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Museum Focus



Virginia Lands Great German Expressionists

Calling it "one of the most important private assemblages of German Expressionist art in existence today," Virginia Museum of Fine Arts Director Alex Nyerges said their recent purchase-acquisition of the Ludwig and Rosy Fischer Collection "brings the museum's holdings in this area into international significance."

Comprising more than 200 oils, sculptures, watercolors, gouaches, drawings and prints, the collection includes works by Ernst Ludwig Kirchner, Emil Nolde, Wassily Kandinsky, August Macke, Max Pechstein, Conrad Felixmüller, Otto Müller and Lyonel Feininger, Paul Klee, Otto Dix, Max Beckmann, Egon Schiele, Oskar Kokoschka, Käthe Kollwitz and Marc Chagall.

[Read more about the acquisition.](#)
[See a video about the collection.](#)

Annual Meeting Excitement Builds as FRAME has More Projects than Ever...

Dear Friends of Frame,

The anticipation and enthusiasm is building as FRAME's 11th Annual Meeting in San Francisco, November 5-8, approaches. Our annual conference includes far more than trustee meetings, committee reports, reviews of the year's achievements, and great dinners with colleagues! FRAME representatives will get a first hand look at our host's collection - [The Fine Arts Museums of San Francisco \(deYoung and Legion of Honor\)](#). Information and images about our members' 2009 new acquisitions will be shared, and sparks of new ideas will fly.



We will also present our first public program as part of the annual event: a Saturday evening discussion of museums' role in cultural diplomacy featuring FRAME Board members Phillipe de Montebello, Elizabeth Rohatyn and FRAME museum directors. Friends of FRAME should let us know if they expect to be in the area so we can save great seats just for you.

And, if all this is not enough, projects involving subjects as diverse as Camille Corot, French Faiences, Caravaggism, French Floral Painting, Pierre Puget, and Boucher Landscapes are in various stages of planning. Our new FRAME "sister cities" program is also well underway. (*Read more about this, below.*)

With all this activity, FRAME now has more up-coming projects than at any time in our history, making our American founder, Elizabeth Rohatyn, very proud. We hope that you, our Friends and supporters, are very proud, too.

Please share our newsletter with your colleagues and friends. We look forward to hearing from you and welcome your involvement and support.

Sincerely,

Dr. Richard Brettell
FRAME American Director

FRAME Museum *Sister Cities* Means Deeper Relationships, More Projects

With the opening of *The Mourners: Tomb Sculpture from the Court of Burgundy* at the Metropolitan Museum of Art next March, FRAME enters the consciousness of all art lovers in America and France. We have done so much in our first decade, but we have never mounted an exhibition with eight venues, two of which, the Metropolitan Museum in New York and the Musée du Cluny in Paris, are not even in FRAME. But FRAME is not

Hold the Date! **"The Mourners"** **Opening at The Met** **March 2, 2010**

[Read about the exhibition.](#)
[See slide show of "Mourners."](#)
[See full tour schedule.](#)

The Mourners: Tomb Sculpture from the Court of Burgundy has been organized by the Dallas Museum of Art and the Musée des Beaux-arts de Dijon.



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Our Special Thanks



Our special thanks go to David Martignon, Consul General of France (Los Angeles) (*2nd from left*), Rachel Mourier, wife of Pierre-

simply an exhibition organization like so many others; it is a coalition of museums seeking a deeper kind of partnership than that offered by exhibitions alone.

What FRAME members have long wanted to achieve is one program that will involve all 24 of its member museums, rather than the two or three who form a temporary coalition around an exhibition or other project. Last spring, in Giverny, with the help of our professional trustees, Philippe de Montebello and Pierre Rosenberg, we decided to borrow the old idea of "sister cities" that has long been a part of country-to country diplomacy. In such a partnership, relationships will be forged that will end up with longer term exchanges of staff, works of art, educational programs, and exhibitions. The result will be that, in our second decade, each museum in the coalition becomes deeply involved with another FRAME museum. The "pairings" are listed here--- the first six are already existing sister city relationships and the rest were established at Giverny.

