



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

POPCORN

ART, DESIGN AND CINÉMA

MARCH 9TH - SEPTEMBER 17TH 2017

From 9th March 2017, the MAMC of Saint-Etienne is delighted to present **POPCORN**, an exhibition dedicated to the relationship between art, design and cinema through a selection of works of art, photographs, objects and films.

Design and cinema emerged a few years apart from each other in the 19th century. The development of design was facilitated by Sir Henry Cole, whose interest in the field culminated with *The Great Exhibition of the Works of Industry of All Nations*. It was held at the Crystal Palace in 1851, a piece of architecture that has served as both a studio and a television transmitter since 1935. As for cinema, we owe it to the Lumieres brothers, whose first public screening was held in 1895 in Lyon. As products of technology, design and cinema are the heirs of modernity.

The circumstances of their respective emergence - a democratic and political project for design, and a fairground attraction for cinema - were quickly decried as the result of an impure technique depending on the market laws. This immorality embodied by the figure of the devil took a variety of forms, from the famous essay entitled *Le Cinema du diable* (1947) by filmmaker Jean Epstein, to Georges Melies's movie "The diabolic tenant" (1909) and the posthumous essays on design by media specialist Vilèm Flusser *Shape of things: a philosophy of design* (1999).

On the occasion of the Biennale Internationale Design Saint-Étienne 2017, POPCORN offers a transdisciplinary approach and an historical anchoring of this edition theme: "Working promesse - les mutations du travail". The exhibition questions the mutations of our society, from the Industrial Revolution to the Glorious Thirty. New forms of slavery or social revolutions are investigated through the prism of artworks, objects and movies. Cinema and its production process is also at the center of the exhibition, with connections to the many designers who contributed to its industry by creating sets, objects, consumption goods etc.



Paul Facchetti,
Brigitte Bardot, 1948,
cibachrome colour
photograph,
30,4 x 25,3 cm,
MAMC collection.
Photo : Yves Bresson /
MAMC
© ADAGP, Paris 2016



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Biennale
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**MUSÉE D'ART
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PRESS VISIT :

WEDNESDAY MARCH 8TH

THURSDAY MARCH 9TH

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Biennale
Internationale
**Design
Saint-Étienne**



Montage of attraction

POPCORN will unfold in four chapters: *Cinema - Factory; To the moon; A cinema lesson* and *Western*. The exhibition draws on the montage of attraction process –invented by Eisenstein, it is a film-editing technique consisting in a “free montage of arbitrarily selected independent effects but with a view to establishing a certain final thematic effect”- and builds a story in four acts. Visitors will be free to create their own narration.

-The exhibition starts with the presentation of the process of designers and pro-physiologist engineers of the early-cinema. They used cinema as a tool to serve the capitalist taylorism of bodies and its efficiency: Lumière, Edison, Marey and Lilian and Franck Gilbreth as well as their successors (W.Kentridge). Escaping the historiographical canons of phantasmagoria, POPCORN puts emphasis on the vision of the Lumière brothers who considered their invention –cinema and public screenings- as a techno-scientific development of photography. “Workers Leaving the Lumiere Factory”, the first movie in history, showed workers coming out of a factor. It questioned the place of labor and echoes the theme of the Biennale Internationale Design Saint-Étienne 2017.

The exhibition continues with an assembly line, reflecting the continuous production invented by Oliver Evans at the end of the 18th century in the spinning factories of Great Britain. It explores the conflicting aspect of factory labor, workers' alienation and the promise of accessible goods for everyone (El Ultimo Grito, Piet Zwart, etc.).

-Not only because it is the subject of the first fiction movie, “A trip to the moon” (1902) by G. Méliès, the moon and its various representations (H. Mack, Th. Ruff, V. Magistretti ; V. Panton, O. Lhermitte etc.) appear as a necessary counterweight to a labor intensive daily life. Always fascinating, whether we imagine it made of green cheese or covered of Selenites, it remains a great source of inspiration for cinema, from the Paris World Fair (1900) to the Moon Paper photography booths in every fair in the world today.

-Designed like a pocket cinema, POPCORN embarks visitors on an alternative story of cinema and design from the 1920's up until today. It unveils how designers went beyond functionalism to explore the language of storytelling. The in-between of experimental cinema provides the only solid ground for cinema and design away from the market laws (Morrison; Geddes; Kular; Toran; Crasset etc.)

-The exhibition ends on the tribute of designers to the lessons taught by cinema with the friendly and professional relationship of Charles and Ray Eames and filmmaker Billy Wilder. Charles Eames spent a lot of time observing Wilder at work: “One does not watch Billy shooting to learn how to capture an image”, he said, “but to learn how to write an editorial, to draw a chair, to conduct an architectural project”. Presented for the first time in France, the “MOVIE-SET” film by Charles and Ray Eames (winner of an Amy Award for their fast-cutting technique) points out the common ground of design and cinema. The lesson of cinema begins with the love declaration of Roger Tallon for Alain Resnais and Western movies, and goes on with works by Noam Toran, Gianni Pettena, Richard Prince etc. It concludes on the mythical Far West Winchester rifle, which echoes Etienne-Jules Marey's chronophotographic rifle at the beginning of the exhibition.

Exhibition curated by : Alexandra Midal, phistory and theory of design teacher at the HEAD Geneva, and **Sébastien Delot**, heritage curator at the Musée d'art moderne et contemporain de Saint-Étienne Métropole, director of the museum collections.