

ART UNBOUND EPISODE 25 TRANSCRIPT



MARY WEAVER CHAPIN

This is Art Unbound, a podcast brought to you by the Portland Art Museum and Northwest Film Center. My name is Mary Weaver Chapin and I'm the Curator of Prints and Drawings at the Portland Art Museum. On this episode of the podcast, I have a conversation with Heather Lemonedes Brown, the Virginia N. and Randall J. Barbado Deputy Director and Chief Curator at the Cleveland Museum of Art in Cleveland, Ohio. Both of our institutions are members of FRAME, the French American Museum Exchange, which has a rich history of connecting museums in its network through exhibitions and education programs for over 20 years. FRAME provided grant funding for a series of podcast episodes and we are thrilled to be able to tell these stories with FRAME's assistance. Relevant links can be found in this episode's description, and at portlandartmuseum.org/podcast where you will also be able to find a full episode transcript. Heather, thank you for joining us in Cleveland.

HEATHER LEMONEDES BROWN

Oh, what a pleasure to be with you, Mary.

MARY WEAVER CHAPIN

It's a great opportunity to talk not only about this upcoming project we have together but our own long standing relationship. Getting ready for the podcast, I was trying to remember when we met. Are you able to help me pin down a date?

HEATHER LEMONEDES BROWN

Yes, yes, I am. I know. I started working at the Metropolitan Museum of Art in the Prints and Drawings department, supervising the study room in in the late autumn of 1996. So I must have met you right at that time, or in 1997.

MARY WEAVER CHAPIN

Oh, I bet you're right, because I was taking a class with the head of the department, George Goldner, and he brought us in to the prints and drawings study room. So it just depends on which semester that was. But we've had a long friendship now, not telling anyone how old we are, but we've seen marriages, the birth of children, both of us lost our fathers, and we've moved from city to city in pursuit of our careers.

HEATHER LEMONEDES BROWN

Yes. And seeing each other in all of those cities, I think.

MARY WEAVER CHAPIN

That's right.

HEATHER LEMONEDES BROWN

Many, many miles of travel.

MARY WEAVER CHAPIN

Yes. You know, I think a significant part of our meeting at the Metropolitan Museum was, that was the moment where both of us decided that we were going to pursue a career in prints and drawings rather than paintings, which is the typical curatorial path for many people.

HEATHER LEMONEDES BROWN

Exactly. I think we immediately recognized each other as kindred spirits, or at least I know I felt that way about you because you loved late 19th century European Art and so did I. And we were both working on our PhDs at the time. And in a milieu in which we were immersed in works on paper and both learning every I think by leaps and bounds every week, and recognizing the fact that this was captivating both of our imaginations and it was an area in which we were both going to want to work. So it was really a special and magical time I know in my life and I think you were in that exact same place at the same time.

MARY WEAVER CHAPIN

Yes, I think of the major milestones we've had together. I remember both of us, discussing our dissertation topics or searching for them. And I think we were both inspired by our time at the Met. I ended up working on Toulouse-Lautrec and you on Gauguin, based on things we saw during those formative years in the department.

HEATHER LEMONEDES BROWN

Oh, absolutely. Wasn't that department's collection just an absolute treasure trove? And yes, I'm sure there were works in the print department that inspired you and your dissertation work on Toulouse-Lautrec. And I know, in my dissertation on Gauguin and his *Volpini Suite* from 1889 that the Met have a full set of impressions of. That stayed with me even after I moved to Cleveland and helped inspire me and I remember you, Mary, in particular, when I was choosing my dissertation topic, you said "Be courageous and choose an important artist. Don't be afraid to work on an artist like Gauguin." And so that that helped.

MARY WEAVER CHAPIN

Oh, that's so wonderful, I don't remember that, Heather. That's great. Well, our longstanding friendship is one of the reasons I came to you first when I had an idea for doing an exhibition about the Nabi Artist, a group of young men who worked together in the 1890s in Paris. And what our listeners may not realize is that forming these sort of partnerships between museums is an important part of our work. So I knew that I needed a partner who would have complimentary work in his or her collection, but I also knew I needed someone I could work well with and you were absolutely at the top of my list. This exhibition will premiere at the Cleveland Museum of Art in July of 2021, and then be on show at the Portland Art Museum in the fall. Together, Heather and I have been working on this exhibition for a number of years.

