

The Educators' Flashcards can be used by an educator to help enhance students' experience and engagement with the museum collection and architecture.

- Use the **Self-Led Guide** to prepare for your visit.
- Select the **Flashcards** that have themes and subject areas that fit your learning objectives.
- Refer to the **symbols and colours** to identify themes and subject areas. You can use these to link the selected artworks with your classroom needs.
- Each flashcard includes symbols, key facts, thinking questions, in-gallery and classroom activities, as well as links to practices and artists in the UAE and the region.

THEMES



NATURE

Animals, Plants, Seasons, The Elements: Air, Water, Fire, Earth



IDENTITY

Relationships, Beliefs, Opinions



SURROUNDINGS

Landscapes, Rural, Urban, Architecture



WRITING

Literature, Poetry, Calligraphy, Symbols



SENSES

Feelings and moods, Music, Illusion



CIVILIZATION

Cultures, Ancient Civilizations, Communities



FICTION

Mythology, Fantasy, Surrealism, Dreams, Imagination



STEM (Science-Technology-Engineering-Mathematics)

Technology, Film, Tools Innovation, Engineering, Geometry

SUBJECT AREAS



MUSIC & DRAMA



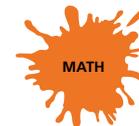
SCIENCE



SOCIAL SCIENCE/HISTORY



VISUAL ARTS



MATH



LITERACY

CHIRISEI KYUBIKI



© 1960 Kazuo Shiraga ©Department of Culture and Tourism – Abu Dhabi/ Photo by APF

THEMES



SUBJECT AREAS



CHIRISEI KYUBIKI

Kazuo Shiraga

Japan

1960

Oil on canvas

Louvre Abu Dhabi



PERMANENT
COLLECTION

CHAPTER 11

KEY FACTS

- Kazuo Shiraga created this painting with his feet.
- His method involved dangling from a rope attached to the ceiling and making swift, rhythmical movements on the canvas.
- The painting technique was not limited to the hand or wrist but involved the body as a whole.

THINKING QUESTIONS

1. DESCRIPTION

- *What do you see in the painting?*
- *What are the dominant colours?*

2. ANALYSIS

- *What technique did the artist use to achieve the final effect?*
- *What makes you say that?*

3. INTERPRETATION

- *How do you feel when you look at Shiraga's work?*
- *What words would you use to describe your feelings?*

4. OPINION

- *Do you think this work is important?*
- *Why do you think that?*

IN – GALLERY ACTIVITY

FEEL THE MOVEMENT

- Ask the students to imagine the movement of Kazuo Shiraga while making his work and act it out.
- Then ask them what they think he felt while painting it.

HOW IS IT MADE?

- In the same gallery, ask students to find the works of another artist: Yves Klein.
- Then ask them to imagine Klein's tools and working methods and compare them with that of Shiraga's.

UAE & REGIONAL CONNECTIONS

- **Performance Art:** Did you know that back in the 80's Emirati artists such as Hassan Sharif were creating performative art pieces as well?
- **Abstract Expressionism:** The Lebanese artist **Shafic Abboud** also made abstract works in a free and spontaneous way to express his emotions.
- **To find out more about the artists, please visit:**
Hassan Sharif: <https://bit.ly/2pf2m3v>
Shafic Abboud: <https://bit.ly/2O1sl3R>

SEE ALSO

- *Untitled Anthropometry (ANT 110)* by Yves Klein in Chapter 11
- *Untitled I-IX, series of 9 panels* by Cy Twombly in the Main Hall of the galleries

CLASSROOM/HOME ACTIVITY

GET MESSY

- You will need Acrylic paint and large pieces of paper.
- Play a piece of music and have students dance while painting with their feet on the canvas, following the rhythm of the music, just as Shiraga did.

PAINT LIKE THE MASTERS

- Ask your students to research action painting artists, such as Jackson Pollock, Yves Klein and their unique methods of working. Students should also learn about local and regional artists that use similar techniques.
- Discuss with the students how Pollock and Klein's approach is similar to that of Shiraga.
- Ask your students to make an artwork with action and gestural movements using different tools to paint, and to experiment with a range of techniques.

