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This year, the FRAME Team has new faces in North America, a new location, and a new vision for the newsletter. For those who missed the [February announcement](#), FRAME's new North American headquarters is in Richmond, Va under the auspices of the Virginia Association of Museums. Under the guidance of the Board and of the Executive Committee of FRAME, Jennifer Thomas, the Executive Director of VAM, now assumes the administrative duties of FRAME in North America and John Forsythe is the North American Coordinator.

Using its newsletter, FRAME is aiming to facilitate monthly communication between and about our members and creating substantive discussions about our niche in the cultural world.

A new FRAME Executive Committee member

Sylvain Amic, Director of the Museums in Rouen, has been elected to the Executive Committee by the French Museums of FRAME, in replacement of Sophie Jugie, former Director of the Musée des Beaux-Arts of Dijon who started her new position as Director of the Sculptures Department at the Louvre in last March.



(L to R) Bruce Boucher (Director, Fralin Museum of Art), Sylvie Ramond (Director, Musée des Beaux-Arts of Lyon), and Matthew Affron (Muriel and Philip Berman Curator of Modern Art, Philadelphia Museum of Art).

Joseph Cornell and Surrealism

Musée des Beaux-Arts, Lyon, Oct. 18, 2013 to February 10, 2014
Fralin Museum of Art at the University of Virginia, Charlottesville, March 7 to June 8, 2014

With the help of FRAME, the exhibition in Lyon and in Charlottesville benefited from the generous support of the Terra Foundation for American Art and the Annenberg Foundation/GRoW.

Joseph Cornell, though a Francophile, never ventured further than New England, yet he traveled broadly in his mind and his art, crossing not only international borders but also borders between the real and imagined, childhood and adulthood, and various periods of time. Considering Cornell's interest in French language and culture, it seems only right that the first major exhibition to explore his conflicted relationship with surrealism, a literary and artistic movement born in France, should be produced through a collaboration between an American and a French museum: the University of Virginia's Fralin Museum of Art and Lyon's Musée des Beaux-Arts. FRAME played a critical role in facilitating this fruitful partnership.

The Joseph Cornell and Surrealism exhibition has been a particularly notable undertaking for The Fralin, as it allowed the Museum to forge a connection with one of France's finest art institutions and bring this important and high-profile show to Charlottesville, a small city nestled in the central Virginia countryside. Thanks to the generosity of the Joseph and Robert Cornell Foundation and Alan Groh and Buzz Miller, The Fralin was already home to several boxes and collages made by the artist. The exhibition allowed further research on these works and others on loan from both American and European collections, and placed them not only in the context of other pieces from Cornell's oeuvre of the 1930s to the 1950s, but also in the surrealist milieu in New York, home to several expatriate European artists during this period.

Symposia in both France and the United States brought prominent European and American speakers together to present new scholarship on Cornell. The Virginia symposium spanned two days, a

public day and a scholars' day, the latter of which was held in partnership with the Virginia Museum of Fine Arts in Richmond. In addition to contributing to the body of work on the artist, this symposium helped raise awareness of The Fralin and its programming in both the public and academic communities.

While Cornell has a devoted following in the United States, he is less well known across the Atlantic. The French exhibition catalogue played an important role in bringing European voices to the art-historical discussion of the artist. An American edition of the essays, to be released in the fall, will make their scholarship accessible to an English-speaking audience, solidifying the international reach of research pertaining to the exhibition.

Kimberly Hobbs

Curatorial assistant at the Fralin Museum

François-André Vincent (1746-1816), an artist between Fragonard et David

Presented last autumn at the Musée des Beaux-Arts of Tours (see our September-October 2013 newsletter), henceforth the exhibit was visible in a new setting at the Musée Fabre of Montpellier until May 11.



The life and work of François-André Vincent had not been thoroughly studied until now even though he was one of the most talented artists of the neoclassical period, the

François-André Vincent, *Bélisaire, réduit à la mendicité, secouru par un officier des troupes de l'empereur Justinien*, 1776, huile sur toile, Montpellier, musée Fabre, © Musée Fabre Montpellier Agglomération / Cliché F. Jaulmes

great rival of Jacques-Louis David before the Revolution. In 2013, the publication dedicated to Vincent by the Arthena editions through the work of Jean-Pierre Cuzin, former conservateur général of the paintings department at the Musée du Louvre, filled in this important gap in art history. This release was accompanied by a retrospective exhibit organized by the two FRAME museums, the Musée des Beaux-Arts of Tours and the Musée Fabre of Montpellier : *François-André Vincent, an artist between Fragonard and David*. The first showing was held in Tours from October 19, 2013 to January 19, 2014 and the second in Montpellier from February 8 to May 11, 2014.