HEATHER LEMONEDES BROWN

We will be focusing on four of the artists among the Nabi Brotherhood, Pierre Bonnard, Maurice Denis, Édouard Vuillard, and Felix Vallotton. For each of these four artists, home, family, and the domestic interior played crucial roles in their paintings and prints and drawings of the 1890s which they made as young men in Paris. Our exhibition is divided into five sections. We start out by looking at the interior itself. And then within the interior we look particularly at the role of music in the home, and what role music played among the family, including children. And then also we look at the family itself. We look at romantic love, marriage, we look at children and the cult of the mother as it were, and how children were raised and what their role was in the home. We'll also be looking at the domestic garden, the space outside the home, that was a kind of exterior living space for the family, where the family drama could sort of spill out of the home and carry on in the garden. And then we'll be looking at what we call the Nabi City - domesticated views of the city where we don't find the sweeping boulevards of Paris. Rather, we see little intimate

corners of the city, rainy streets, park benches, quiet moments in the city, views of children with their parents, or nannies, but domesticated views of the city of Paris in the 1890s. So in some ways, I think when we first introduced the theme, the immediate reaction might be Oh, you know what a lovely exhibition. It all sounds kind of terribly charming and sweet, but we quickly discovered and we'll communicate to the visitors to the exhibition and readers of the catalog that these pictures are more complicated than they might first appear. Of course, home is the site of safety and solace. But it's also the site of psychological complexity, of fraught situations, sometimes financial desperation, sites of adultery, even. So these views by Bonnard and Denis are often very positive and ebullient and joyous, but the scenes by Vuillard can and certainly by Vallotton have an edge to them, a complexity and often a mystery that makes us wonder what exactly is going on in this interior.

MARY WEAVER CHAPIN

I think it's the psychological complexity paired with their very daring, formal means that make these objects so compelling. The Nabi artists were looking at Japanese prints they were greatly inspired by Japanese prints. The new technology of photography was underway. They were taking lessons from Impressionism while also trying to form their own path, and creating really a new visual language that is dominated by flatness, cutoff angles, and in some cases, a very rich textural density. A lot of Vuillard's canvases almost looked like they were woven, rather than painted. And in other cases, an artist like Vallotton had sort of an icy precision that lends a strange and disturbing edge to many of his pictures.

HEATHER LEMONEDS BROWN

One of my favorite sections in the exhibition, Mary, is our or one of my favorite threads that run through the exhibition are these artists depictions of domestic animals - cats and dogs. I think that the way that artists, particularly Bonnard, but Vuillard as well, depicted animals was somewhat similar in the way they depicted children, where they allowed themselves tremendous artistic license when depicting these beings, pets and children that are less constrained perhaps by society and the mores that we expect of one another as adults, and children and animals are depicted with this kind of wonderful abandon and artistic freedom, that perhaps the artists didn't allow themselves in the same way when depicting adults.

MARY WEAVER CHAPIN

You know Heather, I was just thinking about that, in fact, yesterday. We are in the midst of writing our exhibition catalog and I was looking at some of Bonnard's depictions of one of his little nephews. And he exaggerates the form so you see the big wobbly head of the baby and the staring eyes. And I wondered to myself, I wonder how Bonnard's sister, Andre, felt about these depictions of her awkward little infants, by her brother, because he took really great formal liberties and would exaggerate poses and really emphasize what makes babies such very odd creatures. And he had an insatiable curiosity. So the natural world, whether it was children, or animals, or his own garden, was an endless source of fascination for him.

HEATHER LEMONEDS BROWN

And I love the quote about Bonnard that, that if he had had his own children, which he did not, he probably would have raised them as he raised the plants in his garden. In other words, letting them go wild and wouldn't have been inclined to prune them and trim them and train them, but just enjoyed their natural proclivities.

