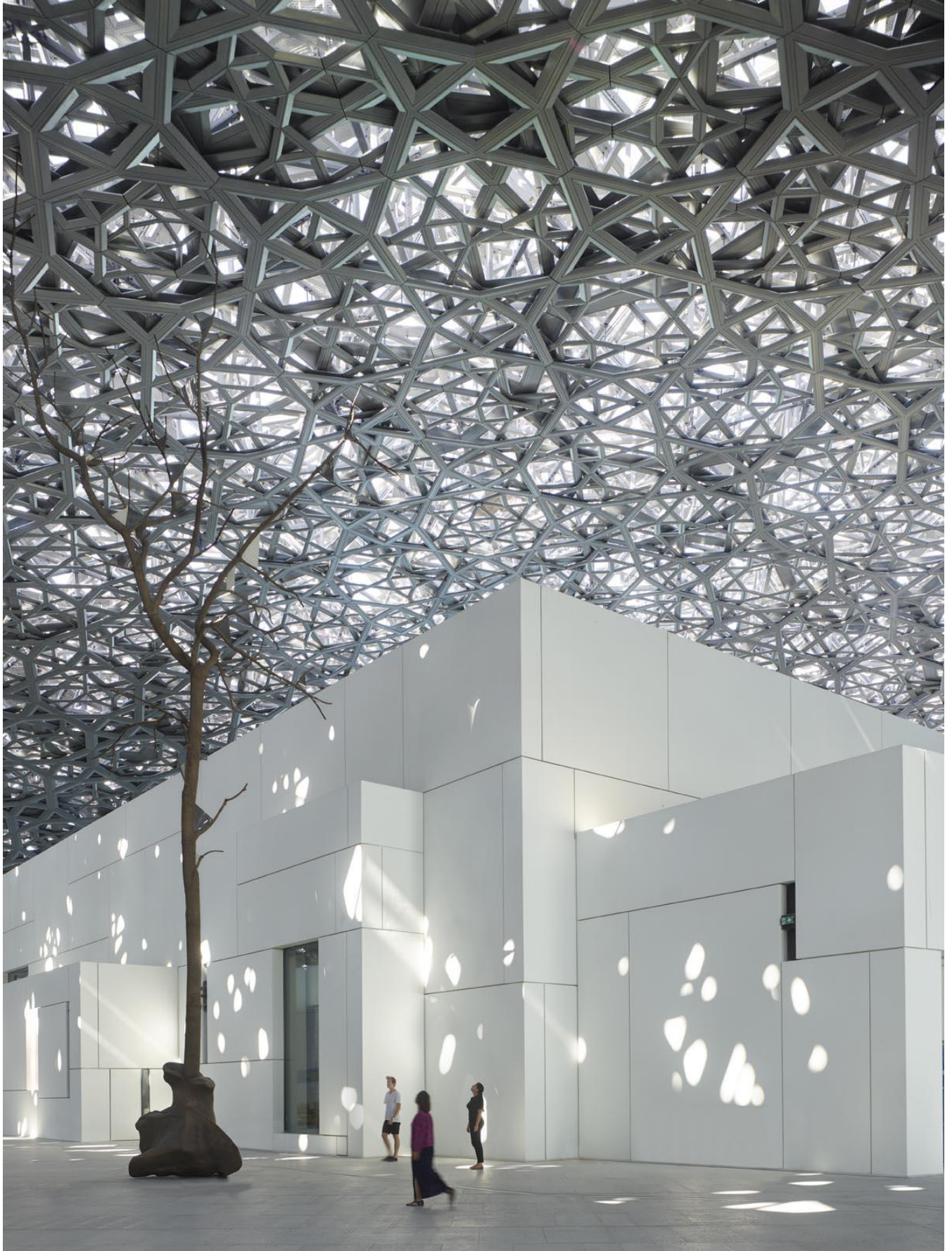




اللوهر أبو ظبي  
LOUVRE ABU DHABI





اللو فر أبو ظبي  
LOUVRE ABU DHABI

## Opening press kit

November 2017

For the digital press kit and images: [www.louvreabudhabi.ae/pressroom](http://www.louvreabudhabi.ae/pressroom)

### Contents

Louvre Abu Dhabi key milestones

The partnership between Abu Dhabi and France: *A unique cross-cultural collaboration*

Curatorial statement by Jean Francois Charnier: *A universal museum in the era of globalisation*

Architectural statement by Jean Nouvel: *The museum and the sea*

Masterpieces of the universal narrative: *Collection and loans*

Louvre Abu Dhabi's galleries

Commissioning contemporary artists: *Jenny Holzer and Giuseppe Penone*

Special exhibitions 2017 – 2018

Developing an audience of museum visitors

Inspiring the next generation: *Children's Museum and education programmes*

A new architectural landmark: *Key information*

History of Abu Dhabi and the UAE

About Saadiyat Cultural District



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## Key milestones

**March 2007:** The Government of Abu Dhabi and France sign an unprecedented intergovernmental agreement that launches Louvre Abu Dhabi to the world

**2009:** *Talking Art: Louvre Abu Dhabi*, a preview exhibition of 19 works acquired for the permanent collection, is held at Emirates Palace

**February 2009:** Louvre Abu Dhabi acquires its first artwork: an abstract painting by Piet Mondrian at the auction of the collection Yves Saint Laurent – Pierre Bergé

**November 2009:** Jean Nouvel visits Rain of Light testing facility, a 1:100 mock-up of the dome, to test the 'rain of light' effect

**2011:** The first edition of Louvre Abu Dhabi's Talking Art Series begins; the discussion platform ran for five editions

**January 2013:** TDIC awards Louvre Abu Dhabi's construction contract to a consortium led by Arabtec

**2013:** *Birth of a Museum* exhibition opens in Abu Dhabi at Manarat Al Saadiyat, unveiling 130 works from Louvre Abu Dhabi's collection for the first time

**December 2013:** Installation of the first piece of the dome

**April 2014:** *Birth of a Museum* opens in Paris, unveiling a selection of 160 works from the permanent collection

**March 2015:** Installation of the last piece of dome cladding

**July 2015:** *Louvre Abu Dhabi Stories* opens in Manarat Al Saadiyat displaying the museum's latest acquisitions

**June 2016:** Louvre Abu Dhabi's dome lights up at night for the first time; marine defences are removed and Louvre Abu Dhabi becomes surrounded by seawater

**September 2016:** Manuel Rabaté is appointed as Director of Louvre Abu Dhabi, and Hissa Al Dhaheri as Deputy Director.

**September 2017:** Louvre Abu Dhabi announces its official opening date

**September 2017:** His Highness Sheikh Mohammad Bin Zayed Al Nahyan and His Highness Sheikh Mohammad Bin Rashid Al Maktoum visit Louvre Abu Dhabi

**November 2017:** Installation of *La Belle Ferronnière* by Leonardo da Vinci, loaned from musée du Louvre

**November 2017:** Louvre Abu Dhabi opens to the public on 11 November

## A unique cross-cultural collaboration

Louvre Abu Dhabi was born from a unique intergovernmental agreement between the United Arab Emirates and France, signed in 2007.

The agreement embodies a vision shared by France and Abu Dhabi to develop the first universal museum in the Arab world. It establishes Louvre Abu Dhabi as an independent institution, and includes the use of musée du Louvre's name for 30 years and 6 months.

As per the intergovernmental agreement, Louvre Abu Dhabi has invaluable access to expertise and training from 17 French partner institutions, as well as loans from 13 leading French museums for 10 years. Additionally, these institutions will support with programming special exhibitions at Louvre Abu Dhabi for 15 years.

Through Agence France-Muséums (AFM), Louvre Abu Dhabi explores new approaches and brings together for the first time: musée du Louvre, Centre Pompidou, musée d'Orsay and musée de l'Orangerie, Bibliothèque Nationale de France, musée du quai Branly - Jacques Chirac, Réunion des Musées Nationaux et du Grand Palais, Chateau de Versailles, musée National des Arts Asiatiques-Guimet, musée de Cluny, Ecole du Louvre, musée Rodin, Domaine National de Chambord, musée des Arts Décoratifs de Paris, Cité de la Céramique - Sèvres & Limoges, musée d'Archéologie nationale - Saint-Germain en Laye, Château de Fontainebleau, and OPPIC (Opérateur du patrimoine et des projets immobiliers de la culture).

Agence France-Muséums oversees the involvement of these partner institutions and provides direction for the curatorial and cultural programme, including guidance on creating the permanent collection, support for the temporary exhibitions and coordination of loans from partner museums. With around half of their team based in Abu Dhabi, AFM also provides Louvre Abu Dhabi with project management support during the museum's construction, and input into its developing policies for visitors.



## Curatorial statement: a universal museum in the era of globalisation

Like the stars that guide the nomad in the desert, Jean Nouvel's dome invites us to look up and contemplate our world. At the intersection of mathematics and organic life, the dome delineates a realm unto itself, in which the space and time of the museum unfold. The dome also pays homage to the vital importance of shade in Arabia, and at the same time filters the light to create a kind of cosmic calligraphy of imaginary forms. Beauty is born from this adjacency of opposites.

Louvre Abu Dhabi is a universal museum, in our age of globalisation. The word "universal" derives from "unus," or "one," and "vertere," or "to turn." Does the world turn around a centre, just as the planets and the sun were long ago thought to turn around the Earth? Rather, we should understand this etymology in-versely—as a plurality that turns into unity, or as a striving for coherence. In that spirit—to demonstrate what humanity has in common—Louvre Abu Dhabi takes the path of universality.

The universal spirit is revealed in stages at the museum. Its galleries offer visitors a vast historical fresco of "the long and visible development of humanity," as the French poet and writer Charles Péguy described an important attribute of a universal museum. This is illustrated at Louvre Abu Dhabi by works of art from around the world, from across eras and cultures, since the museum is blessed not only with a splendid collection but also with exceptional loans from French museums.

The succession of rooms thus becomes a narrative. After a prologue of masterpieces from multiple periods of time, an enigma prompts visitors to reflect on the meaning of universality. The majesty of the architecture animates this narrative, as do the individual galleries' wall panels and digital elements. Everything is done to ensure that the visitors' encounters with works of art give rise to emotions and questions.

The presentation of the works brings together cultures and civilisations in the same galleries, in explorations of the general spirit of their times. How else could we show the remarkable similarities between the Sumerian priest-kings and the pharaohs of Egypt, the reciprocal influences between China and the Islamic World, and the effects of the expansion of industrial civilisation? With the traditional partitioning of museum departments removed, we can see what the artefacts have to say in a different—and more universal—light. In the space of the museum, even in the space of a single display case, these dialogues establish new viewpoints and discoveries.

