

**MUSÉE D'ART  
MODERNE ET  
CONTEMPORAIN  
SAINT-ÉTIENNE  
MÉTROPOLE**

# THE HOUSE OF DUST

*WOMEN'S WORK (1960-2020)*

19 NOVEMBER 2022 - 10 APRIL 2023

**PRESS KIT**

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**Marina Abramovic, *The Hero*, 2001, chromogenic print. MAMC+ collection, purchased in 2012.**  
© Marina Abramovic Archives / © ADAGP, Paris 2022, photo: Cyrille Cauvet



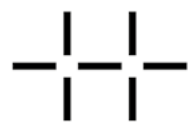
**Centre national  
des arts plastiques**



**LES AMIS  
DU MUSÉE D'ART  
MODERNE ET  
CONTEMPORAIN  
SAINT-ÉTIENNE  
MÉTROPOLE**



**SÉM**  
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# INTRODUCTION

Echoing its programming, attentive to women artists, the MAMC+ proposes a new hanging from its collections that strives to improve the visibility of women's creation, which represents only about 4% of its 20 000 artworks.

This exhibition borrows its title from a key artwork by Alison Knowles recently acquired by the Musée. An American artist, sculptor and poetess, co-founder of the Fluxus movement, Alison Knowles created *The House of Dust* in 1967, a multimedia installation based on the model of a performance, a reference artwork that constitutes one of the very first digital poems on the history of art. It is located at the crossroads of computer innovation, conceptual art (through its administrative aesthetic) and Fluxus.

The exhibition brings together around forty artists in a visit intertwining generations (from the 1960s to the present day), nationalities and disciplines. The project enjoys a partnership with the Centre national des arts plastiques, which is providing the loan of around fifty artworks for the occasion, the majority of which will join the museum's collection on long-term loan.

While this exhibition is founded on the criteria of gender, it does not claim to essentialise women's artistic creation, but instead seeks to pursue the establishment's inclusive policy, the rereading of its history and the discovery of its little-known or newly acquired collections. This all-female exhibition, assembling over 130 artworks – paintings, installations, photographs, design objects, etc. – thus allows three main themes to be explored, illustrating recurrent concerns shared by these contemporary creative artists: language, body and materials.

**Alexandre Quoi**, Curator, head of the scientific department of the MAMC+

# ARTISTS ON SHOW

### Magdalena Abakanowicz

Marina Abramovic  
Laurie Anderson  
Eleanor Antin  
Geneviève Asse  
Anna-Eva Bergman  
Louise Bourgeois  
Lisetta Carmi

### Sarah Charlesworth

Marieta Chirulescu

### Marinette Cuoco

### Sari Dienes

Thea Djordjadze

### Nathalie Du Pasquier

Gloria Friedmann

### Shirley Goldfarb

Nan Goldin

Jan Groover

Guerrilla Girls

### Sheila Hicks

Jenny Holzer

Dorothy Iannone

Kimsooja

Karen Knorr

Alison Knowles

Barbara Kruger

### Laura Lamiel

Helen Levitt

Annette Messager

Tania Mouraud

### Gina Pane

Sheila Reid

Takako Saito

### Valentine Schlegel

Cindy Sherman

Kiki Smith

Jessica Stockholder

Nathalie Talec

Tatiana Trouvé

### Jackie Winsor

The works of the artists **in bold** belong to the collections of the Centre national des arts plastiques and are on loan to MAMC+.



Centre national  
des arts plastiques

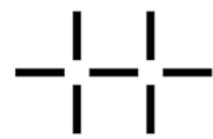


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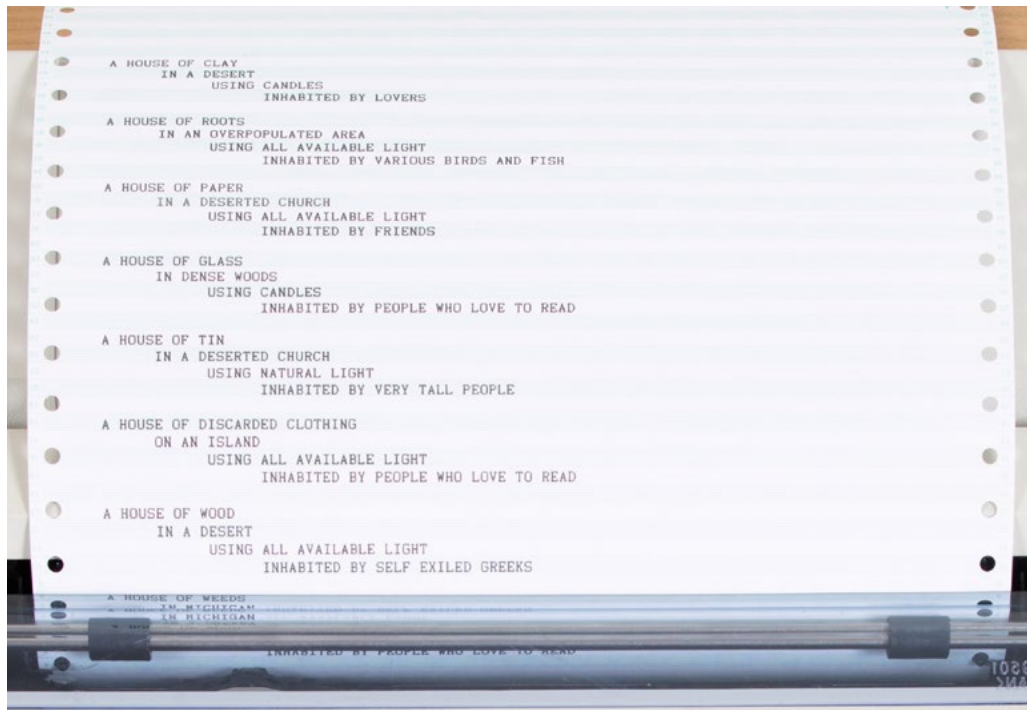
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**Alison Knowles**, *The House of Dust* (detail), 1967–2018, software, printer, paper. MAMC+ collection, purchase in 2019.  
© Alison Knowles and James Fuentes LLC, photo: Jason Mandella.