MARY WEAVER CHAPIN

Well, we certainly see that in his depictions of animals. And we know that Bonnard was a great lover of animals. He had many cats and dogs. It was said that in his basset hound's old age, he would carry it everywhere to spare it the trouble from walking. And it's interesting to think that these aren't just icons of sentimentality. Pets were playing an increasingly important role in bourgeois life in the 19th century. It's strange to think that pet keeping had to be invented, we've always had a long relationship with animals. But this was the moment when things like commercial dog food were invented, pet stores started to line the streets of Paris, and people had a very strong, affectionate relationship with animals that they used to see only as working animals. So I suspect that the cats and dogs may steal

our show.

HEATHER LEMONEDS BROWN

Yes, I think exactly. I think the pets and the babies first for sure will.

MARY WEAVER CHAPIN

Heather, one of my favorite parts of this whole process has been traveling to examine objects and talk to curators. We would visit print rooms, study rooms, private collectors, visit painting curators. And each time we went, we needed to refine our message to make a convincing argument why they might consider lending to our show.

HEATHER LEMONEDS BROWN

Exactly, I think those visits to make the pitch to our colleagues, whether it be at the Metropolitan Museum, the National Gallery, the Art Institute of Chicago, etc, etc. Those pitch conversations are so crucial to getting loans. And we've met with now just so many curators, some of whom we knew quite well, some of whom we knew less well. And I think we developed a kind of real rapport in our, in our presentation and our speech, each of which was specially prepared for whoever we were talking to, to show how the work of art that we were hoping they would agree to lend would contribute to the exhibition and how the exhibition would only be a shadow of itself if they didn't lend their work generously to us. So I think those conversations are always a test of persuasion and eloquence, and it has to sort of appear like a seamless going back and forth between the two of us and I hope it did.

MARY WEAVER CHAPIN

Well put, Heather. I was always nervous walking into those rooms, even with people I'd known for many years, because it did force us to test our ideas. Did we have a strong rationale? Was it worth asking a museum to spare one of their treasured objects for this purpose? And I'm also really grateful for the feedback we got from our peers.

HEATHER LEMONEDS BROWN

I know. Sometimes some really insightful and probing questions. I always think it's a little bit like teaching when you're making a presentation and you just have blank looks coming back at you. Then you start to get worried and nervous. But if there's a lively look, and questions and engagement, you feel kind of filled with confidence.

MARY WEAVER CHAPIN

I think one of my favorite highlights was the trip we made to Washington DC. I think that was in October of 2018.

HEATHER LEMONEDS BROWN

I remember. Yes.

MARY WEAVER CHAPIN

I remember how delighted we were to spend an afternoon first at the National Gallery of Art talking to our colleagues in the paintings department, and then having so many beautiful drawings spread out before us in the Print Study Center. That afternoon, we walked over to Dumbarton Oaks to view a work by Vuillard, and the excitement we felt about pairing works from the National Gallery with Dumbarton Oaks and bringing them to Cleveland and Portland was just such a memorable experience.

HEATHER LEMONEDS BROWN

For me, too, Mary. I remember exactly those days and exactly those works of art that I'm so excited to get to put next to each other on the walls of our exhibition. I think one of my favorite trips that we made together was to New York and our day at the Museum of Modern Art, when we really rolled up our sleeves and talked about impression quality with the curators and the paper conservator at MoMA, scrutinizing Bonnard's cover of the album of original prints from the Vuillard Gallery, and compared it with other impressions that we had also seen in other collections, trying to decide which was the right impression to ask for, for our exhibition. And then we also, and on that visit, had the chance

to go and look at the iconic painting by Vuillard, 'Interior, Mother and Sister of the Artist'. And it just so happened that the painting was in the paintings lab in conservation at MoMA. So we got to see it in front of a window with natural light pouring in so we could really see all of the details of that painting. And on that visit, we were hardly daring to hope that we would get that incredible painting for our exhibition as a loan. but it has since been agreed to as a loan. That was one of the thrilling moments I think, in our respective cities receiving that good news that that painting could come and it's always wonderful to be able to incorporate in an exhibition some familiar work, some really famous and familiar paintings or prints, that people will have seen in books, but then also to, alongside of those works, incorporate surprises, works that they have likely never seen, even reproduced or perhaps certainly never seen in person. So, I already hinted that I think one of my favorite moments in working on any exhibition, but certainly within this exhibition has been receiving the positive responses to our loan requests. Those come by letter, by email, and they're one can be deep in one's daily chores. And then when you get a positive response to a loan request, it's just such a shot in the arm and one's sort of happiness level soars because you know that yet another wonderful work that you dreamt of having will come to the exhibition. So yes, some some fun moments and travel but then also little, little bits of encouragement along the way at home.

