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Une Culture de
l'InclusionArt and Material
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FRAME would like to thank the Petit Palais, Musée des Beaux-Arts de la ville de Paris, for hosting a very successful conference during November 2016.

29 museums participated by sending 91 representatives from both sides of the Atlantic to share significant news of their institutions. They brought with them a wealth of knowledge concerning current and future exhibition and educational programming for FRAME.

French and American directors, curators and educators all attended a round table on the participatory museum as part of a cross reflection between France and North America upon the 21st Century museum.

This panel discussion was introduced by Jacqueline Eidelman, Conservateur général du patrimoine HDR and Project Lead for "The 21st Century Museum" at the Ministry of Culture and Communication in France.

In this newsletter, FRAME would like to share more information about two of the growing educational programs that FRAME members are collaborating on. These ground breaking programs show the impact the out of the box thinking that is FRAME's reputation.



Group Photo from the 2016 Annual Congress at the Petit Palais
© Didier Plowy - FRAME

**POUR UNE CULTURE DE
L'INCLUSION : LES MUSÉES FRAME
EN ACTION**

An inclusive project with an international reach thanks to FRAME

In 2016, the Montreal Museum of Fine arts (MMFA) has been partnering with the Michaëlle Jean Foundation (MJF) to create a project encouraging intercultural openness and dialogue for young people from Montreal's Muslim community. Since the beginning, this project has attracted the attention of the French American Museums Exchange (FRAME), especially three French museums - the Musée des Augustins in Toulouse, the Lyon Museum of Fine Arts and the Musées de la ville de Marseille - which were inspired to implement parallel programs adapted to their own social contexts. Under the title *Pour une culture de l'inclusion : les musées FRAME en action*, these projects were featured in a video presented during an exhibition in the MMFA and the French participants traveled to Montreal to showcase a part of their work during the vernissage and a public forum welcoming more than 120 guests on December 10th, 2016, which is Human Rights Day.



© Sebastien Roy

On this occasion, young artists involved in the program *The Art of Inclusion* both in Montréal and France met together. Improvisations of Hip Hop Dance and Slam were made by young French during the exhibition opening and the French choreographer Abdou N'Gom proposed a powerful moment during the forum with dance considered as a language of resistance against exclusion and a tool to define one's identity.

This project is based on shared values of dialogue, tolerance, inclusion, civic engagement and mutual understanding. It is also in keeping with the museum's humanist mission to deploy its collection, expertise and facilities to serve the community, with the aim of encouraging dialogue and harmonious co-existence, relying on the role of art as a vehicle for peace and social cohesion.

In Montreal



Thomas Bastien with the MMFA with the participating teens © Sebastien Roy

The MMFA has been partnering with the Michaëlle Jean Foundation and the Institute for Research and Education on Race Relations to present

THE ART OF INCLUSION. MUSLIM YOUTH TAKE THE LEAD: an artistic project giving ten young people from Montreal's Muslim community an opportunity to express themselves on their desire to belong and their place in Quebec society by presenting one of their creations. Quebecers aged 15 to 30 with Arab, Syrian, North African, South Asian and Sahelien roots were invited to speak out on topics of concern to them, social exclusion in particular, in a context where intolerance and Islamophobia and questions of integration exist. The installations, paintings and photographs - by Aissatou Balde, Mercedeh Baroque, Yousra Benziane, Serine Bentaya, Abdelhamid Beniani, Hejer Chelbi, Essraa Daoui, Wurood Habib, Chaimae Khouldi and Zahraa Sbaiti - were chosen by a selection committee consisting of representatives of each partner organization and the artists Mohammed Makhfi and Naghmeh Sharifi, and displayed in the exhibition area of the Michel de la Chenelière International Atelier for Education and Art Therapy until January 8.



© Sebastien Roy

These young artists participated in the forum *The Art of inclusion* on December 10th, as well as three young French people: Mohamed Makhoulouf from Lyon, Miad Mohamed from Marseille and Sami Saïdi from Toulouse.