American artist and poet **Alison Knowles** cofounded the Fluxus movement and develops an artistic practice weaving connections between poetry, visual art, and performance. Invited to participate in 1967 at a seminary organised by James Tenney, Alison Knowles entrusted to the engineer and composer four lists of materials, sites or situations, light sources and categories of residents, which he translated into a computer language ("Fortran IV") and entered into a computer. The latter thus generated a poem in quatrains which all begin with "A House of".

From this experience emerged *The House of Dust*, a multimedia installation operating on the model of a performance. This computer poem, comprising 84 672 quatrains, is formulated in the passive voice and does not contain a single grammatical subject. Assembled in a random manner, it takes the anti-literary and anti-poetic form of a list and emerges as a simple accumulation of possibilities left up to the reader's free interpretation. Deliberately abandoning the traditional reading direction and taking the form of an administrative document, *The House of Dust* is a reference artwork that constitutes one of the very first computer poems in the history of art. It is located at the intersection between IT innovation, conceptual art (through its administrative aesthetic), and the Fluxus movement.



**Barbara Kruger**, who worked as a graphic designer for media and advertising prior to her artistic beginnings in 1978, knows the extent to which the composition of an image affects its reading. She borrows the codes of mass communication by juxtaposing texts and images to interpellate her viewers. Limiting herself to three colours – black, white, and red – her compositions attract attention by provoking a visual shock for the beholder.

*Promise Us Anything but Give Us Nothing* comprises black-and-white photographs, superposed and framed by red lines. Through the choice of subject represented – a piece of creased paper – and through its monumental enlargement, this work symbolises disillusionment and frustration. The contrasts in the image and the slogan, whose words are dispersed over the surface, intensify this effect. Through her artworks, the artist reappropriates popular images and discourses influenced by media, politics, or religion. She thereby short-circuits stereotypes and invites us to question the role that each of us plays – particularly women – within contemporary society.

**Barbara Kruger**, *Promise Us Anything but Give Us Nothing*, 1986, black and white photograph pasted on cardboard. MAMC+ collection, purchased in 1987. © Barbara Kruger, photo: Yves Bresson

**Karen Knorr's** photographic approach is dedicated to a critical observation of institutional sites governed by a predominantly male elite. Revisiting the documentary style and the principles of conceptual photography, she creates series that associate images and texts in order to deconstruct stereotypes, morals, and hegemonic conservative values. The series "Gentlemen" therefore presents the members of privileged classes during the Thatcher era at a private club in London. "I wanted to make work that uses humour to explore prevailing attitudes amongst the English establishment in the 1980s ... It is in these clubs that behind the scenes influence is still used to influence politics and business today," the artist declared.

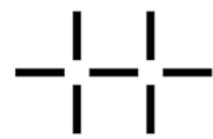
The black-and-white image shows a group of men and a lone woman striking the same pose as in the painting above the fireplace of this decor from a bygone age. To this mise-en-abyme is added the discrepancy from the caption borrowed from a political speech. "If communal life is to be lived to the full, the greater good must be considered before the desire of a minority."

*Gentlemen* is thus the incarnation of a social myth: it is not the individual who is the subject, but rather the group and its prejudices, which are parodied through a highly artificial process. In this sense, Knorr's work could be described as "anti-portraiture".



**Karen Knorr**, *Gentlemen*, 1981–1983, print on baryta paper with gelatin silver, laminated on white cardboard. IAC, Villeurbanne, on deposit at MAMC+, purchased in 1988. © Karen Knorr, photo: Yves Bresson





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**Marina Abramovic**, *The Hero*, 2001, chromogenic print. MAMC+ collection, purchased in 2012.  
© Marina Abramovic Archives / © ADAGP, Paris 2022, photo: Cyrille Cauvet

Born in Yugoslavia and belonging to the avant-garde of the 1960s, **Marina Abramovic** describes herself as the "grandmother" of performance art. Influenced by her family heritage and the history of her country, she bases a significant proportion of her artistic practice on her personal history, placing her body at the centre of her artworks and using it as social metaphor.

*The Hero* is a performance in which Marina Abramovic stands on a white horse, a heavy white flag in hand, set to the soundtrack of the national anthem under Tito. The title of the work alludes to her father, a former national hero who had died the previous year. Traumatized by the last conversation that she'd had with her father, Abramovic pays tribute here to his heroism by exorcising his suffering and guilt. The white horse refers to her parents' meeting during the war. The white flag represents the allegory of death, faced with which we are all forced to abdicate. The national anthem, now prohibited by the public authorities, is the metaphor of the wars that marked the history of her country. By creating a very emotionally potent symbolism, she seems to embody here a powerful female figure, a bearer of harmony.

