MARCELLE CAHN.
IN SEARCH OF SPACE

STRASBOURG MODERN AND CONTEMPORARY ART MUSEUM

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1. Project

The MAMCS presents the first major retrospective dedicated to Marcelle Cahn (1895-1981). In terms of the history of 20th century art, this artist's career began on the margins of the Expressionist and Purist tendencies and flourished in the 1950s with a lyrical yet highly rigorous free abstraction, from which emerged the remarkable achievement of the relief paintings and spatial paintings of the 1960s. From the infinitely small to the quest for an architectural space, Marcelle Cahn (who never renounced figuration, considering her "lyrical things" as a "recreation") developed a singular language of purified and sensitive abstraction, devoid of dogmatism.

Organized with the Saint-Étienne Métropole Museum of Modern and Contemporary Art (MAMC+) and in partnership with the Rennes Museum of Fine Arts, this exhibition illustrates the richness and uniqueness of Marcelle Cahn's work. It revisits the different creative contexts in which this artist developed, from German Expressionism at the beginning of the 20th century to the main currents of geometric and lyrical abstraction. This chronological display brings together more than 400 artworks, covering all the techniques used by the artist, including paintings, graphic pieces, sculptures, photographs and collages. These are on loan from cultural institutions and French and foreign private collections, including the Strasbourg Museum of Modern and Contemporary Art, to which the artist donated her studio collection and archives in 1980.

An Alsatian born in Strasbourg, where she spent most of her youth, Marcelle Cahn trained in Berlin during the Great War under Lovis Corinth and Eugen Spiro, then with Fernand Léger and Amédée Ozenfant in Paris (where she chose to spend the last thirty-five years of her life). During the interwar period Marcelle Cahn participated in large events and movements in support of abstract art. Although supported and appreciated by influential artists and critics of her time, in the last years of her life she only rarely had solo exhibitions and lived in a rather isolated state, increased by periods of withdrawal from the art world. For material and health reasons, collage was the dominant technique practiced for the last fifteen years of the career of an artist inclined to rely on the minimum of resources at her disposal. This reflects the appetite of an artist driven all her life by the freedom and poetry of gesture, as well as the play of infinite variations.

General curator: Cécile Godefroy, art historian and independent curator.  
Associate curators: Barbara Forest, Chief Curator of Heritage at MAMCS and Alexandre Quoi, Head of the Technical Department at MAMC+.

This exhibition, also presented at MAMC+ (Saint-Étienne) and at the Rennes Museum of Fine Arts, will vary in format at each stage depending on the site.

Scenography: atelier FCS - Frédéric Casanova  
Visual identity of the exhibition: Atelier Bastien Morin
2. Visit

The chronological layout of this exhibition brings together more than 400 works (paintings, graphic arts, sculptures, photographs and collages) covering all the practices and supports employed by the artist.
First trajectories

Marcelle Cahn was born in Strasbourg in 1895 and raised in a family of cultivated and music-loving bankers and merchants. She spoke German, French and Alsatian. The young girl grew up in the company of her father, Anselme, a knitwear merchant who was passionate about astronomy, her mother, Alice, a pianist, her younger brother Roger and Marguerite Steinberger, the governess. The latter would become one of her favourite models in the 1930s, along with her cat Boom. Like her mother and her grandmother (who was a descendant of the composer Giacomo Meyerbeer), Marcelle Cahn played the piano and the violin. In addition to her musical education, she studied drawing and painting in Strasbourg, then in Berlin from 1915 to 1918 and finally in Paris from 1920. At the same time, Marcelle Cahn also studied literature and philosophy at the universities of Strasbourg and Zurich. Her first paintings, which featured the human figure, reflect two main tendencies: a Cézanian and Cubist vein reinforced by her time in Paris and a more Expressionist vein linked to Berlin. In the first case, the coloured volumes were geometric while, in the second, the line was precise and marked. As for the drawings, they bear the mark of the more classical and naturalistic style taught in Strasbourg.

Around Purism

The years 1925 and 1926 were decisive in Marcelle Cahn's career and the development of her artistic vocabulary. Through the gallery owner Léonce Rosenberg, she joined the classes of Fernand Léger and Amédée Ozenfant at the Académie Moderne. Her artistic persona asserted itself in terms of a combination of geometric rigor and poetic sensitivity. Quickly assimilating purist aesthetics, she freed herself from the interior scenes and still lifes characteristic of the movement and incorporated subtle vanishing points that hollowed out the space. Between 1925 and 1929 Marcelle Cahn participated in many decisive exhibitions and found herself at the heart of an international artistic proliferation, alongside Léger and Ozenfant and their students, but also Jean Arp, Piet Mondrian, Theo van Doesburg, Willy Baumeister, Wassily Kandinsky and Le Corbusier. Her rise was rapid and, in 1929, she became a member of the "Cercle et Carré" ("Circle and Square") group which was founded by Michel Seuphor and Joaquín Torres-García and advocated the rigor of geometric abstraction as opposed to the irrationality of the Surrealists. However, Marcelle Cahn was an independent and non-partisan artist and frequented both groups. She participated in the first and only exhibition of "Cercle et Carré", displaying four paintings, including La Rame (Oar) and Femme à la raquette (Woman with Racket).

