



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

---

# **PRESS KIT**

---

**FLYING COLORS  
A DIALOGUE WITH  
THE COLLECTIONS  
OF THE MINNEAPOLIS  
INSTITUTE OF ART**

**FROM JUNE 27, 2026  
TO JANUARY 3, 2027**

---



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



**Morris Louis, *Addition VI*, 1959**

Acrylic resin on canvas, 100 × 143 in.

MAMC+ Collection, inv. 2010.7.1,

Bequest of Marcella Louis Brenner, 2010.

Photo: Yves Bresson / MAMC+. © Adagp, Paris, 2026



© Bernard Plossu

## CURATOR

**The exhibition is curated by Aurélie Voltz.**

Aurélie Voltz has been Director of the Musée d'art moderne et contemporain de Saint-Étienne Métropole since 2017. She trained at the École du Louvre and Paris | Panthéon-Sorbonne, where her thesis focused on Allan McCollum's *Plaster Surrogates* and the appropriation art movement. She worked at the Musée d'Art Moderne de la Ville de Paris and the Palais de Tokyo before becoming an independent curator based in Berlin, organizing numerous exhibitions in Turin, London, and across France. She later directed the Musées de Montbéliard, which bring together encyclopedic collections spanning from paleontology to contemporary art.

At MAMC+, Aurélie Voltz has curated exhibitions by Marc Camille Chaimowicz, Lionel Sabatté, Firenze Lai, Pierre Buraglio, Gyan Panchal, Thea Djordjadze, David Meskhi, and Charlotte Moth, as well as a collection-based exhibition titled *Vingt-quatre heures de la vie d'une femme* (*Twenty-Four Hours in the Life of a Woman*), and, in 2025, a retrospective of Pierrette Bloch.

# FLYING COLORS

## A DIALOGUE WITH THE COLLECTIONS OF THE MINNEAPOLIS INSTITUTE OF ART

---

JUNE 27, 2026 –  
JAN. 3, 2027

---

The exhibition *Flying Colors* brings together a selection of works by American artists from the collections of the Minneapolis Institute of Art (Mia) and the Musée d'art moderne et contemporain de Saint-Étienne (MAMC+), which has engaged with American art since the early 1970s, building a collection that now includes major works. Through 160 works by some forty artists, the dialogue between the two museums—connected through the FRAME network—reveals a compelling complementarity, tracing key moments in American art over nearly seventy-five years, from 1950 to the present.

During World War II, the United States offered both refuge and a newfound sense of freedom to many European artists seeking to rebuild their lives and explore new artistic directions. At the same time, several American artists settled in Paris, drawing inspiration from modernist practices. This strong transatlantic connection is evoked by a vividly colored airplane by Alexander Calder, which gives the exhibition its title. Beyond these exchanges, the project highlights how the United States helped shape major artistic movements and how artists have continually affirmed the value of otherness.

*Flying Colors* marks the first chapter in a Franco-American exchange of collections, with works traveling between continents.



**Kenneth Noland,**  
*Ute Point, 1991*  
Wool, tapestry realized  
with Ramona Sakiestewa  
(weaver), 74 × 62 in.  
Mia Collection, inv. 99.99.1,  
Gift of the Estate of Gloria F. Ross.  
Photo: Courtesy of Mia.  
© 2026 The Kenneth Noland  
Foundation / Licensed by VAGA  
at Artists Rights Society (ARS),  
NY/ ADAGP, Paris



**Kenneth Noland,**  
*Data line, 1967*  
Acrylic on canvas,  
100 × 196 in.  
MAMC+ Collection, inv. 2001.7.1,  
Acquisition made with the support  
of the Regional Acquisition Fund  
for Museums, co-financed  
by the French government  
and the Rhône-Alpes Region,  
and with the support of the Casino  
Corporate Foundation, 2001.  
Photo: Yves Bresson / MAMC+.  
© 2026 The Kenneth Noland  
Foundation / Licensed by VAGA  
at Artists Rights Society (ARS),  
NY/ ADAGP, Paris

# EXHIBITION PARTNERS

---

## MINNEAPOLIS INSTITUTE OF ART (MIA)

Home to more than 100,000 works of art representing 5,000 years of world history, the Minneapolis Institute of Art (Mia) inspires wonder, spurs creativity, and nourishes the imagination. With extraordinary exhibitions and one of the finest art collections in the country—from all corners of the globe, from ancient to contemporary—Mia links the past to the present, enables global conversations, and offers an exceptional setting for inspiration.



## FRAME

For 27 years, FRAME (FRench American Museum Exchange) has acted as a cultural bridge between France and North America (the United States and Canada). This nonprofit organization promotes dialogue as a means of mutual understanding and exchange, bringing together thirty-two major museums across both regions. Unique in its scope, the network serves as a shared intellectual resource on both sides of the Atlantic.

As a platform for cultural exchange, FRAME operates at the intersection of shared interests, fostering—within a structured, collaborative, and trusting framework—sustained partnerships among its members. It also acts as a catalyst for exhibitions, innovative educational programs, research initiatives, and the exchange of professional practices. Since its founding, FRAME has supported and facilitated thirty-seven exhibitions, ten online programs, and fifteen educational projects.



# THE AMERICAN SEASON

---

Since the 1970s, the Musée d'art moderne et contemporain de Saint-Étienne Métropole (MAMC+) has maintained a strong commitment to American art through an ambitious acquisitions policy and a series of landmark exhibitions, including *Robert Morris: The Perceiving Body* (2020) and *Alison Knowles: A Retrospective* (2025).

From the early 1970s onward, under the leadership of its director Bernard Ceysson—who organized Robert Morris's first exhibition in France in Saint-Étienne in 1974—the museum built one of the most significant collections of American art in France, now comprising nearly 500 works (paintings, drawings, sculptures, etc.) created between 1881 and 2021.

In 2026, to mark the 250th anniversary of the United States Declaration of Independence, MAMC+ presents an American Season, celebrating nearly sixty years of transatlantic artistic exchange. The season is structured around two major exhibitions, on view from June 27, 2026 to January 3, 2027: *Frank Stella: Minimal / Maximal* and *Flying Colors: A Dialogue with the Collections of the Minneapolis Institute of Art*.

Together, these exhibitions offer a dual perspective on American art: on the one hand, an exploration of the career of a major figure, Frank Stella; on the other, a presentation of an American collection in dialogue with that of MAMC+.

