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# FRAME | French American Museum Exchange

## 2019 ANNUAL REPORT



2019 FRAME Annual Conference delegation, Nelson-Atkins Museum of Art, Kansas City / © Dana Anderson.

In 2019, FRAME celebrated its 20th anniversary.

Since two decades, the organization has been fostering French American dialogue, programs, and exchanges of practices between Canada, France and the United States of America.

On this occasion, FRAME launched a video and a booklet to promote our mission, our activities and our membership. In 2019, FRAME awarded also four exhibitions and

reached out to a variety of audiences with three exhibitions and three education programs this year.

## FRAME 20TH ANNIVERSARY

FRAME was founded in 1999 by Elizabeth Rohatyn (1930–2016) and Françoise Cachin (1936–2011) to build lasting cultural dialogues between American and French museums and to promote mutual understanding and appreciation between our countries. Twenty years later, FRAME has evolved with due respect for their vision.

### FRAME 20th Anniversary Reception



Ambassador of the United States to France celebrating FRAME at her residence / © Didier Plowy Photographe.

On May 24, 2019, H. E. Jamie McCourt, Ambassador of the United States of America to France hosted a reception in honor of FRAME at her residence in Paris. About 70 participants from FRAME, FRAME Développement, and representatives of American Cultural Institutions in France (Terra Foundation, French Heritage Society, Florence Gould Foundation), but also from the French Ministry of Culture and Ministry of Foreign Affairs attended the event. The same day, a press luncheon with French journalists was organized at Cercle France-Amérique in Paris to present FRAME's activities after two decades of existence.

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Interviews from Directors of the Board and from museum representatives, but also archives documents are presented in this 7:21' video. Its aims to give more visibility to FRAME. The video is currently on view on the FRAME website and on the website of the Ministry of Culture. The video was posted by the Cultural Services of the American Embassy to France on their facebook page as well.



## FRAME 20th anniversary book





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FRAME has published 1000 copies of a hundred pages booklet to take stock of two decades of transatlantic exchanges and pay tribute to the co-founders of FRAME, Elizabeth Rohaytn and Françoise Cachin. The 31 FRAME museums are presented in this book, as well as essays by Co-Presidents William Beekman and Anne-Solène Rolland, Honorary Member Marie-Christine Labourdette, Executive Directors, Luisa Adrianzen Guyer and Emilie Vanhaesebroucke, and Expert Directors, Susan Talbott and Pierre Provoyeur. All FRAME activities, programs, leadership and supports are also presented in the book.

## LEADERSHIP UPDATES

### Anne-Solène Rolland, new Co-President of FRAME in France



Officially elected by the Board of Directors on April 4, 2019, Anne-Solène Rolland is the fourth FRAME Co-President in France. She succeeds to Marie-Christine Labourdette, who fulfilled this duty from 2008 to 2018. In compliance with FRAME's by-laws, the French Co-President is also the Head of the Direction des musées de France, Ministry of Culture, France. The Prime Minister in France and the French Minister of Culture have entrusted Anne-Solène Rolland with the leadership of the Direction, and so she has become the counterpart of William Beekman, Co-President of FRAME in North America.



## Directors of FRAME

FRAME's Board of Directors elected three new Philanthropic Directors on April 4, 2019. FRAME is delighted to welcome these esteemed personalities to our Board of Directors.



**Samuel Seymour** is a partner of Sullivan & Cromwell's Criminal Defense and Investigations Group. He is currently Chair of the Board of the Practising Law Institute. Mr. Seymour is a member of numerous organizations serving the legal and educational communities.

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© Didier Plowy Photographie



**Dorothy Stapleton** is involved in several cultural organizations in Paris, Palm Beach and New York. From 2001 to 2009, she served with her husband in diplomatic assignments to the Czech Republic and France. At both Embassy, Ms. Stapleton created art exhibitions with the assistance of the Arts and Embassies Program.

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© Didier Plowy Photographie

**Mary Wolf** is a general manager with both public and private sector experience. After several experiences in Washington, D.C. at the United States Senate and the White House, among others, she was involved in economic and public development corporations for the City of New York. In 1990, she became Executive Director and Assistant General Manager at Sony Pictures Entertainment INC., in New York City.



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### **Luisa Adrianzen Guyer, Executive Director for FRAME North America (2017-2019)**

After two and a half years of service, Luisa Adrianzen Guyer, resigned from her position as Executive Director for North America to join Portland Center Stage, as Director of development in her hometown of Portland, Oregon. FRAME bade farewell to Luisa at the 2019 Annual Conference in Kansas City, and she addressed the members in attendance, saying "I treasure my time at FRAME, and am very grateful for the chance to work with this group of consummate professionals and wonderful people on either side of the Atlantic. I am proud of the initiatives Emilie Vanhaesebroucke and I brought to fruition, and I will continue to champion FRAME. Please let me know if your travels bring you to Portland, or if I can be of any assistance whatsoever. Thank you for this wonderful experience!"



(c) FRAME

### **FRAME Board of Directors**

(as of December 31, 2019)

#### **Officers**

Davin Staats, Treasurer

Zoe Kahr, Secretary

Luisa Adrianzen Guyer, Executive Director for North America

Émilie Vanhaesebroucke, Executive Director for France

Susan Talbott, Expert Director for North America

Pierre Provoyeur, Expert Director for France

### **Museum Directors**

Aurélie Albajar, Head of the Education Department, Musée des Augustins de Toulouse

Sylvain Amic, Director and Chief Curator, Museums of Rouen

Nathalie Bondil, Director and Chief Curator, Montréal Museum of Fine Arts

Bruno Girveau, Director and Conservateur général du patrimoine, Palais des Beaux-Arts de Lille

Christoph Heinrich, Director, Denver Art Museum

Xavier Rey, Director and Curator, Museums of Marseille

Zoe Kahr, Deputy Director for Exhibitions and Planning, Los Angeles County Museum of Art

Sophie Lévy, Director and Curator, Musées d'Arts de Nantes

Alex Nyerges, Director, Virginia Museum of Fine Arts

Ronna Tulgan Ostheimer, Director of Education, Sterling and Francine Clark Art Institute, Williamstown