The figure-refuge

In the early 1930s, Marcelle Cahn hardly painted anymore. For more than ten years, she lived in profound solitude, between Paris and Strasbourg, without showing any hostility towards those she knew. She drew a lot, her sketches including nudes, children's heads, Marguerite, her mother, cats, apples and trees, but destroyed some of her paintings when she allowed herself to paint. This return to nature corresponded to a period of personal crisis which was not only emotional but also aesthetic and financial. In 1941, in the company of her mother, she left to join her brother Roger, a doctor for the community of the Sisters of Nevers in Toulouse where she attended seminars given by Abbé Breuil on parietal art, and those given by Father Nicolas on faith, Christianity and ecumenism.

Recreations

Marcelle Cahn spent the years of the Occupation in Toulouse with her mother and brother. In 1946 she returned to Paris where, from 1949 onwards, she again participated in major events related to abstract art. Having moved into an apartment/studio located in the dynamic Rue Daguerre, in 1952 the artist presented a set of line drawings at the Voyelles gallery which confirmed her return to geometric abstraction. Although from then on the straight line dominated her pictorial production, it did not exclude a serpentine line which made the motifs dance, as demonstrated by Triptych whose essential components (black lines on a white background that give a sense of rhythm and space) responded to the ambition of geometric paintings. Many small-format, abstract or figurative Tachist drawings, to which the artist sometimes added stickers, reveal another aspect of the creation of a woman who indicated her need for "lyrical things", in other words a "certain escape from the
constructed, geometric artwork which is a veritable asceticism". In short, according to the artist, it was about "recreation". Free and spontaneous "recreations" (in which the figure sometimes appeared) in dialogue with rigorously elaborated works such as Three Triangles, provided a necessary balance, both to the work and the artist.

**Relief painting**

In 1953 Marcelle Cahn returned to geometric abstraction with a remarkable set of relief paintings that can be seen as a continuation of the most abstract paintings of the Purist period. In each piece, painted on wood, hardboard or plywood, the artist incised the white surface material with parallel and perpendicular black lines which describe more or less tight geometric frames and whose intersection, inside the painting, gives rise to a universe of squares and rectangles punctuated with prisms and white or coloured triangles. To give rhythm to her pieces, the artist affixed to the surface of her paintings small elements of geometric and circular format in wood, hardboard and balsa and (in 1960) the first white and coloured spheres. These medium and large format paintings responded to the works of the international abstract tendency which, via various paths, many had adopted in the wake of Neoplasticism, considering the relief to be one of the possible ways of renewing abstraction, aiming at architecture itself.

**Cosmic objects**

For Marcelle Cahn, who sought to escape from bourgeois interiors and to counter the idea of decoration, "Spatials are spatial equivalences from fixed and mobile panels which should participate in the structure of our universe". In 1961, Marcelle Cahn designed her first Spatial with the encouragement of Swiss artist Gottfried Honegger. Originating from the cutting and assembling of small medicine packets, the Spatials were executed in painted wood by a practitioner and are for the most part apprehended frontally through an arrangement of elementary forms cadenced by the relief, the coloured pellets and cut angles that modulate the light. Along with the relief paintings and photocollages, the Spatials evoked space imagery (space stations, aerospace rockets and satellites in orbit) nourished by the rivalry between the United States and the USSR in the astronautical field which had begun in the 1950s, and constituted probably one of the most sensational results of the quest for space that Marcelle Cahn had been engaged in since the mid-1920s.

**Music and poetry**

Music and painting are closely linked in the imagination of artists, particularly in the synesthetic debates that heralded the birth of colourist abstraction. The musical theme is present in Marcelle Cahn’s work, as can be seen in Éventail et guitar (Fan and Guitar) of 1926, but also through the titles that allude to jazz syncopation and other tempos. The many variations that the artist created from screenprints, invitation cards and photographs, making identical motifs dance in a constantly
renewed way, testify to a musical sensitivity that recalls the family of musicians that the artist, who studied violin and piano in her youth, came from. Close to composers as well as poets, the woman who declared she "develops initial, simple forms, like a musician develops a theme in a fugue" without "excluding poetry" was the author of about twenty short poetry texts as well the drawing-poems she composed from 1956 onwards.

