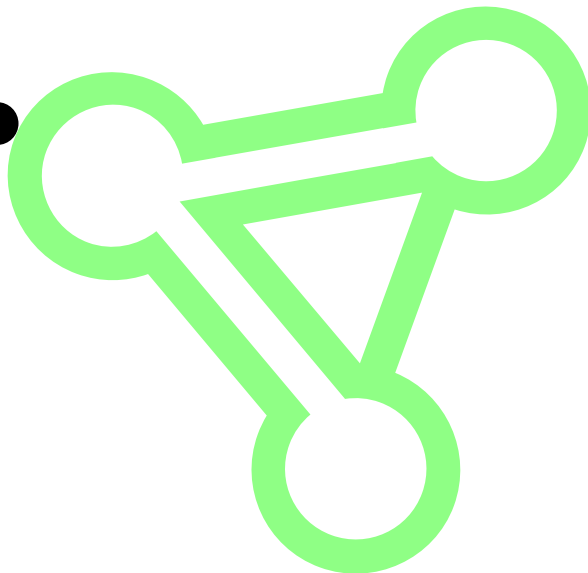


eac.



●
Espace de l'Art Concret
Centre d'art contemporain
● **d'intérêt national**
● **Donation Albers-Honegger**
Château de Mouans
06370 Mouans-Sartoux
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espacedelartconcret.fr
●



Exhibition

Amitié choisie: François Morellet et la collection Albers-Honegger

Centenaire François Morellet

06.06 → 22.11.2026

press release

**100⁰
x MORELLET**

eac. Amitié choisie : François Morellet et la collection Albers-Honegger

06 June • 22 November 2026
Opening • Friday, 5 June at 6 p.m.

100x MORELLET

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

donation Albers-Honegger

Exhibition 's partnership with **Fonds de dotation Morellet**, Cholet

On the occasion of the centenary of François Morellet's birth (1926–2016), a series of events is paying tribute to this major artist across French institutions closely connected to his work.

The exhibition "Chosen Friendship: François Morellet and the Albers-Honegger Collection", presented at the eac., highlights the intellectual, artistic and personal ties that united the artist with the collectors Gottfried Honegger and Sybil Albers, whose commitment played a decisive role in the recognition of Concrete Art across Europe.

A self-taught and highly prolific artist, François Morellet established himself as one of the leading figures of geometric abstraction and Minimalism in France. Working primarily with elementary forms and a wide range of materials — including steel, neon, adhesive tape, wire mesh and wood — he sought to control the creative process and to demystify the romantic mythology of art and the inspired artist. He championed a rigorous, objective methodology, often infused with humour, in which every decision stemmed from a pre-established principle, sometimes even incorporating chance. His playful spirit is evident in the titles of his works, rich in puns and linguistic twists. This position, combining humour with a critical outlook, resonated strongly with Gottfried Honegger and Sybil Albers.

The relationship between Morellet and the collector couple extended far beyond simple patronage: it was founded on a genuine community of ideas. Sharing a common conception of art as a structured field of experimentation, freed from subjective expressiveness and grounded in intelligible principles, this intellectual and personal affinity is reflected in the artist's significant presence within the Albers-Honegger Collection.

Within this body of work, François Morellet occupies a central position, fully embodying Sybil Albers' and Gottfried Honegger's ambition

to bring together artists who contributed to the development of Concrete Art and geometric abstraction throughout the twentieth century. His works serve as a point of convergence between different generations and approaches to geometric abstraction. Through his investigations into systems, grids, angular variations and light-based devices, Morellet engages in dialogue with the collection's fundamental orientations while simultaneously revealing its vitality and openness.

The choices made by Gottfried Honegger and Sybil Albers demonstrate a particular appreciation not only for the coherence of Morellet's practice but also for his ability to introduce playfulness, instability and a sense of freedom into frameworks that might otherwise appear restrictive.