François-André Vincent, *Arria et Poetus*, oil on canvas, 1784, Saint Louis Art Museum, Funds given by Mr. and Mrs. John Peters MacCarthy, Director's Discretionary Fund, funds given by Christian B. Peper, and gift of Mr. Horace Morison by exchange

The scientific commission was provided by Jean-Pierre Cuzin and by Isabelle Michalon, art historian. The general commission was provided in Tours by Sophie Join-Lambert, director of the Musée des Beaux-Arts and chief curator, and Véronique Moreau, chief curator. The exhibition was curated in Montpellier by Michel Hilaire, director of the Musée Fabre and conservateur général, and Olivier Zeder, chief curator. The importance of the 18th Century collections of the two organizing museums and the presence of several major works by Vincent at Montpellier was justification that the two institutions wished to celebrate the artist and give him the place he merits in art history.

Each presenting about 110 pieces, these two exhibits were distinguished essentially by completely different works up to 50 drawings each. A great designer, Vincent executed various techniques in his portraits, historical and allegorical subjects, as well as caricatures. This huge and impressive collection perhaps makes him the best designer of his time. These designs are housed in the most famous Prints and Drawings Departments such as the Louvre, the Albertina, the Metropolitan Museum of New York, as well as the museum of Besancon, the Atger museum, and the Musée Fabre of Montpellier. Some paintings were shown only in Montpellier: a *Portrait of a Man* in the Fragonard style is an early work done just before his departure to Italy; in a private collection, the Portrait presumed to be the singer Mme. Duplant from the revolutionary period is a masterpiece from the Gulbenkian Foundation in Lisbon, and finally the overall sketch of the *Agriculture Lesson*, a canvas from a private collection which shows the composition of the final painting before its partial destruction in the Bordeaux museum fire in the 19th century.

The Montpellier exhibition was organized in chronological order, the major historic upheavals that France went through during this

period marked an evolution of Vincent's art. Each section had a collection of drawings. The first section showed the artist's Parisian debut while training in Vien and his success in the Grand Prix de Rome, then the works from his stay at the Académie de France in Rome, in particular the portrait of his patron Bergeret (Besançon) and the vivid and endearing portraits of his fellow colleagues. The second section illustrated Vincent's most auspicious period, from his return to Paris in 1777 up to the beginning of the Révolution. He became an academic, exhibiting at all the Salons, encountering success as well as criticism, in particular with subjects drawn from the current French history, like President Molé and the Factious so innovative with its narrative efficiency (Assemblée nationale). Thus began the duel with the radical Neoclassicism of David; Vincent found a middle ground in his search for a gravity tempered with a desire to seduce through color and matter [material] (*Arria and Poetus*, Saint Louis Art Museum, see illustration). During the revolutionary period, like many other painters, Vincent focused primarily on portraiture at which he excelled (Portrait presumed to be Madame Duplant, Lisbon Gallery). Nevertheless he painted several great canvases with ambitious subjects related to new philosophies : *The Agriculture Lesson* (Musée des Beaux-arts of Bordeaux) and *William Tell* and *Gessler* (sketch, Guéret Museum). At the end of his life under the Consulate and the Napoleonic Empire, Vincent was occupied with several portraits and commands from people close to Napoleon which attests to notoriety by the official circles that rarely failed him: *The Battle of the Pyramids*, Louvre; *Allegory of the Liberation of the Algerian Slaves*, Cassel Museum).

The French museums including the Louvre and several FRAME museums have contributed to the success of this exhibit largely through their loans, in addition to foreign museums, in particular from Germany (Cassel and Karlsruhe), from Austria (Vienna), from Portugal (Lisbon). The United States responded to our solicitation through the Horvitz Collection in Boston (Renaud and Armide) and thanks to two FRAME museums: the LACMA in Los Angeles (*Democritus among the Abderitans*) and the St. Louis Art Museum (*Arria and Poetus*).

Olivier Zeder

Chief curator, in charge of old master paintings and ancient sculpture collections at the Musée Fabre of Montpellier.

Member Spotlight : Le Musée Fabre in Montpellier

With over two centuries of existence, the Musée Fabre houses one of the greatest French public collections in an exceptional built heritage. The museum offers us a vast panorama of French and European Renaissance art.