Collage in play
The collages that Marcelle Cahn produced from 1952 onwards and which, from the mid-1960s, constituted the bulk of her production, oscillate between strict geometry and lyrical fantasy. On the one hand, there is the the rigor of constructed thought and, on the other, spontaneity and deconstructive fun. In 1969 she had to leave her Rue Daguerre apartment/studio for the retirement home for artists run by the Galignani Foundation in Neuilly. There, Marcelle Cahn restricted her practice to materials that remained easily accessible to her: coloured paper, stickers, transparencies and other items of stationery, medical materials, embossed cardboard, wool and various fabrics, envelopes, razor blades, metro tickets, more or less unexpected packaging and discarded materials. These were enhanced with pencil, oil pastels or white paint, reused and metamorphosed into mostly abstract compositions that sometimes nevertheless evoked reality. The poetry and humour with which Cahn transformed the most modest everyday objects and scraps transports us into a constantly renewed, sensitive and vibrant world.

Collage on postcards seems to have been as much an occupation as a game for the artist who deployed all her sense of space when using postcards of the city of Paris whose poetic and mischievous transformation she liked to address to those dear to her.

For the Dijon stage of the Marcelle Cahn exhibition in 1973, Serge Lemoine commissioned the artist to create a set of collages based on postcards of the city. Using stickers of various colours and formats, the artist humorously and poetically presented the most emblematic monuments of the Burgundian city, whether medieval or of more recent construction (like the large Lake Kir urban planning project built on the outskirts and lined with multi-storey towers).
**Shared friendships**

In 1980 Marcelle Cahn made a considerable donation to the Strasbourg Museum of Modern Art, including what she had left of her work plus her archives and books. This collection is made up of nearly 350 original artworks including several unfinished paintings, Spatials, drawings, prints and numerous collages from the 1960s and 1970s. It also includes drawings and photographs by artist friends. Her personal archives consist of several hundred letters and cards, dozens of negatives and photographs of her works and her family, her original poems, dozens of greeting cards as well as invitations and press articles. Her professional archives are mainly composed of exchanges with publishers, galleries and institutions. Finally, the correspondence as a whole sheds light on the richness of Marcelle Cahn's artistic relationships and friendships. Her internationalism, her ability to bridge the generation gap and her diversity of styles testify to her great open-mindedness.

This generous donation, made a year before her death, is being most comprehensively displayed in this exhibition and testifies, beyond the artworks, to an endearing personality who was a friend to artists.
3. Selected artworks

**Woman and Yacht**, 1926-1927, Oil on canvas, 66 x 50 cm, MAMCS. Photo: Angèle Plisson, Musées de la Ville de Strasbourg

Woman and Yacht testifies to the influence of Fernand Léger but especially of Amédée Ozenfant. The artist reduced objects and figures to elementary and simple forms and employed flat areas of muted colour. The geometric construction eliminated all anecdote and illusionism. The rounded lines of the female bust and the more acute angles of the yacht and the cruise liner intersect and interpenetrate in a harmonious and unified way.

**Aviatic Plane -Form**, 1930, oil on canvas, 62 x 73.5 cm, MAMC+ Saint-Étienne Métropole Collection. Gift of the artist, 1957. Photo credit: Cyrille Cauvet/MAMC+

The plane takes off in a luminous and dazzling halo, causing the shapes to explode on the surface of the painting. It may be an evocation of the feat of the aviators Costes and Bellonte who, in 1930, managed to reach Paris from New York in their plane *Le Point d'interrogation* after 37 hours of non-stop flight. This mechanical flight also recalls the many drawn and painted birds which feature in Marcelle Cahn’s work.

**Untitled (hand)**, 1930, Drawing in black crayon, 25 x 26.7 cm, MAMCS. Photo: Mathieu Bertola, Musées de la Ville de Strasbourg

In the early 1930s, Marcelle Cahn hardly painted anymore. For more than ten years she lived, between Paris and Strasbourg, in profound solitude and drew a lot, her sketches including nudes, hands, children's heads, Marguerite, her mother, cats, apples and trees. This return to nature corresponded to a period of personal crisis which was not only emotional but aesthetic and financial.

**Untitled**, 1956, oil on wood, 100 x 73 cm. Rennes Museum of Fine Arts. Photo (C) MBA, Rennes, Dist. RMN-Grand Palais / Jean-Manuel Salingue

From 1953, Marcelle Cahn returned to geometric abstraction with a remarkable set of relief paintings that can be seen as a
continuation of the most abstract paintings of the Purist period. To give rhythm to her paintings, the artist affixed to the surface of the paintings small elements in wood, hardboard or balsa of geometric and circular format. These paintings responded to the artworks of the international abstract tendency which saw the relief as one of the possible ways of renewing abstraction.