### **Philanthropic Directors**

William Beekman

Michel de la Chenelière

Hélène David-Weill

Constance Goodyear Baron

Alva Greenberg

Samuel Seymour

Davin Staats

Dorothy Stapleton

Élisabeth Wilmers

Mary Wolf

Gary Wolff

### **Honorary Directors**

Marie-Christine Labourdette

Philippe de Montebello

Pierre Rosenberg



In 2019 FRAME was generously supported by contributions from the following individuals and organizations:

William Beekman  
 Michel de la Chenelière  
 Hélène David-Weill  
 Constance Goodyear Baron  
 Alva Greenberg  
 Samuel Seymour  
 Davin Staats  
 Dorothy Stapleton  
 Élisabeth Wilmers  
 Mary Wolf  
 Gary Wolff

Debevoise & Plimpton, LLP  
 The Samuel H. Kress Foundation  
 The Terra Foundation for American Art

Ministry of Culture, Direction générale des Patrimoines,  
 Département de la politique des publics

In 2019, FRAME's meetings received generous support by the following member museums:

Musée Fabre, Montpellier (France)  
 Nelson-Atkins Museum of Art, Kansas City (Missouri)  
 Virginia Museum of Fine Arts, Richmond (Virginia)

**FRAME is most grateful to all its generous donors and sponsors.**

## LEADERSHIP MEETINGS

### Meetings of the Board of Directors of FRAME

#### Board of Directors' Meeting, New York

FRAME's Board of Directors met in New York at the offices of Debevoise & Plimpton on April 4. Nineteen Directors out of twenty-five attended the meeting. The Board reviewed 2019 activities and finances, elected new directors, and awarded the first round of 2019

Anne-Solène Rolland was elected Co-President for FRAME France, and Samuel Seymour (New York), Dorothy Stapleton (Greenwich, Connecticut), and Mary Wolf (New York) were elected Philanthropic Trustees.

### **Board of Directors' Meeting, Kansas City**



FRAME's Board of Directors met on October 30, 2019, during the annual conference of the network at the Nelson Atkins Museum of Art in Kansas City, Missouri. Sixteen Board members were in attendance.

The decision to create a FRAME membership card to provide to donors complementary admission to the museum network was made. Other discussions were about expanding the fundraising capacity of FRAME, but also to consider the expansion of the network, possibly to a New Yorker museum. Considering the 2019 budget, this one is balanced.

After 2 years of dedicated and distinguished services as the Executive Director of FRAME in North America, Luisa Adrianzen Guyer is departing. FRAME has established a Research Committee led by Susan Talbott and comprised of American Museum Representatives of the Board to identify a successor by January 2020.

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## **Meetings with the Museum Directors of FRAME**

### **American Museums Directors' Meeting, Richmond**

A FRAME meeting occurred during the AAMD at the Virginia Museum of Fine Arts, Richmond (January 27-29, 2019). Susan Talbott and Luisa Adrianzen Guyer spoke with 9 museums directors in attendance\* about FRAME's activities in 2018 and 2019, including updates on the Project Support Program, and the establishment of a Curatorial Committee. A report on the meeting was sent to all North American Museum Directors.

\*The directors were: Agustin Arteaga, Dallas; Brent Benjamin, Saint Louis; Nathalie Bondil, Montreal; Brian Ferriso, Portland; Tom Loughman, Hartford; Alex Nyerges, Richmond; Janne Siren, Buffalo; Charles Venable, Indianapolis; Julian Zugazagoitia,

## **French Museums Directors' Meetings, Paris**

FRAME France organized two French Museum Directors' meetings at the Service des musées de France in Paris on April 18 and September 26, 2019. These gatherings gave the occasion to share news of the network, to make reminders about activities and FRAME's Grant Program, to announce FRAME calendar and events and to exchange about the expectations of the French member museums.

The first meeting was led by Emilie Vanhaesebroucke and Pierre Provoyeur on April 18. It reunited 13 directors and 1 museum director representative. A special point was developed on FRAME's 20th anniversary and the objectives of the Giverny meeting, namely the discussion to follow about a Curatorial Committee.

The second meeting was co-chaired by Anne-Solène Rolland and Marie-Christine Labourdette on September 26. The meeting gathered the French museum directors of FRAME and the Board members of FRAME Développement, who represented a total of 15 persons. Discussions about fundraising perspectives, goals and strategies were the main part of the exchanges. It is based on the idea that 21st century museums are not only places of beauty, but also places of personal development and social engagement. This is not well-known outside the museum field and could be attractive for several potential partners.

## **COMMUNICATION & STEWARDSHIP**

Both FRAME offices maintained a sustained relationships and contacts with the Board and the membership all year long. Communications, e-newsletters, members directory and website updates, surveys, conference calls, preparation of materials and contents for meetings, and constant projects follow-ups are among the main regular tasks which were shared on both side of the Atlantic,

### **North American office of FRAME**

Luisa Adrianzen Guyer, Executive Director of FRAME in North America, co-chaired the FRAME meeting at the Association of Art Museum Directors in Richmond, Virginia, with Susan Talbott, FRAME Expert Director. (January 27-29, 2019). Luisa organized logistics for the Spring Board meeting in New York (April 4), as well as for the Fall Board Meeting (October 29) and the 20th Annual Conference at the Nelson-Atkins Museum of Art in Kansas City (October 30-November 1). In addition, Luisa joined Bill Beekman, Davin Staats and Susan Talbott at meetings with board candidates Sam Seymour, Debbie Stapleton, and Mary Wolf in January. In May, she took part in the Giverny meeting as well as in a press conference and a reception hosted by the U.S. Ambassador to France in Paris, both in celebration of FRAME's 20th Anniversary. She traveled back to France in June to take



## French office of FRAME

Emilie Vanhaesebroucke, Executive Director of FRAME in France, participated with Luisa in the writing and translation of contents for the 20th anniversary video and publication. Together with Anne-Solène Rolland, Marie-Christine Labourdette and Pierre Provoyeur, she also facilitated two meetings (April 18 and September 26, 2019) with the French museum directors of FRAME to prepare conferences in Giverny and Kansas City in tandem with them. Emilie coordinated the evolution and the tour of the Tactile Gallery *Please Touch!* She took part in seminars, a press conference, openings and meetings related to FRAME educational programs in Lyon (*Tactile Gallery*, April 11-12 and May 27-28, 2019 ; *Free Form* with the Clark, December 5-6, 2019), Lille (workshop *Autism Spectrum Disorder Protocol for Museums*, June 20, 2019) and Paris (*Tactile Gallery*, October 14 and December 17, 2019). Emilie organized logistics for the Giverny meeting and the FRAME Educators meeting in Montpellier, and she set up the 20th anniversary celebration in France.