The shift in museum location, from Paris to Abu Dhabi, inevitably produces a shift in perspective. The concepts of Antiquity, the Middle Ages, the Renaissance and Modernity, which place the West at the centre of history, become relative with respect to the advances of the universal world. Louvre Abu Dhabi undertakes, for example, to reveal the mixed or hybrid nature of so-called Western "modernity." If the civilisations of Africa, the Americas, Asia and Islam gradually came under the influence of Western representations after 1500, those representations had in turn been borrowed on a large scale from the rest of the world. Western modernity is reconsidered here in Abu Dhabi, above all in the light of what the British anthropologist Jack Goody called the "theft of history" perpetrated by the West, which believed itself to be "modern," at the expense of other civilisations, which were supposedly not. This reading of events is crucial for Louvre Abu Dhabi, conceived in the 21st century in a part of the world that is seeking to increase its influence by taking its place in the illustrious memory of manifold legacies.

And it is indeed in the Arab-Muslim world of the 21st century that Louvre Abu Dhabi is embedded. This shift in focus, necessary to the goal of cultural reappropriation, also possesses a historical logic. With its long tradition of centrality and interrelations, the world in which the new museum is located is heir to a vast cultural entity in the heart of Eurasia. The birth of Louvre Abu Dhabi is also taking place at a particular moment in the history of the area, when the Arab world is reasserting its culture, a change in which Edward Said's Orientalism has played a key part.

This dynamic calls for a different narrative of the world. The one presented to visitors at the end of 2017 takes into account this new context, which has been developed by a team with a multiplicity of perspectives. The child of a globalised world, Louvre Abu Dhabi is also the offspring of the contemporary cultural mainstream, with its constant alternation of de-territorialisation and relocation. Thus the destiny of Louvre Abu Dhabi will long be forged in the complex dialectic between asserted identity and universal openness.

**Jean-Francois Charnier, Scientific and Cultural Director of Agence France-Muséums**

## Architectural statement: The museum and the sea

“All climates like exceptions. Warmer when it is cold. Cooler in the tropics. People do not resist thermal shock well. Nor do works of art. Such elementary observations have influenced Louvre Abu Dhabi. It wishes to create a welcoming world serenely combining light and shadow, reflection and calm. It wishes to belong to a country, to its history, to its geography without becoming a flat translation, the pleonasm that results in boredom and convention. It also aims at emphasising the fascination generated by rare encounters.

It is rather unusual to find a built archipelago in the sea. It is even more uncommon to see that it is protected by a parasol creating a rain of light.

The possibility of accessing the museum by boat or finding a pontoon to reach it by foot from the shore is equally extraordinary, before being welcomed like a much-awaited visitor willing to see unique collections, linger in tempting bookstores, or taste local teas, coffees and delicacies.

It is both a calm and complex place. A contrast amongst a series of museums that cultivate their differences and their authenticities.

It is a project founded on a major symbol of Arab architecture: the dome. But here, with its evident shift from tradition, the dome is a modern proposal.

A double dome 180 metres in diameter, offering horizontal, perfectly radiating geometry, a randomly perforated woven material, providing shade punctuated by bursts of sun. The dome gleams in the Abu Dhabi sunshine. At night, this protected landscape is an oasis of light under a starry dome.

Louvre Abu Dhabi becomes the final destination of an urban promenade, a garden on the coast, a cool haven, a shelter of light during the day and evening, its aesthetic consistent with its role as a sanctuary for the most precious works of art.”

**Jean Nouvel, architect of Louvre Abu Dhabi**

## Masterpieces of the universal narrative

### Louvre Abu Dhabi's collection

Presented across 6,400 square metres of galleries, the museum's growing collection of exceptional treasures includes more than 620 important artworks and artefacts spanning the entirety of human history around the world. It includes ancient archaeological finds, decorative arts, neoclassical sculptures, paintings by modern masters and contemporary installations. At opening, 235 works from Louvre Abu Dhabi's own collection are displayed in the galleries.

Louvre Abu Dhabi began acquiring works in 2009. Since then, some works have already been displayed as loans in eminent cultural institutions such as Centre Pompidou Metz, musée d'Orsay, National Gallery of Art in Washington D.C., Kimbell Art Museum, musée de l'armée and Fondation Yves Saint-Laurent Pierre Bergé.

### Leading French museums lend major works

Louvre Abu Dhabi will present 300 significant works on loan from 13 leading French museums for the inaugural year. These include masterpieces representing civilisations and artistic movements from significant moments in global human history, including ancient Egypt, the Roman Empire, ancient Chinese dynasties, the Kingdom of Benin in present-day Nigeria, the Renaissance, the Impressionists and the Modernists. Many of these will be displayed in Abu Dhabi for the very first time, including Leonardo da Vinci's seminal work *La Belle Ferronnière*, on loan from musée du Louvre.

French museum partners will lend artworks to Louvre Abu Dhabi for a period of 10 years, decreasing over time as the permanent collection grows.

### Significant loans from the region

Louvre Abu Dhabi has partnered with important museums and cultural institutions in the Arab world who will lend 28 significant works.

The National Museum of Ras Al Khaimah provides objects including a pendant dating back to 2000-1800 BCE and a painted Neolithic vase discovered on Abu Dhabi's 8000-year-old Marawah Island settlement. Al Ain National Museum lends an important fragment of stucco from an ancient church in Abu Dhabi's Sir Bani Yas Island.

Highlights of loans from the region include: a prehistoric stone tool dating back to 350,000 BCE from the Saudi Commission for Tourism & National Heritage; a collection of over 400 silver Dirham coins from the National Museum – Sultanate of Oman; and the Ain Ghazal Statue, an 8000-year-old two-headed figure from Jordan's Department of Antiquities.

The first of the Saadiyat Cultural District museums, Louvre Abu Dhabi will open with a display of artworks from the collections of Zayed National Museum and Guggenheim Abu Dhabi. Zayed National Museum lends a selection of calligraphic works on paper, including Ottoman scrolls containing important paintings, texts and letter forms. Louvre Abu Dhabi's contemporary chapter features works from Guggenheim Abu Dhabi's collection by renowned artists such as Abdullah Al Saadi, Ibrahim El-Salahi and the late Hassan Sharif.



# Louvre Abu Dhabi's galleries

The narrative is organised into 12 chapters across the museum's galleries.

## The Great Vestibule

Through a series of ancient works, the Great Vestibule presents universal themes that highlight surprising similarities between early civilisations: gold death masks, maternity figures, water containers, writing instruments, precious reliquaries, decorative patterns featuring the sun, figures at prayer and horseriding. The similarities between the artworks are not explained, but are there to make visitors ask questions. It invites the visitors to walk into the galleries.



*The goddess Isis nursing her son Horus*  
Egyptian civilisation  
Egypt,  
800–400 BC  
Bronze  
Louvre Abu Dhabi  
© Louvre Abu Dhabi / Thierry Ollivier



*Virgin and Child*  
France, Paris  
1320–1330  
Ivory, traces of polychromy  
Louvre Abu Dhabi  
© Louvre Abu Dhabi / Thierry Ollivier



*Phemba, maternity figure*  
Yombe culture  
Southern Democratic Republic of the Congo  
1800–1900  
Wood  
Louvre Abu Dhabi  
© Louvre Abu Dhabi / Thierry Ollivier

## Gallery 1: The First Villages

It took millions of years for the human species to spread across the globe from its origins in East Africa. However, by 10,000 BCE, in the Near East, China and Central America, communities settled for the first time and domesticated animal and plant species, which led to the appearance of the first villages. Despite regional differences, the first village communities seem to have shared a desire to bind their community together, by means of beliefs and rituals around their ancestors. Human representation developed in the form of these female figurines that seem to express preoccupations with fertility. The wealth generated by profits from agriculture and livestock supported the birth of the first forms of power.



*Bactrian "princess"*  
Central Asia, end of 3<sup>rd</sup> or beginning of 2<sup>nd</sup> millennium BCE  
Chlorite (body and headdress), calcite (face)  
© Louvre Abu Dhabi – Thierry Ollivier



*Cypriot plaque "idol"*  
Cyprus, between 2300 and 1900 BCE  
Terracotta, burnished before firing  
© Louvre Abu Dhabi – Thierry Ollivier



*Monumental statue with two heads*  
Jordan, Ain Ghazal  
About 6500 BCE  
Plaster, bitumen (eyes)  
Department of Antiquities of Jordan  
© Louvre Abu Dhabi / Jonathan Gibbons

## Gallery 2: The First Great Powers

The first kingdoms appeared in the fertile valleys of the Tigris, Euphrates, Nile, Indus and Yellow River around 3000 BCE. The emergence of these first great powers was accompanied by the spread of bronze weapons. Axes, swords and armour became emblems of prestige and splendour for the powerful. The new warrior elite also began to ride horses, a development that spurred long-distance exchanges, increased the size of kingdoms and broadened the horizons of communities.

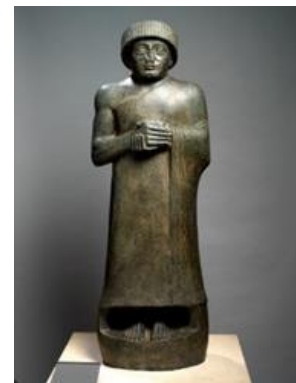
With the development of the kingdoms of Mesopotamia and Egypt came the birth of the first cities, a crucial event in the history of humanity. Resulting from a population surge and a strong hierarchical organisation of society, the first cities became social and cultural melting pots that encouraged exchange and innovation. One fundamental invention was writing, which facilitated transactions and helped legitimise power.



*Sarcophagus of Henuttawy:*  
Coffins and mummy's wrapping  
Egyptian civilisation  
Egypt, 950–900 BCE  
Painted wood, stuccoed and painted cloth  
© Louvre Abu Dhabi – Thierry Ollivier



*King Ramesses II*  
Diorite  
1279 - 1213 B.C.E. (19th dynasty)  
Found at Tanis  
Musée du Louvre, Egyptian Antiquities Department  
© Musée du Louvre, dist. RMN / Christian Décamps



*Statue of Gudea, prince of Lagash, praying*  
Circa 2120 B.C. (Neo-Sumerian period, Gudea reign, 2125 - 2110 BC)  
Tello, ancient Girsu (Iraq)  
Diorite  
107 cm x 36,5 cm x 25 cm  
Musée du Louvre, Near Eastern Antiquities Department,  
© 2007 Musée du Louvre - High Museum / Peter Harholdt

### Gallery 3: Civilisations and Empires

From about 1000 BCE, on most continents the first kingdoms gave way to vast cultural and political groups. The Assyrian and then Persian empires dominated the Middle East, while Greek cities became established around the Mediterranean basin. The Nok and Olmec cultures spread across West Africa and Mesoamerica respectively. The evolution, encounters and clashes of these empires stimulated artistic and philosophical fusions whose influences are still felt today.

