



FRAME Quarterly Newsletter  
First Quarter, 2006  
American Edition  
March 1, 2006

## Letter from our Co-Presidents

Françoise Cachin and Elizabeth Rohatyn

After our hugely successful annual meeting in Los Angeles in November, all of us in FRAME have worked hard to bring as many of the exciting projects furthered or initiated at those meetings into form. Indeed, our progress as an organization has been so great that both of us have realized that FRAME itself needs to be formally recognized as a legal entity, although we have worked for two years under formal by-laws, we have yet to achieve legal status as a registered US 501C-3. In fact, we have operated for many years as a program of the Foundation for French Museums.

year. We will let you know when this work is completed.

We remind you that you can get in touch with the French office through our French Director, Sybille Heftler at [sybille.heftler@gmail.com](mailto:sybille.heftler@gmail.com)

We salute the creativity and hard work of FRAME's members, old and new.



Los Angeles, Dinner at "Mandarette November 8, 2005 – Michael Brand's last FRAME dinner

Now that we have 24 members and a distinguished history of accomplishments, it is time for FRAME to have its own legal identity. With that in mind, both of us have been working with the founders of the Foundation for French Museums to terminate our relationship with FFM and, with a team of lawyers in New York, to create a new 501C-3 expressly for FRAME that will come into existence within the next



Françoise Cachin and Claude Pétry, Denver Nov. 2005

## Note from the American director

I don't know how consistent our membership is in sending announcements, bulletins, and invitations to openings to the other members of FRAME. Although this function will be facilitated by the FRAME Website, there is nothing like a well-designed piece of paper announcing something to jog our minds into activity. The Dallas office may receive more of these than any other members—but we are FAR from complete—Rennes, Rouen, and Bordeaux are the best. However, the receipt of the invitation to the opening of the great exhibition in Bordeaux of Venetian High Renaissance and Baroque Paintings from French museums “Splendeur de Venise” made me call immediately for the catalogue, which has induced me to see the exhibition in Bordeaux or Caen. This was a major exhibition of paintings and drawings by Titian, Veronese, and others from virtually every French FRAME museum, but NONE from the American museums. I knew nothing about the planning of this exhibition, but it struck me as a real model for the kind of Old Master exhibitions that have, with the exception of Portland's 17th century French painting exhibition, eluded us. The more we know about the planning of such exhibitions, the more that both sides of FRAME can benefit from and contribute to the efforts.



A recent visit to Rouen with Françoise Cachin, Dorothy Kosinski, Sonnet Hanson and Gail Davitt, introduced us to a superb small exhibition of paintings of Greek philosophers by Velasquez and Ribera. With a beautifully produced catalogue entitled “Les curieux philosophes de Velasquez et de Ribera” (with essays by Diederik Bakhoys, Marie-Claude Coudert, Elisabeth de Fontenay, and Laurent Salomé), the exhibition consisted of only six paintings—three by each artist, with loans from the Prado, Indianapolis, LACMA, and the Anders Zorn Museum in Sweden in addition to the great Velasquez at Rouen. It's a pity it couldn't have traveled to one other venue, especially since two FRAME museums were involved.

Although our French colleagues produce major exhibitions with much shorter periods of preparations, they do a good deal more in the area of European Old Master paintings, and I suspect that we in the United States would do more in conjunction with our French colleagues in this area if we knew a little more in advance about their plans.

**PLEASE MAKE AN EFFORT TO SEND BULLETINS AND INVITATIONS TO ALL FRAME MEMBER MUSEUM'S DIRECTOR'S OFFICES.** It is easy, reasonably cheap, and effective.

Rick Brettell

Los Angeles, November 2005  
Rick Brettell, Patrice Marandel conspire

# FRAME NEWS

## **PR Grant for FRAME**

FRAME has received a grant of \$10,000.00 from Mrs. Patsy Preston to help with national American and French PR for our Website and the Annenberg Education Projects. We have retained Anne Edgar of AnneEdgar Associates in New York to oversee this project. Anne will be in Paris, Rouen, and Rennes in early March gathering material and making contacts for this effort.

## **Three New Directors for American FRAME museums.**

We can “re-welcome” John Buchanan, a real friend of FRAME, into membership, but this time no longer as Director of the Portland Art Museum. As of February, John has assumed the directorship of the Fine Arts Museums of San Francisco. The Cleveland Museum of Art has announced the appointment of Timothy Rub, formerly of the Cincinnati Art Museum, as its new director, and we welcome him into FRAME. And Michael Govan, Director of the Dia Foundation, will shortly assume the directorship of the Los Angeles County Art Museum. All of us at FRAME are so proud that Michael Brand has been appointed as The Director of the J. Paul Getty Museum. Therefore, we all await appointments at the Virginia Museum of Fine Arts and the Portland Art Museum. France has been unusually stable for a while!