## FRAME MEMBERSHIP EXPANSION



Mamc+ in Saint-Etienne became the 32nd FRAME member museum on October 31, 2019 / © Didier Guichard, architecte DPLG - Photo : Yves Bresson/MAMC

On July 25, 2019, the Board of Directors was officially approached by the President of the Saint-Etienne Métropolis so that the Musée d'art moderne et contemporain de Saint-Etienne Métropole (Mamc+) becomes a member of FRAME. MAMC+ is one of the most important modern and contemporary art French public collection outside Paris.

On the invitation on the Board, Ms. Aurélie Voltz, Director of Mamc+, presented the

Directors recommended to the General Assembly to consider this application. On October 31, 2019, the Musée d'Art moderne et contemporain de Saint-Etienne was elected as a new member and the 32nd museum of the consortium by unanimous vote of the FRAME membership attending the conference: 29 North American and French museums on a total of 31 members.

## CONFERENCES

### Spring Planning Meeting in Giverny

The Giverny Conference is an annual event for directors and curators to meet and discuss scholarly projects supported by FRAME, and to exchange ideas about scholarly issues or new exhibition proposals.



A meeting between museums directors and curators at Le Hameau, Giverny / (c) FRAME.

### Attendance

FRAME convened a gathering for philanthropic directors, museum directors, curators and FRAME staff in Giverny, from May 21 to May 23, 2019.

Thanks to the important support from the Terra Foundation for American Art FRAME was able to welcome, host meetings and accommodate a total 34 participants in 2019. FRAME has also received a generous support from the Samuel Kress Foundation and in-kind supports from the musée des Impressionnismes, Giverny, and the Fondation Claude Monet, Giverny.

The group included participants from the following FRAME member museums: Albright-Knox Art Gallery, Buffalo; Denver Art Museum; Museum of Fine Arts, Houston; Nelson-Atkins Museum



Beaux-Arts de Lyon; Musées de Marseille; Musée d'arts de Nantes; Musée des Beaux-Arts de Rennes; Musées de la Métropole de Rouen, and Musées de Strasbourg.

Elizabeth Glassman, President of the Terra Foundation, Diego Candil, Director Terra Foundation for American Art Europe, and Katherine Bourguignon, PhD and curator at Terra Foundation Paris Center & Library, honored the conference of their presence during the dinner hosted by the Foundation on May 21.



**Top photo at l'Ancien Hôtel Baudy:** from left to right: Elizabeth Glassman, President and CEO of the Terra Foundation for American Art; Susan Talbott, Expert Director for FRAME North America; Anne-Solène Rolland, French Co-President of FRAME / (c) FRAME – **Below at the Salon-atelier of Monet (restored):** The American Co-



## Breakout discussions

Among the ideas and projects discussed, several of them have close links with American art or art in America. Among the nine workshops which were organized:

- The Sèvres and Gobelins Manufactures in the service of power from the 17th century to the present day (Montreal)
- Giuseppe Maria Crespi, 1665-1747 (Strasbourg)
- Rosa Bonheur retrospective, 1822-1899. (Bordeaux)
- French Orientalism and art of the American West (Denver)
- Japonism in France and the United States, the role played by dealers Bing et Hayashi (Lyon)
- La Maison Goupil, between Europe and the United States (Bordeaux)
- Surrealism in American Art, 1940-1966 (Marseille)
- American artists in Paris, 1945-1968 (Nantes)
- Op art and Kinetic art, (Buffalo, Nantes)
- Rosa Bonheur retrospective, 1822-1999. (Bordeaux)

There was continued conversation and advice between FRAME members for their project. The discussions provided updates from organizing museums, and resulted in interest from member museums in France and North America. The new projects provided exchanges about holdings within and outside the FRAME network, and also scholarly discussions on the projects suggested.



**Lunch at the Hameau:** left side of the table: Susan Talbott (FRAME); Cathleen Chaffee (Buffalo); François Coulon (Rennes); Sophie Lévy (Nantes); Jennifer Henneman (Denver); Christine Gervais (Houston); Olivier Dufour (guest) –

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## Educators Meeting in Montpellier

The FRAME Educators Meeting is an annual event for educators to meet and discuss educational and interpretive projects supported by FRAME, and to exchange best practices in their professional fields.

### Attendance

FRAME convened a gathering for educators and FRAME staff at the Musée Fabre in Montpellier, from July 1st to July 3rd, 2019.

Thanks to the support of the Ministry of Culture, France, FRAME was able to make a few American colleagues travel to Montpellier and participate in the meeting which gathered 29 participants from France and North America, FRAME staff included.



American and French colleagues in the Cour Vien, Musée Fabre in Montpellier / (c) FRAME.

### Goals and Breakout Sessions

The FRAME Educators meeting aimed at taking stock of the ongoing transatlantic educational projects after several years of existence :

- The Art of Inclusion (Lyon, Marseille, Montréal, Toulouse)
- Bridges across Borders (Bordeaux, Richmond, Tours)

It also gave rise to the first public presentation of the Autism Spectrum Disorder Protocol for Museums under development between Dallas, Lille and Montréal.

After a general presentation of each program to the whole group, each project manager led a breakout session with a few colleagues. These sessions were dedicated to these programs in order to exchange and cross ideas, give advice and find solutions to potential issues, inspire and being inspired by other experiences among others. At the end of the meeting, the idea to plan a cross evaluation of the programs and to publish their results was raised as a relevant way to make these programs evolve, to share an accrued expertise and maybe involve additional museums.