After setting out from the Greek kingdom of Macedonia in 334 BCE, Alexander the Great forged an unprecedented political union between Europe and Asia, which led to the formation of immense empires. As Rome, in its heyday, expanded its domination over the whole Mediterranean region, the Han Empire was expanding enormously in China. The collapse of these empires led to a regeneration of artistic forms that would be used by universal religions to communicate their message.



*Archaic sphinx*  
Greece or Magna Graecia, 6th century BCE  
Shell limestone  
© Louvre Abu Dhabi – Thierry Ollivier



*Portrait of Fayoum*  
Egypt, Antinoopolis, 225-250 AD  
Encaustic on wooden panel  
© Louvre Abu Dhabi – APF



*Anthropomorphic Head*  
Nigeria, Nok culture, 5th-2nd BCE  
Terracotta  
Musée du quai Branly  
©Musée du quai Branly

### Gallery 4: Universal Religions

Beginning around 2000 years ago, the spread of universal religions succeeded in reaching most of the civilised areas of Europe, Asia and Africa in just a few centuries. By addressing their message to all humanity without distinction, Buddhism, Christianity and Islam transcended local cultural characteristics and deeply transformed ancient societies.

These religions shared with Judaism the concept of monotheism but diverged on such subjects as the representation of the divine. Their expansion was sometimes conflictual and brought them into contact with other beliefs, such as Hinduism in Asia, Confucianism and Taoism in China, Shintoism in Japan, and Animism in Africa. Religion had by then become a factor that unites communities and exerts an influence on intellectual and artistic activities across continents.



*Leaf from the "Blue Qur'an"*  
North Africa, Spain or Sicily, c. 880-950 century AD  
Gold on blue-dyed parchment  
© Louvre Abu Dhabi – APF



*Pentateuch: First part of the Torah*  
Yemen, Sana'a  
1498  
Ink on paper  
© Louvre Abu Dhabi – APF

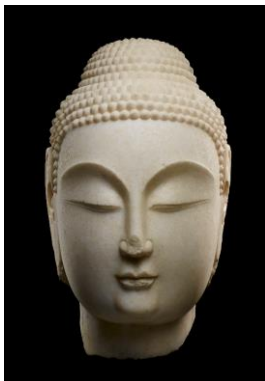


*Gothic Bible in two volumes*  
*Bible gothique en deux volumes*  
France, Paris  
1250–1280  
Vellum (calfskin)  
© Louvre Abu Dhabi – APF

## Gallery 5: Asian Trade Routes

The expansion of universal religions occurred in parallel with the establishment of vast networks of exchange between continents. In Asia in the 7th century, China became the main actor in these exchanges and a major hub for innovation. The invention of porcelain, gunpowder, paper and printing characters was to change the world. China passed most of its inventions to the Arab-Muslim world along the land and sea routes used in the silk trade.

The Islamic civilisation lay at the heart of this thriving trade network linking Asia, Europe and Africa. From the 8th to 10th centuries, Baghdad witnessed a golden age of the arts and sciences. The caravan routes taken by merchants crossed the paths followed by pilgrims, and promoted the spread of new modes of thought. These exchanges boosted the circulation of exotic materials and luxury items like silk, ceramics, jewellery, incense or ivory.



*Head of Buddha*  
Northern China (from Henan to Shandong), Eastern Wei dynasty (534-550 CE) or Northern Qi dynasty (550-577 CE)  
White marble  
© Louvre Abu Dhabi – Thierry Ollivier



*Silver-inlaid with astrological decoration*  
Herat, Afghanistan, c. 1220  
Silver-inlaid brass  
40.0 x 21.0 x 19.0 cm  
© Louvre Abu Dhabi – APF



*Ushak medallion carpet*  
Turkey, western Anatolia, Ushak, c. 1480  
Wool  
© Louvre Abu Dhabi – Hervé Lewandowski

## Gallery 6: From the Mediterranean to the Atlantic

The Mediterranean basin was the culminating point of the commercial and cultural routes across Asia and Africa. From the 11th century, exchanges increased between the Byzantine Empire, the Islamic world and Christian

Europe, in spite of their rivalries and conflicts. While the cities of Venice and Genoa took an active part in these exchanges, the Iberian Peninsula, divided between Islam and Christianity, became a site of rich cultural diversity.

In Europe, competition between Christian kingdoms and flourishing trade contributed to economic and scientific development. At the end of the 15th century, Portuguese navigators explored the coastline of Africa and opened new trade routes to the Indian Ocean. The crossing of the Atlantic and discovery of the American continent created contact between Europe and the Amerindian civilisations, which had until then remained isolated.



*Lion de Mari-Cha*  
Andalusia or South Italy, 11<sup>th</sup>–12<sup>th</sup> century  
Cast bronze with engraved decoration  
© Louvre Abu Dhabi - Herve Lewandowski



*Basin with the name of Hugues 4 of Lusignan*  
Syria or Egypt?, 1324 1359  
Copper alloy, décor engraved and inlaid with gold and silver  
Musée du Louvre, Arts de l'Islam

©Musée du Louvre, Arts de l'Islam



*Giovanni Bellini, 'Madonna and Child'*  
Venice, Italy, between 1480 and 1485  
Oil on panel  
© Louvre Abu Dhabi – Thierry Ollivier

## Intersection: Cosmography

Around 1500, for the first time since the beginning of humanity, man was able to travel all around the globe. Great navigators, such as Ibn Majid, Zheng He and Christopher Columbus, established direct contact between lands that up until then had remained remote or unknown to one another. Civilisations that had once traded on the grounds of geographical proximity gradually engaged in a system of exchanges on a global scale. The world witnessed an early form of globalisation.

Awareness of the magnitude of the world prompted questions about the meaning of the universe. Instruments used in navigation and cosmography developed rapidly. The first travelogues were published, recounting journeys to distant lands, while maps and globes charted the contours of this new world. The exotic materials and strangely-shaped works of art that filled “cabinets of curiosities” in Europe illustrated this fascination for distant and mysterious lands.





*Pair of namban six-fold screens: Portuguese Arriving in Japan for Trade*  
Ink, colours, gold and gold leaf on paper  
© Louvre Abu Dhabi – Thierry Ollivier



*Muhammad ibn Ahmad Al-Battûî, Astrolabe*  
Meknès (?), Morocco (?), 1726-1727  
Cast and engraved brass with silver studs  
© Louvre Abu Dhabi – Thierry Ollivier



*Vincenzo Coronelli, Globe*  
Venice, Italy, 1697  
Bibliothèque nationale de France, Maps and Plans Department  
© Bibliothèque nationale de France, département des Cartes et plans

## Gallery 7: The World in Perspective

Pioneering voyages broadened horizons and offered a new perspective of the world. Discoveries in the fields of mathematics and optics transmitted from the Arab world to Europe in the 15th century had important consequences for art. Forming the foundation of the geometric and abstract approach to representation in Islamic art, they also enabled European artists to create depth and three-dimensionality in images.

The flourishing intellectual and artistic activity of the time was called the Renaissance by Europeans who were rediscovering their Antiquity. For artists and architects, it provided an aesthetic model that profoundly renewed the representation of the human body and landscapes. In China, too, artists found inspiration in the models of the past to strengthen the cultural and political legitimacy of their monarchs. Meanwhile, the Arab-Islamic world developed an international style that placed emphasis on the use of geometric and floral forms.



*Large ceremonial dish interlacing foliage and female heroic bust portrait*  
Jacomo Da Pesaro  
Venice, c. 1534-1543  
Majolica  
© Louvre Abu Dhabi – APF



*Woman Portrait, also called La Belle Ferronnière*  
Leonardo da Vinci  
Milan, Italy, 1495-1499  
Wood (noyer)  
Musée du Louvre, Paintings Department  
© Musée du Louvre, C2RMF / T. Clot



*Apollo Belvedere*  
Francesco Primaticcio (1504-1570)  
France, 1541-1543  
Bronze  
218 cm  
Château de Fontainebleau,  
© Adrien Didierjean, RMN-GP Château de Fontainebleau



## Gallery 8: The Magnificence of the Court

Encounters between different worlds led to unprecedented rivalry between rulers. This phenomenon took on a new dimension in the 17th century and occurred simultaneously throughout Europe, China, the Muslim empires and the kingdoms of Africa. Sovereigns glorified themselves by displaying symbols of their power and commissioning majestic representations of their royal person and court. Equestrian portraits became a widespread form of representation.

Monarchs competed to attract the best artists, commission new decorative settings and invest enormous amounts in the construction of palaces and religious buildings of exceptional opulence. The magnificence of court life, the luxury of costumes and weaponry and the splendour of art collections gave rulers a dazzling image that was designed to overshadow other kingdoms and states.



*Bronze Oba head*  
Kingdom of Benin (current Nigeria), 1st half of 19th  
Bronze  
© Louvre Abu Dhabi – Thierry Ollivier



*Turban Helmet*  
Aq-Qoyunlu or Ottoman, 2nd half of 15th century  
Steel, inlaid with silver, gold traces  
© Louvre Abu Dhabi – APF



*Horses of the Sun*  
Gilles Guérin  
France, 1668-1675  
Marble  
Musée National des Châteaux de Versailles et de Trianon  
© château de Versailles, C.Fouin

## Gallery 9: A New Art of Living

During the 18th century, the affluence enjoyed by monarchs was attained by an increasingly large segment of society. The spread of manufactured products around the globe progressively transformed economies and stimulated new modes of consumption. Greater attention was paid to the furnishing and decoration of houses and to clothing. In China, Japan and Europe more manufacturers offered goods to an increasing number of customers.

Across all continents, the arts reflected an increased emphasis on the private sphere, the individual and the family. With the growth in global exchanges, the arts developed an imaginative image of remote lands and cultures. Europe was increasingly pervaded by a philosophy of progress and reason referred to as the Enlightenment. This intellectual movement focused on the individual and their role in history, as illustrated by the American and French revolutions at the end of the century.