# EXHIBITION ITINERARY

## 1. FROM BLACK MOUNTAIN COLLEGE TO THE FEDERAL ART PROJECT

The exhibition opens with the founding of Black Mountain College in North Carolina in 1933, at a time when Nazism was on the rise in Europe. German artist **Josef Albers**, recently exiled following the closure of the Bauhaus, brought the core principles of the Dessau school there, seeking to reconcile art and technique. Alongside Willem de Kooning and **Robert Motherwell**, he helped make Black Mountain College a laboratory for a new form of pedagogy in the United States. This free, experimental, and multi-disciplinary approach drew on the visual arts, science, and literature while placing the emphasis on collective learning. It went on to shape a new avant-garde generation that included **Elaine de Kooning**, **Kenneth Noland**, **Robert Rauschenberg**, and **Cy Twombly**.

At the same time, the United States reaffirmed its commitment to the visual arts with the establishment of the Federal Art Project between 1935 and 1943, as part of the Works Progress Administration and the New Deal, in response to the Great Depression. Beyond direct financial support, this initiative aimed to promote so-called American values and to integrate artists' works into popular culture through their widespread dissemination. More than 5,000 artists—including **Louise Nevelson**—benefited from this program, which produced no fewer than 450,000 paintings, murals, sculptures, prints, and posters.

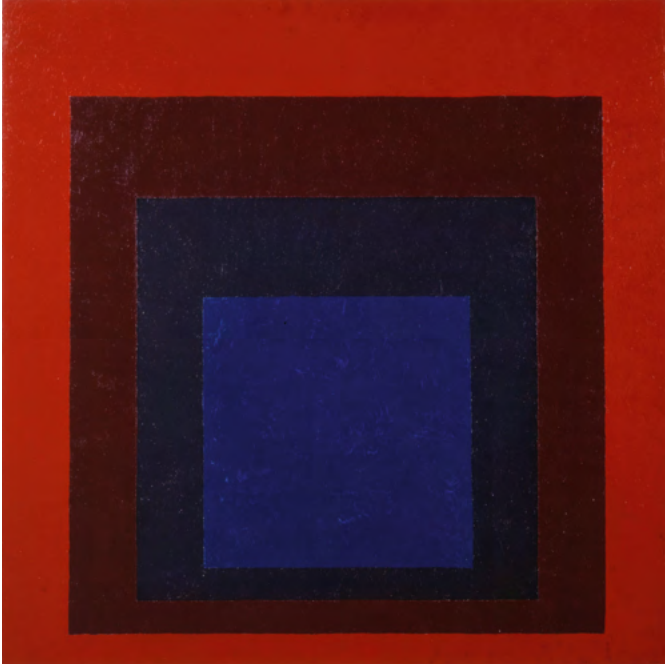
List of artists in this section: Elaine de Kooning, Josef Albers, Kenneth Noland, Louise Nevelson, Robert Motherwell, Cy Twombly.



**Elaine de Kooning**, *Untitled*, 1981  
Acrylic on board, 23 15/16 × 18 1/8 in.  
Collection Mia, inv. 2017.138.5, Gift of Dolly J. Fiterman.  
Photo: Courtesy of Mia. © Elaine de Kooning Trust



**Cy Twombly**, *Untitled*, 1975-1976  
Lithograph printed on Fabriano Bütten 200 gsm paper  
by Matthieu Studio, Zurich, 30 × 22 in.  
MAMC+ Collection, inv. D.1994.1.12 ©, Deposit from the Centre national  
des arts plastiques – Ministry of Culture and Communication, 1994.  
Photo: Adam Rzepka / MAMC+. © Cy Twombly Foundation



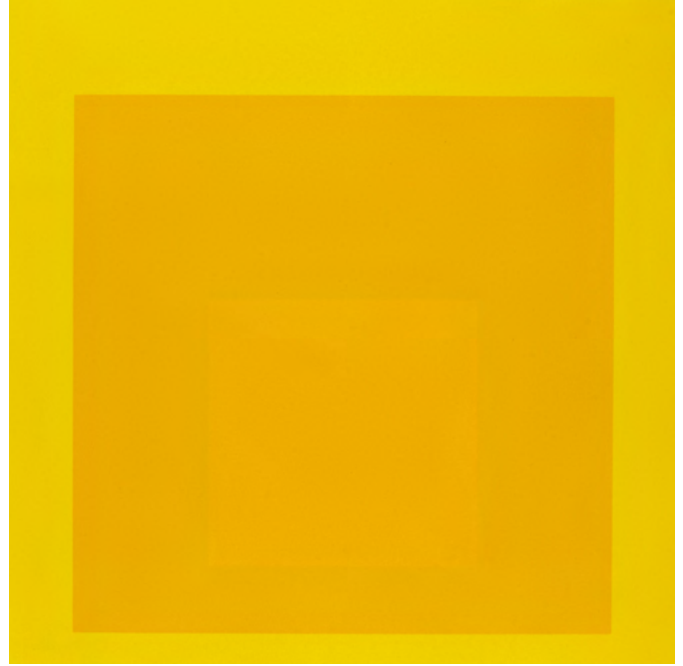
**Josef Albers, *Silent Abode, Homage to the square*, 1954**

Oil on masonite, 32 × 32 in.

MAMC+ Collection, inv. 89.15.1, Purchase, 1969.

Photo: Cyrille Cauvet / MAMC+.

© The Josef and Anni Albers Foundation / Adagp, Paris, 2026



**Josef Albers, *Midnight and Noon VIII*, 1964**

Color lithograph, printed and published

by Tamarind Lithography Workshop, Los Angeles  
(now Albuquerque, United States), 19 × 20 3/4 in.

Mia Collection, inv. 2002.240.1, Given in memory  
of Robert and Martha Tickle. Photo: Courtesy of Mia.

© The Josef and Anni Albers Foundation / Adagp, Paris, 2026

## JOSEF ALBERS

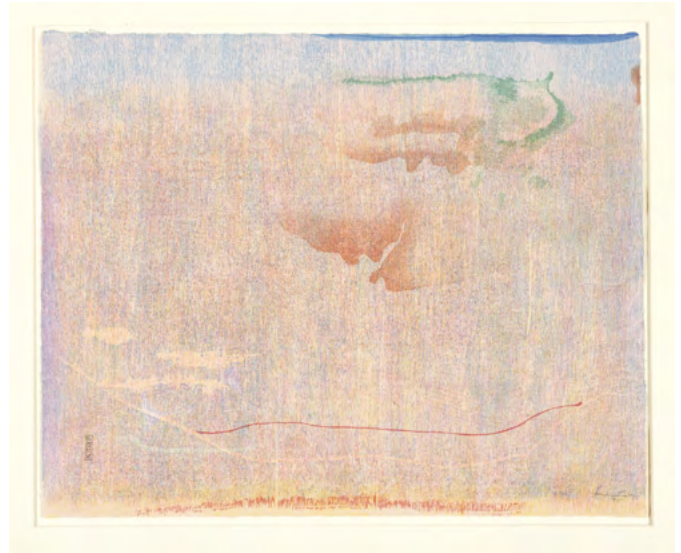
*Homage to the Square* is the most famous series by Josef Albers, a central figure of the experimental Bauhaus school in Dessau, who went into exile in the United States in 1933. The highly influential theorist and educator began this series in 1949, methodically developing it over a period of nearly twenty-five years, proclaiming “color autonomy as a means of plastic organization.” An emblematic motif of geometric abstraction, the square appealed to the artist through its formal neutrality, repetitive structure, and inherent balance. Each piece is based on the systematic interlocking of three or four squares of different colors, according to four types of compositions. The vertical asymmetry produces a dynamic effect and a spatial progression of the colored planes that generates an illusion of perspective. In his 1963 educational publication *Interaction of Color*, Albers highlights the relativity of color and our subjective perception of it. The series’ immense success rests on the universal and contemplative dimension of a pictorial approach grounded in what the artist called “the magical power of color.”