In Lyon



Abdou N'Gom in the chapel of the Lyon Museum of Fine Arts
© MBA Lyon - photo Stéphane Degrois

The program of the Lyon Museum of Fine Arts pairs the Maison de la Danse in Lyon with Compagnie Stylistik. Led by choreographer Abdou N'Gom, whose background is in hip-hop and urban dance, this company worked with young high school students from Belley (Ain) on the theme of resistance and youths from the social centre in the district of États-Unis in Lyon, long isolated from the rest of the city. Through choreographic expression and observation of works, they call into question their way of being in the world and asserting themselves, even resisting. The aim of this project is to open up the museum to the possible cultural references of young people, primarily immigrants, and to introduce them to other artistic practices as means of expression. The exploration of the complementarity of artistic languages must result in an original work by the young people. This first experience will culminate in a performance at the Printemps de la Danse in March 2017.

In Marseille



Excerpt from the film on *L'Art de l'inclusion* in Marseille © All rights reserved

The Museums of Marseille collaborated with the Association Ph'Art and Balises, which works to keep young people in school and ensure their social and professional integration. A dozen participants aged 15 to 20 visited various cultural sites in Marseille, exploring a number of themes related to the question of citizenship, which is part of the reform of French colleges. The Château Borély, a museum of decorative arts, faience and fashion, provided them with an opportunity to reflect on equal rights, social classes and the legacy of cultural heritage as a common good. At the Marseille History Museum, they gained an understanding of the different stages in the construction of the city, which was founded on cultural diversity, as well as exploring the question of integration. A visit to the exhibition *Être femme dans la Grèce antique* at the Museum of Mediterranean Archeology prompted some participants to reflect on the place of women and their role throughout history, and a visit to the Mémorial de la Marseillaise encouraged several young people to reconsider the French national anthem in light of twenty-first century issues and their daily lives. By compiling the texts written by the young people, the museum ensures it is a place of expression, identification and self-realization for all. These texts, which were read or sung, are included in the video presented in Montreal.

In Toulouse



Sebseb, Sabrin, and Sami at the Musée des Augustins of Toulouse © Gilles Thomat

The Musée des Augustins de Toulouse is involved in countering all forms of exclusion and its consequences. In connection with the policy of the city and associations, the museum reflects on the fight against radicalization and seeks to give young people free expression on the subject. Through its involvement in *The Art of Inclusion* program, it has been working with the slam poet Sebseb to open up dialogue with young people, fight preconceptions and give them a key to understanding this menace. Their work will be recorded in a music video next spring. There are also plans to present a forum on the question of secular faith and on the religious fact. To encourage the principle of diversity, the Musée des Augustins meets with young people involved in associations such as the Maison de Jeunes et de la Culture "La Brique rouge" in the Empalot district of Toulouse, and also involves young offenders, with support of the Protection Judiciaire et de la Jeunesse (Judicial Protection of the Youth).

Tactile Gallery: L'Art et la Matière, galerie de sculptures à toucher, Musée Fabre de Montpellier

In the May 2016 newsletter, FRAME announced the launch of an unique exhibition in France *L'Art et la Matière, galerie de sculptures à toucher*. Supported by FRAME, this universal project, inclusive and civic is presented from December 10th, 2016 to May 28th, 2017 at the Musée Fabre of Montpellier.



Opening

The exhibition opened December 9th, 2016 with Michel Hilaire, Director of the Musée Fabre, Jean-Luc Martinez, President and Director of the Musée de Louvre, Philippe Saurel, President of Montpellier Méditerranée Métropole and Mayor of Montpellier and Pierre Provoyeur, Director FRAME France.

© Musée Fabre de MMM, cliché Frédéric Jaumes

For the opening, Singulier Pluriel, a dance company from Montpellier, staged a choreography in the heart of the gallery to give the visitor a corporal perception of art.

Sculpture seen differently

L'Art et la matière invites the audience to think about sculpture with touch and revisit traditional museum rules. While this sense was part of the natural understanding of sculpture from antiquity, it was gradually changed in favor of the conservation of works and a visual and intellectual approach to art.

Thanks to technological advances and the expertise of Laure Olives, visually-impaired consultant to the education department, five casts of emblematic masterpieces of the Musée Fabre reproduce the texture and finish of the original works. In this way, the sculpture is revealed in all its dimension and its smallest details through the palm of the hand of the visitors.

As a privileged place for sensitive experience, the museum aims to enrich the visitor practice in an incarnated mode and for all: young, adult, sighted people, visually impaired people or blind people using one gallery.