*Kitagawa Utamaro*  
1753 - 1806  
*Young Mother Playing a Samisen*  
Asia, c. 1798  
Print  
© Louvre Abu Dhabi – Hervé Lewandowski



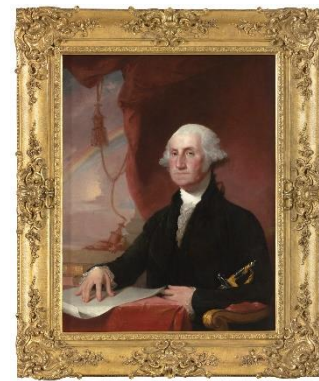
*Bernard II van Risenburgh*  
*Commode decorated with red lacquer from China*  
France, Paris, 1753–56  
Wood, lacquer, bronze gilt, marble  
© Louvre Abu Dhabi – Thierry Ollivier



*Francis Cotes*  
*Portrait of William and Penelope Welby Playing Chess*  
United Kingdom, 1769  
Oil on canvas  
© Louvre Abu Dhabi – APF



*Jacques-Louis David*  
*Napoleon Bonaparte, First Consul, Crossing the Alps on 20 May 1800*  
France, 1803  
Oil on canvas  
267.5 x 223 cm  
Musée national des châteaux de Versailles et de Trianon  
© RMN-Grand Palais (Château de Versailles) / Thomas Garnier



*Gilbert Stuart*  
1755 - 1828  
*Portrait of George Washington*  
USA, 1822  
Oil on canvas  
© Louvre Abu Dhabi – APF

## Gallery 10: A Modern World?

Economic competition between nations gave birth to the Industrial Revolution in Europe. Having been an instrument of Europe's colonial enterprise, this revolution spread progressively to the rest of the world during the 19th century. The development of means of transport and colonisation impacted all civilisations, which, in return, provided European artists with inspiration. Technical progress and artistic creation were glorified in universal exhibitions.

Photography, a product of industry, took on an important role in the art world. By capturing reality and eliminating distance, it gave the individual the impression of taking possession of the world. Since its invention, photography revolutionised artistic creation, prompting painters in Europe, then around the world, to drastically alter the way they capture images and translate the real world onto canvas.



Vincent Van Gogh  
Self-portrait  
France, 1887  
Oil on canvas  
Musée d'Orsay © Musée d'Orsay, dist. RMN-Grand Palais  
/ Patrice Schmidt



Osman Hamdy Bey  
A Young Emir Studying  
Istanbul ?, 1878  
Oil on canvas  
© Louvre Abu Dhabi – APF



Paul Gauguin  
Children Wrestling  
Pont-Aven, France, 1888  
Oil on canvas  
© Louvre Abu Dhabi – APF

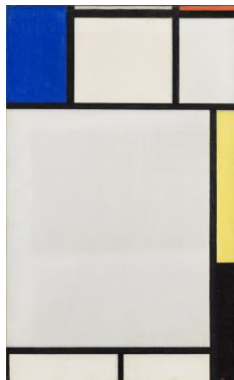
## Gallery 11: Challenging Modernity

During the 20th century the notions of modernity and progress, which the industrial and colonial West had spread across the planet, were brought into question. The two world wars and many instances of decolonisation challenged a great number of certainties. Artistic creation reflected these developments, experiencing constant reinvention, punctuated by divisions and radical movements such as abstraction, ready-mades and the imaginative universe of the Surrealists.

Echoing the remarkable pace of modern life, the rapid succession of artistic movements constantly opened new perspectives. The boundaries of art were continually redefined, extended and in constant transformation. The avant-garde movements in Paris and elsewhere in Europe attracted artists from all over the world. The growing influence of North American artists coincided with the broadening of artistic horizons to encompass the world as a whole.



René Magritte  
The Subjugated Reader  
Le Perreux-sur-Marne, France, 1928  
Oil on canvas  
© Louvre Abu Dhabi – APF  
© ADAGP, Paris 2015



Piet Mondrian  
Composition with Blue, Red, Yellow and Black  
Paris, France, 1922  
Oil on canvas  
© Louvre Abu Dhabi – Thierry Ollivier  
© 2015 Mondrian/Holtzman Trust



Kazuo Shiraga  
Chirisei Kyubiki  
Japan, 1960  
Oil on canvas  
© 1960 Kazuo Shiraga  
© Louvre Abu Dhabi – APF

## Gallery 12: A Global Stage

At the beginning of the 21st century, the scale of communication around the globe seems to have transformed the planet into a global village. The fall of the Berlin Wall in 1989 marked the end of a historical era in which the West had occupied centre stage. The economic rise of most continents has given way to a multipolar and multicultural world in which artists have taken it upon themselves to invent a different version of modernity.

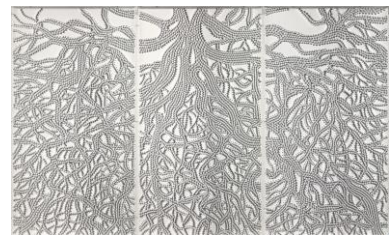
The instant spread and omnipresence of television and internet images place the representation of the world in a state of constant self-reflection. Creative works have become mirrors of our collective memory stirred by identity issues, the self as a narrative, as well as our concerns about our fragile planet. Artists continue to help us raise or put these existential questions in perspective, as they have done since the dawn of humanity.



*Ai Weiwei  
Fountain of Light  
Beijing, 2016  
Steel, glass crystals  
Louvre Abu Dhabi*



*Omar Ba  
Acte 1 – Repaire  
Dakar/Geneva, 2016  
Oil, pencil, India ink, gouache paint applied on  
corrugated cardboard  
© Louvre Abu Dhabi / Herve Lewandowski  
© 2014 Omar Ba*



*Mounir Fatmi  
Roots  
France, 2016  
Coaxial antenna cable and staples  
© Louvre Abu Dhabi / Herve Lewandowski  
© mounir fatmi 2016*

## Commissioning contemporary artists

Louvre Abu Dhabi invites renowned contemporary artists to create site-specific installations, inspired by the museum's ethos, architecture and collections, as part of an ongoing commissions programme.

At opening, Louvre Abu Dhabi will present the first commissions, *For Louvre Abu Dhabi* by Jenny Holzer and *Germination* by Giuseppe Penone. Their monumental installations will be displayed under the museum's dome in open air.

Giuseppe Penone and Jenny Holzer have worked closely with Louvre Abu Dhabi's team and Jean Nouvel to develop sculptures and installations that integrate into the architecture and reflect the universal stories of the museum.

### ***For Louvre Abu Dhabi* (2017), limestone reliefs by Jenny Holzer**

Jenny Holzer's textual installations inscribe Louvre Abu Dhabi's celebration of cross-cultural dialogue into the very walls of the museum. Holzer has selected three important historic texts from three distinct world traditions, and reinterpreted key passages in immense scale as engravings on the museum's walls.

The content and aesthetics of the three texts are, individually and collectively, unusually well-suited to Louvre Abu Dhabi's universal vision. Though they originate from different civilisations in different parts of the world, they each reveal an author grappling with essential truths about humanity and reflect on the origins of civilisation, the recording of history and the dynamics of cross-cultural exchange.

The oldest of the three texts is a Mesopotamian clay tablet which recounts a creation myth imagined almost 4000 years ago, telling the story of the creation of humans from blood and clay. Bilingual in Sumerian and Akkadian cuneiform scripts, it is an early example of the art of translation, which can be traced back to the birth of writing in Mesopotamia. Excavated from the ancient city of Assur in present-day Iraq, the clay tablet is part of the Vorderasiatisches Museum collection in Berlin, Germany.

From the *Muqaddimah* by Ibn Khaldun, Holzer reproduces three pages which explore the soul, spirit, music and language, and present a poetic ode to the art of calligraphy. In his text, Ibn Khaldun (1332–1406), the father of modern historiography, considered how societies can understand their pasts, while producing a lively picture of humanity's achievements in Islamic theology, philosophy, natural sciences, chemistry, alchemy and aesthetics. Dating from 1377 and written in Arabic, the *Muqaddimah* is part of the collection of the Atif Efendi Library in Istanbul.

The third source text is Michel de Montaigne's *Les Essais*. Holzer has drawn on Montaigne's own 1588 manuscript from the Bibliothèque de Bordeaux, which contains copious handwritten annotations supplementing the printed text. The selected pages, written in Old French, feature Montaigne's revisions to three essays devoted to self-determination, the challenges of writing, the tasks of criticism and the celebration of poetry, and demonstrate his quest to understand the true nature of the world through discussion, dialogue and conversation. *Les Essais* is regarded as a bridge between ancient, Renaissance and modern thought.



## Artist's statement

*"It's delightful to work on this significant new museum. Louvre Abu Dhabi sets an ambitious agenda for itself, and raises lively questions about museums and civilisations. It's a privilege and a challenge to realise an installation that joins Jean Nouvel's architecture and that speaks with the fantastic works the museum will display. I made my walls in close relation to Jean Nouvel's building, which I saw as an ideal archaic village under a most beautiful futuristic sky dome."* – Jenny Holzer

## Biography of Jenny Holzer

For more than 35 years, Jenny Holzer has presented her astringent ideas, arguments, and sorrows in public places and international exhibitions, including 7 World Trade Center, the Venice Biennale, the Guggenheim Museums in New York and Bilbao, and the Whitney Museum of American Art. Her medium, whether formulated as a T-shirt, a plaque, or an LED sign, is writing, and the public dimension is integral to the delivery of her work. Starting in the 1970s with New York City posters, and continuing through her recent light projections on landscape and architecture, her practice has rivaled ignorance and violence with humor, kindness, and courage. Holzer received the Leone d'Oro at the Venice Biennale in 1990, the World Economic Forum's Crystal Award in 1996, and the Barnard Medal of Distinction in 2011. She holds honorary degrees from Williams College, Rhode Island School of Design, The New School, and Smith College. She lives and works in New York.

## ***Germination* (2017), three-part installation by Giuseppe Penone**

Giuseppe Penone's *Germination* is a three-part installation which reveals the connections between humanity, nature and art through organic materials, while interacting imaginatively with Louvre Abu Dhabi's architecture.

The central element of the installation is *Leaves of Light* (2017), a vast bronze tree that reflects Jean Nouvel's 'rain of light' through mirrors placed in its branches. Soaring 16 metres high towards the dome which floats above the museum's waterfront promenades, the tree becomes a symbol of life, shared by all cultures.

The other installations which comprise *Germination* have been created through a collaboration between Penone and the workshops of Sèvres – Cité de la céramique.

These include *Propagation*, a wall of concentric circles hand-drawn on porcelain tiles originating from a 60-centimetre representation of the fingerprint of the late Sheikh Zayed, the UAE's founding father. Fingerprints are both universal and unique, and through this image the work reflects Louvre Abu Dhabi's identity and ethos, yet is fully grounded in the local context of the UAE.

Shaping earth into pottery is one of the oldest human art forms, and this has inspired Penone to create *Earth of the World*. This comprises two parts, each made from various clays sourced from the UAE: a 45-centimetre vase set upon a hand-sculpted porcelain pedestal, and a series of clay lumps shaped by the hands of the artist.