**Breakout Session** about "Curating a Culture of Respect" at Collège Simone Veil, with the teacher involved in the program in Montpellier / (c) FRAME.



**Round table discussion** between Preston Bautista (Indianapolis) and Ronna Tulgan Ostheimer (Williamstown) / (c) FRAME.

## Round table

Simultaneously to the FRAME Educators meeting, an educational symposium was organized at the Musée Fabre in partnership with the Ministry of Culture. On this occasion, Ronna Tulgan Ostheimer, Director of Education at the Clark, and Preston Bautista, Deputy Director for Curatorial Affairs and Public Engagement, Indianapolis Museum of Art at Newfields, took part in a round table discussion about "Museums as Third Places", on July 3rd.

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## Fall Annual Conference, Kansas City

### Attendance and New Membership

FRAME's 20th Annual Conference took place at the Nelson-Atkins Museum of Art from October 30 to November 1st, 2019, and was attended by 75 participants, including member museum directors, curators and educators. On this occasion, the Musée d'Art



## Panel Discussion

This year's conference featured a Round Table on "The Museum as Brave Space", followed by Breakout Sessions to deepen the conversation about this question.



The panel was led by Olivier Meslay, Director, The Clark, Williamstown (on the left). The other participants were (from left to right): Twyla Kitts, Educator-Teacher Programs Coordinator, VMFA, Richmond; Sylvain Amic, Director and Chief Curator, Museums of Rouen; MacKenzie Mallon, Provenance Specialist, NAMA, Kansas City; Susan Talbott, FRAME Expert Director; Hélène Fourneaux, Head of Cultural Service, Museum of Strasbourg; Xavier Rey, Director and Curator, Museums of Marseille / (c) FRAME.

Museums are experiencing an evolution in the way they speak about their missions, their programming and their audiences, centered around the increased awareness and acceptance of a societal shift toward addressing issues of inclusion, diversity, equity, and accessibility (IDEA). For 21st century museums, it is a step toward a meaningful and brave place. As custodians of our shared heritage, museums can foster dialogue and contemplation with the public on fundamental issues of universal, historical and contemporary societal issues that are sometimes difficult to address in other forums.

Museums have a duty to be transparent regarding the provenance of their collections and to discuss their history (*Discriminating thieves*, Nelson-Atkins Museum of Art, Kansas City: works with a Nazi spoliation background, returned to their owners and then legally acquired by the museum). Regarding the question of African collections, for instance, a lot of works entered collections in the 60's and 70's with no provenance concerns (*Pipe of*

on a case-by-case basis by specialists because automatic restitution is not a solution. Rather than calling into question the principle of universalism, dialogue is more conducive to exchanges about this heritage. It is a way to implement a discussion, educational and research device.

Museum responsibilities are important. They can come up with reflection about gender equity, immigration, etc. Based on the collections, they have to answer questions that the public is asking. All these objects unite us, and we must organize our speech around them looking beyond a single art history approach (*Cotton and flowers: Printed textiles from Normandy*: a fashion exhibition which is also the occasion to point out the fact that Rouen had cotton because the city took part in the triangular trade). Curatorial choice provides opportunities through thoughtful comparisons too (Payne Limner, *Alexander Spotswood Payne and His Brother, John Robert Dandridge Payne, with Their Nurse*, ca. 1790-1791 / *Anti-Slave Trade Medallion*, early 19th century, Wedgwood Factory, VMFA, Richmond). An audience centered approach is synonymous to social progress and another way for the museum to be a safe and brave space (*Exhibition Babel Stub, my, your, our culture*, Alsatian Museum, Strasbourg).

## Breakout Sessions

This year's conference scheduled eight breakout sessions to help FRAME members to present their activities, to share professional advice and discuss topical issues, and to develop joint initiatives.



**Two examples of workshops:** on the left: Best Practices on Tactile Access Programs / (c) FRAME - On the right: Update on Autism Spectrum Disorder (ASD) FRAMEwork for Museums / (c) FRAME.

The breakout sessions were organized as follows. A full report is available at the offices of FRAME:

### 1. Exhibition Projects and/or New Ideas about 19<sup>th</sup> century Art

- Bordeaux, Musée d'Aquitaine  
*Maison Goupil : the art publisher and the French American relation in the 19<sup>th</sup> century*
- Bordeaux, Musée des beaux Arts  
*"The most shining star" (Théophile Gautier), Rosa Bonheur bicentennial (1822-2022)*

1927)

- Rouen Musée des Beaux Arts  
*Walter Crane (1845-1915) The Skeleton in Armour*
- Kansas City Museum of Art  
*From Cathedral to Café: Van Gogh, Gauguin, Bernard and the Art of the Past Century to the Avant-Garde*
- Toulouse, Musée des Augustins  
*C'est Byzance! The Lure for Byzance from the end of 19th Century*

## 2. Exhibition Projects and/or New Ideas about 20<sup>th</sup> century Art

- Musée d'arts de Nantes  
*United States of Paris, American artists in France, 1946-1964. Nantes*
- Albright-Knox Art Gallery, Buffalo, together with the Musée d'arts de Nantes  
*Op Art & Kinetic Art*
- Los Angeles County Museum of Art  
*Coded Art at the Dawn of the Computer Age, 1960-1980*

## 3. Update on Autism Spectrum Disorder (ASD) FRAMEwork for Museums

- Examples of The Dallas Museum of Art, The Montreal Museum of Art, the Palais des Beaux-Arts de Lille

## 4. Best Practices in Tactile Galleries and/or Tactile Access Programs

- Musée des Beaux-Arts de Lyon: FRAME Tactile Gallery: *Please Touch!*
- Is there a dedicated staff for accessibility in museums?
- How to promote such an inclusive program among the visual impaired community?
- Should this kind of experience be proposed for free or should it be charged?
- What are the usual practices in America in terms of activities for visual impaired people?
- Could the experience of *Please Touch!* be of interest in the USA?

## 5. Curatorial Network

## 6. Educational Network

## 7. Members Updates

## 8. Open Exchanges following the Panel Discussion

In 2019, FRAME's Board of Directors awarded **four grants** to our colleagues in Denver, Marseille, Nantes, and Williamstown. It represents **a total of \$49,130**.