The exhibition brings together nine works from the Albers-Honegger Collection, complemented by two site-specific installations realised according to protocols defined by the artist. More than presenting a representative selection, the display reconstructs a dialogue faithful to the spirit in which the collection was formed, with each of Morellet's works resonating with the principles championed by his collector friends.

Among the works on display, *Sphère-trames* (1970) stands as an emblematic example of Morellet's investigations into perception. Composed of an orthogonal stainless-steel structure forming a gridded sphere, it segments space and disrupts vision through the superimposition of its lines. Suspended and at times animated by rotational movement, it generates an infinite variety of viewpoints and optical interferences. Through its simultaneously rigorous and unstable character, it perfectly embodies the lines of enquiry celebrated within the Albers-Honegger Collection: an active geometry, open to the viewer's experience.

The works *2 trames de grillage* -3°+3° (1972) and *3 trames de grillage* 0°-2°+2° (5 cm) (1974) illustrate the systematic dimension of Morellet's practice. Their titles, resembling technical descriptions, precisely state the rules governing their construction: the number of grids, angles of inclination and supporting structure. By superimposing slightly offset wire meshes, Morellet creates unstable optical effects in which movement arises solely through perception. These works reflect the attention paid by Gottfried Honegger and Sybil Albers to artistic practices that question the very conditions of vision, a concern that lay at the heart of their collecting project.

The exhibition at the eac. reveals not only the breadth of François Morellet's approach — moving effortlessly between mathematical rigour, visual experimentation and playful lightness — but also the way in which it is deeply embedded in the history and spirit of the Albers-Honegger Collection. It highlights a "chosen friendship" founded on enduring affinities, in which collecting becomes a means of sharing a vision of art: demanding and carefully constructed, yet always open to experimentation and the unexpected.



François Morellet dans le labyrinthe du G.R.A.V., 1963-2000, collection Musée d'Art et d'Histoire, Cholet. © Adagp, 2025

COMMUNIQUÉ DE PRESSE | HOMMAGE

100 X MORELLET

2026, CENTENAIRE DE LA NAISSANCE DE FRANÇOIS MORELLET

Participating Institutions

Centre Pompidou-Metz
 Centre Pompidou Francilien – fabrique de l'art, Massy
 Château de Montsoreau – Musée d'art contemporain
 Château de Versailles
 Cité de l'architecture et du patrimoine, Paris
 École Nationale Supérieure d'art de Bourges
 Espace de l'Art Concret (eac – centre d'art contemporain d'intérêt national), Mouans-Sartoux
 Frac des Pays de La Loire, Carquefou
 Galerie Mennour, Paris
 Galerie de l'Hôtel de Ville, Chinon
 Grand Palais, Paris
 MAC VAL, Vitry-sur-Seine
 [mac] musée d'art contemporain, Marseille
 Musée d'Art et d'Histoire, Cholet
 Musée d'arts de Nantes
 Musée de Grenoble
 Musée des Beaux-Arts d'Angers
 Musée des Beaux-Arts de Caen
 Musée des Beaux-Arts de Rennes
 Musée du Louvre, Paris
 Musée national Fernand Léger, Biot
 Villa Médicis, Rome

TRIBUTE

On the occasion of the centenary of François Morellet's birth (1926–2016), numerous institutions are joining together to pay tribute to one of the major figures of contemporary art, at the initiative of the Centre Pompidou.

Represented in the most important French public collections as well as in numerous international institutional collections, Morellet also left a lasting mark on the public realm through more than one hundred works installed in towns and cities across France — on façades, in gardens, railway stations and public squares. Through the freedom and humour with which he appropriated the language of geometric abstraction, he succeeded in creating a dynamic dialogue between art, architecture and the public.

In conjunction with the retrospective "François Morellet. 100%" at the Centre Pompidou-Metz, a major nationwide programme has been initiated by the Centre Pompidou in collaboration with Studio Morellet, the Mennour gallery, which represents the artist, and numerous partner institutions. This ambitious project unfolds across France through previously unseen displays, renewed presentations of works held in collections and public spaces, as well as a programme of talks, lectures and an international symposium. Its aim is to reassess Morellet's legacy, his place within art history, his relationship to heritage and architecture, and the influence he continues to exert on contemporary artists.