## Artist's statement

*"The artworks that I have developed for Louvre Abu Dhabi aim to inscribe themselves in the place, underscoring aspects of its architectural form and content. The pieces that make up Germination echo the museum's universal spirit."*

*From a handful of earth life may develop, but it is also sculpture. I gave form to earth by enclosing it in my hands. The perfect adherence of hands to clay attenuates the definition of the body given by the skin and extends it to the enclosed earth. Through sight we know the size of our hands, whereas the sensations of touch give us no*



*definite dimensions. Their sizes depend on our concentration in deciphering them. With eyes closed a fistful of earth may have enormous dimensions.”* – Giuseppe Penone

## **Biography of Giuseppe Penone**

Giuseppe Penone, who was born in 1947 in Italy's Piedmont region, is based in Italy but has maintained close ties with France for many years. His world-renowned *oeuvre* has been shown in many major institutions and includes a retrospective at MoMA back in 1970, four Documentas in Kassel since 1972, five Venice Biennales since 1978 and exhibitions at the Centre Pompidou in 2004, the Whitechapel Gallery in London in 2012 and the Château de Versailles in 2013.

Giuseppe Penone is recognised as one of the leading exponents of Arte Povera, alongside Giovanni Anselmo, Alighiero e Boetti and Michelangelo Pistoletto, among others. Unlike his various peers, however, whose work is essentially rooted in an urban world, Giuseppe Penone defends an art form that not only reflects but identifies with Nature. To him, this dialogue between Nature, Man and Art is essential and shapes his whole vision.

## Special exhibitions 2017 & 2018

Louvre Abu Dhabi will present four special exhibitions each year, curated and organised in collaboration with French partner institutions and Agence France-Muséums. This rich and diverse programme complements the permanent collection and enhances the museum's universal narrative.

Special exhibitions in the first year will explore the history of Paris' musée du Louvre; the representation of the world through spheres; early photography; and the decorative paintings of the Nabis group.

In addition to these exhibitions, *Co-Lab: Contemporary Art and Savoirfaire* will also be on display during the opening year.

### ***From One Louvre to Another: Opening a Museum for Everyone***

The inaugural special exhibition, *From One Louvre to Another: Opening a Museum for Everyone*, opens on 21 December 2017, and traces the history of musée du Louvre in Paris in the 18<sup>th</sup> century. Divided into three sections, the exhibition will look at the royal collections at Versailles under King Louis XIV; the residency of the Academy and Salons in the Louvre, converted into a palace for artists; and the creation of the musée du Louvre. It will feature approximately 150 significant paintings, sculptures, decorative arts and other pieces, mainly from the collections of musée du Louvre, but also from the Château de Versailles.

The exhibition is curated by Jean-Luc Martinez, President-Director, musée du Louvre, and Juliette Trey, Curator, Prints and Drawings Department, musée du Louvre.

### ***Co-Lab: Contemporary Art and Savoirfaire***

This is a collaborative project, a "skills workshop" that gave four UAE-based artists the opportunity to work with four premium historical French manufacturers. Carefully paired based on shared inspirations and complementary techniques, the Manufacture Nationale de Sèvres welcomed Talin Hazbar to work on ceramics, the Manufacture de Beauvais opened up its art of weaving to Khalid Shafar, the Haute Verrerie d'art de Saint-Just collaborated with Zeinab Alhashemi and the MTX Broderie Architecturale studios teamed up with Vikram Divecha.

The process, initiated throughout an exchange programme, paired artistic research with the high standards of the historical French craftsmanship, traditionally open to the innovations of contemporary artists. This project focused on transmission and exchange. The temporary exhibition presents the final artworks, created by the artists and produced by the French manufacturers.

Co-Lab is part of the *Emirati-French Cultural Programme: Dialogue with Louvre Abu Dhabi* initiative established by the Department of Culture and Tourism – Abu Dhabi and France's Ministry of Foreign Affairs and International Development, Ministry of Culture and Communication and the Institut français.

### ***The World in Spheres***

The exhibition will explore the representation of the world from antiquity to the present day through a collection of important globes.

The first globes were produced in the 4<sup>th</sup> century BCE by the Greeks, but between the 8<sup>th</sup> and 15<sup>th</sup> centuries, Muslim astronomers were at the forefront of astronomic research, and created exquisite globes and astrolabes. 125 celestial globes from the Islamic world remain in existence today, with the oldest dating from the 11<sup>th</sup> century. This ancient science was passed through Muslim Spain in the 10<sup>th</sup> century and re-emerged in Europe as scientists began generally to accept the theory of a spherical Earth. Globes became both a tool for explorers to navigate the world and a means to tell stories about their new discoveries through artistic interpretations of the map. While navigational technology has improved beyond imagination, globes have continued to be household objects in various forms to the present day.

*The World in Spheres* will be curated by Catherin Hofmann, Chief Curator at Bibliothèque Nationale de France and François Nawrocki, Chief Curator at the Bibliothèque Sainte-Geneviève.

### ***Opening the Album of the World: Photographs, 1842-1896***

This exhibition will look at early photographs produced using the first methods in different parts of the world, created by Western explorers as well as the very first local and international photographers.

Photography in its current form was invented around 1839, a period of discovery and colonial expansion. Photographers were sent out into the world on European ships to document the distant lands and peoples they encountered. Drawing on the collections of the musée du quai Branly – Jacques Chirac and other institutions, the exhibition travels from continent to continent through a selection of photographs produced between 1842 and 1895 by various practitioners. It includes many images captured by international photographers appropriating this new technology for their own ends, including Colombian, Turkish, Indian, Brazilian, Egyptian, Chinese, Japanese and Russian photographers, and a variety of different photographic formats, from daguerreotypes to travel albums.

The exhibition will also present the first images of the Arabian Gulf region: 1850s photographs of Yemen, and an image of the Hejaz from 1861.

It will be curated by Christine Barthe, Curator, Head of the Photographic Collection at musée du quai Branly – Jacques Chirac.

### ***The Nabis and modern decoration: An East-West dialogue***

Louvre Abu Dhabi's fourth special exhibition will present around 30 remarkable decorative paintings from the group of artists known as the Nabis, from the collection of musée d'Orsay, alongside a number of Japanese prints and folding screens from musée Guimet and Louvre Abu Dhabi. It will highlight the dialogue between Eastern and Western traditions and will demonstrate the fundamental contribution made by the Far Eastern aesthetic to the development of modern decoration.

Active in France between 1888 and 1900, the Nabis hoped to break down the barriers between different artist genres, and embraced decorative painting and scenery-making for stage productions. Core members of the group were particularly influenced by Japanese *ukiyo-e*, and the exhibition will include four sections illustrating the aesthetic principles espoused by the Nabis through their paintings in dialogue with Japanese art.

The exhibition will be curated by Isabelle Cahn, Chief Curator for paintings at musée d'Orsay.

## Developing an audience of museum visitors

Since 2009, Louvre Abu Dhabi and other Saadiyat Cultural District museums have organised a variety of programmes, including, talks, workshops, concerts and exhibitions, to engage local audiences of different backgrounds and ages.

These programmes offered an opportunity to showcase the collections, test forthcoming visitor experience tools and develop a growing audience of enthusiastic visitors.

To date, Louvre Abu Dhabi has delivered four exhibitions:

- *Talking Art: Louvre Abu Dhabi* (2009), a preview of 19 works acquired for the permanent collection, including two canvases by Edouard Manet; a Chinese white marble Buddha head, 550-577 CE; a 16<sup>th</sup>-century Venetian ewer; and a 1480s *Madonna and Child* by Giovanni Bellini
- *Birth of a Museum*, held in Abu Dhabi (2013) and Paris (2014), which unveiled a selection of 130 works from the permanent collection in Abu Dhabi and 160 in Paris, including a lion-shaped gold bracelet made in Iran nearly 3000 years ago; a *fibula* (brooch) in gold with garnets from Italy dating from the fifth century CE; paintings by Jordaens, Manet, and Magritte; a papier collé by Picasso; and nine paintings by Cy Twombly
- *Louvre Abu Dhabi Stories* (2015), a display in two parts linked by the *Portrait of Fayoum*, an ancient Egyptian funerary painting
  - *Al Qalam* – Arabic for ‘the pen’ – explored the art and development of the written word through a selection of texts including a Qur’an bifolio, miniatures and a manuscript
  - *Immortal Figures* featured sculptures from diverse cultures, including an 18<sup>th</sup>- or 19<sup>th</sup>-century Papua New Guinean wooden statue, a Nepalese gilt copper Buddhist figure, and an Italian bust of Saint Peter Martyr dating to 1490

To date, Louvre Abu Dhabi has staged over 50 talks, many as part of the *Louvre Abu Dhabi Talking Art Series*. This recurring discussion platform explored the museum’s themes and ideas through the collections, and covered topics including:

- Light as a symbol of religion and philosophy, as interpreted through a 14<sup>th</sup>-century mosque lamp on loan from musée du Louvre in Paris
- Louvre Abu Dhabi’s collection of Indian miniature paintings, acquired from film director James Ivory
- Collages and ready-mades in modern art, which took Picasso’s *Portrait of a Lady* as a starting point
- Rethinking Islamic art in new museums, presented as part of the 2015 Abu Dhabi Art programme

Over the past years, Louvre Abu Dhabi has also run more than 80 workshops for families and young people as part of the museum’s continuing education and engagement programme.

## **Louvre Abu Dhabi Art Club**

The Louvre Abu Dhabi Art Club membership programme offers guests a range of exclusive benefits as well as the chance to become part of a vibrant cultural community.

Throughout the year, there will be special opportunities for members and their families to enjoy exclusive enhanced experiences, events and activities, such as first previews of the museum's special exhibitions.

Art Club members can visit and revisit Louvre Abu Dhabi, discovering something new every time. Members and their guests can also enter the Musée du Louvre in Paris, and other partner museums, at no charge.

Members also receive priority booking and preferential prices for auditorium events, activities, workshops and guided tours, as well as a 15% discount at the museum café, which offers beautiful views over the Abu Dhabi waterfront.

Twelve-month options include a Member+1 package, with unlimited free access for a member and one guest (450 AED), or Member+5, which includes up to five named guests (1500 AED).

# Inspiring the next generation

Louvre Abu Dhabi is a place of discovery and learning, open to everyone.

The museum welcomes children, families and young audiences, and provides the tools and opportunities for all visitors to explore the collections.

