



MUSÉE D'ART
MODERNE ET
CONTEMPORAIN
SAINT-ÉTIENNE
MÉTROPOLE

MAURICE ALLEMAND

OR HOW MODERN ART CAME TO
SAINT-ÉTIENNE (1947-1966)

A HISTORY OF THE COLLECTIONS

30 NOVEMBER 2019 – 3 JANUARY 2021



Maurice Allemand in 1960 in front of the Musée d'Art et d'Industrie de Saint-Étienne with Reclining Figure by Henry Moore (1958), temporary exhibition *One Hundred Sculptors from Daumier to the Present Day*. Photo credit: Geneviève Allemand / MAMC+



Lajos Kassák, *Motifs populaires* [Popular Motifs], 1921, gouache on paper, 26.3 x 19.8 cm.
On long-term loan from the Centre national des arts plastiques – ministère de la Culture et de la Communication, MAMC+, 1966. Photo credit: Y. Bresson / MAMC+ © Kassák Estate

THE CURATOR'S FOREWORD

Modern art in France was not always subject to unequivocal unanimity. There was a time not so long ago when French museums had hardly any works of Picasso; where Dada, international constructivism, Bauhaus, abstract paintings, the avant-garde, at least were inaccessible and unheeded for the majority of them. After Vichy, after the Nazi destruction, to defend such works was a form of combat, a conquest.

Considering the founding of current modern art museums in France, Saint-Étienne holds a special place: a figurehead, a laboratory, the town hosts a fundamental cultural adventure promoted by Maurice Allemand, director of the Musée d'Art et d'Industrie from 1947 to 1966. While building up collections with ancient art, arms or textiles, making up the singularity of the institution, Maurice Allemand invented the conditions for a courageous and refined diffusion of modern art. This diffusion operated through countless conferences, a highlighting of non-elitist media such as engraving or ceramics, and especially by the organisation of landmark exhibitions, devoted for example to African art, abstract art, collage or assemblage.

Michel Seuphor and Tristan Tzara came to Saint-Étienne. Maurice Allemand surrounds himself with the greatest artists, gallery owners and collectors of the time. Their donations and the purchases of their works transformed the collection. These major players set down the bases of future developments and provided all the originality of the museum. Few other French museums could pretend to have acquired a grand mobile of Calder in 1955, an Abstract composition of Aurélie Nemours in 1959, or a work of Enrico Baj in 1964.

Maurice Allemand's genius lay in being able to create a geography of friendships and a horizon of enthusiasm. His tenacity enabled him to obtain important reserves from the French State, a way of making up for the chronic inadequacy of credits from the municipal authorities. The constitution of the MAMC+ collection over a period of two decades (1947-1966), is today both the trace and the testimony of this story, made of determination, passion and cunning. It is a polyphonic and polycentric story, a story which in all respects is common to us all.

Cécile Barges, art historian and exhibition curator, focuses on the relationships between art and politics, particularly the future of Dada throughout the twentieth century.

**“THE BIZARRE MUSEUM THAT I DIRECT”
(Maurice Allemand to Jean Bazaine,
29 November 1956)**

The Musée d'Art et d'Industrie de Saint-Étienne was created in 1890 in a late-century spirit that loved to combine beauty and usefulness. In 1947, when Maurice Allemand took the helm of the museum, the utopia of the early period had been completely lost. In this strange, neglected venue, several old paintings were found; other more recent ones, bought mainly at the local fair, without any connection whatsoever with the art thenceforth known as “modern”; finally and predominantly, a bit of everything, so long as it was related to the regional industries: weapons, ribbons, shuttle looms, ceramics, and a reconstruction of the galleries of a coal mine.