© Musée Fabre de MMM, cliché Frédéric Jaumes

"One of our company bethought him of asking our blind

man if he would like to have eyes. "If it were not for curiosity," he replied, "I would just as soon have long arms: it seems to me my hands would tell me more of what goes on in the moon than your eyes or your telescopes [...]"

Diderot, Letter on the blind for the use of those who see, 1749. Translated and edited by Margaret Jourdain in "Diderot's Early Philosophical Works", *The Open Court Series of Classics of Science and Philosophy*, n° 4, Chicago and London, The Open Court Publishing Company, 1916, p.76-77.

A first ever partnership with the Musée du Louvre and the Fédération des Aveugles de France - Languedoc-Roussillon

The Musée du Louvre opened the first tactile gallery in France in 1995. The museum loaned five casts to the exhibition at the Musée Fabre and shared its expertise in this field with Montpellier.

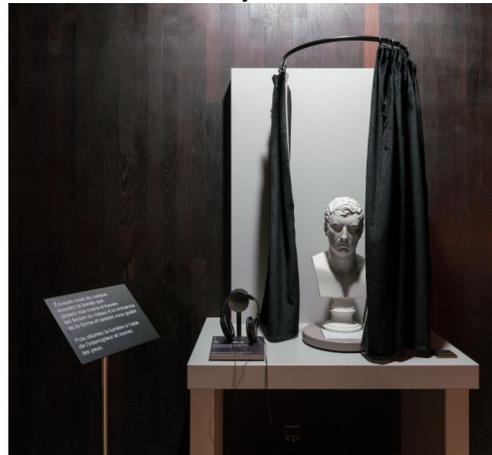
The Fédération des Aveugles de France - Languedoc-Roussillon added its cooperation for the implementation of device for mediation in the exhibition.

The project also benefitted from the expertise of the Montreal Museum of Fine Arts, which is a FRAME museum during the planning stage.

An Ambitious Gallery organized in 4 Parts

From the awakening of the senses to the acquisition of knowledge, the exhibition is divided into 4 steps:

1. The Introduction "See Differently"



© Musée Fabre de MMM, cliché Frédéric Jaulmes

2. Space for young public "Touch with your body"



© Musée Fabre de MMM, cliché Frédéric Jaulmes

3. The "Touchable Sculpture Gallery" - For an out of the ordinary discovery of sculpture from Antiquity to the 19th Century



© Musée Fabre de MMM, cliché Frédéric Jaulmes

4. Multi-Sensory space "The Sculpture Studio" to immerse yourself in the history and technique of sculpture



© Musée Fabre de MMM, cliché Frédéric Jaulmes

A 50 page booklet* is available to accompany the teachers, students and the public in the exhibition.

Sophie Calle

On the occasion of the exhibition *L'Art et la matière*, photographs of the artist Sophie Calle coming from the series *Les Aveugles (The Blinds)* (1986) are presented in the heart of the permanent collection and resonate with the works of the museum.

After Montpellier

The concept of *L'Art et la matière* is a perennial and open project. It is destined to circulate in other museums in the FRAME network, to be enriched with other casts in adaptability of the approaches of different sites hosting the tactile gallery.

Tactile Gallery: L'Art et la Matière, galerie de sculptures à toucher (Art and Material, a Sculpture gallery dedicated to Touch)

At the Musée Fabre of Montpellier

Michel Hilaire, Chief Curator and Director of the Musée Fabre
Pierre Stépanoff, Curator of Old Masters Paintings and Sculptures
Céline Peyre, Head of the Public Education Department

*Exhibition booklet *L'Art et la matière. Des sculptures à toucher*, Canopé éditions, 47 p. [French edition]

Summary:

Concept

1) A tactile gallery in a museum. Why?

Articles

2) The benefits of touch

3) Visiting with tact!