MARY WEAVER CHAPIN

Yes, that's so important and feedback from other curators and scholars.

HEATHER LEMONEDES BROWN

So Mary, you went to you went, you traveled quite a bit. You went to San Francisco, Baltimore, Richmond, and then to Paris and Amsterdam, and had some fabulous conversations, I think in in a in a number of museums and with some collectors.

MARY WEAVER CHAPIN

Yes. My first major trip for this show was to Amsterdam, where I went to study their amazing collection of 19th century prints. The Van Gogh Museum is famous for its collection of Van Gogh paintings, and of course, they also have worked by his contemporaries, but what few people know is that they have one of the most important holdings of 19th century French prints. And I was able to spend, I think about 10 days in Amsterdam, really going through a complete look at the Nabi printmaking. And that started my thought process and from there, as you said, we started refining what we were going to do together, including paintings, drawings, and prints. And that I feel like is a trip that sort of launched me. From there, easy trip down to San Francisco from Portland. But other trips, you and I were in New York multiple times, in Washington DC multiple times. And then the final trip I took just before the COVID virus hit was a really thrilling return to Paris to confirm some loan requests and that was in January of 2020. Heather, what are some of your cities that you've been to on behalf of our project?

HEATHER LEMONEDES BROWN

Somehow, I've managed to do all my travel, or at least much of my solo travel for this show, via road trips, either short or rather extensive. So I made shorter road trips to both Buffalo and Pittsburgh from Cleveland, which were fruitful and a lot of fun, and then a longer trip to the east coast to both Boston, Massachusetts and Springfield, Massachusetts, where I spent a day in each place looking at their collections and making some wonderful discoveries. The only European trip I did on my own for this show so far was to Geneva, Switzerland, where I got to visit a private collector who has wonderful material in this area. So she shared very generously with me possible loans, which we have honed in on and requested for our show.

MARY WEAVER CHAPIN

In a number of instances, we weren't able to get our calendars to overlap. So I'm laughing about Boston because we both have visited but never together. Same with some of the the other collections. So having a partner and being able to divide up the workload is so important and being able to see the objects oneself rather than relying on reproductions is also crucial for any exhibition project.

HEATHER LEMONEDS BROWN

Exactly, exactly. And I think sometimes we were, when we would go to a museum, we might have a list of things we wanted to see. And we weren't, we had some assumptions about what would end up on our checklist and what we would request but then seeing the works in person, we might have shifted our opinion a bit.

MARY WEAVER CHAPIN

I'm also grateful to our curatorial friends who would make suggestions. We might come to see one thing and they'd say, oh, but really, Aren't you interested in this, too? And would direct us to other paintings or drawings or prints that were relevant to our show. So although you and I are the co-curators, there have been many voices who have helped us shape the checklist.

HEATHER LEMONEDS BROWN

That's for sure.

MARY WEAVER CHAPIN

Heather, I'm really proud of the fact that this show will highlight works from both of our permanent collections. And we in Portland have made a concerted effort to make some acquisitions for this show. You have a pretty exciting recent addition to your holdings as well.