100 X MORELLET

1926 – 2016, Cholet (France)

A pioneer of Minimalism, François Morellet was one of the leading figures of geometric abstraction. His pared-down geometric language, influenced by Mondrian, is composed of lines, squares and triangles, using a limited range of colours. Through various systems for arranging forms — including superimposition, fragmentation, juxtaposition and interference — he created “grids”, networks of parallel black lines layered according to a predetermined order. He later became one of the key protagonists of Kinetic Art as a member of the Groupe de Recherche d’Art Visuel (GRAV).

Although each of his works resulted from the application of a predefined system combined with an element of chance, they are all remarkably diverse, employing a wide variety of materials: neon tubes, light, wooden elements, screen-printed paper, adhesive tape, stretched canvas, aluminium tubes and metal plates.

WORKS IN THE ALBERS-HONEGGER COLLECTION

Ligne horizontale passant sur trois carrés, 1974

Inv. 02-1292 (1 à 3) Centre national des arts plastiques, Paris
Donation Albers-Honegger en dépôt à l'eac., Mouans-Sartoux

2 trames de grillage -3°+3°, Ref. 72015, 1972

Inv. 02-1291 Centre national des arts plastiques, Paris
Donation Albers-Honegger en dépôt à l'eac., Mouans-Sartoux

3 trames de grillage 0°-2°+2° (5 cm), 1974.

Inv. 02-1293 Centre national des arts plastiques, Paris
Donation Albers-Honegger en dépôt à l'eac., Mouans-Sartoux

Sphère-trames, 1970

Inv. 02-1290 Centre national des arts plastiques, Paris
Donation Albers-Honegger en dépôt à l'eac., Mouans-Sartoux

Beaming pi 150 B.B. 1=7°, 2002

Inv. 06-001 Centre national des arts plastiques, Paris
Donation Albers-Honegger en dépôt à l'eac., Mouans-Sartoux

1 rayon et 1/8 de cercle, 1985

Inv. 02-1296 Centre national des arts plastiques, Paris
Donation Albers-Honegger en dépôt à l'eac., Mouans-Sartoux

2 trames de tirets 0°-90°, 1972

Inv. 08-261 Centre national des arts plastiques, Paris
Donation Albers-Honegger en dépôt à l'eac., Mouans-Sartoux

Ligne droite n°2, 1984

Inv. 02-1294 Centre national des arts plastiques, Paris
Donation Albers-Honegger en dépôt à l'eac., Mouans-Sartoux

10 lignes au hasard, 1985

Inv. 02-1295 Centre national des arts plastiques, Paris
Donation Albers-Honegger en dépôt à l'eac., Mouans-Sartoux



François Morellet, *Ligne horizontale passant sur trois carrés*, 1974

Inv.02-1292 Cnap, Paris - collection Albers-Honegger dépôt à l'eac.

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François Morellet

2 trames de grillage -3°+3°, Ref. 72015, 1972. Inv 02-1291

3 trames de grillage 0°-2°+2° (5 cm), 1974. Inv 02-1293

Sphère-trames, 1970. Inv 02-1290

Cnap, Paris - collection Albers-Honegger dépôt à l'eac.

© crédit photo François Fernandez © Adagp, Paris 2025



François Morellet

1 rayon et 1/8 de cercle, 1985. Inv 02-1296

Cnap, Paris - collection Albers-Honegger dépôt à l'eac.

© crédit photo François Fernandez © Adagp, Paris 2026

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



+ 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. In 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 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 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.