**Gina Pane** is a reference in Body Art in France and internationally. Using her own body as a means of expression and communication, she creates symbolic artworks containing strong sensitive, poetic, and political dimensions. From the years 1968 to 1970, her practice was oriented towards the search for an «ecological body» that is materialised by installations in the natural environment. By using materials like wood, soil, or sand, she creates interventions within which very simple elements are formally arranged within the space.

*Enfoncement d'un rayon de soleil* is one of the first actions in nature by Gina Pane. With the help of two mirrors, she buries a sunbeam in the earth. By warming up a parcel of land lacking in sun, she subtly interferes with the course of events. With no visible consequence, her act preserves a source of energy vital for life. Similar to an agrarian ritual, this action is the harbinger of a profound spiritual value. Here, Gina Pane seems to revive beliefs and practices in which the sun fertilises the nutritive earth. This minimalist intervention within nature now emerges as an environmental conception of space.



**Gina Pane**, *Enfoncement d'un rayon de soleil* [Burial of a sunbeam], 1969, black and white photograph, gelatin silver print on baryta paper. Centre national des arts plastiques, purchased in 1995. © ADAGP, Paris / Cnap, photo: Yves Chenot



**Jan Groover**, *Untitled n°644*, «Body Parts» series, 1981-1982, palladium-platinum print. IAC, Villeurbanne, on deposit at MAMC+, purchased in 1987. © Jan Groover, photo: Yves Bresson

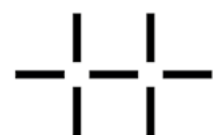
Constantly experimenting, **Jan Groover** has devoted herself to photography since 1973, at a time when this medium was still seeking legitimacy. From 1979 to 1983, she reactivated the technique of platinum-palladium printing, a procedure dating from the nineteenth century. The final rendering – matte and rich, in a small format – visually resembles that of the etching made on its nuanced palette, oscillating between deep blacks and neutral greys.

Armed with a view camera, Groover created the «Body Parts» series in 1981. Lingered on the body as a motif, she fragments and divides it up, creating geometric compositions in which everything is about space. Beings are depersonalised, only their sculptural and plastic content remains.

The former painter introduced codes into the field of photography that had formerly been the sole domain of pictoriality. A particular attention was paid to light, contours, and details. Through the torsion of bodies in motion, caught in the photographic instant, these shots move away from the American documentary tradition.

In «Body Parts», Jan Groover favours a purely formal approach to the urban aesthetic. Her observation of the streets of impoverished New York neighbourhoods accentuates the banal. This series of images thus echoes an industrial America shown unvarnished, through neutral images.





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From a land-owning aristocratic Polish family, **Magdalena Abakanowicz** experienced the worst episodes of World War Two and the Cold War. The horrors she witnessed were to mark her entire artistic production, from the difficulty of providing raw materials to the desire to make a radical break away from artistic traditions.

From 1973 onwards, Abakanowicz started the *Altérations* cycle, to which the *Figures dorsales* artworks belong. From this point on, she approached sculpture using raw and perishable materials and made the human body the subject and medium of her new forms. These two *Figures dorsales* works belong to an acephalous figurative sculptural population made of canvas and resin, formed from moulds of body parts, which she called «imprints». The absence of face and hand lends these figures a repetitive and anonymous character. Abakanowicz thus focuses on the individuality of the bodies that make up our world. Confronted by these figures, the viewer is invited to wander around the space, so as to penetrate within the artworks and feel a sensation of interiority. From these pared-down figures emerges an atmosphere of discomfort, producing a sense of solitude that reflects the world around us. Her work becomes a testament to a personal drama.



**Magdalena Abakanowicz**, *Figures dorsales* [Dorsal Figures], 1981, hessian. Centre national des arts plastiques, purchased in 1982. © The Estate of Magdalena Abakanowicz / Cnap, photo: Fabrice Lindor



**Kiki Smith**, *Untitled*, 2010, ink, pencil and lithographic pencil on Nepal paper. MAMC+ collection, purchased in 2013. © Kiki Smith, photo: Yves Bresson

Raised within the dogma of the Catholic religion, **Kiki Smith** intertwines iconographies and various areas of expertise. This multifaceted artist does not impose any hierarchy between the arts, so as to explore diverse themes such as sexuality, feminism, and mortality.

On Nepalese lokta paper, Smith sparsely draws a woman here, on a human scale, in a coffin. Textured, creased, and fragile, the medium simulates the materiality of the skin while evoking the marks left on the flesh over time. On her chest, the woman holds an oak leaf in her hands, a symbol of longevity and transition between worlds. Through its theme, scale, and material, this drawing addresses our body directly and leads us to reflect on our own mortality.

Sourcing her inspiration within personal experience, and notably the death of family members, Smith uses art as a displacement activity in mourning. Both poetic and tragic, this metaphorical approach deals with the ephemeral, the fragility of our existence, and suffering. By confronting the fears that death gives rise to within us, Kiki Smith produces a work in which pathos reigns.