## **FRAME in Giverny: May 8 - 13**

After a marvelous group of meetings devoted to the Annenberg Education Projects and to The Mythology of the West exhibition (as it was called last year) at Giverny, members of FRAME and its Steering Committee asked Chicago’s Terra Foundation if we might have another “Spring in Giverny” in 2006. Our wish has been granted, and FRAME and the Terra

Foundation will jointly provide 4-5 days in Giverny during the week of May 8. We will have the use of their three well equipped guest houses and the conference facilities controlled by the foundation. We plan a Steering Committee meeting as well as meetings devoted to education, conservation, and particular exhibition projects. We will also announce and preview the FRAME Website in Giverny.

**If you have a specific need for a meeting at this time, please contact Pierrette Lacour at the Dallas office so that we can properly schedule the houses with the help of our friends and colleagues at the Terra Foundation.**

## **MARK YOUR CALENDARS!**

**MARCH 15:** Opening of *Impressionist Camera: Pictorial Photography in Europe, 1888 – 1918*  
at the Saint Louis Art Museum

**MAY 8 – 13:** Week in Giverny  
FRAME Website Announcement

**NOVEMBER 12 – 13:** American members visit to Dijon

**NOVEMBER 14 – 17:** Annual Meeting in Marseilles  
Presentation of the ANNENBERG Education project from RENNES

**NOVEMBER 18:** American members visit Tours.

# The Annenberg FRAME Education Projects: Updates

## MINNEAPOLIS :

The Grand Salon



Project description:

Step into an 18th Century Parisian Salon and install paintings and furniture appropriate for the period.

Musée des Beaux-arts of Lyon / Musée des Beaux-arts de Tours / The Minneapolis Institute of Arts

Team:

Sylvie Bouguet & Laurence Tilliard - Lyon  
Susan Jacobsen & Jason Busch - Minneapolis

Christiane Bordenave - Tours

Update: Lyon staff have met with the City of Lyon technology office who will be fabricating our project.

City administration would like to host the program or link the city website to FRAME web site and will promote the project as well.

Susan Jacobsen

## RENNES :

This project, linked to the permanent collections of the Musée des Beaux-arts de Rennes, is one of the recipient of the 6 grants offered by the Annenberg Foundation in support of FRAME educative projects. It is to be realized before December 31, 2006.

Aimed at children between the ages of 8 and 12, this game will be available on the FRAME website and the Musée des Beaux-arts de Rennes ([www.mbar.org](http://www.mbar.org)) website. Children will also be able to download the game. Its purpose is the reconstitution of a “cabinet de curiosités” from a collection of exotic objects assembled by President de Robien in the 18<sup>th</sup> century. President de Robien was an amateur who lived in Rennes on the eve of the French Revolution. This Cabinet was a collection of curious objects, coming from many times and places arranged to incite the interest of diverse viewers

From “curious” objects belonging to FRAME partners museums and the Musée des Beaux-arts de Rennes, this video game proposes a big adventure full of various interactions: in fact, it is President de Robien who will propose to the children to complete his collection and to travel the world in search of an object he wishes to add to his “cabinet de curiosités”. Children will accomplish the mission while completing their own “cabinet de curiosités” from FRAME museum collections



*Jean Valette-Penot  
(Montauban, v. 1710 - 1777)  
Trompe-l'œil à la statuette d'Hercule Huile sur toile  
80 x 63 c*

Carole Houdayer

## **RICHMOND - TOULOUSE:**

### *Fact, Flattery, or Fiction: The Enduring Art of Portraiture*

Musée des Augustins and Virginia Museum of Fine Arts



*Portrait of Le Comte de Vaudreuil*  
Elisabeth-Louise Vigée-LeBrun

A direct look, a symbolic gesture, an array of accoutrements—portraits put us face to face with people from other times and places. The project goal is to develop new methodologies for visitors of all ages to engage with portraits. Project coordinators, Aurélie Albajar and Sandy Rusak are in the investigative stage of their FRAME educational initiative, *Fact, Flattery, or Fiction: The Enduring Art of Portraiture*. They are exchanging information on their respective portrait collections and current interpretive methodologies for specific audiences.

Sandy Rusak

## **ROUEN-DALLAS-DENVER:**

The Musée des Beaux-arts de Rouen, the Denver Museum of Art and the Dallas Museum of Art, all own works by Marcel Duchamp, and more precisely, a *Boîte en valise* (*Boîte*, *Séries D* in Denver).