4) Words for touching

- 5) The tactile gallery at the musée du Louvre
 - 6) The techniques for molding
 - 7) Inventing a tactile mediation
- Portfolio and Education Paths**
- 8) Introduction
 - 9) Marble
 - 10) Terracotta
 - 11) Plaster
 - 12) Bronze

Detroit Institute of Arts: AUGMENTED REALITY PUSHES VISITOR-CENTERED PRACTICE INTO THE FUTURE

Fads like PokemonGo and SnapChat filters make it clear that augmented reality (AR) is becoming part of everyday life. And museums, eager to attract younger audiences, have been paying close attention to AR trends. However, the Detroit Institute of Arts (DIA) is not using AR technology as a gimmick to attract millennials and Generation Z, who already comprise a large percentage of our visitors. Instead, when GuidiGo, a company that develops apps for cultural institutions, invited the DIA into a partnership with Google's Tango team, we saw an opportunity to explore how AR could connect all visitors with art. As the DIA celebrates the 10-year anniversary of its acclaimed 2007 reinstallation, we are proud to announce the release of Lumin, an AR tour that is pushing visitor-centered practice into even more inclusive territory.

Internal research shows that most DIA visitors come to the museum in groups of two or more, so we designed Lumin to encourage social interaction. Headphones aren't necessary, the screen is large enough to share, and the gorgeous 3-D animations GuidiGo created are catalysts for looking closer at and talking about art. Practically speaking, Lumin can guide visitors around the museum's complex floorplan without the use of GPS or beacons. And because Tango-enabled devices are expensive and not yet widely available, the DIA is providing free rentals with museum admission.

Lumin is in its first phase with the evaluation of seven initial tour stops. So far, we have tested Lumin with people as young as eight to those in their late seventies. In general, Lumin's interface has proven user-friendly, and people who are unfamiliar with basic smartphone functionality become engaged and on their way in just a few minutes. However, most users are also experiencing a learning curve as they become accustomed to AR mode. For example, because the virtual objects are placed in real space, visitors have to move the device to look closer rather than pinching and zooming. In the end, the majority of users have been enthusiastic about how Lumin connects them with art.

As Tango-enabled hardware becomes widely available, projects like Lumin will be in reach for museums with smaller budgets. Currently, GuidiGo is one of the only companies developing tools that help museums leverage AR, and they provide flexible options. A museum could develop a few AR stops while still using traditional media like videos at others. Or, an AR station could be set up in a special exhibition or permanent collection gallery.

At the DIA, AR stops will become available throughout the museum as we learn more about how visitors use Lumin. We are also hopeful that Tango-enabled devices-which recognize the world in three-dimensions-will help us better serve visitors with hearing and visual impairments.

This potential is especially exciting as we strive to make the DIA a place where all people can connect with art and each other.

For more information contact Andrea Montiel De Shuman, Digital Experience Designer at AMdeShuman@dia.org

Member News

France

Musée des Beaux-Arts de Bordeaux

[Silent Nature. Landscapes of Odilon Redon](#)

[January Newsletter](#)

Musées de Dijon

[The work of the month](#)

Musée de Grenoble

[The online collections of the Musée de Grenoble](#)

[Vassily Kandinsky \(1866 - 1944\), the Parisian Years \(1933-1944\)](#)

Palais des Beaux-Arts de Lille

[The Scan pyramids project: at the crossroads of science and technology, the exhibition presents the investigations of engineers on the internal structure of several pyramid](#)

Musée des Beaux-Arts de Lyon

[Henri Matisse, the interior laboratory](#)

Musées de Marseille

[I LEARN \(Marseille / New York\): Port-Cities, world-cities, memory of contemporary migrations: a participatory exhibition at the Museum of History of Marseille](#)

Musée Fabre de Montpellier

[L'Art et la matière, a tactile gallery](#)

Musées de Nancy

[Emile Friant, the last naturalistic painter?](#)

[Under construction... the Palais des Ducs de Lorraine, musée Lorraine](#)

Musée d'art de Nantes

[The reopening project](#)

Petit Palais, musée des Beaux-Arts de la Ville de Paris

[Albert Besnard, modernités Belle Epoque](#)

Musée des Beaux-Arts de Rennes

[Museums Programming](#)

[Théo Mercier. The Thrill is gone at the Museum of Contemporary](#)

[Art](#)

Musées de Rouen

[The Round: set a course for contemporary art in the museums of Rouen](#)

Musées de Strasbourg

[January Newsletter](#)

Musée des Augustins de Toulouse

[January Newsletter](#)

Musée des Tours

[Orientalist Delacroix. The trip to Morocco](#)