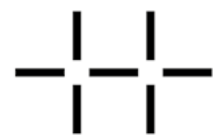
**Tania Mouraud** is constantly exploring all kinds of media and orients her practice towards questions about the identity and responsibility of artists in society. From 1979 to 1981, she captured «gay parties» at the nightclub Le Palace. The images of this subversive Parisian venue, where social, generational, sexual and artistic diversity reigned, form the series «Made in Palace» to which these photographs belong.

Mouraud immortalised the atmosphere and frenzy of the bodies by transcribing them within a blurred image, with deep blacks from which bursts of light emerge in a chiaroscuro effect. Movement considered as a material and the artifices used confer a pictorial quality to her photography.

A wonderful theatre of passions, Le Palace was a site for extreme release and intoxication, in which human desires ruled, representing the utopia of the liberation of bodies. The scenes captured vibrate with such intensity that the figures are no longer identifiable and become vibrating energy flows. This print is also the portrait of beings in the grips of impulsive attitudes that allow a glimpse of catastrophe. These presences reduced to shadows, these strange and unsettling forms, like vanitas, underline the anxiety provoked at the time by the emergence of the AIDS epidemic.



**Tania Mouraud**, *Le Palace*, 1980, black and white photograph. MAMC+ collection, donation Vicky Remy in 1992. © ADAGP, photo: Cyrille Cauvet



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After studying theatre and literature in New York, **Eleanor Antin** dedicated herself to the visual arts by creating narrative artworks, breaking down the boundaries between the various artistic modes of expression. At a time when the liberation movements for women's rights were being heard, she adopted feminist convictions that she integrated within her work.

From the 1970s, she created filmed and photographed performances in which she represented a disparate array of characters such as a ballerina, a king, or a nurse. For her, these were symbolic figures that she interpreted over long periods, in the manner of a serial novel. By focusing on the themes of dress-ups and self-portraiture to broach the question of construction of the female identity, the artist staged herself and questioned the clichés of contemporary society.

The performance *The Little Match Girl Ballet* presents Eleanora Antinova, a Russian ballerina dreaming of having a career in New York, laying out her strategy for success to her audience. In her speech, the dancer alternates between despair and dreams of happiness, like the Little Match Girl, the heroine of the eponymous film by Jean Renoir, released the same year and inspired by Andersen's tale. In the form of an archetypal female figure, Antin alludes to the social pressures women undergo.



**Eleanor Antin**, *The Little Match Girl Ballet*, 1975, U-Matic ¾ color video, video cassette, 27 min. MAMC+ Collection, donation Vicky Remy in 1992. © droits réservés

**Nathalie Talec** has developed a multidisciplinary body of work since the 1980s using various media. Fascinated by the polar explorations and understanding artistic practice «like an adventure story», she makes the use of cold themes – snow and shelter – the focal point of her approach.

The work *Feeling Refuge*, created on the occasion of a partnership between Saint-Étienne Métropole, the students of the École d'art et de design, Nathalie Talec, designer Stéphane Dwernick, and architect Alexandre Nossovski, resembling a protective cell clasped within an aluminium wall. This shelter

was devised from a bookshelf designed by Charlotte Perriand and Le Corbusier for the rooms of the Cité internationale universitaire de Paris. The bookshelves are transformed here to become sleeping spaces and storage.

The artistic practice of Nathalie Talec has much in common with Perriand's work. Through the removable and transportable character of *Feeling Refuge*, but also through the use of aluminium and piles, Talec reworks elements that are already present in the architect and designer's experimentation. Sourcing her inspiration from Perriand's thoughts on the «minimal habitat» and the consideration of human proportions, this installation is intended at once as a module for isolation and the representation of a survival space.



**Nathalie Talec**, *Feeling Refuge*, 2013, wood, metal, plexiglass, accessories. MAMC+ collection, donated by the artist in 2019. © ADAGP, photo: Cyrille Cauvet

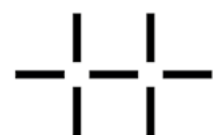


**Nathalie Du Pasquier**, *Untitled*, «Materialism» collection, 2017-2018, ceramic. Centre national des arts plastiques, purchased in 2019. © droits réservés / Cnap, photo: DSL Studio

Native of France, **Nathalie Du Pasquier** moved to Milan (Italy), in 1978, where she joined the Memphis collective comprising designers and architects working under the motto «Form follows pleasure». Practising design, drawing, installation, painting, and sculpture, she was above all interested in the arrangement of forms, through geometry and colour, while conserving a balance between figuration and abstraction, two-dimensionality and volume.

After the group's dissolution in 1987, painting became Nathalie du Pasquier's medium of predilection. She started working on three-dimensionality towards 2001 and from 2006, became interested in the construction of spaces and objects used as models for her paintings and drawings. This set of ceramics is a perfect example of this. These objects with basic geometric shapes and colours are the result of an examination of the material and coloured surface as a constitutive element of the structure. Colour seems to act as a material in itself, creating a space within which the intensity of the pigment predominates, in order to devise a visual pathway for the individual who she calls a «visitor-explorer». The artist's practice, resolutely connected to everyday life, is dominated by the importance of demystifying the work of art, considered as one object among others.