- ROUEN-CLEVELAND
- LYON-SAINT LOUIS
- DIJON-DALLAS
- TOURS-MINNEAPOLIS
- BORDEAUX-LOS ANGELES
- TOULOUSE-ATLANTA
- RENNES-DENVER
- LILLE-PORTLAND
- GRENOBLE-RICHMOND
- MONTPELLIER-WILLIAMSTOWN
- MARSEILLE-SAN FRANCISCO
- STRASBOURG-HARTFORD

These are already bearing fruit. Hartford and Strasbourg quickly realized, even before a planned visit, that one owned Heinrich Goltzius' ADAM (1613) and the other its pair, EVE (1613). These two panel paintings will journey across to the Atlantic to be reunited, first in Hartford and then in Strasbourg. Many of the other institutions are in intensive discussions in advance of the formal announcement of the program in San Francisco in November.



As mentioned in the Director's letter, a wide range of exhibition projects are being planned. FRAME's educators are working on special projects and sharing ideas. FRAME now has more projects on the horizon than at any time in its history, and the San Francisco meeting hasn't even begun.

Renovation at Dijon: Beautiful. Period.

When The Mourners return to the [Musée des Beaux-arts](#) in Dijon, following their U.S. tour and stop in Paris, they will again take their positions around the tomb of John the Fearless. But if they could look around, they would see a gloriously restored hall, part of the extensive renovation and expansion of the Museum scheduled for completion in 2012.

The museum, which occupies the Palace of the Dukes and States of Burgundy and has been open to the public since 1799, will soon present its treasures along themes which match their surroundings: Art from the Middle Ages and Renaissance will be shown in the 14th century palace,

François Mourier, Consul General of France (San Francisco) (*2nd from right*) and Yann Perreau, Deputy Cultural Attaché (Los Angeles) (*far right*) for their generous assistance in helping garner support for FRAME on the West Coast. They are shown here together with FRAME's Lucy Buchanan (*far left*).

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for their generous recent support.**

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with its grand hall hosting the tombs of the dukes, and a Renaissance gallery (*see artist rendition*). Seventeenth and 18th century art will be shown in an adjacent 18th century building, featuring two salons decorated by artists from the local Art School. Nineteenth and 20th century art will find their home in the 19th century addition and its upper floor galleries. The museum will also have an expanded visitor reception area and other amenities.



This is a very complex and challenging undertaking, but architects Yves Lion ([Ateliers Lion- Architectes Urbanistes](#)) and Eric Pallot (Chief Architect for historic monuments), along with museum staff, are meeting the challenge well. Different areas of the museum are being renovated in sequence and many staff have been relocated so that the museum can remain open during construction. The Musée des Beaux-arts is also using this time to help preserve and digitize its collection. As it builds for the future, the museum remains a major force in the cultural, artistic and academic life of its city: a symbol of the national and international reputation of Dijon.

For Troubled Youth, *Talking Art* Transforms Lives

Can learning to talk about art help troubled youth in both the U.S. and France? A new FRAME pilot project, *Talking Art*, hopes to find out. *Talking Art* is a version of the highly successful RAISE (Responding to Art Involves Self Expression) program developed by the Sterling and Francine Clark Art Institute with the Berkshire County (Massachusetts) Juvenile Courts. "If we consider 'art' to be an expression of human experience, then engaging with art is a way to connect with larger-than-self human experience," writes the Clark's Ronna Tulgan Ostheimer (*photo*), who developed the program and whose [paper](#) on this won an American Association of Museums prize. "More simply," she writes, "engaging with art presents an opportunity for personal growth."



And that's exactly what educators from the Clark and the Museums of Marseilles are counting on. The curriculum teaches kids how to look at and talk about art --- particularly paintings that have emotionally charged content. In this way, they hope to give youth-at-risk an experience which: 1) inspires confidence that their views matter; 2) uses art as a vehicle for thinking, talking and writing about human experience; and, 3) makes the museum more relevant to young adults and teens. The programs end with the recording of participants discussing a picture in their own special way.

The Clark and Marseilles will pilot the program later this year and it will expand to Strasbourg and Portland in 2010. Other FRAME museums have expressed interest, and *Talking Art* has great potential as an international model.

Talking Art is made possible by a generous planning grant from the U.S. State Department, funding from the Annenberg Foundation, and support from our Friends.