Along with the relief paintings and photocollages, the Spatials, by evoking space imagery (space stations, space rockets and satellites in orbit) nourished by the rivalry between the United States and the USSR in the astronautical field that had begun in the late 1950s, were probably one of the most sensational outcomes of Marcelle Cahn's quest for space which had started in the mid-1920s.

Marcelle Cahn, Untitled, 1976, collage, 31 x 19.5 cm (without margin), MAMCS. Photo: Mathieu Bertola, Musées de la Ville de Strasbourg

Marcelle Cahn's collages oscillate between geometry and fantasy. On the one hand, there is the rigor of constructed thought and, on the other, spontaneity, and deconstructive fun. In 1969 Marcelle Cahn had to leave her Rue Daguerre apartment/studio for the retirement home run by the Galignani Foundation in Neuilly where she restricted her practice to materials that were easily accessible to her. The technique of collage, initiated in 1952, then constituted the main part of her production.
4. Biography of Marcelle Cahn

1895
Birth on 1st March in Strasbourg of Marcelle Delphine Cahn, eldest child of an Alsatian Jewish family. Her father, Anselme Cahn, was a knitwear merchant and her mother, Alice Sophie Blum, was a musician descended from a family of Strasbourg bankers.

1906-1913
Drawing lessons with the renowned Strasbourg artists Émile Schneider, Joseph Sattler and Georges Rittlen.

1914
Enrolled at the School of Decorative Arts in Strasbourg, Marcelle Cahn studies philosophy at the University of Strasbourg at the same time. The painter Simon Lévy, future founder of the May group, introduces her to the paintings of Cézanne and Van Gogh.

1915
Marcelle Cahn lives in Berlin with her mother and her brother Roger until 1918. She attends classes given by Eugen Spiro and at Lovis Corinth’s studio, and attends exhibitions at Der Sturm gallery.

1920
Period of comings and goings between Paris and Strasbourg until 1925. In Paris, she enrolls at the Ranson Academy where the teachers include Édouard Vuillard, Maurice Denis and Félix Vallotton, she is subsequently taught by Othon Friesz at the Académie Moderne.

1925
In Paris again (until 1930). At the Académie de la Grande Chaumière, she draws the nude from life. Meets Léonce Rosenberg, director of the gallery and review named L'Effort moderne, thanks to whom she meets and attends courses given by Fernand Léger and Amédée Ozenfant at the Académie Moderne. First abstract paintings and participation in Victor Poznanski's exhibition "Art Today" in Paris which brings together the main currents of the international avant-garde of the time. Ruined following bad financial investments, Marcelle Cahn faces her first material difficulties.

1926
Joins the Society of Independent Artists, and participates in its first Salons. Participation with other Léger students in an exhibition at the Contemporary Art Gallery, then in the Société anonyme exhibition at the Brooklyn Museum in New York following her meeting with Marcel Duchamp.

1930
Invited to join the "Cercle et Carré" group founded in 1929 by Michel Seuphor and Joaquín Torres García, Marcelle Cahn participates in the group's one and only exhibition at Galerie 23, which features 85 abstract and constructivist artists. She returns to live in Strasbourg.

1932
Marcelle Cahn returns with her mother to Paris which, due to the economic crisis and the rise of Nazism in Germany, hosts many foreign artists. She stays there until 1935.

1939
On 15 April, 1939, she leaves Strasbourg where the buildings belonging to Alice Cahn’s family are subsequently occupied by the Nazis (in 1940), then bombed. With her mother, she joins her brother in Toulouse where the two women remain until the end of the war. Marcelle Cahn is deeply affected by the death of her mother on 28 December 1945.

1946
Back in Paris she resumes working and emerges from her artistic isolation. She then gets back in touch with her friends, including Natalia Goncharova, Seuphor and Arp.

1949
First participation in the Salon des Réalités Nouvelles (in which she takes an active part until 1967). This exhibition marks her return to the art scene.

1951
Moves into an apartment/studio at 63 Rue Daguerre, in a district frequented by many artists, where she remains for nearly twenty years.

1952
First solo exhibition at the Voyelles gallery featuring a series of line drawings. A pivotal year in her work, she returns to the practice of collage.
First eye problems.

1953
First relief paintings.

1955
Joins the "Space" group, founded by André Bloc and Félix Del Marle, and participates in the group’s exhibition in Saint-Cloud.

1956
Lyrical drawings and composition of short poems.
She joins the "Structures" group which contributes to the promotion of abstract art in the region.

1958
Meets the Hungarian poet and art publisher Imre Pan.

1959
First retrospective of the artist at the Simone Heller gallery, organized through the art critic Waldemar-George. The French State and the Museums of the City of Strasbourg buy artworks by her.