The difference with the Musée de Grenoble was colossal, directed from 1919 to 1949 by Andry-Farcy, which Maurice Allemand nonetheless emulated and in which he sought hope. Allemand created a “cycles” section and rethought the presentation of his museum. While increasing the quantity and quality of the old collections, he embarked on a major project: opening the museum up to the art being created in the present, and fostering its acceptance by his audiences and city council, who would endlessly restrict his means of action. In 1954–1955, the exhibition *La Nature morte* [Still Life] (in two parts) presented artworks from ancient times to Allemand's present day; and in 1956, a tremendous exhibition of African art opened, despite the fact that objects from Africa were not generally showcased in France in fine arts museums – the freedom of Saint-Étienne came most assuredly from its “bizarre” character. Tristan Tzara gave a conference there and presented Kasai fabric to the museum. This was the start of a beautiful friendship and collaboration with members of the avant-garde.



Jean-Baptiste Greuze, *L'effroi* [Fear], XVIIIth century, oil on canvas, 47.5 x 41.5 cm
Bequest from Baron Arthur de Rothschild, 1904.
On long-term loan from the Musée du Louvre, Paris, MAMC+, 1961.
Photo credit: Y. Bresson/MAMC



Statuette *Akua'ba*, Ashanti, Ghana, Africa, twentieth century, wood and glass beads, 37.9 x 16.2 x 4 cm. Acquisition, 1963. MAMC+ Collection. Photo credit: Y. Bresson/MAMC+
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"I WAS TAUGHT IN THE PAST THAT FORTUNE SMILES ON THE BOLD:"

(Maurice Allemand to Douglas Cooper, 15 November 1956)

In 1956, on the eve of major changes, Maurice Allemand wrote to Hans Hartung: "You've probably never heard of the Musée de Saint-Étienne. It is a technical and fine arts museum, hence very complex. In terms of art, I am striving to orient it towards contemporary art and, as much as possible, towards avant-garde movements." In France, there were very few other museum curators with such a project.

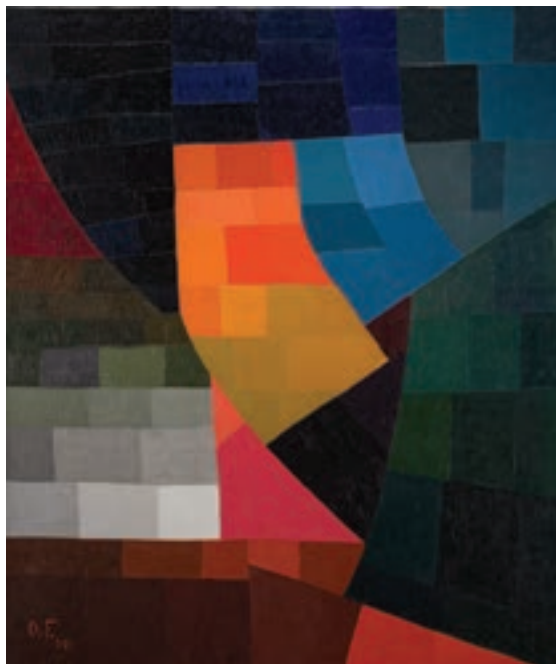
Maurice Allemand, who had no staff at his service (besides one concierge-pedestal maker-carpenter-electrician and one attendant), sent hundreds of letters to the greatest artists of his day. A network of cooperation and friendship was formed. It was to become the basis for the huge transformations that the museum underwent. Thus the director explained his project to Calder: "In a big city (182 000 inhabitants and 250 000 if you include the inner suburbs), the museum must present a collection as complete as possible that

gives the public a précis of the evolution of art and that must above all enable them to acquire a taste for it. (...) I shall put great stock in not restricting myself to the École de Paris." His broad sweep of the compass is unique. Countering a degree of chauvinism and anti-Germanic sentiment that was still very much present, Maurice Allemand paid attention to the most radical, experimental, and exciting adventures of the avant-gardes, including when these flourished outside of France or went unnoticed in Paris.