HEATHER LEMONEDS BROWN

Well, thank you, Mary for allowing me to talk about our recent thrilling, thrilling gift from Nancy and Joe Keithley, Clevelanders who collected over the past 20 years and focused on European modernism. Joe and Nancy Keithley fell in love with the Nabis, and they have collected five oil paintings by Bonnard, four by Denis, and four by Vuillard, and two by Vallotton, and they made a wonderful gift to the Cleveland Museum of Art back in March of 2020. And a number of the paintings and works on paper that the Keithleys so generously gave to the Cleveland Museum of Art will be in our exhibition, so it'll be wonderful to get to gather those Keithley paintings around other works borrowed from around the world made by the same artists at the same time. And alongside works both from Cleveland's collection before the Keithley gift and of course, your collection in Portland, Mary. So, a couple of the works that we're so looking forward to showing in our exhibition, Private Lives from the Keithley collection Vuillard's lovely painting called *Luncheon of Annette and Her Grandmother*, this is the mother of Édouard Vuillard and the daughter of his sister, and it's the grandmother and the little girl seated at a table together interacting and the work was painted in 1899 and shows a lovely rapport that goes across generations between this very young little girl and her aged grandmother and the way that they just sort of see into one another and connect over the space of, of a small painting but a very powerful one. Another painting that we're looking forward to including from the Keithley collection is a promised gift by Édouard Vuillard. It's of a *Woman Sweeping at 346 Rue Saint-Honore*. one of the apartments inhabited by Vuillard and his mother. That's also a wonderful intimate painting of a domestic interior with a single figure. And then we'll include also a couple of really important color lithographs by Bonnard in the exhibition that come from the Keithley collection. *The Petite Blanchisseuse* or *The Little Laundress* and also another color lithograph, a family scene of a daughter, her father, and then a little baby. So we're looking forward to very much incorporating the the Keithley collection into this exhibition

MARY WEAVER CHAPIN

Heather, the paintings are superb, as are the prints and it's interesting to point out that prints, even though they're multiples, are still very scarce. I have been looking for impressions of both of those prints to acquire for Portland for years, and they have not come up on the market. But we have had better luck in other areas. And I'm very proud to highlight a recent gift to the Museum. It is the lithographic suite, entitled *Amour (Love)* by Maurice Denis. And a collector in town knew about my interest in the Nabis and kept his eyes on the auction market and purchased this and made it a gift to the Museum. So that will be one of the highlights of our show and such a beautiful, beautiful suite and we have all 12 of the lithographs in the suite, plus the cover and even more rare we have the original portfolio that was made to house them. I'm also very excited to show a beautiful watercolor painting by Pierre Bonnard that was

purchased recently just in 2017. And it's a design for the little music book that he prepared with his brother in law, who was a composer of some renown, at the time, and it is playful and energetic and just so full of life. So it will be a great joy to share that with both of our audiences both in Cleveland and in Portland.

HEATHER LEMONEDS BROWN

Mary, I think you've done a wonderful job of building your collection over the past, I don't know, what is it, seven or eight years, as you've been thinking about this exhibition and augmenting your collection knowing that you would one day do an exhibition like this.

MARY WEAVER CHAPIN

So Heather, we're now about one year away from the opening date in Cleveland. And that means we are in the thick of writing our exhibition catalog.

HEATHER LEMONEDS BROWN

We are indeed and this has been an unusual writing experience, Mary, I mean, we've both written for years and years, but writing during a quarantine has certainly been a unique experience. I mean, I think whenever one is doing research and writing, one is a little bit cloistered in one's study or office, but this has been self cloistering to the extreme because we've been literally sequestered at home since March. And both of us writing in earnest from March through now June, and it has certainly been an unusual way to write a catalogue.

MARY WEAVER CHAPIN

I agree, Heather, and I find it terribly ironic that we're talking about these great pleasures and rituals of home life and I'm looking at these paintings and feeling like I'm actually starring in one of them because the artists love to depict just what Pierre Bonnard called the modest acts of life, sweeping the floor, sitting down to a family meal, a little, you know, pictures of a little boy picking up cherries off a plate, and I find myself in a very intense moment where I am suddenly not only blessed with being surrounded by my family, but I can't get away from them. So it's- I have that you know, just as you see in Pierre Bonnard's work, the cats walking across the dining room table, the children, the daily chores, I look around and I'm seeing that with my own eyes. There's also a sense in some ways of claustrophobia. Have you experienced that?