1961
A founding member of the "Measure" group, Marcelle Cahn participates in their one and only exhibition in France at the Rennes Museum of Fine Arts. First Spatial.

1962-1964
Three solo exhibitions are devoted to her in galleries in Paris and Milan.
Worsening of her problems related to sight, requiring several operations and hospitalizations over the following years. The artist stops painting.

1966
Beginning of her collaboration with the Denise René gallery.

1969
Moves to the Galignani Foundation in Neuilly, a retirement home for artists where she resides until her death.

1972
Major retrospective of her work organized by the CNAC at the Museum of Art and Industry in Saint-Étienne. This travelling exhibition then tours France until 1974, showing in fifteen cities, including Dijon and Strasbourg.
1973
Made a Knight of the Order of Arts and Letters.

1975
Retrospective at the Denise René gallery.

1976
Installation of two public sculptures for the middle schools Le Parc in Dijon and Paul Fort in Is-sur-Tille as part of the 1% funding scheme for artistic projects in new buildings.

1980
Donation of her artworks and personal archives to the Strasbourg Museum of Modern Art.

1981
Death of Marcelle Cahn on 20 September in Neuilly-sur-Seine.
5. List of lenders

FRANCE

- National Centre For Plastic Arts, Paris
- National Museum of Modern Art/Pompidou Centre, Paris
- Cambrai Museum of Fine Arts
- Cholet Art and History Museum
- Unterlinden Museum, Colmar
- Dijon Museum of Fine Arts
- Grenoble Museum of Painting and Sculpture
- Palais des Beaux-arts de Lille
- Lyon Museum of Fine Arts
- Ursulines Museum, Mâcon
- Concrete Art Space, Mouans-Sartoux
- Rennes Museum of Fine Arts
- Musée de l’Abbaye, Sables d’Olonne
- Saint-Étienne Métropole Museum of Modern and Contemporary Art (MAMC +)
- Jocelyn Wolff Gallery, Romainville
- Lahumière Gallery, Paris
- Konkret Art Project, Strasbourg
- Private collections, Paris
- Private collection, Lyon
- Private collection, Colmar
- Private collections, Strasbourg

GERMANY

- Museum im Kulturspeicher Würzburg
- Private collection, Aachen

BELGIUM

- Fondation Wallonie-Bruxelles, Liège
- Private collection, Brussels

MONACO

- Private collection, Monaco

PORTUGAL

- Museo Coleção Berardo, Lisbon

SWITZERLAND

- Kunstmuseum, Basel
- Marguerite Arp Foundation, Locarno
- Private collection, Vevey
6. Exhibition catalogue

Title: Marcelle Cahn, En quête d’espace
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Publication director: Cécile Godefroy
336 pages, 360 illustrations
Retail price: 39€ (tax included)
The catalogue includes an English version of all the essays, at the end of the book

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Une ambassadrice du musée de Saint-Étienne – Alexandre Quoi et Bernard Ceysson

Premières trajectoires
Marcelle Cahn à Berlin, 1915-1918 – Sophie Goetzmann

Autour du purisme
Les années puristes de Marcelle Cahn – Serge Lemoine

La figure-refuge
La modernité mise à nu par sa célibataire, même – Anne Montfort-Tanguy

Récitations
Marcelle Cahn et le Salon des Réalités nouvelles (1949–1973) : une voie tracée « vers l’espace total » – Domitille d’Orgeval

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Extrait du texte de Cécile Godefroy, « Marcelle Cahn ou l’envol d’une solitaire »

Lorsqu’elle évoque ses années de formation, la détermination de Marcelle Cahn à suivre sa propre voie sait pourtant. La jeune femme éprouve très tôt le besoin de quitter son Alsace natale pour découvrir la peinture moderne qu’incarnent à ses yeux Paul Cézanne, Vincent Van Gogh, puis Pablo Picasso. La guerre oriente la famille à Berlin plutôt que Paris, où Cahn fréquente la poétesse Else Lasker-Schüler, ancienne compagne d’Herwarth Walden, et découvre l’expressionnisme allemand à la galerie Der Sturm. À Paris en 1920, après un passage à l’académie Ranson, dont elle se souvient des bons retours d’Édouard Vuillard et de l’incompréhension de Maurice Denis, son refus de prendre la correction d’Othon Friesz à l’Académie moderne en 1923 est révélateur de sa volonté à avancer sans entrave. En 1925 à la Grande Chaumière, elle étudie le nu d’après modèle vivant avec beaucoup de liberté et dans une certaine intelligence du cubisme, où, selon ses propres mots, elle s’échappe du modèle. Dans le même état d’esprit, Cahn justifie chacune de ses retraites en Alsace, y compris celle de 1930 où elle rompt brutalement avec les milieux d’avant-garde, comme le besoin impérieux de travailler en solitaire, pour s’exprimer « avec intensité ». 
Extrait du texte de Barbara Forest, « Marcelle Cahn et Jean Arp ou la "double-face" strasbourgeoise »

Jean Arp a indéniablement joué un rôle important dans la reconnaissance accordée à Marcelle Cahn par les musées de Strasbourg. Son implication témoigne autant de leurs liens artistiques, esthétiques et affectifs que de leur attachement particulier à Strasbourg, ville dans laquelle les deux artistes n’ont finalement l’un et l’autre que peu vécu, mais qui apparaîtra, tout du moins pour Arp, comme une figure de la nostalgie aux allures de cathédrale ou de massif vosgien.

