

In This Issue

March Educators' Meeting

Meet Xavier Rey

Museum Spotlight:
Museums of Marseille**Quick Links...**[Our Website](#)[More About Us](#)**The Musée Fabre in Montpellier and the Musée des Beaux-Arts de Lyon hosted a FRAME meeting from March 16 to 18, 2017**

Fig. 1 Group photo of the FRAME Education Meeting at the Musée Fabre in Montpellier © Musée Fabre de Montpellier Méditerranée Métropole

The meetings in Montpellier (March 16-17) aimed to discover the Touch Gallery of the exhibition "L'Art et la matière" (Dec. 2016-Sept. 2017). This inclusive project is organized at the musée Fabre in partnership with the Louvre, the Fédération des Aveugles de France and FRAME. The Touch Galley invites the audience to think about sculpture with touch and revisit traditional museum rules. As a privileged place for sensitive experience, the museum aims to enrich the visitor practice in an incarnated mode and for all (more information here). The museum and Laure Olivès, a blind consultant who worked closely with the team of the Musée Fabre, presented the preparatory work and the completion of the project. (fig. 2 & 3). The gallery is adjustable and is intended to travel to other FRAME museums in France, as in North America. Three curators and sixteen educators experimented the mediation devices of the gallery (fig. 4). Each FRAME museum had the possibility to appreciate the richness of this project, which aroused great

interest for possible adaptation in other museums of the network, according to their calendar and realities.



Fig. 2 Presentation of the Touch Gallery in the auditorium of the Musée Fabre in Montpellier © FRAME - Emilie Vanhaesebroucke



Fig. 3 The partners from the Fédération des Aveugles de France - Languedoc-Roussillon. From Left to right: Laure Olivès, Bertrand Vérine and Cathy Beffara



Fig. 4 Experimentation of the Touch Gallery © FRAME - Emilie Vanhaesebroucke



Fig. 5 The partners from the Fédération des Aveugles de France - Languedoc-Roussillon. From Left to right: Laure Olivès, Bertrand Vérine and Cathy Beffara © FRAME - Emilie Vanhaesebroucke

The meeting in Montpellier also hosted a workshop on the FRAME program "Curating a Culture of Respect". The museums of Montpellier, Lille, Strasbourg and Williamstown are involved. They explore how they can help build healthy

human relationships through art (more information here). In Montpellier, another important aspect of the FRAME meeting was a panel discussion on Art Therapy in museums. Four specialists came to present various aspects of the question (fig. 5 & 6), including our colleague Thomas Bastien, Acting Director of Education and Cultural Action, Montreal Museum of Fine Arts, who presented the Michel de la Chenelière International Atelier for Education and Art Therapy and the MMFA's philosophy regarding this topic.

The FRAME meeting continued at the Musée des Beaux-Arts in Lyon on 18 March where a public event was held concerning the FRAME program "The Art of Inclusion". Initiated by the Montreal Museum of Fine Arts, the project has been developed at the Musée des Augustins in Toulouse, the museums of Marseille and the Musée des Beaux-Arts de Lyon. This project is based on shared values of 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 Lyon, the project was built in partnership with the Maison de la Danse and Stylistik, a dance company directed by the choreographer Abdou N'Gom. Coming from hip-hop and urban dance, Stylistik worked as an invited company at the Maison de la Danse and developed a choreographic piece on issues of resistance, identity and inclusion with young high school students from Belley (east of Lyon) and young people from a social center of the district of "Les Etats-Unis" in Lyon (Compagnie Junior). They all presented their work in public and answered the questions of the audience on March 18 (fig. 7 & 8). Some of the dancers Abdou N'Gom and one young man from the Compagnie Junior came in Montreal with other FRAME colleagues in December 2016 so as to participate in a public forum about "The Art of Inclusion" ([more information here](#)).



