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**Welcome and bienvenue to the September 2014  
newsletter.**

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**Virginia Museum of Fine Arts says Au revoir to  
Robin Nichols and Sylvia Yount**

The Virginia Museum of Fine Arts would like to share the bittersweet news that Dr. Sylvia Yount and Dr. Robin Nicholson will be leaving for new opportunities.

Dr. Sylvia Yount, Chief Curator and the Louise B. and J. Hartwood Chochrane Curator of American Art, will be moving to New York's Metropolitan Museum of Art to be the Lawrence A. Fleischman Curator in Charge of the American wing. Sylvia's last exhibit at the VMFA will be highlighting the Colonial Revival phenomenon with Making America: Myth, Memory, and Identity. Sylvia has recently worked with FRAME by helping with the Georgia O'Keefe proposal.

Robin Nicholson, who was active in the VMFA's participation in FRAME, was the head of exhibitions and deputy director for art and education. He helped organize FRAME's 2011 annual congress hosted by the VMFA and helped bring The Mourner's exhibit to Richmond. Robin will become the third director of the Frick Art and Historical Center in Pittsburgh, Pa. Upcoming FRAME events that Robin has been involved with is Flowers. While not a FRAME exhibit but a project of great

Franco-American significance, Robin brought Picasso: Masterpieces from the Musée Picasso, Paris. In addition to his international work, Robin was instrumental in the popular Chihuly at the Virginia Museum of Fine Arts, and most recently, Hollywood Costume.

Robin summed up his value for FRAME saying, "FRAME is a model for nation to nation arts collaboration. It has successfully transformed itself in the last two years and faces a great future. In my new role I look forward to continuing to work with many of my friends and colleagues at FRAME museums in France and the US."

We at FRAME would like wish Robin and Sylvia, bon chance, in their new homes and positions.

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## **FRAME and the Louvre Work Together**

FRAME is now hosting on its website a web link to the La Fayette Database. It is a searchable database of all art by artists of the United States of America in the national collection of France.

The La Fayette Database was created during 2006 with the support of the Terra Foundation of American Art, the Henry Luce Foundation, and American Friends of the Louvre.

To access this new service please visit <http://www.framemuseums.org/en/about/museum-resources/>

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## **LACMA and DMA participate in ArtOutside**

This August, the Dallas Museum of Art (DMA) and the Los Angeles County Museum of Art (LACMA) along with three other major museums participated in a project called Art Everywhere US, a public celebration of great American

art. The month-long project, spearheaded by the Outdoor Advertising Association of America, featured 58 works on view in all 50 states and the District of Columbia displayed on billboards above city streets and rural highways, on displays on bus shelters and subway platforms, in videos in health clubs, on dioramas in airports, in trailers in movie theaters, and more. Launched on August 4 in Manhattan's Times Square, more than fifty members of the international press attending the opening, including USA Today, Reuters, the Wall Street Journal, PBS NewsHour, and the Associated Press

Two of the selections featured in the campaign were the DMA's photograph Frank Smith, Watering His Horse, Cross-B Ranch, Crosby County Texas, 1909, by Erwin E. Smith, and LACMA's painting Wrong, 1966-68 by John Baldessari.

### [Art Outside](#)



## **Museum Spotlight : ClarkArt ReOpening**

In 1950 the Sterling and Francine Clark Art Institute was founded as a permanent home for the private art collection of Sterling and Francine Clark. In 1955 Sterling—who was an avid horseman with strong family ties to Williamstown and Cooperstown, New York—and his wife Francine presided at the official opening of the museum, sharing their magnificent yet little-known collection with

the world for the first time. Since the founding, the museum has gained international stature for the quality of its collection, innovative special exhibitions, and Research and Academic Program.

The Clark is best known for its French Impressionist paintings by Claude Monet, Edgar Degas, Camille Pissarro, and especially Pierre-Auguste Renoir, with more than thirty paintings by the artist. The collection is also rich in American paintings by Winslow Homer, John Singer Sargent, George Inness, Frederic Remington, and Mary Cassatt; Italian and Northern Renaissance masterpieces; portraits and landscapes by European masters; and an extraordinary collection of silver, porcelain, and furniture.