Extrait du texte d’Isabelle Ewig, « À propos des collages de Marcelle Cahn : "Le grand art vit de moyens pauvres." »

[...] Du purisme au collage, quelque chose se joue, qui relève de la libération d’une « emprise » exercée par Ozenfant sur Marcelle Cahn. Elle peignait vite, il la faisait peindre « proprement » et « très lentement », « exigait qu’un fond soit refait, qu’une chose soit élaborée ». Avec le collage, elle retrouve rapidité et spontanéité de l’exécution, le travail du fond n’a plus lieu d’être, les formes et les couleurs n’ont plus à être élaborées. Il lui suffit de découper et coller, et quand elle arrête son choix sur les pastilles autocollantes, elle fait d’une pierre deux coups : affranchissement de toute opération manuelle pénible, perfection encore jamais égaliée, pas même par un puriste, de la forme et de la couleur. Pour autant, le collage ne joue pas contre l’abstraction constructive, mais avec elle : dans les collages sur sérigraphie réalisés à partir de 1970, on assiste à la mise en musique de son tableau de 1952, une composition linéaire devenant portée pour des gommettes qui s’y posent telles des notes. Il en existe plusieurs centaines de variations – démonstration du caractère expérimental du collage, de la multiplication des points de vue qu’il provoque, du relativisme qu’il introduit.
7. Exhibition partners

• An exhibition co-organized with the Saint-Étienne Métropole Museum of Modern and Contemporary Art

Saint-Étienne Métropole Museum of Modern and Contemporary Art (MAMC+) is a well-known institution in the field of modern and contemporary art.

It offers a programme of temporary exhibitions of international scope and features a major collection of artworks from the 20th and 21st centuries. With acquisitions made since the early 1980s of contemporary art, plus major donations and deposits, it now houses nearly 20,000 artworks.

In addition to the collection of modern and contemporary art, ranging from Surrealism to Neo-Expressionism, from Pop Art to Nouveau Réalisme, from Minimalism to the most contemporary movements, there is a substantial collection of photographs and one of the rare major collections in the field of design in France.

Having a real desire to open up to the world, the MAMC+ organizes several temporary exhibitions every year. Since 2003, it has welcomed big names such as Roman Opalka, George Baselitz, Richard Nonas, Laura Lamiel, Tania Mouraud, Jannis Kounellis, Giovanni Anselmo, Valérie Jouve, Pierre Buraglio, Robert Morris, etc.

A museum open to its region

The MAMC+ welcomes nearly 65,000 visitors each year. It receives a wide variety of visitors, whether “individuals” (67%) or groups (33%). Through its exhibition and guiding policy, it is strongly oriented towards a young audience (in 2018, 40% of visitors were under 25). In 2018, 71% of visitors were residents of the Loire district and 39% came from other regions of France or abroad.

An institution with international influence

The Saint-Étienne Métropole Museum of Modern and Contemporary Art is solicited, throughout the year for the loan of works or for exhibition projects within the framework of major national and international events. Every year, nearly 300 artworks are loaned for exhibitions in prestigious international institutions (Pompidou Centre-Metz, Solomon R. Guggenheim Museum and MoMA in New York, etc.). Outside exhibitions are also organized in France and abroad (e.g. in China 2017-2018) using the museum’s funds. Since 2019, it has been a member of the international FRAME network.

https://mamc.saint-etienne.fr/
• In partnership with the Rennes Museum of Fine Arts

The Rennes Museum of Fine Arts offers visitors a panorama of the history of art from Antiquity to the present day. Its collection is structured around three strong axes: an 18th century cabinet of curiosities, enriched over time by various ambitions to build a museum-world; a fund of older paintings (Veronese, Rubens, Chardin, Gustave Caillebotte, Odilon Redon), which is particularly rich in terms of 17th century French art (Georges de La tour, Charles Le Brun, Noël Coypel, Philippe de Champaigne); a collection of modern and contemporary art, formed in the middle of the 20th century (Picasso, Gris, Tanguy, Laloy, Soulages, Asse, Morellet, Nemours, Molnar). Its temporary exhibitions seek to enhance these three axes which offer the possibility of juxtaposing older art, contemporary art and collection items from various sources. This programme is part of the cultural policy of the Rennes metropolis which, with a second-generation Frac (Regional Contemporary Art Collection), two art centres and multiple associative and private initiatives, emphasizes openness to the various forms that make up the contemporary art scene.