Fig. 6 Round table about

Art Therapy and Museums in the auditorium of the Musée Fabre. From left to right: Fabienne Nardot, Psychiatrist, Doctor at the clinic Saint-Martin de Vignogoul; Lionel Raufast, Doctor in Clinical Psychology, Psychoanalysis, Lecturer at the University of Nice Sophia Antipolis, associate lecturer at Paul Valéry University, Montpellier; Thomas Bastien, Acting Director of Education and Cultural Action, Montreal Museum of Fine Arts; Ruth Nahoum, Art Therapist at Institut National



Fig. 7 The Art of Inclusion - Compagnie Junior during the public event at the Musée des Beaux-Arts de Lyon © Ghislaine Hamid-Le Sergent



Fig. 8 The Art of Inclusion - Abdou N'Gom at the Musée des Beaux-Arts de Lyon © Thierry Allard



Fig. 9 Tribute to Margaret Pfenninger. From left to right: Emilie Vanhaesebroucke, Margaret Pfenninger, Aurélie Albajar © Musée Fabre de Montpellier Méditerranée Métropole - Céline Peyre

The FRAME meeting in March was also the occasion to pay tribute to Margaret Pfenninger (fig. 9) for her deep involvement as a FRAME Education Advisor for seven years. Maguy Pfenninger retired in mid-March. She was Head of the Education Department of the museums of Strasbourg since the 1980's. She came from the United States of American and brought a new breath on education in museums. Maguy Pfenninger has also cooperated in recent years with Ronna Tulgan Ostheimer, Head of Education at the Clark Art

Institute, Williamstown, for Curating a Culture of Respect. FRAME is most grateful to Maguy Pfenninger for her strong commitment in the network during all these years and wishes her a restful and fulfilling retirement.

Xavier Rey, the new face of the Museums of the City of Marseille

A few days before the 2016 annual meeting of FRAME, the Museums of Marseille formally announced the appointment of Xavier Rey as its new director. In November Xavier Rey was the dynamic curator at the Musée d'Orsay. He simply crossed the Seine to meet the network of which he became a new member.



Fig. 1 Xavier Rey, Director of the Museums of Marseille, (c) Ville de Marseille

Xavier Rey (fig. 1) started on February 1, 2017 as director of the Museums of Marseille. He succeeds Christine Poullain, who retired last October.

He is a graduate of the prestigious École Normale Supérieure (ENS-rue d'Ulm) and HEC Paris (education and research in management sciences) and a specialist of Nineteenth Century painting. Xavier Rey passed the competitive exam to become curator in 2009 after several experiences at the Centre Georges Pompidou where he cooperated on the Dada exhibition (2005-2006), then at the Musée des Confluences in Lyon and at Sotheby's Paris. He joined the Institut National du Patrimoine in 2009, which gave him the opportunity to work as a Curatorial Fellow at the Museum of Fine Arts in Boston where he collaborated with George Shackelford in the preparation of *Degas and the Nude* and was the curator of the exhibition in his Parisian version when he joined the Musée d'Orsay in 2010. Three years later he became the director of the collections of the institution. At the time he was particularly keen to reinforce the international influence of the Musée d'Orsay and to conduct numerous partnerships with local authorities.

In addition to *Degas and the Nude* (2012), Xavier Rey also curated *Debussy, Music and the Arts* (Musée de l'Orangerie, 2012), *Masculine / Masculine*. The Nude Man in Art from 1800 to the Present Day (2013-2014), *Courbet-Cézanne, The Truth in Painting* (Musée Courbet, Ornans, 2013), which was awarded "Exhibition of National Interest" by the French Ministry of Culture and Communication. More recently, Xavier Rey curated *Henri Fantin-Latour* (1836-1904) (Musée du Luxembourg, 2016-2017) and he is preparing an exhibition devoted to Cézanne's portraits for June

At 34, Xavier Rey is "very honored to have been chosen to lead this network of very beautiful museums of the city" of Marseille.



Fig. 2 The Vieille Charité, (c) Ville de Marseille

Now as the head of eight municipal museums and the Centre de la Vieille Charité (fig. 2), Xavier Rey will make the most of his scholarly skills, his interest in educational questions and his qualities as a strategist to implement an ambitious museum policy in harmony with the cultural policy of Marseille, which is the second largest city in France. He will handle several projects such as the reopening of the Musée Grobet-Labadié or the Museum of Contemporary Art, which deserves greater visibility.