North America

Cleveland Museum of Art

[Emily J. Peters Appointed Curator of Prints and Drawings](#)

[The Cleveland Museum of Art Presents Basquiat: The Unknown Notebooks](#)

Dallas Museum of Art

[Major Exhibition Exploring 50 Years of Mexican Modern Art To Make First and Only Stop in U.S. at Dallas Museum of Art in March 2017 Following its Successful Presentation at the Grand Palais, Paris](#)

[Dallas Museum of Art to Present Carey Young: The New Architecture](#)

Denver Art Museum

[FEBRUARY 2017: MI TIERRA AND THEN, NOW, NEXT OPEN, GLORY OF VENICE CLOSING, HEARTS FOR ART, HISTORY COLORADO COLLABORATION AND OTHER HIGHLIGHTS](#)

Detroit Institute of Arts

[Detroit Institute of Arts welcomes two new "guests of honor" Terracotta model and marble sculpture of John Barnard by John Michael Rysbrack now on view](#)

[Detroit Institute of Arts to premiere Lumin, a mobile tour using augmented reality, Jan. 25 Developed by DIA in partnership with Google and mobile developer GuidiGO](#)

Indianapolis Museum of Art

[ENJOY COLORFUL ADVENTURE ALL WINTER LONG AT THE IMA](#)

Los Angeles County Museum of Art

[Artist Residency: Vera Lutter at LACMA](#)

[Exhibition: Moholy-Nagy: Future Present](#)

Montreal Museum of Fine Art

[RELIVE THE HEADY DAYS OF THE LATE 1960s WITH REVOLUTION: "YOU SAY YOU WANT A REVOLUTION"](#)

Museum of Fine Arts, Houston

[Comprehensive Survey of Works by Sculptor Ron Mueck Opens at the Museum of Fine Arts, Houston, in February 2017](#)

["Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950" Presents 65 Years of Cuban Art-the Most Significant Exhibition of Cuban Art in the United States in More than 70 Years](#)

Nelson-Atkins Museum of Art

[Tastemakers of Imperial China Explored in Nelson-Atkins Exhibition](#)

Portland Art Museum

[Rodin: The Human Experience-Selections from the Iris and B. Gerald Cantor Collections](#)

[Constructing Identity: Petrucci Family Foundation Collection of African-American Art](#)

[Pop prints celebrate the artist formerly known as Sister Corita](#)

Saint Louis Art Museum

[Museum announces 2017 exhibitions](#)

[Upcoming exhibition celebrates promised gift of Renaissance and Baroque masterworks](#)

[As part of Black History Month, SLAM will show 'Jean-Michel Basquiat: The Radiant Child', 'A Ballerina's Tale', and 'Beasts of the Southern Wild'](#)

Sterling and Francine Clark Art Institute

[JAPANESE CALLIGRAPHY DEMONSTRATION, LECTURE, AND WORKSHOP TO BE HELD AT CLARK ART INSTITUTE](#)

['EXHIBITION ON SCREEN' SERIES TO BEGIN AT CLARK ART INSTITUTE](#)

Virginia Museum of Fine Art

[VMFA Acquires Masterpiece by Romare Bearden](#)

[VMFA Teams Up with Google to Magnify the Visitor Experience](#)

Wadsworth Atheneum

[Wadsworth Atheneum Museum of Art Appoints Brandy S. Culp as Richard Koopman Curator of American Decorative Arts](#)

[Japanese Masterpieces Reunited for First Time in More Than a Century at Wadsworth Atheneum Museum of Art](#)

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In an effort to be more accessible, FRAME is going to be using Instagram, Twitter, and Facebook to more frequently publish information.

Everyone can follow FRAME on Twitter and Instagram at @FRAMEMuseum

If your museum is hosting a FRAME event please send a picture to publish or a short communique.

Thank you for reading our newsletter and please feel free to contribute news.

Sincerely,
The FRAME Team

FRAME's Mission Statement

French American Museum Exchange (FRAME) is a consortium of 26 major museums in France and North America that promotes cultural exchange in the context of museum collaborations. FRAME fosters partnerships among its member museums to develop innovative exhibitions, educational and public programs, and professional exchanges among museum staff, and maintains a bi-lingual website to reach global audiences.