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## The Denver Art Museum

The Denver Art Museum was awarded \$10,630 on April 4, 2019 to support the costs of exhibition planning for *American Response to French Art: 1850-1920*, also said *Whistler to Cassatt: American Painters and France* (November 14 2021-February 13, 2022). FRAME funding will support a two-day planning session (April 2020) for exhibition partner the Virginia Museum of Fine Arts, Richmond (Virginia), which will host the show from March 26 to July 10, 2022. The show examines an important chapter in the history of American art, when many American artists flocked to France during the second half of the 19th century in search of critical acclaim and patronage. Their time in France offered many the opportunity to become internationally recognized artists. Upon their return to the United States, an number of them continued to grow in public esteem.

## The Museums of Marseille

The Museums of Marseille were awarded \$12,000 on April 4, 2019 to support travel and research for *Surrealism in American Art*, a major exhibition slated for June 3 to October 4, 2020. The exhibition aims at proposing an alternative history of postwar American art by looking how american exil of French Surrealists appears more like a new beginning than the end of surrealism and constitute a new way to approach surrealism art in the 1950-1960's, and how surrealism continues to evolve through american abstract works. The main part of the FRAME grant helped the curator of the show to visit and negotiate several loans from FRAME American collections to be presented in Marseille. The last part of the grant will serve to the catalogue. This show will open the American Season in France from June 2020 to October 2021.

## The Musée d'arts de Nantes

With the support of FRAME (\$13,000) on October 30, 2019, the Musée d'arts de Nantes can develop the early stages for *United States of Abstractions, American Artists in France, 1946-1964* (February 11-May 30, 2021), an exhibition to be organized with the musée Fabre in Montpellier (July 2-October 17, 2021). Proposing an alternative reading of the midcentury international art scene, the exhibition will feature works by artists who rejected the intense nationalism that emerged around the New York School. The show will take part in an American Season in France from June 2020 to October 2021. The FRAME grant will cover travel to see works, negotiate loans, draw partnership, conduct reasearch, and acquire documentation.



On April 4, 2019, the Clark Art Institute, Williamstown, was awarded a \$13,500 grant to support the development of *Free Form* a program designed for prison populations. FRAME funding support the Clark's research and observation of the Musée des Beaux-Arts de Lyon pilot project, *Dreams of Freedom* (December 5-6, 2019). In return, their colleagues from Lyon will go and observe actions implemented in Williamstown to make their own program evolve in 2020.



**Free Form / Dreams of Freedom:** Ronna Tulgan Ostheimer (Director of Education at the Clark, on the foreground, on the left) and Sylvia Logan (Dancer and Docent at the Clark, on the background, on the right) with their French colleagues and partners during a workshop at the Musée des Beaux-Arts de Lyon in December 2019 / (c) FRAME.

In 2019, **four FRAME Educational Programs** were also subsidized in France thanks to a support of the French Ministry of Culture and the cooperation of FRAME Développement, the French association of general interest which seeks financial gifts to support FRAME activities. It represents **a total of \$31,050**. These programs are presented in the following chapter.

## PROGRAMS

### Education

The educational programs of FRAME facilitate art-based dialogue and cultural exchanges to foster social connectedness and understanding of universal values. They celebrate the power of art for improving lives.

## Curating a Culture of Respect

The Clark Art Institute in Williamstown, Massachusetts, the Palais des Beaux-Arts in Lille, the Musée Fabre in Montpellier and the Musées de Strasbourg in France, built this program with partner-schools on either side of the Atlantic. This full year and multiple session program empowers youths under the age of 18 to take part in cultural activities that raise awareness, maybe even prevent violence, and contribute to building responsible human behaviors since 2014. The program is not only run in the museum settings but also in the schools with the teachers.



In **Strasbourg** students of the Pontonniers International High School made a booklet "Art Addressing Violence" after their visit at the Musée d'Art moderne et contemporain (MAMCS). Paintings, photographs, museum installations were the starting point for photographic and digital workshops. In addition a writing workshop was organized which is reflected in the publication.



In **Lille**, the program was developed with pupils between 6 and 7 years old from three schools located in sensitive urban areas. By questioning the body and its representation in art (painting, sculpture) through the ages, they discussed a few emotions that a body can convey and the reactions it can provoke in return. The values of openness to others and tolerance, among others, were explored with success. A show was proposed at the end of the school year.

In **Montpellier**, the device "Landscapes & Moodscape" helped students to reflect on the different emotions conveyed by artworks and the various ways of reacting according to our own personality. The understanding of the others is one of the ambition of the project. This tool is



is in time for back-to-school and as a complement to the existing "Emotions At Work" educational tool, the Musée Fabre is publishing "Landscapes as Moodscapes".

a new device with support from FRAME. The goal is to add a poetic angle to the broader educational tool on emotions. This new device will enable students to choose a landscape from the museum's collection and recognize or seek in it an emotion. From temper-tossed seascapes to calm and relaxing pockets of greenery, the painted landscapes become mirrors to the painter's – or the viewer's – emotions.

#### THE 6 ARTWORKS CHOSEN FOR THIS DEVICE ARE:

William VAN DIEËT, Calm Seascape, 1640;  
Nicolas POUSSIN, Venus and Adonis. View of Grottaferrata, circa 1626;  
Louis GAUFFIER, A View of the Arno Valley in Florence, 1795;  
Louis GABRY, Storm with a Shipwreck, 1835;  
Jules LAURENS, The Blue Mosque in Tabriz, Persia, 1872;  
Achille LAUGE, The Flood to Thine, called "L'Hort", circa 1895–1898.

#### THIS DEVICE IS COMPRISED OF:

6 postcards with details on the artworks (downloadable documents, to be handed out to students);  
6 illustrated cards (downloadable documents).

The museum visit can be made independently or with a guide.



In the context of the FRAME program entitled  
"Des Nouvelles de Chez Nous".