Neoclassicism is a key period in the collections, marked by the personality of the painter

Entrance courtyard of the museum ©
Montpellier Agglomération

Francois-Xavier Fabre (1766-1837), who in 1825 and 1837 donated his works and works of artists from the 15th to 19th centuries: Raphael, Rubens, Poussin, David... This generous gesture of Fabre, which gave his name to the museum, was to be imitated by numerous Montpellierians during the 19th century. In 1836, Antoine Valedau legaced his exceptional collection of Flemish and Dutch paintings which brought together the masterpieces of Rubens, Teniers, Ruisdael, Metsu, Mieris, Steen... as well as a collection of drawings from the Romantic period: Granet, Géricault, Bonington. Following this, thanks to Alfred Bruyas, the museum entered the modern age when in 1868 and in 1876 it received 19th century paintings from Delacroix, Géricault, Courbet. The collection was completed through gifts from the families of the artists Cabanel and Bazille. Recently, Pierre Soulages donated twenty majestic canvas, representing his work from 1951 to 2005. Decorative arts are displayed in the Hôtel de Cabrières-Sabatier d'Espeyran, whose interiors still are decorated in the Napoleonic III style intact, as well as a remarkable collection of furniture and art objects from the 18th century. The Musée Fabre is one of the founding members of FRAME, created in 1999.

Follow FRAME on Instagram, Twitter, and Facebook!

In an effort to be more communicative, 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.

Member News

France

Musée des Beaux-Arts of Bordeaux

[Sophie Barthélémy. New Director at the Musée des Beaux-Arts of Bordeaux \(Fr\)](#)

[May newsletter of the Musée des Beaux-Arts of Bordeaux \(Fr\)](#)

Musée des Beaux-Arts of Dijon

[The Holy Chapel of Dijon and the Residences of the Dukes of Burgundy \(Fr\)](#)

[Japanese Ceramics of Satsuma \(Fr\)](#)

Musée of Grenoble

[Rembrandt: An Exceptional Loan From The Louvre In Grenoble \(Fr\)](#)

[Exhibition La Pointe et L'Ombre \(Fr\)](#)

[The Five Senses in alert \(Fr\)](#)

[The Night of Improvisation \(Fr\)](#)

Palais des Beaux-Arts of Lille

[Open Museum / Air : The Group Air Sets the Tempo at the Museum \(Fr\)](#)

[The "Nuits des Musées" at the Palais des Beaux-Arts of Lille \(Fr\)](#)

Musée des Beaux-Arts of Lyon

[The Invention of the Past. Stories Of Heart and Sword \(Fr\)](#)

[The André Dubois Donation \(Fr\)](#)

[The "Nuit des musées" and International Conferences about the Novel at the Musée des Beaux-Arts of Lyon \(Fr\)](#)

Musées of Marseille

[Faces: Picasso, Magritte, Warhol... at the Centre de la Vieille Charité \(Fr\)](#)

[Faces... in the Beginning at the Musée d'Archéologie Méditerranéenne \(Fr\)](#)

Musée Fabre of Montpellier

[Exhibition Maurice-Elie Sarthou \(1911-1999\) and the "Nuit des Musées" \(Fr\)](#)

Musée des Beaux-Arts of Nantes

[Upcoming exhibition : Reconstruire le réel. Fernand Léger \(Eng\)](#)

[Upcoming exhibition : Anne and Patrick Poirier, musée nomade 2 : "Curiositas" \(Fr\)](#)

Musée des Beaux-Arts of Rennes

[5 Current Exhibitions : 16th Century to Contemporary \(Fr\)](#)

Musée of Rouen

[Cathedrals 1789-1914 A Modern Myth \(Fr\)](#)

[International Symposium: Transfigured Cathedral: looks, myths, conflicts \(Fr\)](#)

[Conclusion of the Second Edition of the Time of collections \(Fr\)](#)

[The "Nuit des musées" in Rouen \(Fr\)](#)

Musées of Strasbourg

[May Newsletter of the Museums of Strasbourg \(Fr\)](#)

Musée des Augustins of Toulouse

[May Newsletter of the Musée des Augustins of Toulouse \(Fr\)](#)

Musée des Beaux-Arts of Tours

[The "Nuit des Musées" in Tours \(Fr\)](#)

[Exhibition Martine, Martine. Balzac. Day and Night \(Fr\)](#)

North America

Dallas Museum of Art

[Takashi Murakami Film's First Stop](#)

[Shyam Oberoi is DMA's new Director of Technology](#)

[and Digital Media](#)

Detroit Institute of Arts

[Samurai inspired fashions!](#)

[Samurai : Beyond the Sword](#)

Musée des Beaux-Arts of Montréal

[1+1=1 : When Collections Collide](#)

Virginia Museum of Fine Arts

[Posing Beauty Investigates Representations](#)

[VMFA Launches Mobile-Friendly Website with Collections Search](#)

[Fabergé Display on View in Time for Easter](#)

Wadsworth Atheneum

[Wadsworth Atheneum receives bequest from Stephen Gray Collection](#)

More Franco-American Exchanges

American Center France

[The Hub for Franco-American Exchanges \(US Embassy in Paris\)](#)

To have your museum's news included for upcoming newsletters please send jforsythe@framemuseums.org the link to the press release and its title. Please use Membership News for the subject of your email.

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

Sincerely,
The FRAME Team

FRAME's Mission Statement

French Regional 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.