---

## 2. FROM COLOR FIELD PAINTING TO THE WASHINGTON COLOR SCHOOL

With the development of Abstract Expressionism, the center of gravity in the art world gradually shifted from Paris to New York. European Modernism nevertheless inspired Color Field painters, for whom color, freed from any subjective context, became the subject itself. Originally a muralist, **Philip Guston** narrowed his palette to pink in this new austerity. His painting, composed of small brushstrokes, was described as “abstract impressionism.” In the early 1950s, the critic Clement Greenberg was the first to identify Color Field Painting—characterized by large canvases of flat color—within the canon of Abstract Expressionism. The emphasis was on the consistency of forms against a plain ground conducive to contemplation, whereas action painting focused on the expressiveness of gesture. A pioneering figure in Color Field Painting, **Helen Frankenthaler** distinguished herself through her “stained-color” technique, which involved saturating the unprimed canvas with pigments. She inspired **Morris Louis** and **Kenneth Noland**, who settled in Washington, D.C., where they founded the Washington Color School. Color Field painters gradually left New York. Joined by **Sam Gilliam**, the group gained visibility in 1965 with *The Seventeenth Area Exhibition of Artists of Washington and the Adjacent Area* at the Corcoran Gallery of Art. A new generation soon took over, with artists such as **Larry Poons**, **Jules Olitski**, and **Shirley Goldfarb**.

List of artists in this section: Helen Frankenthaler, Sam Gilliam, Shirley Goldfarb, Philip Guston, Morris Louis, Kenneth Noland, Jules Olitski, Larry Poons.



**Helen Frankenthaler, Cedar Hill, 1983**

Color woodcut on dyed handmade Japan paper, with Reizo Monjyo and Tadashi Toda, printed by Shi-un-do Print Shop, Kyoto, Japan, Workshop, and published by Crown Point Press, San Francisco, 20 1/8 × 24 7/8 in.

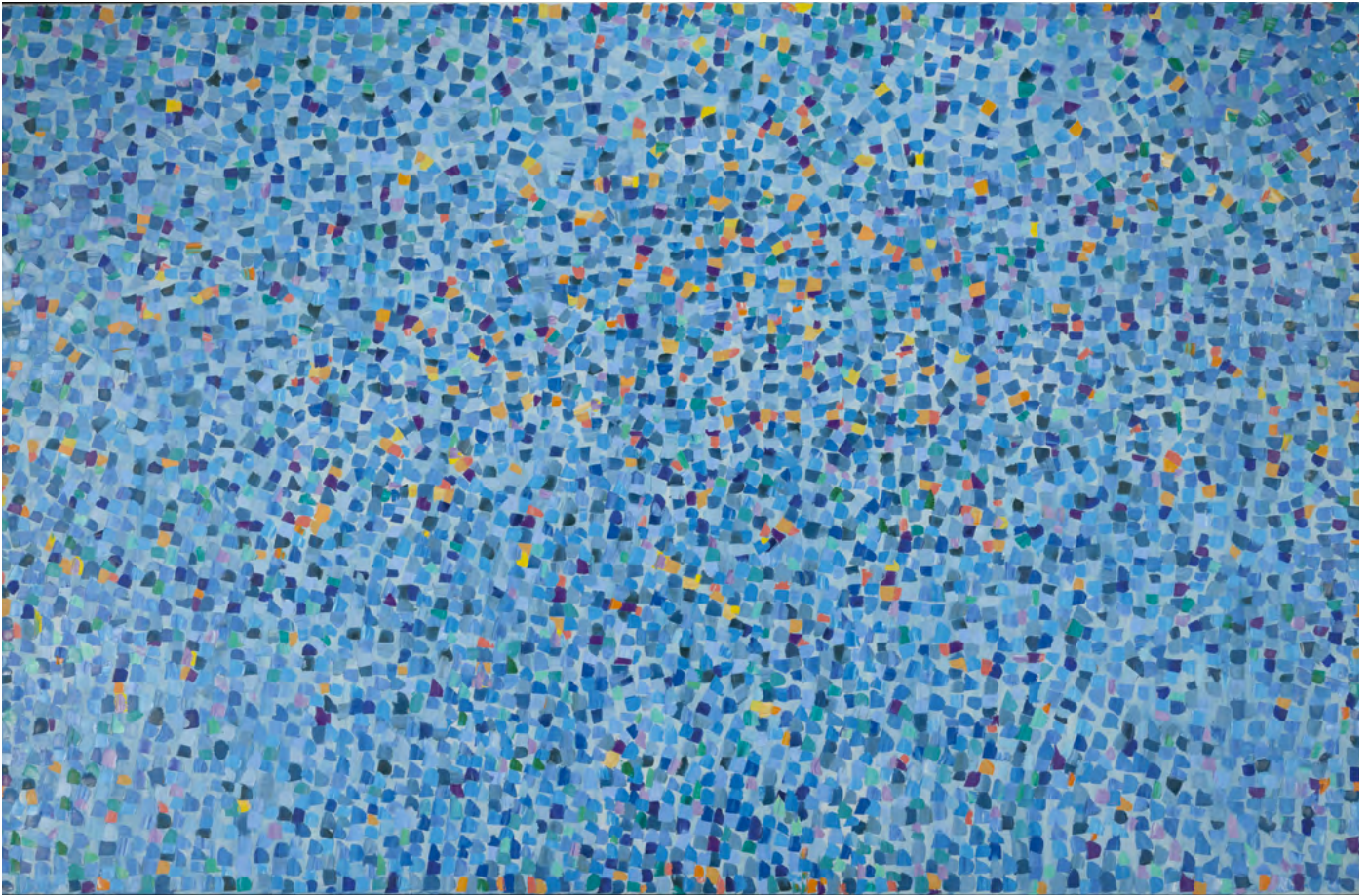
Collection Mia, inv. P.84.1, Gift of the First National Bank of St. Paul. Photo: Courtesy of Mia. © 2026 Helen Frankenthaler Foundation, Inc. / Adagp, Paris



**Morris Louis, Beth Yad, 1958**

Acrylic on canvas, 90 × 150 in.