This project confronts both the American and French approach to Duchamp in each museum context.

- Musée des Beaux arts de Rouen: creation of a « child's pack », of an educative dossier and of several applications within the Museum annual program of activities.
- Denver Art Museum: exchange of ideas and sharing of experiences for the purpose of realizing an interactive gallery dedicated to the *Boîte* *Séries D* (green), and Marcel Duchamp himself (opening fall 2006)
- Dallas Museum of Art: Build on the research for the recent *Dialogues* exhibition; develop an experimental, interactive exhibition focused on Duchamp to be installed to accompany an upcoming exhibition, *Société Anonyme*.



Marcel Duchamp (1887 – 1968)  
*La Boîte en valise, série F, 1966*  
Don de Mme Marcel Duchamp, 1969  
Rouen, musée des Beaux-Arts

The three teams have met in Dallas in January and in Rouen in February, (deep within the Norman's roots of Duchamp), to become familiar with each other's collections, exchange work methods, and to document and research about various educative experiences in each city.

Sophie Rousselet



From left to right, Sonnet Hanson (Denver) , Sophie Rousselet (Rouen) and Gail Davitt (Dallas) at the tomb of Marcel Duchamp.

## **WILLIAMSTOWN MONTPELLIER**

The Clark is delighted that its two proposals have been selected for support by the FRAME Education initiative. The first project compares Family Programs in Williamstown and at the Musée Fabre in Montpellier, and a significant part of it involves designing an event for families that celebrates the partnership. The second project looks at how museums in France and the USA might work with French/English Language teachers on incorporating the use of visual art in teaching language and enhancing cultural awareness. This project builds on a French Language program that the Clark has been developing for some time, and we hope it might be offered to other FRAME museums as a 'package' that might be adaptable to each of them

Michael Cassin

## **FRAME WEBSITE Update:**

FRAME members and exhibition visitors know FRAME as a wonderful collaboration among 24 diverse and important art museums, which brings new meaning to the art it presents. Soon FRAME will be bringing this energy and inventiveness to millions of online visitors through its new web site, part of FRAME's "E-Frame" program, funded by a major grant from the Annenberg Foundation. It will be up and running by Fall '06, with the help of Web liaisons assigned at every museum, and through the extraordinary work of Paul Kahn+Associates, the Paris-based design team which won the assignment, and Dominique Negel, FRAME's new webmaster.

The FRAME website, fully bilingual of course, will combine information about the organization with the opportunity to discover and explore its member institutions. It will start with close to 2000 images of highlights from its members' collections that visitors can search and browse, as well as information about FRAME and local exhibitions. Special feature articles on topics such as museum architecture and conservation efforts will bring web visitors into the heart of FRAME museum activities. The ability to learn about new acquisitions from all of the FRAME museums will keep students, scholars, and museum professionals coming back often. As FRAME educational activities become increasingly important, online educational programs will become international teachers' tools and family activities, and development of these are already underway. The international press will find a news desk holding a full array of press releases, images and event calendars from both FRAME and the member museums. Visitors can even be transported back to the member museum websites for a closer look and more detailed local information. This is an exciting project for FRAME with far reaching implications, and it is only possible as a result of the member museums' enthusiastic support and contributions.

Len Steinbach

# FRAME Exhibition Program

## 2006

### ***Impressionist Camera: Pictorial Photography in Europe 1888 - 1918***

Saint Louis February 19 – May 14

### ***Bustamante/Ruscha***

Strasbourg June 7 – September 23

## 2007 – 2008

### ***Bustamante/Ruscha***

San Francisco 2007

### ***Collecting Impressionism in America: Masterpieces from American FRAME Museums***

Montpellier summer 2007

Grenoble fall 2007

### ***American Landscape in the 19th Century***

#### ***La Mythologie de l'Ouest***

Rouen fall 2007

Rennes winter 2008

Marseille (la vieille Charité)? or Bordeaux ?

### ***Mariotto di Nardo***

Yale? spring 2007

Rennes summer 2008

## 2008 – 2009

### ***French 18<sup>th</sup> Century Painting***

Tours end of 2008?

Dijon spring 2009?

Portland winter 2009?

### ***English Paintings in FRAME American Collections***

Richmond

Rouen

Tours?

## 2009-2010

### ***Fin de Siècle: Trends in French Painting, 1885-1905***

The exhibition will be shown in three American venues in late 2008 and 2009 (or later). THESE VENUES HAVE NOT BEEN DETERMINED, although many FRAME institutions have expressed interest in the project, particularly Los Angeles, Minneapolis, Dallas, and Richmond.