A video "News from Home" was filmed by young students from Simone Veil Middle School with the help of a videographer. It transposed the experience of the landscape painting emotions into their own neighborhood and city. Learning to watch and see what can make sense and be poetic in the daily life of these young people, and to understand how to send a message via artistic creation were the goals of this [video](#).



In **Williamstown**, the program still includes a focus on the human capacity for violence, as well as compassion and kindness, but within the framework of thinking about human nature and its possibilities. The BART Charter School (since 2014) and Mount Greylock Regional School (since 2015) were still involved in the program in 2019. They started by focusing on the artist Tomi Ungerer (and the logo for the program) as a model of making a difference in the world through art. Three local museums took part in the program to expose students to a broader variety of art. The Clark still acted as coordinator for the whole program and raised the idea that engaging with art can help us be more aware of our own and others potential to make a positive difference in the world. The focus of the visit at the Williams College Museum of Art is the power of the individual. For Mass Moca, the focus is on the social impact of art and students worked with an exhibiting artist in residence there with the aim to make an installation of the project at the end of the year.





### The Same But Different

Ethan C.

These four Paintings look the same from a distance but are different and unique in their own ways. The idea of this project is from the themes in the book *Breaking Through* by Francisco Jimenez. The theme I took away was that people are the same, but different in their own way. This may be in how they act or their living situation like traveling across the American border. The paintings all have a story behind them and have their own personal touch.

"Art and Empathy" is an adaptation of *"Curating a Culture of Respect"* and an extension of the Wadsworth Atheneum, **Hartford**, Connecticut, own *"Community Arts Program"*. The Education Department staff at WAMA collaborated with RE-Center (Race and Equity in Education), a local non-profit organization, to develop a curriculum for professional development workshops for staff of organizations that uses art to teach empathy, foster social mindfulness and compassion, and form a gateway to cultural understanding . Two workshops were held in the spring of 2019. One workshop engaged staff from the Boys & Girls Clubs of Hartford who came from several sites. The other workshop engaged staff from several organizations, including the Connecticut Center for Nonviolence, Charter Oak Cultural Center, the Hartford Public Library, and Legacy Foundation of Hartford. Each three-hour program began with an introduction to the goals of using art as a vehicle for learning about each other and activating empathy to understand our differences, develop a capacity to connect with one another, and take meaningful steps towards change. In-gallery conversations around selected works allowed for conversations about freedom and oppression, immigration, trauma, memory, isolation, perspective, power, and privilege.

In some respect, "Art and Empathy" is a liaison between "Curating a Culture of Respect" and "The Art of Inclusion".





## The Art of Inclusion

Launched in 2016 by the Montreal Museum of Fine Arts, "The Art of Inclusion" recognizes that museums can provide a platform for dialogue about social, economic and cultural issues. The program is focused on promoting partnerships with local organizations. Dialogue and creativity are at the heart of this program dedicated to communities living in sensitive urban areas and to people who do not have a usual access to art and to cultural institutions. The aim is to build confidence and become aware of its own capabilities.



The Musée des Beaux-Arts de **Lyon**, France, partnered with a College of Music in Lyon to organize "See and Draw Music". This program allows young students (under 10 years old) to learn music (music theory, singing, creation, instrument: harp, flute, violin, etc) while discovering artworks related to the musical field at the museum.

The programs aims to enable a real feeling of inclusion in the artistic and cultural life for these young people from disadvantaged backgrounds and for whom cultural practices are less easily accessible. Two visits took place on March 18 and 27, 2019, at the museum. At the end of each, the children worked with an artist during creative drawing sessions which helped them to have a better sense of what music is. For instance, regarding the theme of composition, drawing gives a better idea about different rhythmic arrangements in space -

the feeling of inclusion. The regularity of the courses is also a factor in the success of the program.



The Musées des Augustins de **Toulouse**, France, has partnered with a hip-hop dance company to offer dance lessons to young people, aged 9 to 13, from a sensitive urban area. Alternating between their neighborhood and the museum galleries, the children took part in a conversation with an educator in front of the museum collections while the dance teacher introduced them to the values of Hip Hop: respect for others in their multiplicity and their differences, sharing but also surpassing oneself and creativity. The discovery of the artworks and the ways the artists represent the human body gave them keys to reproduce the postures in dance.

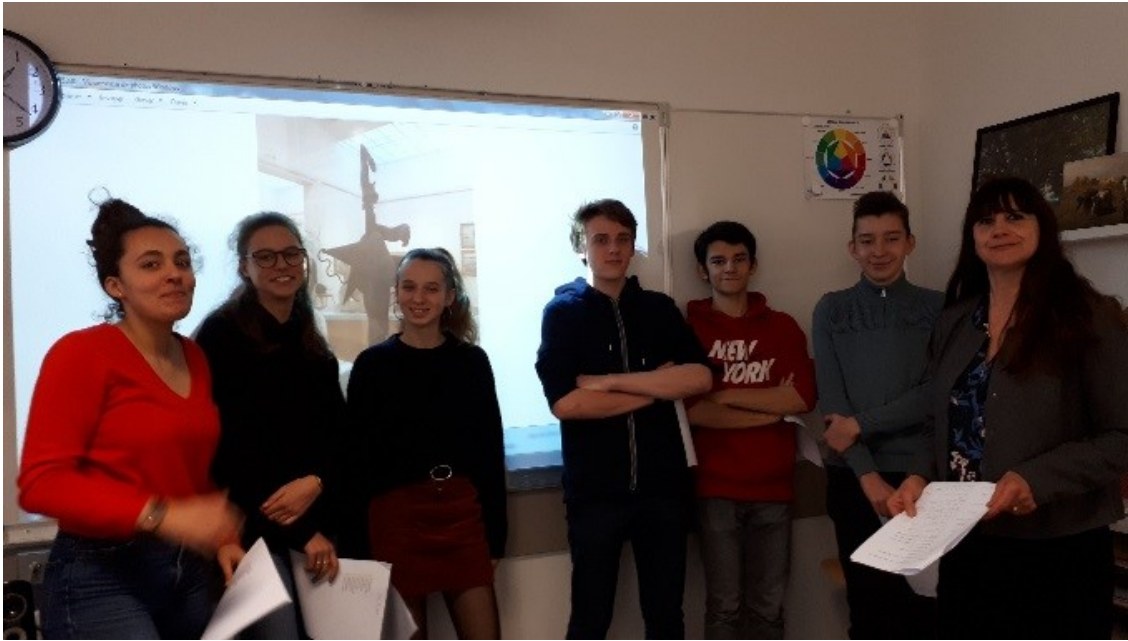
A hip-hop performance was organized during a student gala at the museum on April 11, 2019. The children were obviously motivated and proud to perform in such a public place in the presence of their families and friends. The [Art of Inclusion video](#) recorded with other children from the same district a couple of years ago was also projected on this occasion.