The Museum of Fine Arts is a cultural facility of the City of Rennes, which receives support from the Ministry of Culture – Drac Bretagne, the Regional Council of Brittany and the District Council of Ille-et-Vilaine.

Open Tuesday to Friday from 10 a.m. to 5 p.m. and Saturday and Sunday from 10 a.m. to 6 p.m.
Access to the permanent collection is free of charge but there is an entry charge for temporary exhibitions.
Regular collaboration with most of the city's festivals.
Various possibilities for guided tours and workshops.

http://mba.rennes.fr
8. Programmation éducative et culturelle

VISITES GUIDÉES :
Dimanches 11h : 8 mai, 22 mai, 5 juin, 19 juin, 3 juillet, 17 juillet, 31 juillet

Samedi 30 avril à 16h : Une femme en quête d’espace, visite de l’exposition en compagnie de Barbara Forest, co-commissaire de l’exposition.
Dans le cadre de la programmation « Une femme, un destin »

Dimanche 15 mai à 15h30 : Visite sentimentale avec Marie Luise Syring, critique d’art, amie et assistante de Marcelle Cahn. Visite de l’exposition au gré des souvenirs et des émotions d’une proche de l’artiste.

Dimanche 12 juin à 15h30 : Visite sentimentale de l’exposition avec Jeanne Bischoff : Jeune artiste et membre du Cercle des amis de Marcelle Cahn, Jeanne Bischoff mène le visiteur dans les salles de l’exposition à la rencontre des œuvres qui la marquent et qui la touchent en tant que plasticienne.

Dimanche le 26 juin à 14h30 : Visite urbaine Sur les pas de Marcelle Cahn : un parcours urbain qui mène le promeneur dans les rues de Strasbourg à la recherche des lieux qui ont compté pour Marcelle Cahn. Visite organisée avec le Cercle des amis de Marcelle Cahn et le 5ème Lieu.

ATELIERS
Samedi 14 mai 2022 : Ateliers Enfants (6 / 11 ans)
« Paysage et abstraction »
Associer paysages et formes géométriques pour créer une composition originale, autour de l’exposition Marcelle Cahn
(de 14h30 à 16h30)

Dimanche 5 juin 2022 : Ateliers en familles (à partir de 4 ans)
« Au pays de la géométrie »
Créer, détourner et jouer avec des cartes postales d’un drôle de pays !
Atelier pour tous, autour de l’exposition Marcelle Cahn
(de 14h30 à 17h en continu)

À l’Auditorium des Musées
Entrée libre dans la limite des places disponibles

CONFÉRENCES
Jeudi 2 juin à 18h30 : Le fonds Marcelle Cahn : histoire et enrichissement.
Le Musée d’Art moderne et contemporain de Strasbourg conserve le fonds le plus important d’œuvres de Marcelle Cahn. Barbara Forest et Jean-Louis Mandel, membre de l’association des AMAMCS reviennent sur les étapes de sa constitution.
Jeudi 16 juin à 18h30: par Cécile Godefoy, commissaire générale de l’exposition À travers la genèse du projet et les coulisses de l’exposition, Cécile Godefroy expose le travail de toute une vie de l’artiste strasbourgeoise Marcelle Cahn.

CONCERT FILMÉ
Jeudi 5 mai 2022 de 18h30 à 19h30 : Concert filmé de Steve Reich. Enregistré le 12 avril 2014 à la Cité de la musique de Paris dans le cadre du week-end Turbulences « Air libre ».
Pionnier de la musique minimaliste, le compositeur américain Steve Reich a joué un rôle essentiel dans le développement de la musique contemporaine mais également dans la musique électronique ou la danse contemporaine. Les œuvres de Marcelle Cahn, et notamment ses collages et reliefs, trouvent un écho particulier dans les recherches du compositeur sur le rythme et la tonalité.

MUSIQUE LIVE
Elektra Music a proposé deux performances et deux expériences très différentes pour accompagner l’exposition de Marcelle Cahn et faire résonner aujourd’hui, grâce à deux jeunes compositrices, tout l’intérêt que portait l’artiste strasbourgeoise à la musique de son temps.