MAMC+ Collection, inv. 96.30.1, Acquisition made with the support of the French government and the Rhône-Alpes Region, the Regional Acquisition Fund for Museums and the support of the Casino Corporate Foundation, 1996. Photo: Cyrille Cauvet / MAMC+. © Adagp, Paris, 2026



**Shirley Goldfarb, *Blue and Blue*, 1967**

Oil on canvas, 78 × 120 in.

Collection Mia, inv. 67.19, Gift of funds  
from Mr. and Mrs. Philip W. Pillsbury.

Photo: Courtesy of Mia.

© Estate of Shirley Goldfarb / © Adagp, Paris, 2026

## SHIRLEY GOLDFARB

Shirley Goldfarb studied drama and fine art in New York between 1945 and 1954, before moving permanently to Paris. There, she became a key figure in an artistic community. She was part of the second generation of American Abstract Expressionist artists who found their path through tachisme. Goldfarb considered this practice—which allowed for a vigorous form of expression on the canvas—to be a way of combating her natural shyness.

*Green Painting no. 1* and *Blue and Blue* are large-scale paintings characteristic of her transitional period from 1966 to 1970, during which she broke away from lyrical abstraction. Taking color directly from the tube, she lays down thick layers of paint with a palette knife in broad, forceful gestures. She described these brushstrokes—suggesting a to-and-fro movement on the canvas—as the result of a distinctly American form of violence. As for the color variations, they create a vibrating effect directly inherited from the Impressionists.



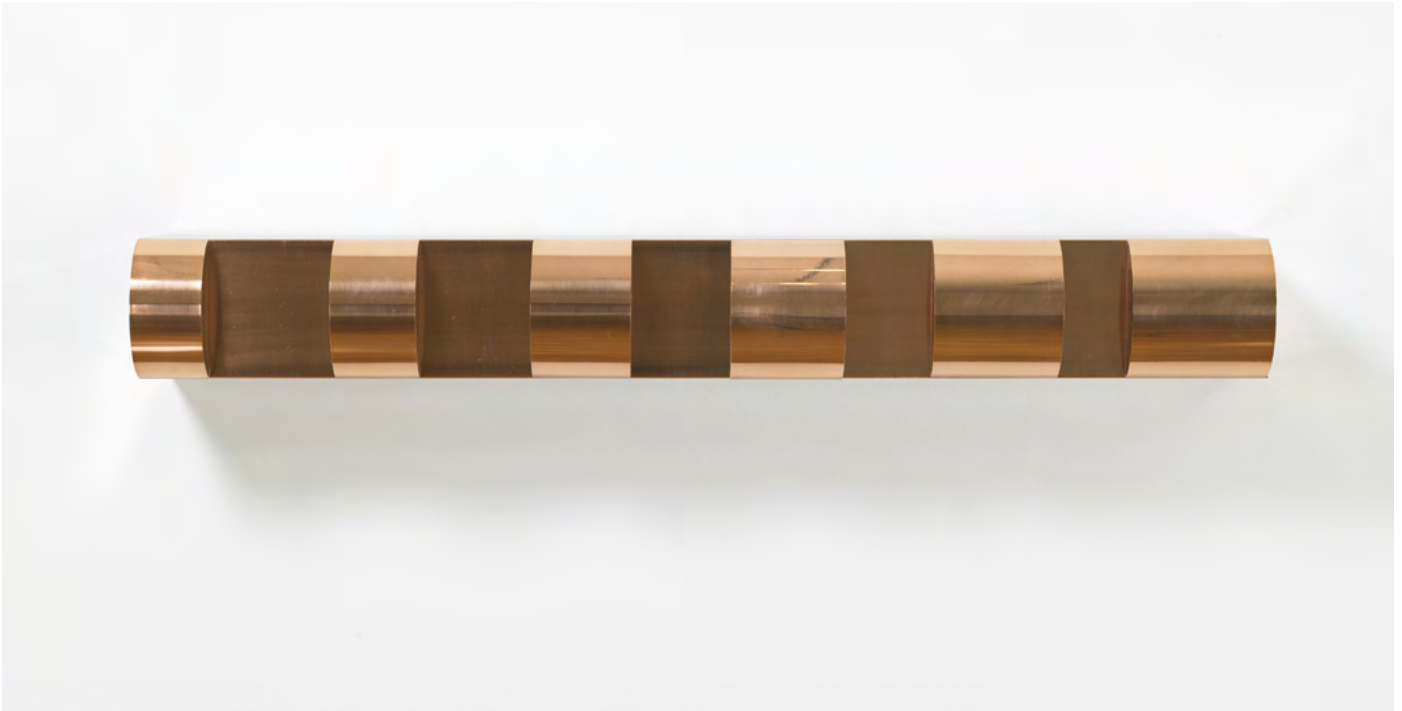
**Shirley Goldfarb, *Green-painting no. 1*, 1969**

Oil on canvas, 77 × 118 in.

MAMC+ Collection, inv. D.2023.1.15, Deposit from  
the Centre national des arts plastiques, 2023.

Photo: François Caterin / MAMC+.

© Estate of Shirley Goldfarb / © Adagp, Paris, 2026



**Donald Judd, *Untitled*, 1970**

Copper, fabricated, 5 × 40 × 9 in.

Mia Collection, inv. 95.106.1, Gift of Sandra and Peter Butler.

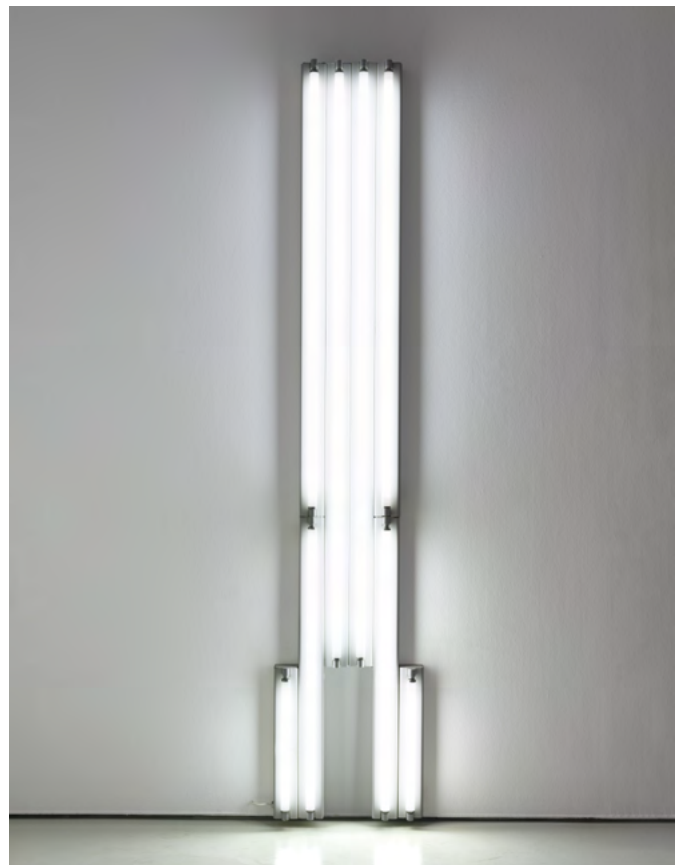
Photo: Courtesy of Mia. © Judd Foundation / Adagp, Paris, 2026