In 1955 he managed to convince his commission – comprising people who had never seen any of Calder's work before – to acquire one of the latter's Mobiles, which was the first to enter French collections. In 1957, the Musée de Saint-Étienne was the first, in France, to purchase an artwork (and not just any artwork!) by Otto Freundlich. Since his options were nevertheless limited, many artists that Maurice Allemand exhibited and defended, such as Raoul Hausmann, were to enter the collection sometimes long after his departure, in continuity and as a tribute to what he had created, alone, and without resources. It would appear that fortune does indeed smile on the bold.



Alexander Calder, *6-5-1-4*, circa 1950, painted metal, 160 x 170 cm. MAMC+ Collection Photo credit: Yves Bresson / MAMC+ © Calder Foundation, New York / ADAGP, Paris, 2019



Otto Freundlich, *Composition*, 1930, oil on canvas, 116 x 89 cm. Acquisition, 1957. MAMC+ Collection. Photo credit: C. Cauvet / MAMC+

FOCUS : OTTO FREUNDLICH

Otto Freundlich (born in 1878), pioneer of abstraction, spent his life between France and Germany where, between 1929 and 1933, he was among the progressives of Cologne and contributed to the *a bis z* magazine, a platform of artistic and political struggle against reactionary forces. In Paris, he was a member of Cercle et carré [Circle and Square] then of Abstraction-Création. His plaster cast *L'Homme nouveau* [New Man] reproduced on the cover of the defamatory exhibition organised by the Nazis in Munich in 1937, *Entartete kunst* [Degenerate Art] became the depressing emblem of the persecution of modern art under the Third Reich. Freundlich lived in poverty in Paris. His situation seeming desperate, an action committee formed in 1938 to help him and offer, by subscription, one of his artworks

to the Musée des Écoles étrangères at the Jeu de Paume (the couples Arp and Delaunay, Wassily Kandinsky, etc. contributed). The mobilisation remained ineffective, Freundlich never had the major exhibition in Paris that he deserved. As a Jew, he witnessed the dangers multiply. Arrested for the first time in 1940, freed and then arrested again, Freundlich was deported and died at the extermination camp of Lublin-Maidansk in 1943.

His partner Jeanne Kosnick-Kloss, also an artist, presented a canvas to the Musée National d'Art Moderne in 1953. In France, Maurice Allemand was the first, in 1957, to buy an artwork by Freundlich for a museum, following the exhibition *Art abstrait. Les premières générations*, in which *Composition* (1930) was presented.



František Kupka, *Ruban bleu* [Blue Ribbon], 1910, oil on canvas, 65 x 71 cm.
On long-term loan from the Centre Pompidou Musée national d'art moderne / Centre de création industrielle, MAMC+, 1966.
Photo credit: C. Cauvet
© ADAGP, Paris, 2019

FOCUS : FRANTIŠEK KUPKA

“My word is my bond: I promised you a painting by Kupka and I will give it to you.”
(Bernard Dorival, curator of the Musée national d'art moderne, to Maurice Allemand, 3 November 1965)

Maurice Allemand's ambitions were hindered by the meagre financial resources granted by his city council, and by the fact that his acquisition proposals had to be ratified by a commission that was little informed if not recalcitrant when it came to the avant-garde.

Allemand, armed with the support of the Direction des Musées de France, was able to leapfrog these obstacles by calling on government support. The state had a collection at its disposal, where the administrations and museums came to find the artworks that they

were attributed on long-term loan. But by virtue of a principle of national solidarity, a municipal museum curator could also petition the state to acquire an artwork for its collections. Maurice Allemand used this procedure several times for major artworks and this was his project concerning Kupka's *Blue Ribbon* exhibited in *Art abstrait. Les premières générations* [Abstract Art: The First Generations] (1957). His plan failed, because Kupka, who Allemand knew, died on 24 June 1957. His widow made a donation to the Musée National d'Art Moderne, in Paris. Allemand wanted to obtain an endowment from this museum. This was to be his battle and the crowning glory of his tenacity: it took dozens of letters and more or less insistent reminders for *Blue Ribbon* and *La Forme de l'orangé* to finally arrive in Saint-Étienne in 1966, shortly before his departure, like the jewels of his museum.