HEATHER LEMONEDS BROWN

I think we probably all have Oh, certainly, in my study has sometimes gotten smaller as each day of the week went by with the walls kind of closing in. But yes, I hear you there is such a such an irony to writing about domestic interiors and life, life at home with family when one is one's whole world is essentially one's home during this period of time. So yes, it's there's a mirroring in our own lives today in 2020, with the paintings that we're writing about in the 1890s. That's, that's for sure. And the windows. I have one small window in my study that looks out onto the front yard and across the street. And it's- many days it seemed like the window out into the whole world, really, as we've been sequestered at home. So our own lives have been echoed, I think in the art we're writing about in very poignant ways.

MARY WEAVER CHAPIN

It's interesting to think, too, that oftentimes when we look at these pictures, we say, Oh, this is a cozy domestic interior, it's a sign of leisure, but there are signs of work in the Nabi paintings. And particularly in the work of Édouard Vuillard, because he lived with his mother and sister and they ran a corset making business or a dress making business out of their home. So home was also the workplace, and even in other works, where you see people feeding children or doing housework, I mean, that's labor, too. So for me, one of the real challenges, among many, is the fact that there's no distinction between labor and home life and bringing this kind of work which is a joy. I love my job, but it's it's always here. And I wonder if the artists had a certain relationship. Some of them work from their homes, Vuillard had his own little studio in his bedroom, where there wasn't a distinction between those two worlds. And I think you kind of get a sense of that formally in their work where everything blends together. It's one harmonious whole. I'm looking for a few more edges in my life.

HEATHER LEMONEDS BROWN

Well, and certainly the way that family members play such central roles in these artists' works during this period of time, you know, the, their cast of characters are their friends, their siblings, their parents, nieces and nephews, children. So the- Yes, I think the personal and the professional bleed together, in the art of these artists early in their lives, particularly in a way that has happened has occurred for many of us working at home these days. And I think you're right, there is very little distinction from one day to another, in fact, little distinction, sometimes from weekday to a weekend even. So that sense of blurring of time and of days, when there aren't things to distinguish one day from another, there is a sense of kind of claustrophobia.

MARY WEAVER CHAPIN

It sounds like this might be coming to a close soon. Heather, you are opening up your galleries at the Cleveland Museum of Art on June 30. Is that right?

HEATHER LEMONEDS BROWN

Correct, correct. We will be opening the Museum, reopening the Museum on Tuesday, June 30. We're very much looking forward to welcoming our visitors back to the Museum. Almost the whole Museum will be open just to just some of our galleries on the lower level of our 1916 building won't be opened quite yet. But we hope to do that later in the summer. The reason for that is those galleries are quite small and close densely packed with casework and it can be harder for our visitors to socially distance in those galleries. But we're very much looking forward to opening on Tuesday, June 30. And we will open first only to 500 visitors per day. And we will be asking them to make reservations in advance. Our Museum- General Admission to our Museum has always been and continues to be free. But we ask our visitors to please register online for ticketed timed entry, just to make sure that we don't have a crush of people in our lobby area at any given time.

MARY WEAVER CHAPIN

Heather, you've been working so hard on both this exhibition as well as the reopening. It might be worth mentioning that when I first came to talk to you about this project, you were- your title was Curator of Drawings. And then I think just within a short time you were promoted to Chief Curator, and now you also serve as Deputy Director. So working on the art objects is just one small part of your job as well as some of these bigger logistical challenges.

HEATHER LEMONEDS BROWN

Exactly. I've been in Cleveland now 18 years and for the first 14 years, I was in the Prints and Drawings Department. And as you say, I was eventually the Curator of Drawings, here at the CMA. Then in 2016, I became the Chief Curator. And so much of my time now is taken up with administrative work and overseeing our collections division. So it's a rare treat to get to work on an exhibition and a publication again and when you suggested that we work together and that Cleveland partner with you, Mary, in Portland on this project, I really leapt at the chance to go back to work that I enjoyed so much in my past and work on an exhibition again and to have such an ideal partner and a wonderful institution like Portland Art Museum and bringing our two collections together and augmenting our collections with loans from American and European institutions and private collectors is just a tremendous joy and privilege for me.