### 3. MINIMALISM

Going against the pictorial lyricism of Abstract Expressionism and the ironic figuration of Pop Art, Minimalism emerged in the early 1960s. As an heir to Modernism—and the Bauhaus in particular—it embraced Ludwig Mies van der Rohe’s “less is more” maxim: the work is constructed through subtraction. Minimalism is primarily characterized by its relationship to space. **Donald Judd** created pieces that materialize and measure this space; **Dan Flavin** gave it substance by infusing it with light using neon. The artists adopted repetitive, serial, and modular modes of production. Eliminating any trace of pictorial technique, they favored elementary forms—circles, squares, and straight or curved lines—and a limited color palette.

In 1966, the first exhibition of the Minimalists took place at the Jewish Museum in New York, entitled *Primary Sculpture: Younger American and British Sculptors*. **Robert Mangold** participated, as did **Sol LeWitt**, who soon opted for a more explicitly conceptual practice. The sculptors **Robert Morris**, **Richard Nonas**, and **Keith Sonnier**, often described as post-Minimalists, turned to materials such as felt, wood, or steel, introducing new sensory dimensions into their practice.

List of artists in this section: Donald Judd, Dan Flavin, Sol LeWitt, Robert Mangold, Richard Nonas, Keith Sonnier.



**Dan Flavin, *Monument for Vladimir Tatlin*, 1975**

White fluorescent tubes and electrical equipment, 120 × 24 × 5 in.

MAMC+ Collection, inv. : 86.13.1, Purchase, 1986.

Photo: Cyrille Cauvet / MAMC+. © Stephen Flavin / Adagp, Paris, 2026

## SOL LEWITT

Sol LeWitt's serial work represents an exemplary shift from Minimalism to Conceptualism. From 1965 onward, he had geometric structures manufactured in white lacquered metal, based on logical progressions derived from the open cube—an elementary form chosen for its objective neutrality. One example is this smaller version of a *Modular Piece (Double Cube)*, exhibited in 1966 at the Dwan Gallery in New York, which arranges and duplicates three units in height and depth to form a three-dimensional grid.

Controlled by a pre-established system of permutations, the work asserts the primacy of concept over craftsmanship. For LeWitt, the meaning of an artistic object lies more in the idea than in its material realization. In his "Paragraphs on Conceptual Art" (1967) and "Sentences on Conceptual Art" (1969)—the theoretical foundations of the movement—he emphasizes that "the intermediate steps [...] that show the thought process of the artist are sometimes more interesting than the final product."

**Sol LeWitt, *Modular cube*, 1966–1968**

White painted metal,  
60 × 30 × 30 in.

MAMC+ Collection, inv. 73.2.2,  
Purchase, 1973.

Photo: Cyrille Cauvet / MAMC+.  
© Sol LeWitt / Adagp, Paris, 2026



## 4. POP ART, APPROPRIATION AND POSTMODERNISM

The second half of the twentieth century was marked by the explosion of mass culture, driven by an increasingly powerful media industry. Affecting all social classes, it permanently shaped the collective imagination. The leading figures of Pop Art, such as **Andy Warhol** and **Roy Lichtenstein**, turned to collage and the appropriation of images. With no small degree of irony, their production took place on a large scale, elevating popular culture into the rarified world of art. **James Rosenquist** transposed the aesthetics of advertising into his monumental compositions. Influenced by the Beat Generation, **Wallace Berman** focused on series and repetition by using a photocopier to juxtapose images of American current events. **Robert Rauschenberg** collected images of environmental scandals, which he subjected to a new technique of transfer and screen printing. Printmaking, graphic design, and language were also the preferred modes of expression for **Ed Ruscha** and, in a more political vein, for **Jenny Holzer**, who inscribed her aphorisms on commercial signage. The 1980s saw the emergence of appropriationism, of which **Richard Prince** is a leading figure. The Postmodern artist **John Baldessari** combined media images and old master paintings in his photo-collages. The desacralization of the artwork and social critique shaped this era of the Pictures Generation.

List of artists in this section: John Baldessari, Wallace Berman, Jenny Holzer, Roy Lichtenstein, Richard Prince, Robert Rauschenberg, James Rosenquist, Ed Ruscha, Andy Warhol.



**Andy Warhol, *Self-Portrait*, 1966**  
Screen print ink on canvas, 22 × 22 in.  
MAMC+ Collection, inv. 73.5.2, Purchase, 1973.  
Photo: Cyrille Cauvet / MAMC+. © The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Adagp, Paris, 2026



**Edward Ruscha, *L'Amour*, 1967**  
Graphite with stumping on paper, 23 × 29 in.  
Mia Collection, inv. 72.50,  
The David M. Daniels Fund.  
Photo: Courtesy of Mia. © Ed Ruscha



**Robert Rauschenberg, *Tides*, 1969**

Color lithograph published by  
Universal Limited Art Editions (ULAE),  
West Islip, New York, 41 7/8 × 29 in.

Mia Collection, inv. P.69.200, Gift of funds  
from Mr. and Mrs. Russell Cowles. Photo: Courtesy of Mia.  
© Robert Rauschenberg Foundation / Adagp, Paris, 2026



**Robert Rauschenberg, *Samarkand stiches serie no. V*, 1988**

Silkscreen printing on patchwork of fabrics from Samarkand  
and Western fabrics, 54 × 45 in.

MAMC+ Collection, inv. D.1992.4.3, Deposit from the Centre national  
des arts plastiques – Ministry of Culture and Communication, 1992.  
Photo: Yves Bresson / MAMC+. © Robert Rauschenberg Foundation / Adagp, Paris, 2026

## ROBERT RAUSCHENBERG

Convinced that art can convey a message of peace, Robert Rauschenberg launched the Rauschenberg Overseas Culture Interchange (ROCI) in 1984, a traveling program featuring over two hundred works. Conceived as an odyssey, this exhibition took him over seven years to eleven countries, including Mexico, Japan, China, Cuba, and the USSR.