DEFENCE OF ABSTRACT ART



Carmelo Arden Quin, *Geometric Composition*, 1958, plastic material, lacquered wood, and nylon thread, 49 x 49 cm. Donated by the artist, 1959. MAMC+ Collection. Photo credit: C. Cauvet / MAMC+ © ADAGP, Paris, 2019

For a long time, museums and a whole chapter of the history of art in France did not distinguish themselves by their defence of the avant-gardes, preferring a pseudo-classical and/or "national" tradition. When Maurice Allemand opened *Art Abstrait. Les premières générations*, in 1957, his most ambitious project to date, no other exhibition of its kind had ever been seen before in a public institution in his country (only the musée de Grenoble had ventured onto this terrain, with a smaller event presented at the Maeght Gallery in Paris in 1949).

It was in full knowledge of his subject that the director of this humble "provincial museum" (according to the language of the time) assumed the defence of abstract art, "this art," wrote Allemand, "for which Paris had been – almost unwittingly and as though it were underground – one of the capitals during the interwar period." It is hard to imagine now that a major artist like Piet Mondrian had only just, in 1956, become

the subject of the first book in the French language to ever be devoted to him, by Michel Seuphor. Seuphor, the founder of the Cercle et carré group and its magazine in 1930 (including Mondrian, Vantongerloo, Arp, Taeuber, Domela, etc.), was to be Maurice Allemand's ally, friend, supporter, and the one through whom the curator was to enter into conversation with the "young artists" from the Cercle et carré period, such as Jean Gorin and Marcelle Cahn, who were to act for many years as the relay points and guardian angels for the musée de Saint-Étienne in the capital.

The enthusiasm for the museum among avant-garde circles was unanimous. All of them helped Allemand with his grand design, with loans for his exhibition and sometimes donations that were to mark the Saint-Étienne collection with a singular stamp, as a collection first and foremost developed through the solidarity and generosity of the artists themselves. The path of the abstraction known as "constructed", in all of its forms, became the museum's trademark and attracted donations from the new generations, including Nicolas Schöffer, Victor Vasarely, and Aurélie Nemours.

In 1957 however, there was still much to be done. That year, a retired museum curator, an art history professor at the Beaux-Arts de Paris, Robert Rey, published a small book entitled *Contre l'art abstrait* [Against Abstract Art]. "Large crowds do not hurry along, as you can imagine," he wrote to Jean Arp; but "I have already converted a certain number of people." Elsewhere, he specified having "succeeded in doing so without scandal"; but, as we know, it was not without difficulty: "some people accuse me of corrupting the young... I find this accusation rather amusing and don't feel any the worse for it."

FOCUS : JEAN ARP AND SOPHIE TAEUBER-ARP

Presented in the exhibition *Art abstrait. Les premières générations*, Jean Arp's *En songe* is emblematic of an art that had been proliferating since Dada and was concerned with biomorphism: Arp preferred to speak of "concrete" art rather than "abstract" art: "We want to produce like a plant that produces a fruit and not reproduce." After a friendly correspondence with Maurice Allemand, Arp said he was ready to send *En songe* to the museum and wanted, as was his habit, to combine this acquisition with an artwork by his first wife Sophie Taeuber-Arp, who died in 1943.

Maurice Allemand foresaw difficulties and wrote to Michel Seuphor: "What I feared somewhat has come to pass. Arp is not the first to have expressed the desire that an artwork be purchased from him, even if the price were to be purely symbolic. So I will find myself in a bind that I prefer to explain to you, although you will absolutely not be responsible for it. What most people do not know (and this is only natural, since it is behind-the-scenes administrative work) is that the curator of a museum is virtually the master of accepting or refusing a donation, but that for a purchase, irrespective of the price, it must go before a commission, the majority of whose members are – particularly when it comes to modern art – incompetent. (...) I'd imagine that, while Arp has some chance of being accepted, Sophie Taeuber has less.