Vendredi 10 juin à 20h : Heidi Hörsturtz / AV Performance - Concert audiovisuel. Basée à Rotterdam, Heidi Hörsturtz explore les nouveaux médias et oscille entre musique concrète et installation, en utilisant 9 platines vinyles supportant 18 tablettes avec une musique créée par ordinateur sur 10 canaux de diffusion. Heidi Hörsturtz a interprété ses œuvres à la biennale de Kiev, au Culture Hub de New York, à MusikTech Francfort, à Manifesta 11 à Zurich, aux Instants vidéo de Marseille.

FILM
Vendredi 8 juillet 2022 à 22h : projection du film de Tati, Playtime, sur la terrasse du musée. Pour fêter l’été et les vacances, une séance de cinéma en plein air pour voir et revoir M. Hulot et ses aventures urbaines où il découvre l’architecture moderne parisienne des années 1960. Fascinée par le quartier de la Défense, Marcelle Cahn s’est laissée emportée par ce même tourbillon de la ville moderne où règne l’ordre et la géométrie puis le chaos.
9. Visitor Information

Musée d’Art Moderne et Contemporain (MAMCS)
1 place Hans-Jean Arp, Strasbourg
tel. +33 (0)3 68 98 50 00
Opening hours: every day - except Monday – from 10 am to 6 pm
Closed on 1 January, Good Friday, 1 May, 1 and 11 November and 25 December.

Group Visits
Special times are reserved for group visits, organized by the Service Éducatif des Musées or accompanied by guides from the Strasbourg Tourist Office. Advance telephone booking is essential for all group visits of more than 10 persons: to book, telephone 03 68 98 51 54, Monday to Friday 8.30 am – 12.30 pm (school holidays: 9 am - 12 noon).

MAMCS admission rates: 7,5 € (reductions: 3,50 €)

Admission free:
- visitors under age 18
- Carte Culture card holders
- Atout Voir card holders
- Museums Pass Musées card holders
- Éduc’Pass card holders
- disabled visitors
- art history, archaeology and architecture students
- employment seekers
- recipients of social assistance
- badge-holding employees of Strasbourg Eurometropolis

Free admission for all visitors: 1st Sunday in the month.

1 day pass:
16 €, reduced rate: 8 € (access to all Strasbourg museums and temporary exhibitions)
3 day pass:
20 €, reduced rate 12 € (access to all Strasbourg museums and temporary exhibitions)

Museums Pass Musées:
1 year, 320 museums: more info at www.museumspass.com

With the implementation of sanitary measures to ensure your safety and that of our team, we are able to offer you a friendly, quality welcome. More info on reception and visiting conditions:
musees.strasbourg.eu
MARCELLE CAHN.
EN QUÊTE D’ESPACE
MUSÉE D’ART MODERNE ET CONTEMPORAIN DE STRASBOURG
29 AVRIL – 31 JUILLET 2022
LISTE DES VISUELS TÉLÉCHARGEABLES SUR LE SITE
WWW.MUSEES.STRASBOURG.EU

Demande à adresser à :
Service communication
Musées de la Ville de Strasbourg
Julie Barth
2 place du Château, Strasbourg
julie.barth@strasbourg.eu
Tél. + 33 (0)3 68 98 74 78

1. Marcelle Cahn, Shirley Goldfarb et Gregori Mazurowski,
tirage argentique, 17,3 x 12,6 cm. Archives du MAMCS, Fonds Marcelle Cahn. Photo : Mathieu Bertola, Musées de la Ville de Strasbourg

2. Marcelle Cahn, Sans titre (Main) , 1930, dessin au crayon noir, 25 x 26,7 cm, MAMCS. Photo : Mathieu Bertola, Musées de la Ville de Strasbourg

3. Marcelle Cahn, Femme et voilier, 1926-1927, huile sur toile, 66 x 50 cm, MAMCS. Photo : Angèle Plisson, Musées de la Ville de Strasbourg

4. Marcelle Cahn, Ascendance, 1936, huile sur toile, 50 x 61 cm. Don des amis du MAMCS, MAMCS. Photo : Mathieu Bertola, Musées de la Ville de Strasbourg

5. Marcelle Cahn, Nu berlinois, 1916, huile sur toile, 133 × 58 cm. Don de la galerie Denise René, MAMCS. Photo : Mathieu Bertola, Musées de la Ville de Strasbourg


8. Marcelle Cahn, Sans titre, 1975, collage sur papier sérigraphié, 25,9 x 32,5 cm. MAMCS. Photo : Mathieu Bertola, Musées de la Ville de Strasbourg


11. Marcelle Cahn, Composition non figurative, 1976, collage, 31 x 19,5 cm (hors marge), MAMCS. Photo : Mathieu Bertola, Musées de la Ville de Strasbourg


14. Marcelle Cahn, Étendue, 1955, tempera sur isorel, 73,5 × 200 × 5,5 cm, Musée de Grenoble. Photo : Ville de Grenoble /Musée de Grenoble - J.L. Lacroix