WOMAN DRESSED IN A WOOLLEN GARMENT: PROTECTIVE DEITY (?)



©Department of Culture and Tourism – Abu Dhabi/ Photo by Thierry Ollivier

THEMES



SUBJECT AREAS



WOMAN DRESSED
IN A WOOLLEN
GARMENT:
PROTECTIVE DEITY (?)

Oxus civilisation
Central Asia, Bactria
2300-1700 BCE
Chlorite, calcite
Louvre Abu Dhabi



PERMANENT
COLLECTION

CHAPTER 1

KEY FACTS

- This fascinating statuette stands in front of us in a very powerful way. Her face has been fashioned very carefully. Her large eyes and eyebrows were probably inlaid with other materials such as lapis lazuli (a semi-precious deep blue stone) to enhance her gaze.
- She wears a large and ample garment with puffed sleeves that was probably enriched with a large necklace.
- This statuette probably represents a major and powerful deity of Central Asia at that time. It could have been placed in a grave to offer protection to the deceased in the afterlife.
- This showcase represents the birth of figures in sculptures as man settled in villages for the very first time in history.

THINKING QUESTIONS

1. DESCRIPTION

- *What do you see?*
- *Describe the sculpture.*

2. ANALYSIS

- *What type of materials were used to create the artwork?*
- *How do you think the different materials were placed and secured together?*
- *How were the materials used manipulated to create texture within the artwork?*

3. INTERPRETATION

- *Who do you think is represented in this figure?*
- *How do you think this statuette was used?*

4. OPINION

- *Do you think this work is important? Why do you think that?*

IN – GALLERY ACTIVITY

EXCHANGING WORDS

- Divide the students into groups.
- Take turns in describing the artwork using one adjective.
- Encourage students to use words that describe emotions, texture, colors, shapes etc.
- Make it more fun by timing it for 2-3 minutes for each game session.

UAE & REGIONAL CONNECTIONS

- **Weaving:** Emirati artists such as Khalid Shafar are influenced by the traditional Talli embroidery weaving. **Khalid Shafar:** <https://bit.ly/2kl6nSO>
- **Representational Art:** Kuwaiti Artist Munira Al-Kazi is one of the first female artists from the Gulf region who focuses on representations of femininity in her artwork. **Munira Al-Kazi:** <https://bit.ly/2ZiGumz>

SEE ALSO

- *Two-headed monumental statue from Jordan* in Chapter 1
- *Plank Idol with two heads from Cyprus* in Chapter 1
- *Tapestry of Daniel and Nebuchadnezzar from Flanders* in Chapter 6

CLASSROOM/HOME ACTIVITY

REPRESENT YOUR OWN FIGURE

- Create a three-dimensional royal figure using crumpled paper to model.
- Add visual elements to make it possible to recognize a figure.
- Cut and paste colored paper of these different visual elements.
- Use a marker to add details to your model.

CREATE A ROBE

- Show the image of the artwork to your students. Try and focus on the detailed costume of the figure.
- Discuss the costume (form and shape) and detailed line that create a pattern.
- Ask students to draw the design of their own robe, including form and detailed texture.
- Model the costume with clay based on the drawing of their robe by using modeling tools to help create texture and design.

FUNERARY PORTRAIT OF A MAN WITH A CUP



FUNERARY PORTRAIT
OF A MAN WITH
A CUP

Egypt, Antinopolis (?)
225 – 250 CE
Wax, paint on wood
Louvre Abu Dhabi

THEMES



SUBJECT AREAS



KEY FACTS

- The man represented in the portrait is of high status, which is indicated through the white tunic with purple stripes on his shoulders.
- It was probably painted during the lifetime of the deceased and later attached on the mummy.
- This portrait is a part of a distinctive series known as Fayum Mummy Portrait. The name refers to Fayum oasis in Egypt where many works similar to this portrait were found.
- The word 'funerary' is defined as an adjective relating to a funeral or the commemoration of the dead.