In these conditions, in order to guarantee the presence of Sophie Taeuber at the museum, Arp gracefully consented to donate the artworks, with *En songe* being his first sculpture to enter a public collection in France. The city council paid for the bronze cast that has been conserved at the Musée de Saint-Étienne since 1957.



Jean Arp, *En songe* [The Dream], 1937, polished bronze, 36 x 17.5 x 22 cm. Donated by the artist, 1957. MAMC+ Collection. Photo credit: C. Cauvet / MAMC+ © ADAGP, Paris, 2019



Sophie Taeuber-Arp, *Composition dans un cercle*, [Composition in a Circle], 1938, screenprint in colours on paper, 48 x 38 cm. Donated by Jean Arp, 1957. MAMC+ Collection. Photo credit: Y. Bresson/MAMC+

"AS BROAD IN SCOPE AS POSSIBLE"

(Maurice Allemand to Douglas Cooper, 15 november 1956)

Unlike his friend Michel Seuphor, Maurice Allemand defended the abstraction known as "constructed" in a more flexible way, without casting aspersions, and the collection that he constituted in Saint-Étienne was by no means exclusive. There was a desire to compile an inventory evident in his openness, and a non-partisan commitment to his eclecticism.

The major exhibitions that Maurice Allemand organised, such as *Cent sculpteurs de Daumier à nos jours* in 1960, were, in his own words, "as broad in scope as possible"; forming a sort of dispersed portrait of the century, here based on a medium that was rarely shown – sculpture – and according to a transnational selection that was becoming his signature: "In our times, where Tokyo is three days mail from Paris, it would have been absurd to limit the choice to artists living in France."

Maurice Allemand's prospective dynamic allowed recent artworks to enter the museum virtually as soon as they were created – a painting by Zoran Mušić from 1958 was thus acquired the year after and a 1958 sculpture by Marta Pan entered the collection in 1961. These acquisitions were generally in connection with the exhibitions held at Saint-Étienne and in consultation with the artists, who chose the piece that struck them as the most important. This was an unrivalled method for breaking away from some of the overly narrow categories of certain critics, reducing the artist to a stereotype. Artworks that had not yet encountered all the recognition they deserved, particularly those of women, such as Marta Pan and Alicia Penaba, now stand out strikingly in the context of this collection that remains well and truly, despite the passage of time, our contemporary.



Marta Pan, *Grande branche* [Large Branch], 1959, patinated black bronze, 20.5 x 120 x 53 cm. Donated by the artist, 1961. MAMC+ Collection. Photo credit: C. Cauvet / MAMC+ © Marta Pan - André Wogenscky Foundation



Joseph Csaky, *Tête cubiste* [Cubist Head], 1914, bronze, 38.5 x 21.5 x 21.5 cm.

On long-term loan from the Centre National des Arts Plastiques – French Ministry of Culture and Communication, MAMC+, 1959.

Photo credit: C. Cauvet / MAMC+ © ADAGP, Paris, 2019

A PRINT CABINET

From 1948 onwards, Maurice Allemand expressed his desire to “form a print cabinet” (or rather, to significantly develop the embryo of such a cabinet that already existed at the museum). He was to apply methodical care, in the hopes of producing a style of recent and contemporary art history, in France, through prints. No doubt his predilection for prints was inherited from Henri Focillon, who he assisted at the Sorbonne, and who had devoted many books to the medium. Prints were also marked by the seal of the expertise of the master printers, and Maurice Allemand thought this would make them particularly suitable for resonating with his public, which featured many “artisans” and “gunsmiths and ribbon- and braid-makers”.