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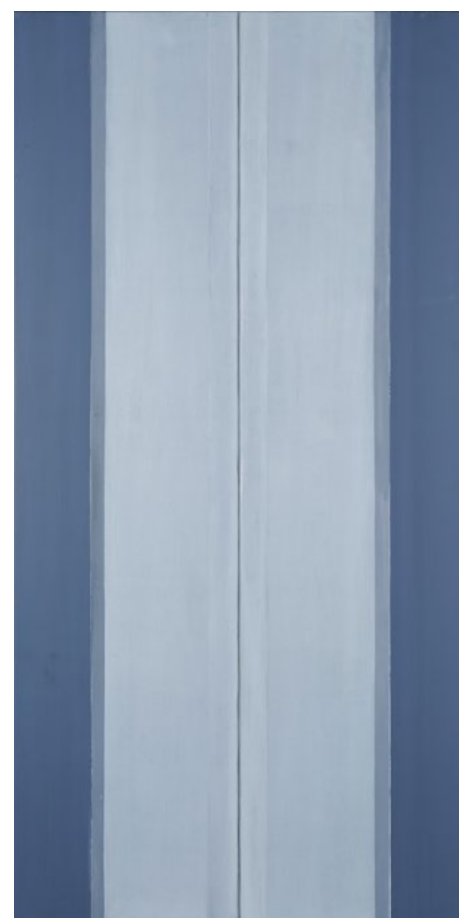
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Born in the Morbihan region of France, **Geneviève Asse** moved to Paris in 1932 and studied at the École nationale supérieure des arts décoratifs. During the World War II, aged 22 at the time, she joined the Resistance. After experiencing the Apocalypse, her pictorial practice turned to silence, sparsity, and purity.

In the 1960s, her work initially focused on still life. She then gradually detached herself from form, to make way for the luminosity of light. It was in the 1980s that her artworks took on the renowned «Asse blue», a characteristic shade between azure and slate grey, which she was to retain until her death in 2021.

Geneviève Asse's painting plays on the powers of sensitive and emotional suggestion of a blue dominant, considered in all of its shifts. Her compositions are appreciated through long contemplation.

*Écriture* and *Verticale Lumière II* fall within the continuity of her monochrome compositions. With the same dimensions and created a few years apart, these two canvases complete one another in their horizontal and vertical compositions. The effects of transparency and the superposition of the white and blue may recall the humidity of coastal air, of which the artist was most fond. She continued to paint in her home on the Île aux Moines in Brittany (France), until the end of her days.



**Geneviève Asse**, *Écriture* [Writing], 2005 et *Verticale Lumière II* [Vertical Light II], 2007, oil on canvas. MAMC+ Collection, donated by Silvia Baron-Supervielle in 2022. © ADAGP, photo: Cyrille Cauvet



**Shirley Goldfarb**, *Green-painting n°1*, 1969, oil on canvas. Centre national des arts plastiques, purchased in 1970. © all rights reserved / Cnap, photo: DSL Studio

broke away from lyrical abstraction. Taking colour directly from the tube, she brutally applied broad and thick layers of paint with a knife. These daubs of colour, evoking a to-and-fro on the canvas, are the result of her own experience of tachism and of American violence. As for the colour variations within the monochrome and the layers of paint applied to the canvas, these create a vibration directly inherited from the impressionists.

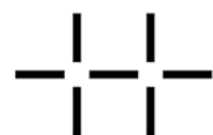
**Valentine Schlegel** is one of the most important ceramists of the fifties. Born in Sète (France) and struck since childhood by the Mediterranean landscapes, she develops a language inspired by nature and its elements. After studying drawing in Montpellier, she discovered ceramics in Paris in 1945 and initially modelled sculptural works on organic forms.

Her craft practice is intimately linked to her marginal lifestyle, opposed to the dominant and industrial culture. Never in search of recognition, she kept her distance from artistic institutions in order to focus on intimate spaces, notably by shaping fireplaces in plaster for private commissions, from the late 1950s onwards.

Loyal to her wish to render daily life «exceptional», Valentine Schlegel livened up walls with white plaster protrusions and gradually freed herself of the notion of form dictated by function. Her fireplaces, while remaining perfectly functional, become amazing «living sculptures», decorated with benches, nooks, or shelves. Initially working with no preparatory drawings, the artist and her assistants later professionalised their approach and used plaster models as working tools, reduced to a scale of 1:10, so as to visualise the forms and transfer the dimensions to the walls.



**Valentine Schlegel**, *Maquette pour une cheminée à Paris* [Model for a fireplace in Paris], 1973, plaster, scale 1:10. Centre national des arts plastiques, purchased in 2019. © Valentine Schlegel / Cnap, photo: Fabrice Lindor



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**Laura Lamiel** is an artist working from her intuition. She develops a vocabulary of forms that she transcribes in the space through installations. *Ozô* is a monumental scenography that juxtaposes industrial materials with objects found and placed on a carpet comprising two hundred kilos of incense.

Here, we observe an absence of limits and hierarchy in the choice of materials and scales. Fascinated by the diversity of possibilities, Laura Lamiel created a dialectical play of lying down/standing up, vertical / horizontal, in which the wall becomes the floor and the picture rail becomes a base. In this way, the installation occupies the exhibition space through a process of horizontalising and spatialising art.