MARY WEAVER CHAPIN

I think we're both eager to get back and see our art. Normally when I'm writing an essay or a book, I start writing, I run into the galleries to check my impressions. I come back, I go back to double check. I make sure I have the colors right. I have this deep heart ache missing our prints, drawings, and paintings and feel a sense of loss without them. I imagine members of our community feel the same way. And I'm just delighted that Cleveland is going to be available for the public again, as we are in Portland. We're working on our reopening just a few weeks behind you. Is there a certain object that you're going to rush to see, first of all, Heather?

HEATHER LEMONEDS BROWN

Well, I have to admit, we started opening in June to our staff. So I've been going back to the Museum already three times a week. And one of the things that we've been so excited to do is to install 15 works of art from the Keithley gift into our galleries, primarily our impressionists, post impressionist, and early modern galleries. So I'm just really, really looking forward to our visitors seeing a few works from that wonderful gift on our walls. So that'll be that'll be a real treat to get to share that with people. And we've also just reinstalled our British galleries with a very dramatic new wall color and a complete new, new interpretation or rethink of the integration of our paintings and our decorative arts in Britain. So it'll also be fun to see visitors enjoying that. But we did find ways of connecting with people, not just in our local community and in our region, but digitally, just as we're doing this podcast together. The Cleveland Museum of Art launched some new digital experiences that we made available on our website. We did a series called Home is Where the Art is that showcased single works of art and the collection, some curators talked about exhibitions that they had up when the Museum closed. We also have a series of Desktop Dialogues in which a curator and an educator talked together about works of art in the collection. And then we also had a different series called Behind the Beat in which we featured CMA staff and performing artists in conversations about music and the performing arts. So we I think, like so many museums, like your own, Mary, have tried very hard to stay connected with our audiences around the world, and to keep our collections in mind. But of course, there's nothing like coming in the door and seeing the real thing.

MARY WEAVER CHAPIN

Well, this might be a good moment to mention how grateful we are to FRAME, the French American Museum Exchange, that has provided funding for this podcast. They have helped us with a series of podcasts over the summer to connect with our audiences. But Heather, we've also gotten extra help from FRAME. Many of those travels that we talked about together were supported by a travel and research grant from FRAME and I understand that Cleveland was recently awarded money to help us produce the catalog.

HEATHER LEMONEDS BROWN

Exactly. So FRAME has really been a great supporter of this project. And we are so incredibly grateful to that organization. From early research as you say, through to the catalog. And of course, the publication is the piece of the project that lives forever. So it's really kind of from A to Z, that FRAME has been supportive of this endeavor.

MARY WEAVER CHAPIN

I'm proud that a number of works from FRAME partners will be in the show. Just off the top of my head. I can think of course Cleveland and Portland. We're both members of the FRAME network, but also the Fine Arts Museums of San Francisco, the Virginia Museum of Fine Arts, the Petit Palais in Paris, and the Albright Knox in Buffalo, New York are some of our partners in this really dynamic network and bringing these objects together is just it's been such a great labor of love.

HEATHER LEMONEDS BROWN

Hasn't it? Yeah, we can. We can also add to that list the Clark Art Institute.

MARY WEAVER CHAPIN

Oh, yes. Thank you for reminding me. Yes, they were one of our first yeses on the list.

HEATHER LEMONEDS BROWN

Exactly, exactly, yes. So it is it is a project that is greatly enhanced by those collaborations and friendships within FRAME.

MARY WEAVER CHAPIN

Thank you for listening to Art Unbound. Be sure to subscribe to the podcast so you can be alerted when the next episode is released. I'd like to thank Heather Lemonedes Brown for joining me in our conversation about our

upcoming exhibition, on view in Cleveland during the summer of 2021, and then in Portland starting in October 2021. I'd also like to thank FRAME, the French American Museum Exchange, for providing the funds to make this series possible. Thanks to Mark Orton for providing music for this episode, and Jon Richardson who produced this podcast. Be sure to visit PortlandArtMuseum.org and nwfilm.org to learn about our exhibitions, learning and community partnership programs, film center opportunities, ways to support our organizations, and more. If you have an idea for an episode of the podcast, fill out the online form at pam.to/podcastidea and someone from our team will work with you to incorporate your suggestion.