

FRAME ROUND TABLE

Information about projects where Round Table panelists or their colleagues have addressed questions that will be addressed during the Round Table

MacKenzie Mallon, Provenance Specialist, The Nelson-Atkins Museum of Art

Discriminating Thieves: Nazi-Looted Art and Restitution

This exhibition brings together four objects from the Nelson-Atkins collection that share a history of Nazi art looting, recovery and restitution after the war, and subsequent legal acquisition by the Nelson-Atkins. *Discriminating Thieves* describes the persecution and appropriation of property suffered by private Jewish collectors under the Third Reich, as well as the impact of the “degenerate” art declaration on artists and museums within Germany. These stories and the related programs illustrate the importance of provenance research and the transparent reporting of a collection’s ownership history.

30 Americans

Drawn from the acclaimed Rubell Family Collection, *30 Americans* celebrates art by 30 of the most significant African American artists of the last four decades. These artists are significant contributors to the complex dialogues surrounding race, history, identity, and beauty that surround this country’s past, inform contemporary American art and life today, and will continue to shape our collective future. To ensure that a multiplicity of voices would inform *30 Americans*, community members were invited to join the exhibition planning process. The museum welcomed both existing and new partners into this dynamic collaboration—one marked by diverse perspectives from a range of ages, racial backgrounds, professions, and personal experiences. Together, they engaged in frank and sustained dialogue to shape the exhibition’s presentation, and their contributions helped *30 Americans* reverberate with relevancy throughout Kansas City and the region.

African Art Convening

In March 2018, the Nelson-Atkins was pleased to host a convening on the state of the field of African Art. This gathering brought together scholars, artists, collectors, museum professionals and other African art experts from three continents to discuss challenges and opportunities in the field, and propose recommendations for its future.

Susan Talbott, FRAME Expert Director and Executive Director, The Fabric Workshop and Museum

Past positions include Director and CEO at The Wadsworth Atheneum Museum of Art (2008-2016); Director of Smithsonian Arts, Washington, DC (2005–08); Acting Director of the National Museum of African Art in 2006; Director of the Des Moines Art Center, IA; Executive Director of the Southeastern Center for Contemporary Art (SECCA) in Winston-Salem, NC; Director of the Visual Arts Program at the National Endowment for the Arts, Washington, DC; and Director of the Whitney Museum of American Art’s branch museums at Equitable Center and Philip Morris in New York. NY.

During Talbott’s tenure at the FWM, a number of high-profile exhibitions have been presented including *Sonya Clark: Monumental Cloth*, *The Flag We Should Know*, *an evocative exploration of the little-known Confederate Flag of Truce*. Currently, Jacolby Satterwhite’s exhibition, *Room for Living* explores gay sexuality among other provocative and timely subjects. Throughout her career, Susan has developed community-based programs that have provided a “safe space” for underserved families, including adjudicated youth and those living in homeless shelters.

As Director of the Visual Arts Program at the National Endowment for the Arts, Susan came under fire for supporting a grant to SECCA (which she later directed) for a fellowship to Andre Serrano the creator of the photograph *Piss Christ*. That grant, along with a grant to Robert Mapplethorpe, ignited what became known as the *Culture Wars*. Soon after her departure from the NEA, the Visual Arts Program was re-conceived and no longer provided grants to artists.

Twyla Kitts, Teacher Programs Coordinator, Virginia Museum of Fine Arts

Three VMFA examples related to The Museum as Brave Space and the questions proposed by the FRAME Round Table

Initiative to significantly deepen its holdings of African, African American, and African Diasporic artists
In 2015, VMFA launched an initiative to significantly deepen its holdings of African, African American, and African Diasporic artists as a means to expand its connection to an ever-growing diverse community. VMFA's website recently added a "collection section" on *African American Art* that includes works of art that fall under several curators.

The section begins with a selection of highlights with images (including Beauford Delaney's *Marian Anderson*, 1965, and Henry Ossawa Tanner's *Christ and His Disciples on the Sea of Galilee*, ca. 1910) and information. Next is a section with newly acquired works (including Gordon Park's *White Police Officer Standing between Two Black Protestors*, 1963, and Romare Bearden's *Three Folk Musicians*, 1967) also with information and links to other resources. Then, a section explains why works on paper cannot always be on view—but invites browsers to access these works the website. The examples provided in this section include works by Kara Walker, Jacob Lawrence, Martin Puryear, Robert Pruitt, and Leroy Henderson. Finally, the webpage offers links to videos of several of the featured artists, including Radcliffe Bailey, talking about their processes and the intent behind their works.

Across Time: Robinson House, Its Land and People and Rumors of War

The 13 acres of space that surround VMFA are still designated as the Robert E. Lee Confederate Memorial Park. These acres were once the site of a Confederate Soldiers' Home and a Home for Confederate Women. Robinson House, the original building on the site which functioned as headquarters for the soldier's home, the Confederate Women's Home, and a Confederate Chapel are still present on the grounds.