According to the Mayor of Marseille, Jean-Claude Gaudin, the appointment of Xavier Rey "illustrates the ambition of the City for its museums, and its will to make them major players in the cultural life of Marseille, as sources of dynamism and innovation."

FRAME is happy to welcome Xavier Rey among the museum Directors of the network and wishes him a great deal of success in Marseille.

Author: Emilie Vanhaesebroucke

Notes:

1) *Christine Poullain, Chief Curator, succeeded Marie-Paule Vial in 2011.*

2) *Statement made to the Journal des Arts, November 7, 2016.*

3) *La Vieille Charité was built by Pierre Puget in the 17th Century so as to shelter the poor from Marseille. This historical monument is now a cultural center with two museums, an exhibition gallery, a movie theater.*

4) *Official Press Release of the City of Marseille, November 4, 2016.*

Focus on the Museums of Marseille

Marseille is world renowned for its port and after 2600 years of history it is the oldest city in France.



Fig. 1 The Palais Longchamps, (c) Ville de Marseille

Since 1984 the city's museums have been managed under the Direction des musées de Marseille. They benefited from major reconfigurations and restorations such as the new Musée d'Histoire de Marseille. It presents the history of the city from its origins to now from a cultural and artistic perspective. The Château Borély was also renovated and now presents prestigious collections of decorative arts, ceramics and fashion in a magnificent setting. The Palais Longchamp (1869, fig. 1), one of the oldest and majestic buildings constructed to be a museum, was also the place of the rebirth of the Musée des Beaux-Arts in 2013 when Marseille was European Capital of Culture.

The collections belonging to the eight city's museums range from the archeology of the Mediterranean basin and the Near East to contemporary art and include one of the richest collections of occidental paintings and sculptures and an exceptional collection of African, Oceanian and American art.

Among the masterpieces of these museums major works by Perugino, Rubens, Courbet, Puvis de Chavannes, an exceptional collection of one of the greatest French baroque artists, Pierre Puget and an unique ensemble of Provençal artists (Guigou, Loubon) are presented in the Musée des Beaux-Arts. The collections of the Musée Cantini displays the great movements of modern art together from Fauvism (Derain) to the 1960s (Tal-Coat) through the post-Cubist or purist currents (Ozenfant, Léger, Le Corbusier) and Surrealism (Brauner, Masson, Ernst, Miró), Abstraction lyrique and the unmissable figures of the twentieth century (Picasso, Matisse, Bacon). Also the Musée Cantini is the only French museum housing a work by Edward Hopper (*Study for Empty Space*). A very important collection of photographs from the 19th-Century to the 1970s is also preserved by the museum. The Musée d'Art Contemporain (MAC) presents emblematic figures from the 1960s (César) to contemporary creation. The Nouveaux Réalistes, Support Surface, Arte Povera, Land Art and Fluxus are an important part of the collection. The museum owns the first Basquiat purchased by a French museum during the artist's lifetime. Located in a 19th century hôtel particulier, the collections of the Musée Grobet-Labadié illustrate the artistic eclecticism of a family of wealthy merchants from Marseille and enlightened connoisseurs at the turn of the 20th century. Open since 1989 in the Centre de la Vieille Charité in Marseille, the Musée d'Archéologie Méditerranéenne possesses the most important collection of Egyptian antiquities in France after the Louvre. A very rich collection of ceramics from Mesopotamia to Rome as well as Greece, Cyprus, the Cyclades and Etruria offer a panorama of the art of civilizations of the Mediterranean area and the Near East.



Fig. 2 The Musée d'Arts Africains, Océaniens, Amérindiens (MAAOA), (c) Ville de Marseille

The MAAOA (fig. 2) is the only museum in France with the Musée du Quai Branly-Jacques Chirac in Paris, which is exclusively devoted to the arts of Africa, Oceania and the Americas. Located in the heart of la Vieille Charité the collections show the different cultures and civilizations of these three continents.

The museums of the City of Marseille are all recognized "Musées de France." They became FRAME members in 2004. They are currently participating in the program *The Art of Inclusion*, in which the Education Department of the museums is deeply involved.