For these inexpensive purchases, the acquisitions commission granted him “*blancs-seings*” (essentially, blank cheques) on several occasions, enabling him to complete his project. The museum also joined three societies – La Jeune Gravure contemporaine, L’Estampe, and La Société des peintres graveurs français – which sent out several productions by their members each year, as they did to all their subscribers, and facilitated the presentation of print exhibitions, which were frequent at Saint-Étienne.

Alongside artworks selected at galleries (particularly from Paul Prouté’s gallery) from among the best productions of the nineteenth century, including those of Félix Bracquemond, the names Fernand Léger, Le Corbusier, Max Ernst, Hans Hartung, Zao Wou-Ki also entered the collection, along with those of often unknown painters, who are less so today.

In its very profusion, the print room tells the story of the diversity, divergences, and singularities of an era. It was to be continued after the departure of Maurice Allemand, enhanced by the productions of artists already present in the collection, such as Le Corbusier, or absent from the museum, such as Sonia Delaunay, which Allemand exhibited for example in *Art abstrait. Les premières générations*, but whose paintings or drawings he was unable to acquire during his lifetime.



Henri Matisse, *Algue verte* [Green Algae], 1953, screenprint reproduction on paper, 74.3 x 50.5 cm
Acquisition, 1964. MAMC+ Collection.
Photo credit: Y. Bresson / MAMC+
© H. Matisse Estate

PEDAGOGICAL MISSION AND GEOGRAPHIC OPENNESS

"Frequently in contact, in a city such as this, with all kinds of audiences and particularly with working-class milieus and schoolchildren, I have often observed, with great interest and delight, that the least 'cultivated' elements of the public, those who look with fresh eyes, free of the deformity of the old aesthetic teachings, are also the most apt to savour and enjoy the new forms of art," wrote Maurice Allemand to Pablo Picasso in 1949.

There was a great hope at work in his engagement. The curator was convinced of the pedagogical mission of his museum and with his wife Yvonne, undertook countless visits and conferences. He also favoured the more accessible and supposedly non-elitist media such as ceramics and prints, capable of bringing modern art into private interiors and perhaps, he dreams, in gestures daily and in hearts.

Maurice Allemand was sensitive to the activities of the community of Moly-Sabata (Isère), created by Albert Gleizes. In Lyon, he was a regular visitor of Marcel Michaud's Folklore Gallery, which before the war was the only place in the region where Bauhaus and Alvar Aalto's furniture were shown. At this time, Michaud also presented ceramics (notably by Picasso, in 1953), African art, and several artists that Maurice Allemand was passionate about: including Véra Pagava, Modest Cuixart, and Bram van Velde.

At Saint-Étienne, a museum that was not solely reserved for the "fine arts", the collection eventually included an attempt at integration and a geographic openness without which it would have been decidedly impossible to portray the sensibility of the times.



Véra Pagava, *Ville enchantée*
[Enchanted City], 1961,
oil on canvas, 38 x 46 cm.
Donated by the artist, 1962.
MAMC+ Collection.
Photo credit: C. Cauvet /
MAMC+ © Association culturelle
Véra Pagava



Bram van Velde, *Sans titre* [Untitled], 1956, oil on canvas, 170 x 242.5 cm.
Acquisition, 1984. MAMC+ Collection.
Photo credit: C. Cauvet / MAMC+ © ADAGP, Paris, 2019

FIFTY YEARS OF 'COLLAGES'. PASTED PAPERS, ASSEMBLAGES, COLLAGES, FROM CUBISM TO THE PRESENT DAY.

With 366 artworks, brought together on a shoestring budget *Cinquante ans de collages* [Fifty Years of Collages] was a pharaonic project, the last major exhibition by Maurice Allemand in Saint-Étienne, while at the same time, it once again added to his list of "firsts". Raoul Hausmann, Kazimir Malevich, Hannah Höch, Robert Rauschenberg and others were thus presented in a museum in France, for the first time; in Europe, it was the first time that such credit had been given to collage and assemblage.