### ***Caravaggism***

Los Angeles

San Francisco?

Toulouse

Marseille (La vieille Charité) ?

### ***Future projects in discussion***

#### ***Cabanel***

Montpellier

Portland?

Los Angeles?

### ***Abstract painting in France from 1960 to 1968***

### ***Contemporary Art in France after 1945***

Dijon

Portland?

Richmond?

Dallas?

### ***Tea Ceremony***

Lyon

Minneapolis?

St Louis? Richmond?

### ***Le Tarot de Marseille et la collection surréaliste***

#### ***Tarot of Marseille and the Surrealist Collection***

Dallas

Los Angeles

### ***Drawings from Musée Borély in Marseilles***

American venues to be determined

# FRAME Exhibition Updates

## *Collecting Impressionism in*

### *America:*

#### *Masterpieces from American FRAME Museums*

Françoise Cachin and Rick Brettell

We have made great progress in selecting an exhibition of about 40 paintings from the collections of the 12 American FRAME museums for an exhibition that will bring together these scattered resources for the first time in exhibition and published form. The premises of the exhibition are simple: 1. That the American FRAME museums have distinguished holdings in their permanent collection of French vanguard painting from 1860-1890, while their French counterparts are relatively weak in this same area. 2. That to gather these resources into a small, but powerful exhibition will bring Impressionist painting at its highest levels to two French communities without strong collections of their own. 3. That the Musée Fabre in Montpellier loaned the greatest masterpieces from their permanent Bruyas collection to four FRAME museums in the United States and will open newly renovated galleries next year. And 4) That Grenoble hosted our last French annual meeting and has the most distinguished collection of 20<sup>th</sup> century vanguard art in any of the French FRAME museums, making it the logical second venue.

We plan to publish a scholarly catalogue with an essay written by Rick Brettell on the history of American collecting of Impressionist painting outside New York, Chicago, Boston, and Philadelphia, scholarly entries with comparative illustrations on each of the paintings to be produced by Sylvain Amic at the Musée Fabre with his numerous American colleagues as “co-authors,” and, perhaps, an illustrated checklist of the complete holdings of paintings and exhibition pastels by Impressionist painters in the American Frame Museums.

Both Françoise and I are mindful of the many demands for the loan of these major works from

other institutions and of their importance within the life of each American FRAME museum. We urge you to be as generous as you can when you receive our requests and to work with us in the next month to finalize the checklist. The exhibition will be in Montpellier in the summer of 2007 and in Grenoble in the fall of the same year—two venues, eight months TOPS! Remember that the exhibition will receive European-wide publicity when it opens in the newly refurbished and rebuilt Musée Fabre.

Rick Brettell

## *Fin de Siècle:*

### *Trends in French Painting, 1885-1905*

Françoise Cachin and Dorothy Kosinski

Although the above title is completely invented and will undoubtedly be changed, it reflects the current thinking of Françoise Cachin and Dorothy Kosinski, who will work together with the colleagues on both sides of the Atlantic to mount a major exhibition of paintings, pastels, and perhaps drawings produced in France from the last years of Impressionism to the early 20<sup>th</sup> century. The exhibition aims to present in a coherent manner the real diversity and experimentation in French painting of this crucial 20 year period. It will include both avant-garde trends like Neo-Impressionism, Post-Impressionism, and Nabis and various types of academic or official art produced by symbolists and Salon artists. It will be drawn almost completely from the collections of the 24 FRAME museums, with, perhaps, a small number of works from other institutions when needed (Puvis de Chavannes is a problem because we can't borrow the staircase murals in Rouen and Lyons!).

The exhibition will be shown in 2 or 3 American venues in late 2008 and 2009 (or later). THESE VENUES HAVE NOT BEEN DETERMINED, although many FRAME institutions have expressed interest in the project, particularly Los Angeles, Minneapolis, Dallas, and Richmond. A

full presentation will be made at the Marseilles meetings, but those interested in the exhibition should contact the Dallas office as soon as possible. A written inquiry with suggestions for dates, scale, etc. would be nice!

Rick Brettell

### **British Paintings in American FRAME Collections**

Mitchell Merling, Laurent Salomé

Preliminary planning continues on this exhibition. It treats painting in Britain from Holbein to Whistler through a selection of excellent paintings from Frame museum collections. The catalog essay topics have been identified and authors are being sought, and contributors are being solicited for the catalog entries. Frame American museums are being visited by co-organizers Mitchell Merling and Laurent Salomé in order to make the selection. The exhibition will travel to Richmond and two French venues, including Rouen.

