES ALPES-MARITIMES

Mouans-Sartoux

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 :

Association française de développement des centres d'art contemporain DCA

ARTS EN RÉSIDENCE – RÉSEAU NATIONAL

BOTOXS

Plein Sud

BLA! association nationale des professionnel·le·s de la médiation en art contemporain

---

Partenariats médias

arte

Le Monde

Télérama

STRADA

L'Espace de l'Art Concret est partenaire :

VALIMMO

APPIA Art & Assurance

BONISSON CHÂTEAU

CÔTE d'AZUR FRANCE

anthéa antipolis théâtre d'antibes

ORCHESTRE NATIONAL DE CANNES

---

eac. contacts informations

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

Director :
Fabienne Grasser-Fulchéri
grasser.fulcheri@espacedelartconcret.fr

Communication :
Estelle Epinette
epinette@espacedelartconcret.fr
+33 (0)4 93 75 06 7

Press • média : Anne Samson communications
4 Rue de Jarente, 75004 Paris
+33 (0)1 40 36 84 40
morgane@annesamson.com
clara@annesamson.com

HELP US DECARBONIZE CULTURAL MOBILITY!!

The eac. offers a 50% discount on the entrance fee to the art center when presenting 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 - August
everyday, 11am — 7pm

Closed on december 25th
and on January 1st

Restez connectés

Espace de l'Art Concret

@espaceartconcret

Recevez notre newsletter,
inscription sur www.espacedelartconcret.fr

Price

Admission : 9 €
Castle Gallery + Albers-Honegger Donation building

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

Free (with proof) : under 18 years of age, residents of Mouans- Sartoux, teachers of Académie Nice (06, 83) and all students, 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 visits : everyday by apointment

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

Visual identity of the eac.: **ABM Studio**

ADAGP
"All or part of the works featured in this press kit are protected by copyright. Works of the ADAGP (www.adagp.fr) may be published under the following conditions:

For press publications that have entered into an agreement with the ADAGP: please refer to the terms of this agreement.
For other press publications:
• Exemption applies to the first two reproductions illustrating an article related to a current event directly linked to the work, with a maximum format of 1/4 page.
• Beyond this number or format, reproductions are subject to payment for reproduction or representation rights.
• Any reproduction on the cover or front page must be authorized by the ADAGP's Press Rights service.
• All reproductions must clearly and legibly include the title of the work, the author's name, and the copyright notice "© ADAGP Paris" followed by the year of publication, regardless of the image's source or the work's place of conservation.

These conditions apply to websites with the status of online press publishers, with the understanding that for online press publications, file definition is limited to 1600 pixels (combined length and width)."
Magazines and newspapers located outside France:
All the works contained in this file are protected by copyright. If you are a magazine or newspaper located outside France, please email Press@adagp.fr. We will forward your request for permission to ADAGP's sister societies.



By bus
Lignes d'Azur Network:
No. 660 (Grasse – Cannes via Mouans-Sartoux)
No. 650 (Mouans-Sartoux – Mougins – Sophia Antipolis)
No. 530 (Grasse – Valbonne – Sophia Antipolis via Mouans-Sartoux)
PalmExpresse Network:
No. B (Grasse – Cannes)

By train
Cannes – Grasse line, Stop at Mouans-Sartoux Station
(15 minutes from Cannes train station

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