Cinquante ans de collages echoed a famous exhibition held at the New York Museum of Modern Art in 1961: *The Art of Assemblage*. There was much dissimilarity, since the geography was noticeably different. Countering overly rigid interpretative frameworks (overly "formalist" some would say), Allemand revealed another facet of the work of artists that he had included in *Art abstrait* in 1957 (Kupka, Marcelle Cahn, Léon Tutundjian, Aurélie Nemours) or in *Cent sculpteurs de Daumie à nos jours* in 1960 (such as Louise Nevelson). While he was the first curator in France to present Kurt Schwitters' work in 1957, here, it was all of the fertile intersections of Dada with constructivism that were to shine through – one aspect that had been ignored in the United States. In addition, Allemand had a taste for little-known, solitary, and/or supposedly marginal artists (foremost among whom was Gaston Chaissac), but also many "young artists": Enrico Baj, Raymond Hains, Jacques Villeglé, Niki de Saint-Phalle, and Martial Raysse, all present with major artworks.

As fate would have it, *Cinquante ans de collages* opened just several days before the grand prize of the Venice Biennale was awarded to Robert Rauschenberg, an event that was poorly perceived in France, illustrating, apparently, the shift from the centre of the art world from Paris to New York. Claude Rivière headlined with "Saint-Étienne répond à Venise" ["Saint-Étienne responds to Venice"] in *Combat*. Without being anti-American in the slightest, Maurice Allemand's exhibition instinctively revealed a whole European melting pot that usually enjoyed much less publicity. "I hope that all contemporary art historians will come to Saint-Étienne," declared Michel Laclotte (future director of the Musée du Louvre) to the press.

François Mathey, director of the Musée des Arts décoratifs and a good friend of Maurice Allemand's, reproduced an improvised version of *Cinquante ans de collages* in Paris. Such a trajectory from the provinces towards the capital was entirely new. There was no shortage of voices to praise this success of the decentralisation policies, a theme that was very much in vogue at the time. In reality, this decentralisation was to remain a pipe dream, since Maurice Allemand did not have enough resources. While it is important to acknowledge, for instance, the purchase of a *Dame* by Enrico Baj (1963) as early as 1964, *Cinquante ans de collages* was to come and go without leaving, in the Saint-Étienne collection, all of the milestones that it could have and should have established. It was to fall to Maurice Allemand's successors, Bernard Ceysson and Jacques Beaufet, to blaze their own trails, while keeping the memory of the venue active and later undertaking some of the enhancements that had once been impeded.



Enrico Baj, *Dama (Lady Elisabeth Bruce)*, 1963, paint, collage, mattress ticking, jet beads, braids, binding, button on damask canvas, 92 x 73 cm. Acquisition, 1964. MAMC+ Collection. Photo credit: Y. Bresson / MAMC+ © Roberta Cerini Baj

BIMAURICE ALLEMAND IN KEY DATES

1906: Maurice Allemand was born in Paris. His father, known as Maurice Allem, was a specialist in French literature of the XVIIIth and XIXth centuries.

1930s: Maurice Allemand studied art history and became Henri Focillon's assistant at the Sorbonne. Under his direction, he undertook a thesis on Catalan Romanesque sculpture. In 1934, he married Yvonne Guffroy (born in 1909), a painter, who was also studying under Focillon. Maurice and Yvonne Allemand would go on to have six children.

1938–1939: Maurice Allemand was appointed as assistant curator of the Musée des Beaux-Arts de Besançon (Doubs). He assisted Spanish refugees upon their arrival in France, notably serving as an interpreter. Francoism prevented him from finishing his thesis. Mobilised in September 1939, he was sent home shortly after the birth of his third child.

1939–1945: after having participated in the evacuation of the artworks from the musée de Besançon, he was assigned to the rationing department of the city, then became the site inspector for Burgundy in 1942.