Haunted by the idea of inhabiting the space, placing the focus firmly on materials, and using objects collected by chance, Laura Lamiel seeks to bring life into the exhibition space. By inserting everyday life within art and art within everyday life, she thwarts the dampening effect of the white cube. *Ozô* thus becomes an experiential work of art, evoking the intimate, social, and domestic thanks to the objects gleaned and convoking the viewer's senses through incense and colour.

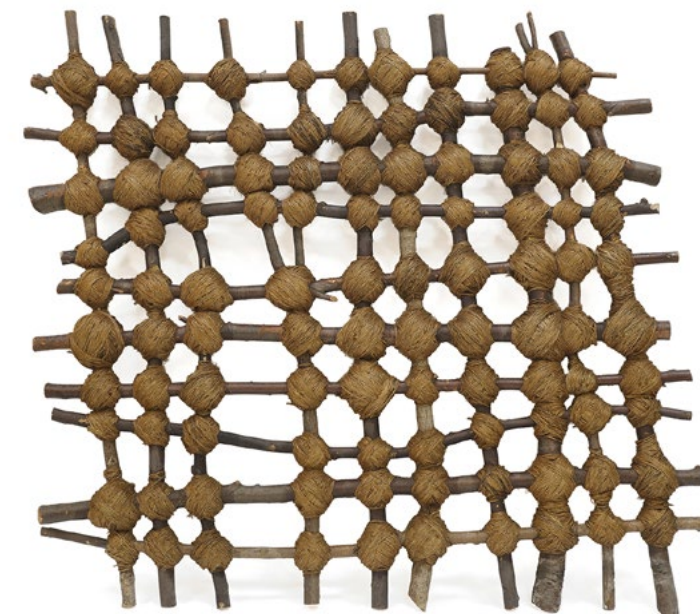


**Laura Lamiel**, *Ozô*, 2018, incense, brass, copper, archaeological object, frame, various elements. Centre national des arts plastiques, purchased in 2019. © Laura Lamiel / Cnap

**Jackie Winsor** started her career in the late 1960s on the New York arts scene, where minimalist art predominated. However, instead of the industrial materials and methods inherent to minimalism, she substituted natural and handmade materials, while conserving simple and monumental geometric forms.

*Bound Grid* is a pared-down form on a human scale, created from young trunks held together by balls of string at each intersection. This consolidated grid stems from a basic creative process, but one that is challenging for the artist's body. Made by hand, it combines artistic creation, emotional investment, and physical imperatives.

Bearing witness to an interest in form, materials, and their relationship to space, this approximately orthogonal sculpture is a gridded network with a raw, natural look. Winsor compares her method to a ceremony, during which each movement of the mind, eye, or hand, is charged with ritual emotion, in order to insist on the density, weight, and solidity of its structure. By using common materials that highlight the process of manual and artisanal fabrication, she attributes a human dimension to her work evoking familiarity and comfort.



**Jackie Winsor**, *Bound Grid*, 1971-1972, wood and hemp. Centre national des arts plastiques, achat en 1974. © Jackie Winsor / Cnap, photo: Fabrice Lindor

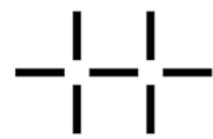
**Sari Dienes** moved to the United States after studying between London and Paris under André Lhote and Amédée Ozenfant. In New York, she frequented the New School for Social Research from the 1940s onwards. Marked by a journey to the southwest of the country, she developed a new relationship to the world characterised by a form of spirituality inherited from Zen philosophy. She turned to recycled and gleaned materials, which she accumulated on her strolls within the city and used to devise her sculptures.

As of 1956, Dienes developed what she called «bottle gardens», assemblages of glass bottles that she stuck together using an epoxy resin. With these sculptures, she played on notions of empty and full, while ascribing to a critical approach to consumer society. *Construction n°11* or *Bottle Boogie* was exhibited in 1961 in «The Art of Assemblage» at the MoMA in New York alongside productions by Robert Rauschenberg or Louise Nevelson. Described as an «unpredictable» creator by the artist Joan Arbeiter, Dienes considered change to be the only constant of life. In the seventies, she engaged in the feminist struggle for better recognition of women artists in galleries and museums.



**Sari Dienes**, *Bottle Boogie*, c. 1956, wood, glass, mirror, altuglas. Centre national des arts plastiques, purchased in 1992. © ADAGP, Paris / Cnap





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Using disparate objects, mainly stemming from everyday life and industry, **Jessica Stockholder** uses a familiar language. This tidal wave of textures, colours, and forms produces a mixture of visual clues, akin to fireworks. The various pigments emerge from the frame and invest the space, so as to firmly root *Four spaces filled* within its exhibition site. Combining the flatness of colour and the volumetry of objects, Stockholder combines the mediums of paint and sculpture in order to create an event.

At first seeming to appear as a mass of unconnected materials, this artwork comes to embody order. Governed by a strict composition, forms and materials are placed so as to form vanishing points and perspectives. Appearing chaotic, this installation recomposes a world in a very controlled way, whose logic escapes us. The great variety of colours used structures the work and confers a moving, human dimension to it. Creating a tension between pictoriality and three-dimensionality, this work not only invites us to look at it, but suggests a new way of doing so.