Designed by renowned Pritzker Prize-winning architect Tadao Ando, the new Visitor Center is the centerpiece of the Clark's campus. The center includes new galleries as well as retail and dining spaces. Two special exhibitions will be housed in the new galleries in the summer of 2014. *Cast for Eternity: Ancient Ritual Bronzes* from the Shanghai Museum presents thirty-two exceptional bronze vessels and bells dating from the late Xia through the Western Han dynasties (c. 1800 bce-c. 8 ce). Opening on August 2, *Make it New: Abstract Painting* from the National Gallery of Art, 1950-1975 examines the different paths taken by abstract painting in the first quarter-century of the postwar period. The exhibition features key works such as Jackson Pollock's *Number 1, 1950 (Lavender Mist)* and Mark Rothko's *No. 1 (1961)*, and traces how artists in America and Europe responded to the challenges that Pollock's style posed to prevailing notions of painting.

The new Visitor Center overlooks a dramatic three-tiered reflecting pool, integrating indoor and outdoor spaces and creating a stunning visual connection to the woodland surroundings and other buildings located on the campus. This sweeping new landscape design transforms the Clark's 140-acre campus and underscores new sustainability initiatives.

Also on view in the summer of 2014 is *Raw Color: The Circles of David Smith*. Housed in the Clark's Stone Hill Center galleries, the exhibition is the first presentation to bring together all five of

Smith's central Circle sculptures in more than thirty years. Painted in hues contrary to those found in nature, Smith's sculptures were constructed to stand in concert with the dramatic Adirondack landscape of the fields surrounding his home and studio in Bolton Landing, New York.

Throughout the summer the Clark presents an active program of free concerts, lectures, nature walks, and other programs. For a full schedule of events, visit [ClarkArts Events](#).

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## 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.

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

Sincerely,  
The FRAME Team

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## Member News

### France

Musée des Beaux-Arts of Bordeaux

[Road Trip : Photography of the American West. The exhibition is organized with the LACMA \(FR\)](#)

Musée of Grenoble

[Monthly Newsletter \(Fr\)](#)

Musées of Strasbourg

[Monthly Newsletter \(Fr\)](#)

## Musée des Augustins of Toulouse

[September newsletter of the Musée des Augustins in Toulouse \(Fr\)](#)

## North America

### Cleveland Museum of Art

[Cleveland Museum of Art features contemporary artists in two Transformer Station exhibitions](#)

### Dallas Museum of Art

[The Dallas Museum of Art Announces 2014 Art Conservation Project Grant from Bank of America](#)

[Isa Genzken: Retrospective brings together 40 years of Genzken's Inventive Work in the First U.S. Museum Retrospective of the Artist](#)

### Denver Art Museum

[Matisse and Friends features artists working in and around Paris at the turn of the 20th century](#)

### Detroit Institute of Arts

[Detroit Film Theatre Reopens Oct 10th with Jonathon Demme's A Master Builder](#)

[Detroit Institute of Arts Exhibitions September 2014 through 2015 - Diego Rivera and Frida Kahlo](#)

### Los Angeles County Museum of Art

[A Taste for the Antique: Neoclassical Drawings from the Permanent Collection](#)

[Haunted Screens: German Cinema in the 1920s](#)

### Musée des Beaux-Arts of Montréal

[Fall Newsletter](#)

### Nelson-Atkins Museum of Art

[The Plains Indians - Artists of Earth and Sky](#)

[Across the Indian Country: Photographs by Alexander Gardner, 1867-68](#)

### Portland Museum of Art

[Forbidden Fruit: Chris Antemann at Meissen](#)

[Richard Mosse: The Enclave](#)

## St. Louis Art Museum

[Saint Louis Art Museum celebrates city founding with Louis IX exhibition](#)

[Saint Louis Art Museum will present Currents 109: Nick Cave](#)

## Sterling and Francine Clark Art Institute

[CLARK ART INSTITUTE RECEIVES GRANT TO DIGITIZE RARE BOOK COLLECTION](#)

## Virginia Museum of Fine Arts

[Forbidden City: Imperial Treasures from the Palace Museum, Beijing](#)

[Institute of Library and Museum Services \(ILMS\) grant for ARTshare](#)

[RVA Mashup: Richmond Street Artists & South African Artist Esther Mahlangu](#)

## Wadsworth Atheneum

[WADSWORTH ATHENEUM MUSEUM OF ART AWARDED \\$750,000 TO FUND REINSTALLATION OF COLLECTIONS AND RELATED PROGRAMMING FOLLOWING RENOVATION](#)

["Frohawk Two Feathers / MATRIX 170" Opens Oct. 2 at Wadsworth Atheneum Museum of Art](#)

## 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](mailto:jforsythe@framemuseums.org) the link to the press release and its title. Please use Membership News for the subject of your email.

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## 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.*