1947: Maurice Allemand was named curator of the Musée d'Art et d'Industrie de Saint-Étienne. He redesigned the presentation of the collections and undertook significant renovation work. He then organised numerous exhibitions; the main ones were as follows:

-**1954:** *Natures mortes de l'Antiquité au XVIII^e siècle* [Still Lifes from Ancient Times until the XVIIIth Century]

-**1955:** *Natures mortes de Géricault à nos jours* [Still Lifes from Géricault to the Present Day]

-**1956:** *L'art de l'Afrique noire et l'époque nègre de quelques artistes contemporains* [The art of black Africa and 'the negro period' of several contemporary artists]

-**1957:** *Art abstrait : les premières générations* [Abstract Art: The First Generations]

-**1958:** Pougny

-**1960:** *Cent sculpteurs de Daumier à nos jours* [One hundred sculptors from Daumier to the Present Day]

-**1962:** *Les civilisations du Mexique avant la conquête espagnole* [Mexican Civilisations prior to the Spanish Conquest]

-**1964:** *50 ans de collages papiers collés assemblages collages du cubisme à nos jours* [Fifty Years of Collages from Cubism to the present day]

-**1966:** *Armes d'Afrique, d'Océanie et d'Amérique du Nord* [Weaponry of Africa, Oceania and North America]

-**1966:** *Étienne-Martin*

1967: Maurice Allemand was elected Chief Inspector of Artistic Creation at the Ministry of Culture on 1 January 1967. In particular, he was in charge of artistic commissions within the 1% framework for public works, and organised exhibitions of artists living in France for the Association française d'action artistique (AFAA) associated with the Ministry of Foreign Affairs.

1972: Maurice Allemand retired. He was to continue to organise exhibitions, notably at the Maison de la Culture et des Loisirs de Saint-Étienne.

1979: death of Maurice Allemand. Many artists attended his funeral.



Exhibition view, Art abstrait : les premières générations : 1910-1939 [Abstract Art: The First Generations, 1910-1939], 1957, Musée d'Art et d'Industrie de Saint-Étienne. Photo credit: MAMC+

200 artworks, from the sixteenth century to the 1960s, half of which have not been presented for at least twenty years.

One exhibition spanning over 1 000 m2 with nearly 120 artists presented :

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Al Copley, Pierre Courtin, Joseph Csaky, Modest Cuixart, Anne Dangar, Jacques-Louis David, Anita de Caro, Sonia Delaunay, César Domela, Joe Downing, Jean Dubuffet, François Dufréne, Walter von Endt, Max Ernst, Marianne Fayol, Véronique Filozof, André Fougeron, Otto Freundlich, Albert Gleizes, Henri Goetz, Jean Gorin, Jean-Baptiste Greuze, Raymond Hains, Hans Hartung, Sven Hauptmann, Raoul Hausmann, Jean Hélion, Auguste Herbin, Esther Hess, Philippe Hiquily, Il Todeskini, Alexandre Istrati, Robert Jacobsen, Lajos Kassák, Georges Kayet, John-Franklin Koenig, Ivan Koudriachov, Abraham Krol, František Kupka, Raymond Préaux dit L'Agent Préaux, André Lanskoy, Mikhail Larionov, Le Corbusier, Jean Le Moal, Fernand Léger, Jean Leppien, Damien Lhomme dit le Maître de L'almanach, Paul

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Pablo Picasso, *Cruche en forme de tarasque* [Tarasque-shaped pitcher], 1954, White clay piece covered partly in oxides and enamel, 36 x 19.5 x 33 cm. Acquisition, 1961. MAMC+ Collection. Photo credit: C. Cauvet © ADAGP, Paris, 2019

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CONFERENCES WITH THE FRIENDS OF THE MUSEUM

With Cécile Barges, art historian and exhibition curator.

Monday 11 May 2020 at 7:00 pm

Maurice Allemand or How Modern Art Came to Saint-Étienne (1947–1966)

Monday 14 September 2020 at 7:00 pm

Raoul Hausmann: "Dada est plus que Dada"
["Dada is more than Dada"]

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