The *Samarkand* series, presented in Moscow in 1989 in the *ROCI USSR* exhibition, takes its name from the city of Samarkand in Uzbekistan, located along the Silk Road, which the artist visited in 1988. Inspired by the history of the place and its fabric markets, the artist assembled pieces of colorful fabric, sewing them end to end and printing his photographs onto them, thereby extending, through this composite work, the approach of his *Combine Paintings*.

This landmark exhibition, which opened at the Tretyakov Gallery, made Rauschenberg the first American artist to exhibit in the Soviet Union. Received with enthusiasm, it was seen as a symbol of freedom and reconciliation between Soviet Russia and the United States.

## 5. THE OTHER AND THE BEYOND

At the turn of the 1950s, many artists felt a need for different landscapes and cultures. The facades of pre-Columbian buildings in Mexico inspired **Louise Nevelson's** sculptures, which feature numerous juxtaposed elements. During a trip to Arizona, **Sari Dienes** gathered salvaged materials that she arranged into "bottle gardens," making her one of the pioneers of assemblage. In South America, **Sheila Hicks** learned the techniques of indigenous weavers, which came to define her practice. In the 1960s, **Jim Dine** moved away from the happenings that had brought him recognition to return to painting. His vivid canvases combine everyday objects and spiritual symbols, in which the heart became a recurring motif. Twenty years later, **Kiki Smith's** drawings, centered on the representation of the female body, explored the mysteries of birth and regeneration. Self-taught artists gained recognition, such as **Georgia Speller**, who portrayed her everyday life as a world beyond. Finally, **Robert Morris** and **James Turrell** worked within the Land Art movement, exploring the relationship between space, nature, and human perception through monumental installations designed to be traversed and experienced.

List of artists in this section: Sari Dienes, Jim Dine, Sheila Hicks, Robert Morris, Louise Nevelson, Georgia Speller, Kiki Smith, James Turrell.



**Kiki Smith, *Born*, 2002**

Color lithograph, printed and published by Universal Limited Art Editions (ULAE), West Islip, 68 × 56 1/4 in.

Mia Collection, inv. 2006.15, The Richard Lewis Hillstrom Fund.  
Photo: Courtesy of Mia. © 2002 Kiki Smith



**Jim Dine, *Putney Winter Heart (Crazy Leon)*, 1971-1972**

Acrylic on canvas, various objects, 79 × 74 × 10 in.

MAMC+ Collection, inv. 73.5.1, Purchase, 1973.  
Photo: Yves Bresson / MAMC+. © Adagp, Paris, 2026



**Sari Dienes, *Construction no. 11*  
(*Bottle Boogie*), circa 1956**

Assembly of wood, glass, mirror  
and Altuglas, 11 × 25 × 6 in.

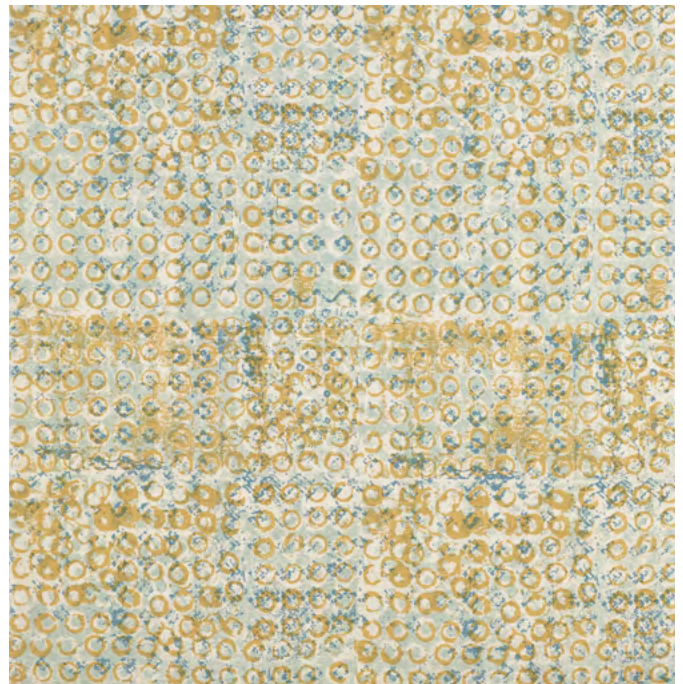
MAMC+ Collection, inv. D.2023.1.3, Deposit from  
the Centre national des arts plastiques, 2023.  
Photo: François Caterin / MAMC+. © Adagp, Paris, 2026

## SARI DIENES

Sari Dienes moved to the United States after studying in London and Paris with André Lhote and Amédée Ozenfant. Marked by a journey to the southwest of the country, she developed a new relationship to the world imbued with a spirituality rooted in Zen philosophy. She turned to recycled and found materials that she collected during her walks around cities.

From 1956 onward, Dienes developed what she called “bottle gardens,” assemblages of glass bottles that she bonded together using an epoxy resin. By playing with the concepts of emptiness and containment, her sculptures form part of a critique of consumer society.

*Construction No. 11* (or *Bottle Boogie*) was exhibited in 1961 in *The Art of Assemblage* at MoMA in New York alongside works by Robert Rauschenberg and Louise Nevelson. Described as an “unpredictable” creator, Dienes considered change to be the only constant in life. In the 1970s, she engaged in the feminist struggle, advocating greater recognition of women artists.



**Sari Dienes, *Circles*, 1955-1962**

Linen, cotton, fortisan, printed, designed  
by Larsen Design Studio, New York, and produced  
by Jack Lenor Larsen, Inc., New York, 95 × 45 1/2 in.

Mia Collection, inv. 99.1.978, Gift of Cowtan & Tout, Inc.  
Photo: Courtesy of Mia. © Jack Lenor Larsen, Inc.,  
Sari Dienes, Larsen Design Studio / Adagp, Paris, 2026

## 6. SPEAKING OUT!

For close to a century, American artists have been active on all fronts. The fluidity of **Alexander Calder's** *Mobiles* reflects the spirit of this ardent defender of freedom who, as early as 1933, secured visas for many European artists. **Philip Guston's** works were already addressing social issues at that time, and his paintings caused fresh controversy in 1970—shoes and unsettling landscapes haunted by the figure of the Ku Klux Klan and its supremacist violence. And while Black American artists such as **Beauford Delaney** and **Sam Gilliam** were at times criticized for being “merely abstract,” their paintings with evocative titles frequently spoke to the struggles of the civil rights movement. Recognition came late for women artists. Under the name Mlle Bourgeoise Noire, **Lorraine O’Grady** denounced segregation in her performances. The first Black woman to exhibit at the Venice Biennale in 1993, **Lorna Simpson** juxtaposed text and photography to deconstruct overly narrow discourse on race and gender. Language was also **Nell Painter's** weapon, who challenged an official history of America stripped of its painful narratives. **Mitchell Squire's** riddled cardboard pieces, **Edgar Arceneaux's** “skinned” mirrors, and **Donovan Durham's** drawings extend this exploration of identity. Social exclusion and stigmatization are at the heart of **Catherine Opie's** photographs and **David Wojnarowicz's** deeply affecting work, marked by the AIDS crisis.