Simultaneously, from January 2019, the Musée des Augustins partnered with an association (Sozinho) located in the same neighborhood to set up regular art workshops for parents and children led by a museum educator in the association's premises. Through artistic practice and visits, parent and children were invited to familiarize with the museum, which is open to all, and to express themselves on and in the collections of this institution. The workshops were very successful.

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## Bridges across Borders

In order to facilitate the understanding of other cultures, this program promotes language exchanges between Middle Schools students about the question of borders – geographic and psychological – through the study of relevant artworks held at FRAME museums near their schools, so they can visit them. Through the discovery of art and heritage, the program also fosters English and/or French learning to 7th–9th grade students. Besides this project provides opportunities to become better acquainted with



Isabelle Beccia (on the left), "Bridges across Borders" Project Manager with students at the Cassignol Middle School, Bordeaux / (c) Isabelle Beccia, Musée des Beaux-Arts de Bordeaux.

Since 2015, the Virginia Museum of Fine Arts and the Collegiate School of **Richmond** along with the Musée des Beaux-Arts de **Bordeaux** and the Collège Cassignol in Bordeaux have been participating in this program. They have organized correspondence between students through a digital platform and letters. In 2019, the curriculum in Bordeaux was developed alternatively at the museum and during classes at school with the museum project manager, the art and English teachers. In addition to the Border thematic, Cassignol schoolchildren studied Pablo Gargallo's work, *The Dancer*, a cubist sculpture they recomposed as a mobile to be sent to their penpals in Richmond. This year program was presented in public at the Musée des Beaux-Arts de Bordeaux on May 18, 2019.





The Musée des Beaux-Arts de **Tours** joined *Bridges Across Borders* in 2016. This year the museum partnered with two classes of students, aged 15 to 17, in a High School located in the suburbs of Tours. These students were in contact with the Douglas Freeman High School in Richmond, Virginia, in 2019. Through the study of local artists or artworks representing the city of Tours, the program in France relied on heritage that surrounds these young people (museum collections, monuments, historical figures, etc.) so that they better know the history of the places in which they are living in, so they can build themselves in this environment and feel included. The ultimate goal is also to make them aware of the existence of other lifestyles in France and the United States thanks to a transatlantic cultural dialogue. At the end of the school year, on May 15, students presented some works they studied to a group of adults and adolescents invited to the museum for the occasion. This conclusive session was made in the presence of some people from the association Accueil Formation Culture, an organization dedicated to migrants who were delighted by this sharing with the students about the city they are living in through the discovery of the museum collections.

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### **L'Art et la Matière. Please Touch!**

Initiated by the Musée Fabre in Montpellier in 2016 in partnership with the Louvre, "L'Art et la matière" is a new type of tactile gallery. The project has benefited from the Montreal Museum of Fine Arts' expertise and best practices when it was designed. An inclusive project, the exhibition design included participation from sight-impaired individuals who suggested new ways to experience sculpture. In 2018 five French



their collections: the Musée des Beaux-Arts de Lyon, the Musée d'arts de Nantes, the Palais des Beaux-Arts de Lille, the Musée des Beaux-Arts de Rouen and the Musée des Beaux-Arts de Bordeaux.

On April 13, 2019, the Lyon Museum of Fine Arts opened "L'art et la matière. Please touch!"



**Opening at the Musée des Beaux-Arts de Lyon:** foreground: visitors experimenting the discovery of a sculpture; background, from left to right : Anne-Solène Rolland, Co-President of FRAME for France; Sophie Onimus-Carrias, Curator of the show and Head of the Educational Department at the Musée des Beaux-Arts de Lyon; Loïc Graber, Deputy Mayor in charge of Culture / (c) FRAME

This educational experience is the result of an exceptional cooperation with visually impaired people. *Please touch!* draws on their sensory experience with sculpture to provide new ways to experiment artworks, to discover a variety of sensations that enrich the understanding of sculptures, and to create multisensorial devices for all audiences.



A professional day dedicated to the exhibition was organized by the Musée des Beaux-Arts de Lyon on May 27-28, 2019. Several FRAME members who will host the Tactile Gallery and other museum professional from the Auvergne-Rhône-Alpes region (South East France) attended this event.

**Presentation of the Tactile Gallery during the professional day.** From left to right : Céline Peyre (Musée Fabre de Montpellier), Sophie Onimus Carrias (Musée des Beaux-Arts de Lyon), Emilie Vanhaesebroucke (FRAME France) / (c) Isabelle Beccia, Bordeaux.



## Exhibitions

FRAME serves as a catalyst for exhibitions celebrating diversity and complementarity of the collections held within the network, even if they are not limited exclusively to loans from the member museums. FRAME exhibitions address a broad audience on both sides of the Atlantic, and they advance research at a high scholarly level.

### **In Praise of Emotion & In Praise of Sensibility**

Musée d'arts de Nantes & Musée des Beaux-Arts de Rennes

February 15 – May 12, 2019





*In Praise of Emotion* and *In Praise of Sensibility* was the result of an exemplary cooperation between the Musée d'arts de Nantes and the musée des Beaux-Arts de Rennes. The exhibition was set up as a diptych (an exhibition at each museum) that establishes a perfect dialogue between the works from these complementary collections. Many of these paintings echoed other works held within the FRAME network and showed the universal cultural heritage that constitutes the collections of historical Brittany.

The exhibition's main purpose was to provide a discovery of the entire pictorial production in the Age of Enlightenment through the prism of emotion and sensibility. Rennes' exhibition featured great, ancient, religious and mythological History, while Nantes featured the different genres, from great format portraits to delicate still-lives.