VMFA recently opened a free exhibition located in Robinson House called *Across Time: Robinson House, Its Land and People*. This exhibition features uses interactive stations, didactic panels, and image to interpret the multilayered history of the museum grounds from the 17th century to the present. This includes information about Virginia's native peoples and English colonists; an antebellum family and the enslaved people who labored for and sometimes escaped from them; the R. E. Lee Camp Confederate Soldiers' Home, and the Home for Confederate Women, which now houses museum offices and public spaces. Information stations along the sidewalks of the sculpture garden also offer multiple viewpoints of the history of the grounds.

In December, the viewpoints represented on the grounds will be enhanced with the installation of the first monumental sculpture by Kehinde Wiley, titled *Rumors of War*. VMFA is located near Monument Avenue, which features five monumental statues of Confederate Civil War leaders—and one statue of Arthur Ashe. The addition of *Rumors of War* (which echoes the gesture and monumentality of the statue of Confederate General J.E.B. Stuart on Monument Avenue) at the museum's main entrance, will provide expanded context for the VMFA grounds—and for many works of art created in the aftermath of the Civil War.

Perspectives on Master Narratives

VMFA is currently engaged in evaluating the effects of placing objects from different collections together to invite visitors to consider multiple viewpoints of works of art. For example, tentative plans are underway to place a *Crow Warshirt*, 1850–1880, and *War Town Dress*, 2002, by artist Jaune Quick-to-See Smith and other works near Asher Durand's *Progress (The Advance of Civilization)*, 1853, to evoke conversations about the impact of Manifest Destiny and industrialization on native peoples. A recent focus group that included experts in Native American history, however, has led to re-evaluations of the interpretation of the Crow warshirt.

Hélène Fourneaux, Responsable du service éducatif et culturel des musées de Strasbourg Attachée principale de conservation du patrimoine

Deux exemples pris dans les musées de Strasbourg faisant écho à la thématique du Musée comme lieu d'engagement :

Des maux, des musées, des mots / Curating a culture of respect : un outil pour lutter contre les phénomènes de violence

Ce programme a été initié conjointement par le Clark Art Institute et les musées de Strasbourg en 2014. Ils ont été rejoints en 2015 par le Palais des Beaux-Arts de Lille et le musée Fabre de Montpellier.

Originellement il s'agissait de sensibiliser les jeunes au problème des violences et de tenter de prévenir ce fléau à partir des œuvres d'art traitant de situations conflictuelles et faisant écho au monde d'aujourd'hui. Le programme a ensuite évolué au fil des ans afin de lui apporter une note positive et faire prendre conscience aux jeunes des différentes natures humaines et des différents comportements possibles : la violence, mais aussi la compassion, l'empathie et la bienveillance.

Les musées expérimentent ainsi avec le public jeune la façon dont ils peuvent participer à la construction de relations humaines responsables, sensibiliser et peut-être même prévenir la violence.

A partir d'un dialogue sur les œuvres d'art, ce programme favorise le développement d'une réflexion sur les émotions avec des élèves amenés à s'interroger sur les attitudes à développer en matière de civilité vis-à-vis d'autrui et la façon de se responsabiliser, mais aussi de s'affirmer tout en prenant confiance en soi. Le rôle de l'art et l'engagement des artistes sur les enjeux sociétaux, l'actualité servent aussi de toile de fond à cette réflexion.

Exposition *Babel Stub. Ma Culture, ta culture, notre culture* : la valorisation de tous par l'interculturalité et l'échange

Cette exposition s'est tenue du 10 mai au 12 août 2019 au musée alsacien de Strasbourg.

Le terme de "Babel" renvoie à la fameuse tour, évoquant tout à la fois la diversité culturelle mais aussi l'universalité de notre condition où, par-delà les pays, les ressemblances l'emportent sur nos différences. Stùbe, c'est évidemment la pièce traditionnelle alsacienne où l'on vit, échange et reçoit.

Avec cet accrochage, fruit d'un projet participatif conduit tout au long de la saison 2018/2019 avec le Conseil des Résidents Étrangers de Strasbourg et consacré au thème de l'hospitalité, le Musée Alsacien entendait battre en brèche l'idée d'une culture alsacienne figée ou imperméable. Comment fabrique-t-on

le beurre en Alsace et en Iran ? Le terrible Döcke est-il si différent de son cousin russe ? Comment casse-t-on le pain de sucre du Kochersberg à l'Amérique du Sud ? Au fil d'un parcours au sein du musée, les collections dialoguent avec les objets et les témoignages des cultures venues d'ailleurs et qui, hier comme aujourd'hui, enrichissent et font vivre notre patrimoine commun.