Author: Emilie Vanhaesebroucke

Notes:

The name "Musée de France" was established by the law of January 4, 2002 related to museums in France. More than 1200 museums benefit from this designation. The permanent collections of the "Musées de France" are inalienable and must be registered on a regulatory inventory. The "Musées de France" are eligible for scholarly, technical and financial support from the French State.

Member News

France

Musée des Beaux-Arts de Bordeaux

[March Newsletter](#)

Musées de Rouen

[March newsletter](#)

Musées de Strasbourg

[Peter Knapp, illustrator. Drawings 1952-2016](#)

[March newsletter](#)

Musée des Augustins de Toulouse

[March newsletter](#)

Musée des Tours

[Yves Bonnefoy, the imaginary museum. A dossier in tribute](#)

[to a poet, a translator, an art critic, and Professor at the Collège de France](#)

North America

Cleveland Museum of Art

[Cleveland Museum of Art Affirms Its Commitment to Diversity and Inclusion](#)

[Cleveland Museum of Art Announces New Acquisitions](#)

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](#)

Denver Art Museum

[SHADE: CLYFFORD STILL/MARK BRADFORD OPENS, STAR WARS™ AND THE POWER OF COSTUME CLOSES, UNCORKED AFTERGLO, DÍA DEL NIÑO CELEBRATION AND OTHER HIGHLIGHTS](#)

[THE DENVER ART MUSEUM TO PRESENT NATIONAL DEBUT OF HER PARIS: WOMEN ARTISTS IN THE AGE OF IMPRESSIONISM](#)

Detroit Institute of Arts

[Kristen Johnson, David Lynch and Emily Dickinson subject of movies in April at Detroit Institute of Arts' Detroit Film Theatre Due to overwhelming demand, showings of "Kedi added to schedule](#)

[Two paintings, three drawings by Wadsworth Jarrell among the artworks recently acquired by the Detroit Institute of Arts' General Motors Center for African American art Jarrell founding member of AfriCOBRA art collective](#)

[Detroit Institute of Arts expands popular InsideOut program to Michigan's culturally underserved areas with funding from Institute of Museum and Library Services](#)

Indianapolis Museum of Art

[AUDUBON: DRAWN TO NATURE OPENS AT THE IMA](#)

[IMA EXHIBITIONS EXPLORE THE INTEGRATION OF SCIENCE AND ART](#)

Los Angeles County Museum of Art

[Abdulnasser Gharem: Pause](#)

[Los Angeles to New York: Dwan Gallery, 1959-1971](#)

Montreal Museum of Fine Art

[The Balade pour la Paix, an Open Air Museum](#)

[REVOLUTION: "YOU SAY YOU WANT A REVOLUTION"](#)

Museum of Fine Arts, Houston

[Core Program artist residents present new work at annual showcase](#)

[The Museum of Fine Arts, Houston, Highlights 19th-Century Central Asian Ikats Beginning in March](#)

Nelson-Atkins Museum of Art

[Nelson-Atkins to Unveil Bloch Galleries of European Art on March 11, 2017](#)

Portland Art Museum

[Reunited: Francescuccio Ghissi's St. John Altarpiece](#)

[CCNA: Connecting Lines](#)

[APEX: Sam Hamilton](#)

Saint Louis Art Museum

[Modern millinery will be highlighted in 'The Hats of Stephen Jones'](#)

[Museum installs recently acquired Théodore Rousseau painting](#)

[Upcoming exhibition will feature new work by Shimon Attie](#)

Sterling and Francine Clark Art Institute

[JAZZ QUARTET PRESENTS CONCERT AT CLARK ART INSTITUTE](#)

Virginia Museum of Fine Art

[NEH awards \\$173,833 grant to VMFA to digitize Louis Draper archive](#)

[VMFA names Hatchette as Deputy Director for Communications](#)

Wadsworth Atheneum

[Brazilian Conceptual Artist Valeska Soares to be Featured in Wadsworth Atheneum Museum of Art's 176th MATRIX Exhibition](#)

Follow FRAME on Instagram, Twitter, and Facebook!

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.