Developing the nation's youth into highly educated critical thinkers is central to the UAE's investment in the future. Louvre Abu Dhabi's approach prompts audiences – including children, teenagers and young adults – to look closely and think deeply about the artworks on display and the wider cultures and ideas they represent.

The museum has already had a significant impact on the UAE's educational landscape, and continues to offer training and opportunities to support an emerging generation of enthusiasts and museum professionals.

## The Children's Museum: A special place for families

Guests aged 13 and younger can enjoy unlimited complimentary entry to Louvre Abu Dhabi.

The Children's Museum at Louvre Abu Dhabi is an exploratory space providing the opportunity to engage with artworks from the museum's collection to young visitors (aged 6-12) and their families.

It presents its own special exhibitions, with artworks displayed in specially designed cases at children's eye level and interactive mediation tools. With a range of immersive and interactive zones, the Children's Museum offers a programme of hands-on activities and educational workshops.

The inaugural exhibition in the Children's Museum is Travelling Shapes and Colours. It explores shapes and colours, such as floral and geometric ornamentation, through a selection of works from artistic traditions across the globe, including 16th-century Turkish ceramics, 18th-century decorative French vases and a 19th-century painting by German artist Paul Klee.

Travelling Shapes and Colours will remain on view until November 2018.

## Family workshops

Louvre Abu Dhabi's initiatives for children and families include an ongoing programme of tours, workshops and interactive sessions, inviting young visitors to explore Louvre Abu Dhabi through activities such as calligraphy, mask-making and visual storytelling.

Run by expert staff at Louvre Abu Dhabi, these activities encourage children to learn about and try out a range of artistic methods, practices and concepts at age-appropriate levels.

### Children's workshops 15 November to 31 December 2017

Workshops in the Children's Museum (aged 6 and upwards)

- **Geometric Patterns** – 90 minutes (families)  
Fridays 17:00 to 18:30



Identify all the different shapes in the artwork exhibited in the Children's Museum. Back in the workshop, explore making different geometric patterns inspired by Islamic motifs before designing your own unique pattern.

- **Make a Kaleidoscope** – 90 minutes (families)

Saturdays 14.30 to 16:00

Explore all the different colours in the artworks displayed in the Children's Museum. Back in the workshop, play with colour and together build a kaleidoscope to invent new patterns.

Workshops including gallery interaction

- **Visual Storytelling** – 90 minutes (families)

Saturdays 11:00 to 12:30

Explore a range of artworks from different cultures and discover how artists communicated their stories centuries ago. After the tour of the galleries, devise a story inspired by the collection and work together to create a comic strip that shares your message with the world.

- **Calligraphy Decorations** – 90 minutes (families)

Fridays 11:00 to 12:30 and Saturdays at 14:30 to 16:00

Explore how calligraphy is integrated into architecture and everyday objects. In the workshop, use gham and paintbrushes to work together as a family to decorate an object with your own special story inspired by your visit to Louvre Abu Dhabi.

Workshops for children and teenagers

- **Architecture** (ages 9 to 13 years)

Thursdays 17:00 to 18:30; Saturdays 17:00 to 18:30

Discover the architecture and the natural elements that inspired Jean Nouvel's modern interpretation of the traditional dome and museum. Observe how the complex geometric shapes radiate an oasis of light across the site. In the workshop, investigate how the architect created the dome by working together to reproduce a large-scale model of Louvre Abu Dhabi.

- **Put on your mask!** (ages 8 to 12 years)

Wednesdays 17:00 to 18:30; Fridays 17:00 to 18:30

Investigate two masks in the Louvre Abu Dhabi collection and unearth how masks were used in different civilisations. Discover how human and animal forms inspired the design of these spectacular masks. Back in the workshop, use your research to create a mask using an assortment of 3D materials.

## Schools

Since its inception, Louvre Abu Dhabi has worked closely with schools, universities and Abu Dhabi's Department of Education and Knowledge to develop a range of resources suitable for students of all ages, integrate the museum into the national curriculum and inspire students to explore fields such as art history, archaeology, anthropology and museum studies.

Louvre Abu Dhabi provides a range of resources for educators, including guides to significant artworks which offer question prompts to engage students and ideas for interactive classroom activities. The materials are available for school tour groups and classroom teaching.

During its opening week, Louvre Abu Dhabi will launch an educational portfolio for teachers from primary to secondary levels. This includes detailed descriptions of Louvre Abu Dhabi artworks linked to elements of school

curricula, with observation prompts, discussion guides and hands-on activities appropriate for students from Kindergarten to Grade 12. The activities are designed to promote a thought-provoking and imaginative approach to art, the pleasure of discovery and the importance of students' own views and ideas.

## **Higher education**

Since Louvre Abu Dhabi was announced, the UAE has witnessed a significant increase in the number of undergraduate and postgraduate degrees available in related subjects, including New York University Abu Dhabi's art history major, which offers a Museum and Cultural Heritage Studies track; a Master's degree in History of Art and Museum Studies at Paris-Sorbonne University Abu Dhabi; and a Master's in Museum Studies at Zayed University in Abu Dhabi.

Louvre Abu Dhabi works with these and other programmes to share resources, offer internships and encourage students to enter careers in the cultural and creative industries.

Now in its second edition, Emirati students from all fields have participated in Louvre Abu Dhabi's Student Ambassador Programme, which trains and empowers young Emiratis to become skilled ambassadors for the project among their communities.

## **Professional development**

Supporting the development of the UAE's next generation of cultural professionals is a central pillar of Louvre Abu Dhabi's mandate. The UAE's cultural sector is evolving rapidly, and by building a skilled workforce of talented museum professionals, Louvre Abu Dhabi contributes to its continued growth.

Since the project was initiated, Louvre Abu Dhabi has invested in world-class training and work placements at French partner museums to develop its staff. Today 66% of the museum's team are UAE nationals, including curators, conservators, researchers and education specialists.

# A new architectural landmark

## Key figures

**Programme** Permanent exhibition galleries, temporary exhibition galleries, children's museum, auditorium, storage, conservation building, restoration workshops, public spaces, administration building, restaurant, café, boutique.

**Built up area** 97,000 M<sup>2</sup>

**All gallery spaces** 8,600 M<sup>2</sup>

**Permanent galleries** 6,400 M<sup>2</sup>

**Exhibitions** 2,000 M<sup>2</sup>

**Children's Museum** 200 M<sup>2</sup>

**Auditorium** 420 M<sup>2</sup> / 270 seats

## Museum buildings

Total: **55 individual buildings**

Permanent Galleries: **26 individual buildings**

External buildings façade: **3,900 panels** (20m<sup>2</sup> average format) made of ultra-high performance fibre concrete (UHPC).

## The dome in figures

- **7,850** unique stars
- **Eight** layers of cladding
- **180** metre diameter
- **565** metre circumference
- **Seven** metre width
- **80** mm distance between layers
- **85** super-sized elements weighing on average **50** tonnes
- Highest external point: **40** metres above sea level, **36** metres above ground floor level.
- Interior dome elevation: **29** metres above ground floor level.
- **Four** permanent piers holding up the dome, 110 metres apart
- Largest stars: **13 metre** diameter, **1.3 tonnes**
- **7,500** tonnes in weight – almost as much as the Eiffel Tower
  - Dome steel structure: 5,200 tonnes
  - Inner and outer cladding, perimeter rim: 2,000 tonnes
  - Gratings, walkways, mesh and misc. items: 300 tonnes
- **1.8%** perforation of the dome
- **Two years'** total construction time
- Up to **800** workers at a time

**Design:**

Pritzker-prize winning architect Jean Nouvel sought inspiration for the concept of Louvre Abu Dhabi in traditional Arabic architectural culture, and designed Louvre Abu Dhabi as a 'museum city' in the sea. Its contrasting series of white buildings take inspiration from the medina and low-lying Arab settlements. In total, 55 individual but connected buildings, including 26 galleries, make up this museum city. The façades of the buildings are made up of 3,900 panels of ultra-high performance fibre concrete (UHPC).

The museum design is a collaboration between traditional design and modern construction techniques. The tranquil environment encourages visitors to enjoy the ever-changing relationship between the sun and the dome and between sea, buildings and land.

A vast dome, 180 metres in diameter, covers the majority of the museum city. This impressive structure is visible from the sea, the surrounding areas and Abu Dhabi city centre. Constructed by Waagner Biro (specialists in steel structures), the dome consists of eight different layers: four outer layers clad in stainless steel and four inner layers clad in aluminium, separated by a steel frame five metres high. The frame is made of 10,000 structural components pre-assembled into 85 super-sized elements, each weighing on average 50 tonnes.

The dome's complex pattern is the result of a highly studied geometric design. The pattern is repeated at various sizes and angles in the eight superimposed layers. Each ray of light penetrates the eight layers before appearing or disappearing. The result is a cinematic 'Rain of Light' effect as the sun's path progresses throughout the day. At night, it forms 7,850 stars visible from both inside and out. This 'Rain of Light' effect has been the subject of many models and mock ups over the years and is one of the defining features of the concept.

The dome is supported by four permanent piers, each 110 metres apart, hidden within the museum buildings to give the impression that the dome is floating. The interior dome elevation is 29 metres from the ground floor to the underside of the cladding. The highest point of the dome is 40 metres above sea level and 36 metres above ground floor level.

Louvre Abu Dhabi's complex engineering concept has made it one of the most innovative and challenging museum projects built in recent times.

The construction of the museum took place from 2013 to 2017. Prior to completion, Louvre Abu Dhabi has already received three international awards: winner of the 'Project of the Future' category of the Identity Design Award in 2015; the European Steel Design Award in 2017, received with Waagner Biro, the Louvre Abu Dhabi dome specialist, and winner of the 'Most Prominent UAE Project' category of the Identity Design Award in 2017.

**Interior exhibition****spaces:**

The interior exhibition spaces, comprising museum galleries, temporary exhibition spaces and Children's Museum, make up 8,600 square metres, with permanent galleries covering approximately 6,400 square metres.

The two-storey Children's Museum lays out around 200 square metres for Louvre Abu Dhabi's youngest visitors.

**Museum galleries:**

Specially designed by Jean Nouvel, the floors, walls and ceiling surfaces of the museum galleries re-enforce the palatial dimensions of Louvre Abu Dhabi. The floor paving is made of stone modules framed in bronze: throughout the galleries, the choice of stone responds to the period of the artworks on show. The walls provide hanging flexibility: all subsidiary equipment may be concealed within special wall slots.

Filtered natural light can be present in all the galleries, either from lateral windows with views onto the surrounding environment or through zenithal lighting. This involves the use of glass mirrors to capture sunlight and direct it into the gallery spaces while also scattering rays to avoid glare. There are 17 glass ceilings within the museum galleries. Each is made up of 18 different types of glass panels. In total, there are over 25,000 individual pieces of glass. These glass ceilings incorporate both natural and artificial lighting to provide an optimal lighting system for the artworks on display.