List of artists in this section: Edgar Arceneaux, Alexander Calder, Beauford Delaney, Donovan Durham, Sam Gilliam, Philip Guston, Lorraine O’Grady, Catherine Opie, Nell Painter, Mitchell Squire, Lorna Simpson, David Wojnarowicz.



1



2

### 1. Philip Guston, *Prospects*, 1977

Oil on canvas, 68 × 81 in.

Mia Collection, inv. 92.149,

Bequest of Musa Guston.

Photo: Courtesy of Mia.

© The Estate of Philip Guston Courtesy the Estate and Hauser & Wirth

### 2. Philip Guston, *The Street*, 1970 (published in 1971)

Lithograph in black ink on buff paper, printed by Bank Street Atelier, New York, and published by Shorewood-Bank Atelier for the Skowhegan School of Painting & Sculpture, Maine, 22 5/16 × 30 1/16 in.

Mia Collection, inv. 2011.74.5,

Anonymous gift.

Photo: Courtesy of Mia.

© The Estate of Philip Guston Courtesy the Estate and Hauser & Wirth

### 3. Lorraine O’Grady, *Miscegenated Family Album (Sisters I)*, L: *Nefernefruaten Nefertiti*; R: *Dovonia Evangeline O’Grady*, 1980-1994

Cibachrome prints, 20 × 16 in.

Mia Collection, inv. 2021.21.1a,b, The Kenneth and Elayne Hengler Endowment for Art Acquisition; The James Ford Bell Endowment for Art Acquisition; The Milton K. and Margie M. Woodhouse Endowment for Art Acquisition; The Sharon and Bill Richardson Endowment for Art Acquisition and the Larey E. Lindberg and Larey Swanson Endowment for Art Acquisition.

Photo: Courtesy of Mia. © 2026

Lorraine O’Grady / Adagp, Paris



3



**Sam Gilliam, *Cape II*, 1970**

Oil on canvas, 68 × 118 in.

MAMC+ Collection, inv. 71.3.1, Purchase, 1971.

Photo: Marie Applagnat / MAMC+.

© Sam Gilliam / Adagp, Paris, 2026

## **SAM GILLIAM**

In the 1960s, Sam Gilliam began creating folded canvases—suspended, released from their stretchers—that billow across museum and gallery walls with baroque intensity. Trained at the University of Louisville, his exploration of color situates him within the Washington Color School, which he joined in 1962, while the theatrical staging of his work reflects the influence of happenings and the improvisational energy of jazz. At a time when the Black Arts Movement foregrounded explicitly political content, Gilliam was criticized for pursuing abstraction. His response took the form of sustained engagement: teaching art in public schools and working closely with Black communities throughout his life. Advocating access to art rather than an aesthetic of Blackness, he championed broader inclusion within museums.

*Cape II* entered the museum's collection in 1971, just one year after its creation. It remains the only work by Sam Gilliam held in a French public collection.

# PUBLICATION

Co-published by MAMC+, Saint-Étienne,  
and Les Commissaires Anonymes, Cluny  
Collection « Objet d'étude »

Direction of the book: Aurélie Voltz

Year of publication: 2026

Print: 700 ex. in French  
and 350 ex. in English

Graphic design: Vincent Gebel

Features: paperback, hardcover,

9,6 × 11 in., 152 pages,

around 100 color illustrations

Price: 26€

---

The *Flying Colors* catalogue brings the American art collections of the Mia and the MAMC+ into conversation, with more than 100 works set in dialogue throughout. Mirroring the exhibition and richly illustrated, it traces the complex trajectories of American art since the 1950s through the complementarity of the two collections.

An opening essay by Aurélie Voltz, curator of the exhibition and Director of the museum, frames this exchange, offering a perspective on American art shaped by transatlantic networks, affinities, and influences between France and the United States. It is followed by an essay by Zoé Marty, curator of the MAMC+ collections, which charts the formation of the museum's American holdings—now among the most significant in France—through its major acquisitions and exhibitions. Key works are accompanied by some thirty entries. Prefaces by the Mia, FRAME, and the MAMC+ introduce the volume by reflecting on the ties of friendship and support linking the two countries.



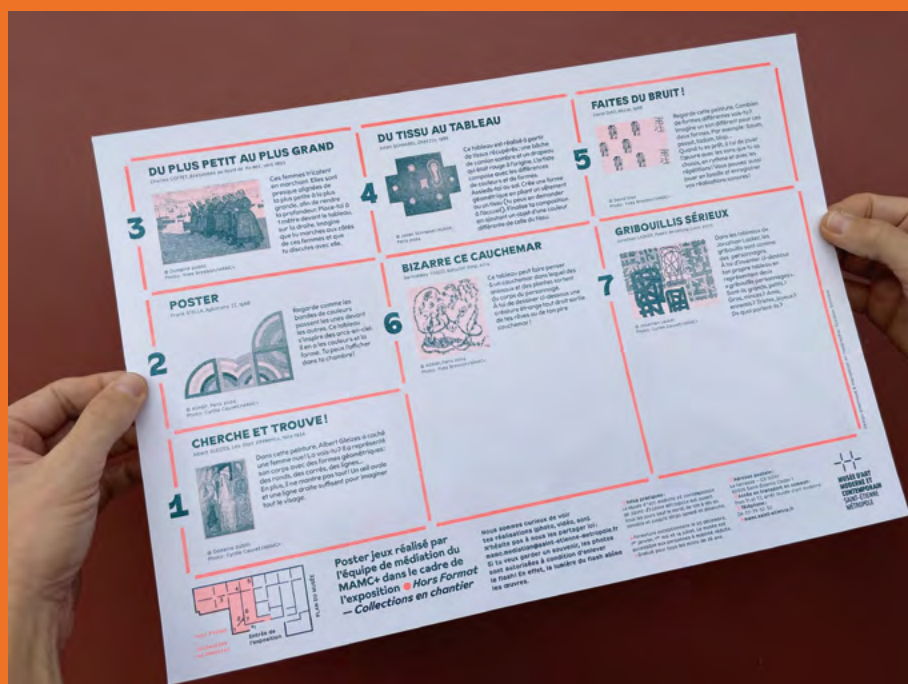
# AROUND THE EXHIBITION

## MAGNETIC WEEKENDS

MAMC+ extends each exhibition into a series of dynamic highlights—its Magnetic Weekends. For these occasions, the museum becomes a vibrant, multidisciplinary playground where performances, concerts, talks, tours, and moments of discovery intersect. To coincide with *Flying Colors: A dialogue with the Collections of the Minneapolis Institute of Art and Frank Stella: Minimal / Maximal*, MAMC+ will host a weekend devoted to American art from **November 27 to 29, 2026**.