**Jessica Stockholder**, *Four Spaces Filled* [Quatre espaces emplis], 2009, socle en bois, pied de mât, poteau en métal, tissu en vinyle, éléments plastique, peinture à l'huile et acrylique, paniers, panneaux recouverts de tissus, goupillons, fil, ruban, ficelle, six lampes Ikea, corde, deux tendeurs vert, tapis, 315 × 170,2 cm. Collection MAMC+, achat en 2013.  
Photo : Yves Bresson



**Sheila Hicks**, *Tapisserie Moitié doux* [Half Soft Tapestry], «Retable» series, 1979, silk, wool and vicuna. Centre national des arts plastiques, purchased in 1983. © ADAGP, Paris / Cnap, photo: Jean Tholance / Les Arts Décoratifs

A pioneer in the use of fibre within contemporary art, **Sheila Hicks** has played a major role in the international revival of the art of weaving. Educated at Yale University and travelling across the globe, she moved towards the art of textile and acquired knowledge about old fabrics. Always on the lookout for new ideas, Hicks continually experiments with new techniques and integrates original materials into her creations.

Renowned for her monumental artworks, all of the sixteen tapestries belonging to the «Retable» series are an exceptional example of her workshop production, to which she attributes the name *Minimes*. The light and small nature of these works emphasises the work of the filament. Sheila Hicks combines animal and plant fibres, while inserting objects of all kinds into the weave, in order to vary the textures, effects, and colours. Using basic technical tools, her main concern is understanding how fibres behave and react among themselves. The challenge is to heighten colour and materials, to allow the artwork to remain vibrant. Sheila Hicks' artistic approach is governed by the idea of the artwork as embellishment, the search for harmony and well-being.

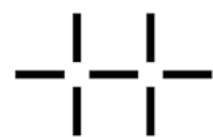
**Marinette Cueco** is considered one of the pioneers of environmental art. Devoting herself to a flexible textile art, she works through and with nature. Gifted with a precise knowledge of natural environments, she selects, arranges, and transforms plant fibres, in order to reveal their profound nature. Cueco pays extreme attention to the materials before focusing on the form.

*Entrelac : Juncus Tenius dit jonc grêle* is a large panel that appears to be a monochrome painting comprising interlaced plant fibres. Marinette Cueco has demonstrated great dexterity in handling the rushes, creating a finely wrought composition associating design, sculpture, and tableau. Presented with great simplicity, this artwork showcases the fascinating and inexhaustible graphic design of nature. Carefully documenting her projects, naming and identifying each plant and gathering site, the artist encourages the viewer to appreciate the texture of the rushes, to confront the fibres and their colours. This singular production of an abstract language based on herbal design likens her to an artist-botanist. Through her intimacy with plants, her work appears similar to that of some of her contemporaries, such as Richard Long or herman de vries.



**Marinette Cueco**, *Entrelac : Juncus Tenius dit jonc grêle* [Interlacing: Juncus Tenius or Slender Rush], 1984, slender rush. Centre national des arts plastiques, purchased in 1987. © ADAGP, Paris / Cnap





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## ACCOMPANYING THE EXHIBITION

### PERFORMANCE

#### ...EN MOUVEMENTS #5

The Contemporary Orchestral Ensemble and the Hallet Eghayan Company transport you into an emotional atmosphere with a duo of dance and music artists. Another way to (re)discover contemporary art.

Attend *...En Mouvements #5*, an original performance based on the work *Figures dorsales* (1981) by Magdalena Abakanowicz.

Sunday 27 November at 2, 3, 4 and 5 pm

Price: FP € 7.5 | RP € 5.5

### ENCOUNTER

#### SECULARISM DAY, GENDER ENCOUNTERS

On the occasion of Secularism Day, the MAMC+ is taking part in the *Gender Encounters* organised by the Maison des Sciences de l'Homme Lyon Saint-Étienne, in the framework of its scientific axis «Gender». Damien Delille, lecturer at the University of Lyon 2, will speak during a round table discussion with the museum's managers and Cécile Godefroy, guest curator, about the institution's policy on women artists and in particular about the conception of the exhibition around Marcelle Cahn and her network of friends. Because gender has a political and social relevance, the actions proposed by the *Gender Encounters* are conceived as a civic commitment, when academic research must be as close as possible to the contemporary questions that cross our society.

The speeches will be given in French.