The display cases were also specifically constructed by Meyvaert in Ghent, Belgium for Louvre Abu Dhabi. They incorporate state-of-the art materials and have been designed to adapt flexibly to the rotation artworks on display.

To meet stringent environmental control requirements within the museum galleries, the design team developed a system which cannot deviate by more than one degree from 21 degrees centigrade or 5% humidity range. This guarantees exceptionally stable environmental conditions for artworks and visitors. Fire detection and suppression systems within the galleries require special measures in order to avoid damage to the artwork.

**Restaurant:**

Designed by Jean Nouvel, the restaurant at Louvre Abu Dhabi is made up of modular compartments. The intricate interior design takes inspiration from Arabic patterns, which have been engraved into Corian panels. The furniture, also designed by Jean Nouvel, complements the light-filled interiors and panoramic views of the sea. Bespoke chandeliers, designed by Jean Nouvel and manufactured by Mobilier national, hang over the seven VIP tables. The restaurant is expected to open in 2018.

**Café:**

Jean Nouvel's design for the museum café is inspired by the Op Art (optical art) movement of the 1960s. From certain angles, the café seems entirely monochrome (white); from others, the café interiors are full of colour, like an abstracted reflection of the local maritime environment and port opposite the museum. The floors, walls, ceilings and furniture have been designed specifically for the site by Jean Nouvel.

**Furniture design:**

Jean Nouvel has designed a furniture series for the Louvre Abu Dhabi, known as the 'Louvre Abu Dhabi Line'. Manufactured by Poltrona Frau, the furniture can be found in the public spaces, the exhibition galleries and VIP areas of the museum. The furniture is based on a modular system that can be adapted to the proportions of the space. Contrasting with the white buildings, the black leather furniture is both rigorous and ergonomic.

**Wayfinding:**

Philippe Apeloig collaborated with Ateliers Jean Nouvel to design the signage of the museum. Text is in three languages, Arabic, English and French, and implemented in both Arabic and Roman script. Lebanese typographer Kristyan Sarkis created a bespoke Arabic typeface, Louvre Abu Dhabi Arabic, especially for the museum. This new typeface combines the classic Naskh style of Arabic calligraphy with Apeloig's existing Colvert Arabic font. For the Roman alphabet texts, Apeloig chose Frutiger LT typeface due to its clarity and readability for signage. The design of the pictograms responds to the museum's architecture, particularly the abstract shapes created by the 'rain of light' filtering through the dome's eight layers. Each pictogram is a combination of several of these shapes, creating silhouettes and objects.

**Environmental features:**

The dome protects the buildings and outdoor plaza from the sun, improves comfort for visitors and reduces energy consumption. This allows visitors to circulate outdoors year-round in a self-regulated 'micro-climate'. Low-profile but effective passive energy systems naturally enhance the cooling of the buildings and optimise water usage. The design team employed passive design techniques to improve sheltered outside conditions under the dome.

Passive design techniques use the natural form of buildings and inherent properties of materials to improve climatic conditions. The techniques incorporated in the design include:

- Solar shading effect of dome roof and self-shading of buildings
- Optimised roof perforations to allow daylight without excess solar gain
- Exposed thermal mass such as stone floor and cladding that can benefit from night time cooling
- Light-coloured and reflective materials

Other modern environmental technologies include:

- Highly insulated and air-tight building envelope
- Highly efficient heating, ventilation, and air conditioning (HVAC) systems, lighting and sanitary fittings

Together, these techniques achieve the following benefits:

- 42% reduction in solar gain
- 27.2% reduction in energy use
- 27% reduction in water use

Energy and water metering ensures resource efficiency, while leak detection flags any unintended water use.



Louvre Abu Dhabi's design is targeting a LEED Silver rating and has achieved a 3 pearl Estidama Design Rating.

**Flooding of the site:**

At the beginning of the construction process, the museum was built within a dry dock which created a new, temporary coastline on the south-west corner of Saadiyat Island, backfilled using sand pumped from the sea bed.

503,000 cubic metres of sand were excavated and 4,500 piles were installed to form the museum's foundations. This task was completed in 2010.

From 2016, selected pumps were shut down to begin the process of integrating the sea with the site. The final stage involved pumping seawater within the temporary walls around Louvre Abu Dhabi, raising the water level to match the sea level, followed by the removal of the hydraulic cut-off wall and the final construction of permanent marine defences.

This process took approximately eight weeks to complete.

**Wave breaking and storm proofing:**

Louvre Abu Dhabi is protected from the open sea by approximately 280 marine piles as well as concrete breakwaters, tidal pools and a specially designed 'wearing wall' system.

The museum's wearing wall is made from precast units of ultra-high-performance concrete. Each unit is four metres high and weighs about 10 tonnes. The special concrete material protects the museum from the effects of waves and enables the units to resist outward bending forces, including receding tides.

The pedestrian plaza is set at four metres above mean sea level. It is equipped with closed balustrades to protect visitors from wave action during severe storms.

**Construction contractors:**

Joint venture between Arabtec Construction LLC, San Jose SA and Oger Abu Dhabi LLC was awarded the project in January 2013.

# History of Abu Dhabi and the UAE

The United Arab Emirates (UAE) is a federal monarchy on the southeast tip of the Arabian Peninsula. The nation consists of seven emirates: Abu Dhabi, Dubai, Sharjah, Ajman, Umm Al Quwain, Ras Al Khaimah, and Fujairah. It includes 200 natural islands and covers 83,600 square kilometres (32,400 square miles).

The UAE was founded on 2<sup>nd</sup> December 1971.

## Early settlements

Archaeological finds suggest a long history of human settlement in the region. In fact, there is evidence that people have lived here for over 100,000 years. Human settlement probably began in the Palaeolithic period with early Bedouin nomads travelling through the region.

For thousands of years, the local Bedouin tribes lived on varied terrain between the sea for fishing and the desert where they farmed camels and dates at the oases.

Evidence from the late Bronze and Iron age settlements shows that around 3000 BCE, many previously nomadic tribes began to settle and turn primarily to farming and trading to survive. They developed agricultural and irrigation systems, such as the *falaj*, and by the 7<sup>th</sup> century, established trade routes had emerged.

## Ancient trade routes

Many routes, including the famous Silk Road, connected the Arabian Peninsula with Asia and Europe, and were hugely influential in the region's development.

The main route across Arabia – the 'Incense Route' or the 'Incense Road of Antiquity' – brought precious products from the very south of the Arabian Peninsula, along the Red Sea coast and across the Sinai desert to Egypt, where they were shipped to destinations across the Mediterranean Sea.

For 7,000 years, fishing for pearl oysters had been the main source of economic activity in the region. The Incense Routes introduced new prosperity. The trade routes were mostly controlled by the Arabs who brought frankincense and *myrrh* by camel caravan from the south to trade with India, Africa and East Asia. Luxuries including exotic spices, precious stones, ebony, fine textiles such as carpets and silk, rare woods, feathers, animal skins and gold were traded back and forth, with taxes and fees adding to the profit.

Demand for foreign goods was increasing in emerging centres for Islamic civilisation, such as Baghdad. Julfar, in Ras Al Khaimah, became a wealthy port, home to great wooden dhows that sailed the Indian Ocean.

Alongside trade goods, these routes were channels for culture and communication. Exchange with civilisations like the Greeks, Romans and Persians introduced artistic and cultural changes. These ideas and influences can still be seen in the art, design and cuisine of the UAE.

## **The Trucial States**

By 1515, the Portuguese had occupied Julfar, and a fierce rivalry emerged between European nations who hoped to control the flourishing trade between the Gulf, India and the Far East. By the middle of the 17<sup>th</sup> century, the British dominated the area known as the 'Pirate Coast' due to the constant harassment of ships carrying tempting valuable cargo.

From 1820, the British signed a series of peace treaties with the nine Arab Sheikhdoms in an attempt to stop the piracy. In 1853, they agreed to a permanent maritime truce and a close, ongoing diplomatic relationship was established between Britain and the emirates.

Throughout the first half of the 20<sup>th</sup> century, the emirates – at the time called the Trucial States – were suffering from the dramatic decline in the pearling industry, worsened by World War II. Abu Dhabi was a subsistence economy made up of small fishing villages, pearling, camel herding and farming in the oases. The dominant tribe, the Bani Yas, maintained an uneasy peace but diminishing resources caused unrest and inter-tribal troubles in the emirate's interior.

Oil exploration began in 1939. The first find was under an old pearling bed in 1958, with more desert reserve discoveries to follow. Abu Dhabi exported its first crude oil cargo in 1962. By the end of the decade, the British had announced their intention to withdraw from the region, and efforts to unify the nation began in earnest, driven by two remarkable men: Sheikh Zayed bin Sultan Al Nahyan, Ruler of Abu Dhabi, and Sheikh Rashid bin Saeed Al Maktoum, Ruler of Dubai.

## **Unification**

Sheikh Zayed bin Sultan Al Nahyan became Ruler of Abu Dhabi in 1966. He recognised that the wealth generated by oil had the potential to transform the fortunes of Abu Dhabi and the Emirates, and had a clear vision for the development and modernisation of the country. As oil revenues increased, Sheikh Zayed began a comprehensive programme to develop Abu Dhabi's new schools, housing, hospitals, roads, ports and infrastructure, dedicating himself to improving his people's quality of life.

Sheikh Zayed believed that working in cooperation for the good of the people should be the ultimate goal. Together he and Sheikh Rashid bin Saeed Al Maktoum, Ruler of Dubai, began planning a federation of the Trucial States – a dream which came to fruition in 1971 with the founding of the United Arab Emirates. Sheikh Zayed held his post as President of the UAE for the next 38 years, and the nation has been shaped by his vision of progress, tolerance and co-operation. Today he is remembered as the UAE's founding father.

From its origins as a settlement of palm huts in the desert, Abu Dhabi has become a proud, modern and successful emirate. It is the capital of a diverse nation which has become a global hub for tourism, retail and finance, where over 180 nationalities live in harmony.

## Saadiyat Cultural District

Saadiyat Cultural District is devoted to culture and the arts. Located on Saadiyat Island, five minutes from Abu Dhabi's city centre, it is an ambitious undertaking which will become a global hub for culture in the UAE.

The Cultural District offers world-class art collections, special exhibitions and an ongoing programme of events and performances organised by the Department of Culture & Tourism – Abu Dhabi.