## PETIT PLUS: THE MAMC+ GAME POSTER

For each exhibition cycle, the museum's education team creates a playful activity poster for children and their families, titled *petit plus*. Printed in risograph at the Drôme-based studio *Système Sensible*, the next edition will unfold around the world of the *Flying Colors* exhibition.



# ABOUT THE MAMC+

---

The Musée d'art moderne et contemporain de Saint-Étienne Métropole (MAMC+) presents an ambitious program of internationally oriented temporary exhibitions alongside a collection of more than 23,000 works, with a particular focus on the second half of the twentieth century.

Its modern and contemporary holdings span major movements—from Surrealism and Pop Art to Nouveau Réalisme, Minimalism, and beyond—complemented by a significant body of photography and one of France's leading design collections.

Through both collection displays and temporary exhibitions, the museum positions itself as a bridge between established artists and emerging voices, and as a space

that reflects and gives expression to diverse perspectives, open to all audiences.

The museum's cultural program runs in parallel with its exhibitions and reflects the broader directions of its curatorial vision. It takes the form of regular events—performances, screenings, talks, and study days—combining hands-on activities, critical reflection, and shared moments.

Deeply rooted in its local context, MAMC+ works closely with partners across the educational, social, disability, and health sectors to develop an accessible and inclusive offer. This approach aims to make the museum a welcoming, engaged space that fosters lasting and shared cultural connections.



Vue extérieure du MAMC+, 2019. Photo: Charlotte Piérot / MAMC+



# PRACTICAL INFORMATION

## OPENING HOURS

The museum is open daily except Tuesdays, from 10:00 a.m. to 6:00 p.m., and until 6:30 p.m. on Saturdays and Sundays.  
Closed on the following public holidays: July 14, August 15, November 1, December 25, and January 1.

## ACCESS

Musée d'art moderne et contemporain de Saint-Étienne Métropole  
Rue Fernand Léger, 42270 Saint-Priest-en-Jarez

### By public transport

Tram lines T1 and T3, stop "Musée d'art moderne"

### By train from Paris

One direct round-trip TGV per day (journey time: approx. 2h50)

### By train from Lyon

Direct TER from Lyon Perrache (55 min) or Lyon Part-Dieu (46 min)

### By car

Parking available at the museum

## PRESS CONTACTS

### National press



Leïla Neirijnck  
leila@alambret.com – 06 72 76 46 85

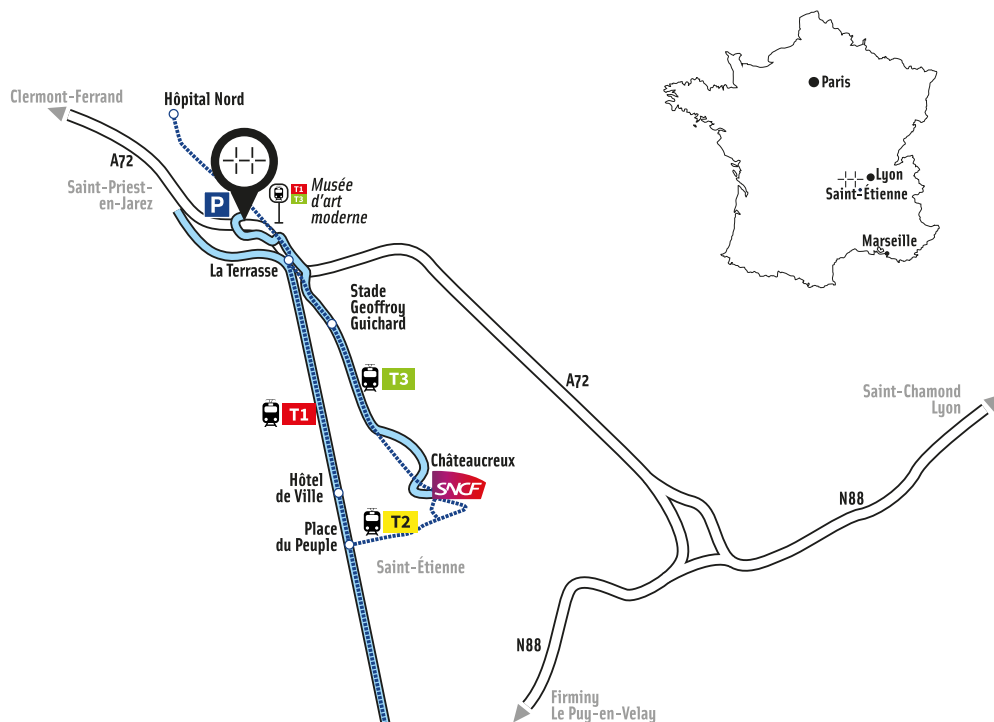
### Local press

Toscane Angelier  
toscane.angelier@saint-etienne-metropole.fr  
06 20 71 42 45

## WEBSITE AND SOCIAL MEDIA

[mamc.saint-etienne.fr](http://mamc.saint-etienne.fr)

  [mamcsaintetienne](https://www.facebook.com/mamcsaintetienne)



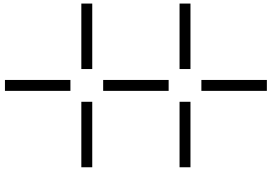
Cover: **Kenneth Noland**, *Ute Point*, 1991

Wool, tapestry realized with Ramona Sakiestewa (weaver), 74 × 62 in.

Mia Collection, inv. 99.99.1, Gift of the Estate of Gloria F. Ross.

Photo: Courtesy of Mia. © 2026 The Kenneth Noland Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY/ ADAGP, Paris





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

**SÉM**  
SAINT-ÉTIENNE  
la métropole

T. +33 (0)4 77 79 52 52  
mamc.saint-etienne.fr  
mamc@saint-etienne-metropole.fr

  
PRÉFÈTE  
DE LA RÉGION  
AUVERGNE-  
RHÔNE-ALPES  
*Liberté  
Égalité  
Fraternité*



  
Desjoyaux  
PISCINES



RAVON  
AUTOMOBILE

  
GROUPE  
MICHOLET  
RATINALU EDIFIER SERMECA



SG AUVERGNE  
RHÔNE ALPES

  
BARREAU DE  
SAINT-  
ÉTIENNE

les Amis  
du MAMC+

  
Mia  
Minneapolis Institute of Art

  
FR/  
AME  
French  
American  
Museum  
Exchange