Friday 9 December from 2 pm to 6 pm

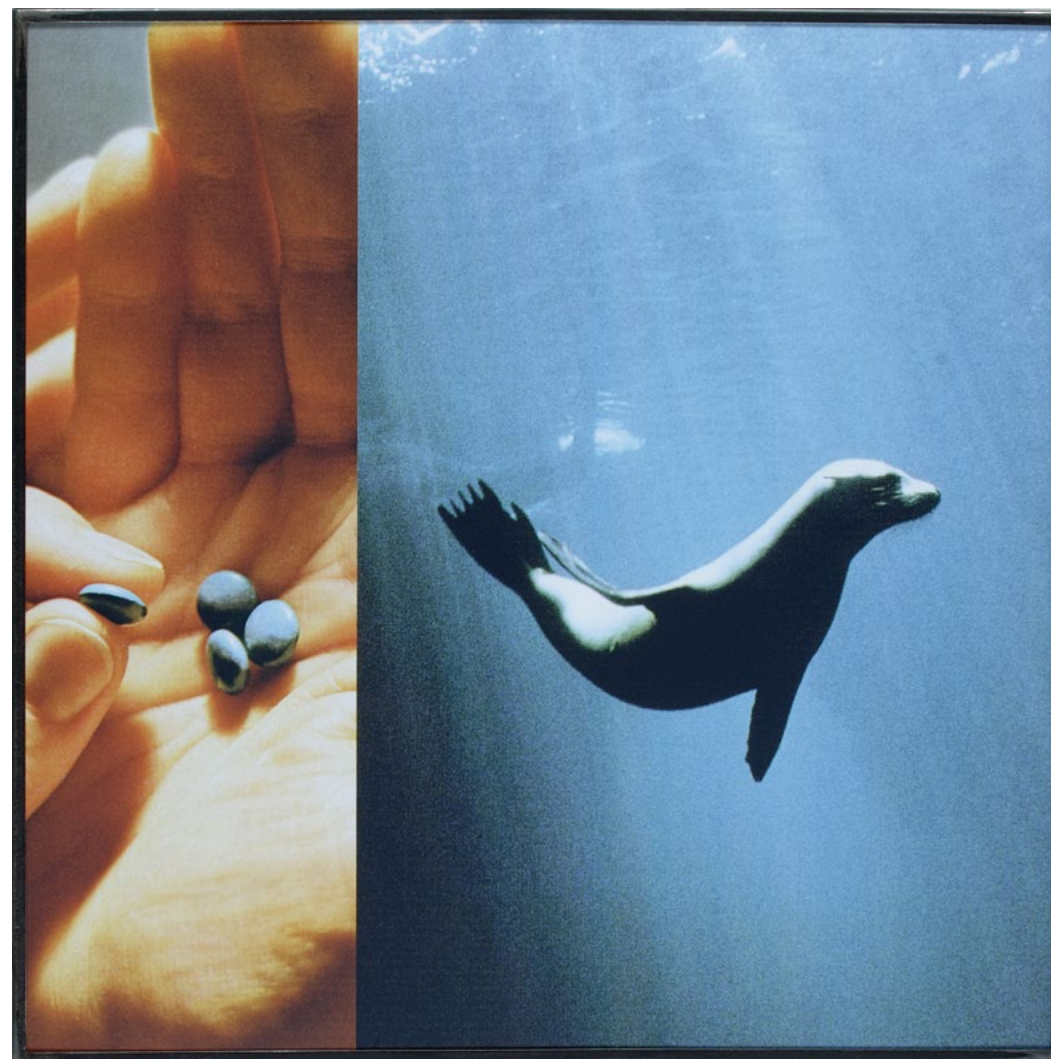
Price: FP 6,5 € | RP 5 €



**Cindy Sherman**, *Untitled*, «Centerfolds» series, 1981, cibachrome photograph, baryta print. MAMC+ collection. © Cindy Sherman and Hauser & Wirth, photo: Cyrille Cauvet

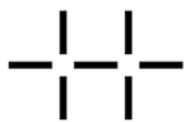
## CATALOGUE

A publication will be issued in the series «The Collection of Collections», which aims to highlight the various holdings in the annual exhibitions of the MAMC+.



**Gloria Friedmann**, *Images du monde* [Pictures of the World], 2004, inkjet printing, collage. Fonds national d'art contemporain, Puteaux, purchased in 2005 / Attribution to Saint-Étienne Métropole in 2008. © ADAGP, Paris 2022





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**Centre national  
des arts plastiques**



**LES AMIS  
DU MUSÉE D'ART  
MODERNE ET  
CONTEMPORAIN  
SAINT-ÉTIENNE  
MÉTROPOLE**



**SÉM**  
**SAINT-ÉTIENNE**  
la métropole

# PRESENTATION OF THE MUSEUM



## A Museum of Modern and Contemporary Art

The collection includes nearly 20,000 works ranging from the acquisitions of modern and contemporary art made since the beginning of the 1980s, to important donations and long-term loans.

Not only does the collection comprise significant artworks spanning from Surrealism to Neo-Expressionism, from Pop Art to New Realism, from Minimalism to the most contemporary movements, but the Museum also preserves major photographic holdings and a rare reference collection in the field of design, with productions by Charles and Ray Eames, Le Corbusier, Jean Prouvé, Charlotte Perriand...

The Museum demonstrates a real desire to open up to the world and, every year, several temporary exhibitions are organized with renowned artists such as Roman Opalka, George Baselitz, Richard Nonas, Laura Lamiel, Tania Mouraud, Jannis Kounellis, Giovanni Anselmo, Valérie Jouve, Pierre Buraglio, Robert Morris, Thomas Ruff...

## A Museum Rooted in the Region

The Museum currently welcomes more than 65,000 visitors every year. It fosters a variety of publics; individuals account for 71%, 29% for groups. The exhibition and mediation programme attracts a significant number of young audiences (in 2019, 38 % of the visitors were under 25 years old). In 2019, 67% of the visitors were inhabitants of the Loire Department, 33 % coming from other French regions and 2% from abroad.

## An Internationally Renowned Institution

The Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole is approached throughout the year with loan request or for shared exhibition projects, in the context of major national and international events. Around 300 artworks are thus on loan to prestigious institutions throughout the world (recently The Phillips Collection in Washington D.C., Neue Nationalgalerie in Berlin, Lublin Museum in Poland...). The MAMC+ is also a member of the French-American network FRAME since 2019.