

INFORMATION

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

T. +33 (0)4 77 79 52 52

mamc@saint-etienne-metropole.fr



Open every day from 10 am to 6 pm.
Closed on Tuesdays

TOURS IN FRENCH :

Adults: Wednesday at 2.30 pm, Saturday and Sunday at 2.30 pm and 4 pm

Children: 1st Sunday of each month at 2.30 and 4pm

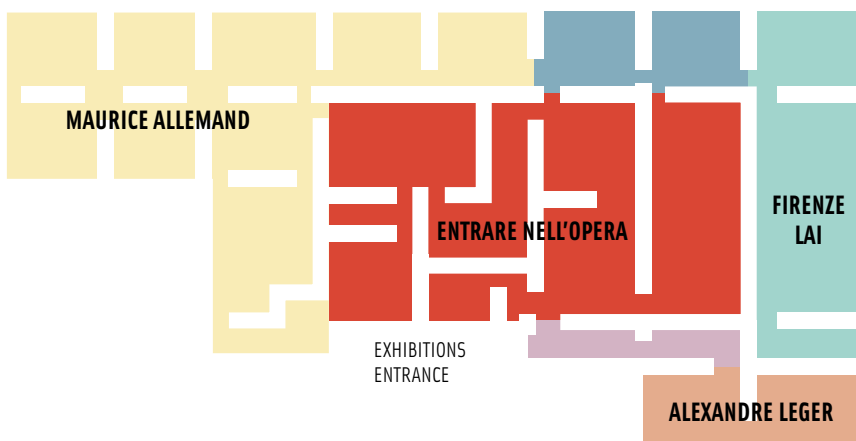
Visit/children's workshop:

2 Saturdays per month at 2.30 pm

During school holidays

Adult Visits: from Monday to Saturday at 2.30 pm and Sunday at 2.30 and 4 pm

Family Visits: Wednesday and Saturday at 4 pm



Sunday April 12th, 2020 – 4 PM

ON GEORGES MÉLIÈS, WITH ALEXANDRE LEGER

Georges Méliès is considered as one of the main creators of special effects in cinema, among superimpositions, fades, enlargements and shrinkages of characters. Alexandre Leger unveils a selection of short treasures conceived by George Méliès and some of his contemporaries. The screening is followed by a talk with Alexandre Leger on his sources of inspiration.

Film screening 16mm by The Gran Lux

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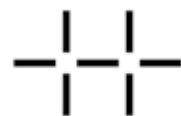


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MUSÉE D'ART
MODERNE ET
CONTEMPORAIN
SAINT-ÉTIENNE
MÉTROPOLE

ALEXANDRE LEGER

ALAS, NOTHING LASTS FOR EVER

PARTNERS PRIZE 2019

30 NOVEMBER 2019 – 17 MAY 2020



Alexandre Leger, *Happy melancholy (détail)*, 2019, 48-pages notebook, pencil and watercolour on paper, 32 x 24 cm. Courtesy of the artist and Galerie Bernard Jordan, Paris.

The Musée d'art moderne et contemporain of Saint-Étienne Métropole presents an exhibition of Alexandre Leger, winner of the 9th edition of the partners' prize.

What is this strange world in which a volcano's ire blackens the sky and a hundred-year-old tidal wave produces a demonic foam, sawing the coast in two? Back on land, the wind brings only bones, silence reigns and dark craters wait to swallow the first passer-by. The danger of the coming eclipse draws out winged figures, angels or bats. Bright eyes pierce the air like flaming meteorites. Only the cosmos remains a haven, with its stars and lunar light.

In this cataclysmic environment, Alexandre Leger sketches the chronicle of an inexorable fall, of a world headed for ruin, of a human race in the

throes of mutation. While the elements of nature are unleashed in drawing after drawing, the author manages to contain his fantastic narrative within modest formats, their edges outlined by an ornamental frieze. The texts—consisting of poetic fragments, declarations or diverted expressions—either illuminate the drawings' scenes or come to contradict them, elevating in this way the role of word play. Appropriating crossword solutions, lines of text written in fountain pen, correspondence or old school exercise books, Alexandre Leger willingly associates personal stories with randomly collected texts.

With a kind of ritual adhered to in the choice of paper (old or used, marked with small or large squares), Alexandre Leger exposes us in this way to both natural phenomena and the most tormented variety of human emotions, coldly observing their dysfunctions, their "sicknesses". By pushing

the notion further he produces a vast series of drawings, elaborated from the artist's own medical school anatomical charts dating from the time the young Leger felt himself destined for a career in medicine. Leger's work is teeming with skinned cadavers, dental charts, sliced up bodies, boiling skulls and hybrid skeletons, often tinted with unexpected hues.

For this 9th edition of the partners' prize, the exhibition at the Musée d'art moderne et contemporain of Saint-Étienne Métropole features the universe of Alexandre Leger through a hundred or so drawings, in the form of large groups, series and unique works. The display cases, designed by Aurélien Imbert in the spirit of those one finds in natural history museums, lure the visitor into a horizontal examination of the work, in which he or she vacillates between two gazes: the incisive perspective of the medical profession and the interrogatory approach of the documentarian. Alongside sculptures made from eroded rubbers and ends of pencils with timeless messages the collected works display something of a rescue attempt: The remains must be saved by preventive archaeology. Gleaning words, images and objects brings a Lavoisian tint to the visionary poetry of Alexandre Leger's work: "Nothing is lost, nothing is created, everything is transformed."

Exhibition curator :
Aurélie Voltz, director of MAMC+

The **Partners Prize** of the Musée d'art moderne et contemporain de Saint-Étienne Métropole is awarded by a jury composed of directors of cultural institutions, curators, journalists and sponsors. The prize was created in 2009 to promote the work of emerging artists in graphic arts, living in France.



Alexandre Leger, *Bien pas mal* [Good not bad], 2018, pencil and watercolor on paper, 24 × 19 cm. Courtesy of the artist and Galerie Bernard Jordan, Paris.

Alexandre Leger was born in 1977. Following initial scientific studies he entered the École des Beaux-Arts de Paris, graduating in 2003. Leger won the Galeries Lafayette prize in 2017. He presented a monography at the Atger Museum of Montpellier, linked to the Museum's collection of old drawings and those of the Medical Faculty Library. He is a regular contributor to *Roven*, a critical review of contemporary drawing and teaches drawing in applied arts school. Alexandre Leger lives and works in Paris where he is represented by the Galerie Bernard Jordan. A catalogue of the exhibition is published by Editions Roven.



Alexandre Leger, *Alaska*, 2018, carved pencils, variable sizes. Courtesy of the artist and Galerie Bernard Jordan, Paris.