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

- Kunsthau 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 Foundation, 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 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

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



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 :



Exposition dans le cadre de l'événement national



Partenariats médias



L'Espace de l'Art Concret est partenaire :



Espace de l'Art Concret
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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

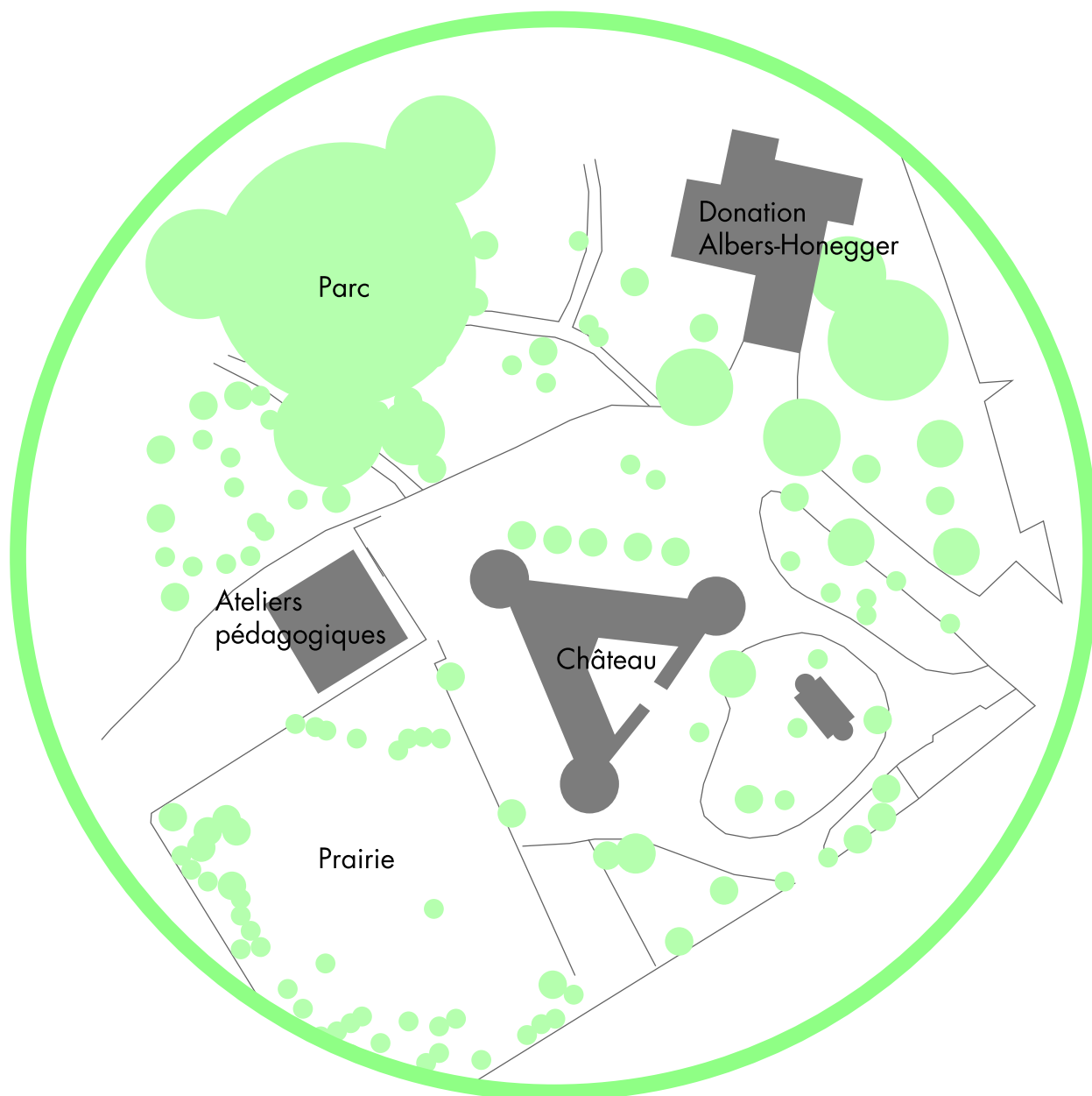
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Lignes d'Azur Network:

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