**Manarat Al Saadiyat** is a purpose-built art, culture and community centre open since 2009. It has hosted a series of exhibitions, including two large-scale exhibitions of exceptional works from the Guggenheim Abu Dhabi collection. The centre is home to the annual international art fair Abu Dhabi Art. It celebrates Abu Dhabi's diverse and thriving creative industries, and aims to create a vibrant, experimental community space.

Following a recent revamp, Manarat Al Saadiyat now features new art and photography studios, a team of teaching artists, a performance space and development programmes for students, interns and emerging artists. There is also an outside space called The Garden Pavilion, with al fresco dining options, where classes can be held.

The **UAE Pavilion** for Shanghai's World Expo 2010 was designed by Foster + Partners to evoke the desert dunes of Abu Dhabi, and won prestigious engineering awards such as Illinois Society of Structural Engineers and the National Council of Structural Engineers Associations. Following the Expo, it was repurposed into a flexible exhibitions and events space, inaugurated on Saadiyat Island in 2011.

The iconic buildings of **Louvre Abu Dhabi**, **Zayed National Museum** and **Guggenheim Abu Dhabi** are conceived respectively by Pritzker Prize winning architects Jean Nouvel, Lord Norman Foster of Foster + Partners and Frank Gehry. Together they will showcase the most pioneering techniques and developments in contemporary architecture.

**Zayed National Museum**, the 66,000-square metre national museum of the UAE, will tell the story of the region's rich history and cultural development, including the unification of the UAE under Sheikh Zayed. Its collection and loaned works will include some 1,500 objects, including archaeological finds and antiquities; maps, texts and works on paper; fine art; technology; photography; film and contemporary art commissions. To date, around 230 pieces have already been acquired.

**Guggenheim Abu Dhabi** is dedicated to contemporary art and culture with a focus on art from West Asia, North Africa and South Asia, and has acquired over 250 works for the collection to date. It will feature 12,500 square metres of gallery space and an additional 18,000 square metres of exterior exhibition space. It will promote a transcultural perspective on art history through its permanent collection and temporary exhibitions. In 2014, *Seeing Through Light: Selections from the Guggenheim Abu Dhabi Collection* presented artworks from the growing Guggenheim Abu Dhabi collection for the first time and welcomed more than 90,000 visitors. It was followed by *The Creative Act: Performance • Process • Presence* in 2017.

The second phase of Saadiyat Cultural District's development will include a performing arts centre designed by Zaha Hadid, and a maritime museum designed by Tadao Ando.

The Saadiyat Cultural District's museums and initiatives complement other cultural, education and tourism institutions on Saadiyat Island. These include New York University Abu Dhabi, a liberal arts and science university fully supported by Manhattan's New York University, and British independent school Cranleigh Abu Dhabi.

## Landmark partnership with Etihad Airways

Louvre Abu Dhabi has signed the first exclusive platinum partnership with Etihad Airways. The symbolic ceremony took place under the museum's spectacular dome and its 'rain of light' effect.

Louvre Abu Dhabi officially opens on 11 November as an iconic landmark on the city's geographical, cultural and tourist landscape. The architectural masterpiece is one of only a few truly universal museums in the world, awe-inspiring in both its scale and design.

**His Excellency Saif Saeed Ghobash, Director General of the Department of Culture & Tourism – Abu Dhabi,** said: "This important partnership comes at an exciting time as we prepare for our grand opening next month. Louvre Abu Dhabi and Etihad Airways not only bring people from around the world to Abu Dhabi, but they are both universal in nature. For the museum, this idea of universal is about understanding human connections from the beginning of time until the present through art. We look forward to celebrating Louvre Abu Dhabi's opening with the support of our Platinum partner."

As a Platinum partner, Etihad will work closely with Louvre Abu Dhabi on areas of brand partnership, marketing, social media, public and media relations, events and exhibitions, cultural exchanges, cargo support, inflight programming, and travel trade support. Etihad Airways' destination management company, Hala, will collaborate with the museum on bespoke tour packages in Abu Dhabi.

**Peter Baumgartner, Etihad Airways Chief Executive Officer,** said: "Louvre Abu Dhabi is a universal institution showcasing the achievements of mankind in art, in culture, in humanity – a beacon welcoming visitors to these shores for generations to come.

"Etihad Airways and Louvre Abu Dhabi are two leading characters in the same story and we share a deep bond. As the national airline of the UAE, flying from Abu Dhabi to the world, we are also a universal connector of people. Together with our partners at Louvre Abu Dhabi and the Department of Culture & Tourism – Abu Dhabi, we are committed to bringing guests from across our global network to our home, and to co-creating experiences which will showcase this magnificent museum."

# Boilerplates

## ABOUT LOUVRE ABU DHABI

[Louvre Abu Dhabi](#) is a universal museum on [Saadiyat Island](#) that exhibits art and artefacts from ancient times to the present day. It offers a different way of looking at art—a window into the imagination of some of the world’s greatest artists. Designed by French architect Jean Nouvel, the museum contains 23 permanent galleries, special exhibition spaces, a Children’s Museum, auditorium, restaurants, retail and a research centre. Surrounded by the sea, the buildings are connected by waterfront promenades beneath the museum’s stunning dome.

Louvre Abu Dhabi has developed a rich collection of works originating from throughout human history and around the world, brought together to highlight universal themes and influences. To date, Louvre Abu Dhabi has acquired more than 600 artworks, exhibited alongside 300 works on loan from 13 leading French institutions.

Louvre Abu Dhabi was born out of a unique intergovernmental agreement between the governments of Abu Dhabi and France in 2007.

## ABOUT AGENCE FRANCE-MUSÉUMS

[Agence France-Muséums](#) has been entrusted with the task of carrying through the commitments of France to the project of the universal museum of Louvre Abu Dhabi, and of structuring the expertise of the French cultural institutions involved. It provides assistance and expertise to the authorities of the United Arab Emirates in the following areas: definition of the scientific and cultural programme, assistance in project management for architecture including museography, signage and multimedia projects, coordination of the loans from French collections and organisation of temporary exhibitions, guidance with the creation of a permanent collection, and support with the museum’s policy on guests.

Chaired since its creation by Marc Ladreit de Lacharrière, UNESCO Goodwill Ambassador, Agence France-Muséums brings together Louvre Abu Dhabi’s partner institutions: musée du Louvre, Centre Pompidou, musée d’Orsay and musée de l’Orangerie, Bibliothèque nationale de France, musée du quai Branly – Jacques Chirac, Réunion des Musées Nationaux et du Grand Palais (RMNGP), Château de Versailles, musée national des arts asiatiques-Guimet, musée de Cluny, École du Louvre, musée Rodin, Domaine National de Chambord, musée des Arts Décoratifs de Paris, Cité de la Céramique – Sèvres & Limoges, musée d’Archéologie nationale – Saint-Germain en Laye, Château de Fontainebleau, and OPPIC (Opérateur du patrimoine et des projets immobiliers de la culture). Jean-Luc Martinez chairs the Scientific Council of Agence France-Muséums.

## ABOUT SAADIYAT CULTURAL DISTRICT

[Saadiyat Cultural District](#) on Saadiyat Island, Abu Dhabi, is devoted to culture and the arts. An ambitious cultural undertaking for the 21st century, it will be a nucleus for global culture, attracting local, regional and international guests with unique exhibitions, permanent collections, productions and performances. Its ground-breaking buildings will form a historical statement of the finest 21<sup>st</sup>-century architecture; [Zayed National Museum](#), [Louvre Abu Dhabi](#) and [Guggenheim Abu Dhabi](#). These museums will complement and collaborate with local and regional arts and cultural institutions including universities and research centres.

## THE DEPARTMENT OF CULTURE AND TOURISM – ABU DHABI

The [Department of Culture and Tourism – Abu Dhabi](#) conserves and promotes the heritage and culture of Abu Dhabi emirate and leverages them in the development of a world-class, sustainable destination of distinction that enriches the lives of visitors and residents alike. The Department manages the emirate’s tourism sector and markets the destination internationally through a wide range of activities aimed at attracting visitors and

investment. Its policies, plans and programmes relate to the preservation of heritage and culture, including protecting archaeological and historical sites and to developing museums, including Louvre Abu Dhabi, the Zayed National Museum and the Guggenheim Abu Dhabi. The Department of Culture and Tourism supports intellectual and artistic activities and cultural events to nurture a rich cultural environment and honour the emirate's heritage. A key role played by the Department is to create synergy in the destination's development through close co-ordination with its wide-ranging stakeholder base.

#### **ABOUT MUSÉE DU LOUVRE**

The Louvre in Paris opened in 1793, after the French Revolution, and from the very beginning was intended to provide inspiration for contemporary art. Courbet, Picasso, Dalí and so many others came to its hallowed halls to admire the old masters, copy them, immerse themselves in masterpieces and improve and fuel their own art. As an ancient royal residence, the Louvre is inextricably linked to eight centuries of French history. As a universal museum, its collections, among the best in the world, span many millennia and miles, from the Americas to Asia. Over 38,000 artworks are grouped into eight curatorial departments, including universally-admired works such as the *Mona Lisa*, the *Winged Victory of Samothrace* and the *Venus de Milo*. With over 7.4 million guests in 2016, the Louvre ranks as one of the world's most visited museums.

#### **ABOUT ATELIERS JEAN NOUVEL**

[Ateliers Jean Nouvel](#) (AJN) is a world-renowned design firm that combines the disciplines of architecture, urban planning, interior design, landscape design, graphic design, and product design into a single integrated practice. Jean Nouvel has been the recipient of numerous prizes and awards over the years. In 1989, The Arab World Institute in Paris was awarded the Aga-Khan Prize. In 2000, Jean Nouvel received the Lion d'Or from the Venice Biennale. In 2001, he received the Royal Gold Medal of the Royal Institute of British Architects (RIBA), the Praemium Imperiale of Japan's Fine Arts Association and the Borromini Prize for the Culture and Conference Center in Lucerne. Jean Nouvel was the recipient of the prestigious Pritzker Prize in 2008. The design of the Louvre Abu Dhabi began in 2006 with Jean Nouvel's Partner Architect Hala Wardé.

Among Jean Nouvel's principal completed buildings are the Arab World Institute, the Cartier Foundation and the Quai Branly Museum in Paris, the Lucerne Cultural and Congress Center, the extension to the Queen Sophia Museum in Madrid, the Guthrie Theater in Minneapolis and the Philharmonic Concert Halls in Copenhagen and Paris. Among the ongoing projects: the 53W53 Tour de Verre MoMA extension in New York, the Hekla and Duo office towers in Paris, the "The Artists' Garden" cultural complex in Qingdao and the National Art Museum of China (NAMOC) in Beijing.