The exhibition was curated by Adeline Collange-Perugi, Curator of old masters collections, Musée d'arts de Nantes, and by Guillaume Kazérouni, Curator of old masters collections, Musée des Beaux-Arts de Rennes.

FRAME has promoted the exhibition on its website and was credited in the catalogue of the show.

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### **Napoleon: Power and Spend**

The Nelson-Atkins Museum of Art, Kansas City, October 26, 2018 – March 3, 2019

Château de Fontainebleau, April 13 – July 16, 2019



After the Montreal Museum of Fine Arts and the Virginia Museum of Fine Arts, Richmond (Connecticut) in 2018, the exhibition ended his path in North America at the Nelson-Atkins Museum of Art, Missouri, before being presented in a slighter but beautiful version nonetheless at the Château de Fontainebleau.

*Napoleon: Power and Splendor* was organized, produced, and circulated by the Montreal Museum of Fine Arts with the participation of Château de Fontainebleau and the exceptional support of Mobilier national de France.

The exhibition is dedicated to art and court life in the imperial palace. It invited visitors to discover the private world of Napoleon Bonaparte (1769–1821) for an intimate encounter with the propaganda machine that modernized and legitimized his reign as self-titled Emperor in the wake of the French Revolution. Corsican by birth and French by design, Napoleon was a man of constant reinvention—a minor nobleman and military general whose political ambition inspired his every move. Featuring exquisite works of art that crafted Napoleon's image and the Imperial Household that supported his audacious rise to power, the exhibition included more than 200 works of art—many of which had never before been exhibited in the United States—that revealed the intricacies of the Emperor's daily life and the range of works commissioned by and for him. International loans included major painting masterpieces, an array of sumptuous decorative arts, sculptures, engravings, and more—brought together from the Château de Fontainebleau, the Louvre, the Château de Compiègne, the Musée de l'Armée in Paris, and other world-class collections.

The exhibition was curated by Sylvain Cordier, Curator of Early Decorative Arts, Montreal Museum of Fine Arts. He organized a visit for a FRAME delegation in Fontainebleau on May 20, 2019.

All museums graciously acknowledged the FRAME network's role in the circulation of this exhibition.

## TRIBUTES



Felix G. Rohatyn in his office / (c) Lazard

**Felix G. Rohatyn**, a prominent figure in the world of finance and a former U.S. ambassador to France, passed away on Saturday December 14, 2019 at his New York home, at the age of 91. He had promoted the creation of FRAME and supported this initiative with his wife, **Elizabeth F. Rohatyn** (1930–2016), co-founder of the network in 1999.

Felix Rohatyn encouraged the birth of FRAME at the Embassy of the United States to France in Paris in 1999. This initiative, led by Elizabeth Rohatyn, aimed to broaden relationships between France and the United States through a cooperation program between eighteen museums equally distributed in the two countries. These bilateral exchanges applied to the cultural world, in addition to those in political and economic fields, helped to define the art of diplomacy by Felix Rohatyn. From the outset, the annual meeting for senior museum officials, held alternately in France and the United States, used the French-American Business Council's exchange model, that he had helped to create.

Felix and Elizabeth Rohatyn mobilized their networks to support FRAME's development in its early days, and strengthened the association's activities through generous support from The Felix and Elizabeth Rohatyn Foundation. In 2019, FRAME's membership includes thirty-two member museums, and has presented 24 exhibitions and produced 15 cultural mediation programs over the past 20 years.

Felix and Elizabeth Rohatyn shared a commitment to philanthropy. Together they supported education and access to higher education for low-income youth in the United States.

The FRAME members who were fortunate to meet Felix Rohatyn remember a man of great affability, for whom true wealth was achieved through shared knowledge and

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## Tomi UNGERER (1931-2019)



Tomi Ungerer signing a reproduction of one of his drawings / (c) Musées de la ville de Strasbourg, M. Bertola.

**Tomi Ungerer** passed away on the night of Friday 8th to Saturday 9th February, 2019. He was 87 years old.

FRAME's program *Curating a Culture of Respect* was under the patronage of Tomi Ungerer. In 2014, he made a drawing-collage depicting a girl screaming so loudly that she eventually broke herself. This powerful work shows the effect of violence and harassment on people. A way to put emphasis on the fragility of each of us.

Tomi Ungerer was a committed humanist. He stood up throughout his life against hatred, injustice, and fought, through his art, for tolerance and respect. Those values are at the heart of our program.

FRAME and the museums involved in Curating a Culture of Respect (Strasbourg, Lille, Montpellier, Williamstown, Hartford) are deeply grateful to Tomi Ungerer for his commitment. Not only did he design the emblem of our program, but he was also committed with the students of the Hans Arp College in Strasbourg by agreeing to give them a [filmed interview](#) so that the young people become aware of the values of sharing and respect of others. This video has been watched by the students involved in the program on both sides of the Atlantic.

Tribute by Hélène Fourneaux, Head of Education, Museums of Strasbourg, France

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**Tomi Ungerer, untitled, 2014**

Bold and colored pencil, ink wash and collage on paper, 42 x 29 cm

© Tomi Ungerer/Musées de Strasbourg - Crédit photo Musées de Strasbourg



## NEXT YEAR IMPORTANT DATES SCHEDULED

**January 27-29, 2020:** FRAME Breakfast at AAMD in Saint Louis, Virginia.

**April 3, 2020:** FRAME Board Meeting in New York

**May 27-29, 2020:** Giverny Meeting, Giverny, France

**September 30, 2020:** FRAME Board Meeting at the Museums of Marseille, France

**September 30-October 3, 2020:** 21th annual conference of FRAME, Museums of Marseille

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*Annual Report compiled by  
Luisa Adrianzen Guyer (Executive Director for FRAME in North America up to October 2019)  
and Emilie Vanhaesebroucke (Executive Director for FRAME in France)*

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## FRAME MISSION

French American Museum Exchange (FRAME) is a consortium of 32 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, professional exchanges among museum staff, and maintains a website to reach global audiences



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