Mitchell Merling

### **American Landscape in the 19th Century**

#### **La Mythologie de l'Ouest**

Laurent Salomé, Joan Troccoli

After a long gestation period, the project *Mythologie de l'Ouest* has found its final outline. In Giverny last May, thanks to the hospitality of the Terra Foundation, Laurent Salomé, curator of this exhibition, was able to visit with several specialists, Joan Troccoli, from the Denver Art Museum, Olivier Meslay from le Louvre and Pascal Brunet, from Université Paris VII. From the time of Discovery at the beginning of the 19<sup>th</sup> Century, noted for its naturalist and ethnographic curiosity (Bodmer, Catlin), the exhibition will tell how the *Wild West* Myth was born, with an emphasis on the meeting of cultures and the epic dimension of the story. After a romantic period where the confrontation between the colonists and the Indians is represented in a lively style (Miller, Deas, Ranney) an intense feeling of nostalgia comes about. William Jacob Hays' large panoramas of the 1860's, populated with the last

bisons, give place to the sublime virgin landscapes of Bierstadt and Moran, often commissioned by the Rail Road Companies. At the end of the 19<sup>th</sup> Century the Myth is translated in the spectacular and realistic works by Frederick Remington and Charles M. Russell, followed by a brilliant generation of illustrators (N.C. Wyeth, William R. Leigh). Some artists however render a more meditative and mysterious view (Eakins, De Forest Brush, Farny, Johnson), and this current lasts until the middle of the 20<sup>th</sup> Century with Maynard Dixon who closes the exhibition.



N.C. Wyeth, *Gunfight* 1915-1916  
Denver Art museum

This panorama, never seen in Europe, is made of some one hundred works, paintings, sculptures and drawings, all of great quality. Two third have been chosen among the collections of FRAME museums, with a complement from important specialized institutions (Amon Carter Museum, Gilcrease Museum, Buffalo Bill Historical Center, Autry Museum and Anschutz Collection in particular).

This exhibition will open in Rouen from September through December 2007. It will travel to Rennes from January to April 2008 and Marseilles from May to August, 2008.

Laurent Salomé

## French 18th Century Painting

Penelope Hunter-Stiebel, Philippe Le Leyzour

Philippe Le Leyzour and Penelope Hunter-Stiebel have surveyed the holdings of FRAME museums in their respective countries, and exchanged photocopies and lists of paintings from FRAME museums which might be candidates to represent the spirit and style of French 18<sup>th</sup> century painting before the transformation of Neo-Classicism. Portland has looked into the logistics of packing and shipping for a show of 50 paintings drawn from FRAME museums in France and the U.S. and having 2 venues in each country.



Jean-François de Troy, *Allegory of Music*  
Portland Art Museum

The next step is a meeting of the exhibition team of Le Leyzour, Hunter-Stiebel and Matthieu Gilles in Giverny to review the paintings which includes fêtes galantes, mythologies, genre scenes, portraits, and altarpieces, in order to define their qualities, and identify the most telling examples that could be brought together to convey the essence of the touch that is among the unique contributions of French painters of the period to the history of art.

Penelope Hunter-Stiebel

## FRAME Directory 2006: update.

### **Mr. John E. Buchanan Jr.**

Director

The Fine Arts Museums of San Francisco  
Golden Gate Park  
50 Hagiwara Tea Garden Drive  
San Francisco, CA 94118-4501  
Tel: 415-750-3661  
Fax: 415-750-7686  
[jbuchanan@famsf.org](mailto:jbuchanan@famsf.org)

### **Charlotte Eyerman** (Starting in May 1<sup>st</sup> 2006)

Curator of Modern Art

Until then:

Assistant Curator of Paintings  
The J. Paul Getty Museum  
1200 Getty Center Drive, Suite # 1000  
Los Angeles CA, 90049-1687  
Tel: 310-440-7171  
[ceyerman@getty.edu](mailto:ceyerman@getty.edu)

### **Timothy Rub** (arrives in mid-April)

Director

Cleveland Museum of Art  
11150 East Boulevard  
Cleveland, OH 44106  
Tel: 216-707-2250  
Fax: 216-421-0411  
[trub@clevelandart.org](mailto:trub@clevelandart.org)

and if you remember our dear friend **Valérie Lagier**...we found her again! Please, visit her in her beautiful castle next time you are in France.

### **Lagier, Valérie**

Directrice du Musée

Château de Vitré

Hotel de Ville

35506 Vitré cedex

FRANCE

Tel: 90)2-99-75-04-54

[musees@mairie-vitre.fr](mailto:musees@mairie-vitre.fr)