THINKING QUESTIONS

1. DESCRIPTION

- *What do you see in this artwork?*
 - *Describe all the details*
-

2. ANALYSIS

- *What materials were used to create this artwork?*
 - *How did the artist use lines, shapes, textures and colors?*
 - *Where are they used in the painting?*
-

3. INTERPRETATION

- *Who do you think the figure is?*
 - *Where do you think he is from?*
 - *Where do you think this work was found/used?*
 - *What do you notice about the objects in the artwork?*
-

4. OPINION

- *Is this artwork important? Why?*
- *Would you hang this artwork up in your home? Why or why not?*

IN – GALLERY ACTIVITY

BEYOND THE BORDERS

- Ask students to imagine where the man might have lived.
- Provide each student with a small A5 sized image of the artwork.
- Ask them to place it on a blank A4 paper.
- Explain that the objective is to extend the image by drawing around it.
- After drawing, students can share their drawings with a partner.

UAE & REGIONAL CONNECTIONS

- **Cross cultural influences:** Several representations of Phoenician sarcophagi were influenced by multiple cultures, such as Greek and Egyptian. **For more information:** <https://bit.ly/2jNVb0C>
- **Ancient Funerary Sites:** The Umm an-Nar tomb, is one of many ancient funeral sites found in Mleiha, Sharjah. Archaeologists were able to discover human skeletons and their personal adornments such as necklaces, bracelets, beads, etc. **For more information:** <https://bit.ly/33AaDiC>

SEE ALSO

- *Funerary masks from Northern China, Lebanon, and Peru* in the Grand Vestibule.
- *Palmyra relief: the deceased Taime and his mother Hadira from Palmyra, Syria* in Chapter 3

WHO IS HE?

- Ask students to write a character description with the help of the following questions:
- How old is the man in the portrait? What can you tell about his mood? Do you think this makes him happy or sad? Do you think he has a family?
- Ask students to write their responses and support their character analysis with evidence from the artwork.

CLASSROOM/HOME ACTIVITY

COLLABORATIVE PORTRAIT

- Students create a collaborative portrait of an important historical figure.
- Divide the classroom into groups of threes.
- Provide each group with a thin A3 sized sheet of paper and acrylic paint.
- Encourage the students to work collaboratively by sharing the tasks equally amongst themselves. For example, one student would work on the facial features while the others handle cultural representation such as objects, clothes and accessories from their own individual cultures.

DEAR DIARY

- Facilitate an open dialogue classroom discussion about the portrait and its subject.
- Ask students to imagine themselves as the subject in this portrait.
- Inform students that they will write a Dear Diary entry as the subject using a first person voice.

YOUNG EMIR STUDYING



©Department of Culture and Tourism – Abu Dhabi/Photo by APF

THEMES



SUBJECT AREAS



YOUNG EMIR
STUDYING

Osman Hamdy Bey
Turkey
1878
Oil on canvas
Louvre Abu Dhabi



PERMANENT
COLLECTION

CHAPTER 10

KEY FACTS

- The scene in the painting was composed in a way that showed an ideal and timeless image of the East which corresponded to the vision that many Europeans had of the region at the time.
- This painting draws on the Parisian masters while recalling the centuries old tradition of Mughal miniatures which highlights a mixture of Eastern and Western art techniques.

THINKING QUESTIONS

1. DESCRIPTION

- *What do you notice about the activities taking place in this painting?*
- *What is the young man doing?*
- *What information can you get from the title of the artwork?*

2. ANALYSIS

- *Try and find examples of repetition within the painting.*
- *Ask students to identify the foreground, midground and background of the artwork.*

3. INTERPRETATION

- *What is this painting asking us to do as viewers?*
- *What qualities (i.e. clothes or posture) does the figure of the young Emir convey?*

4. OPINION

- *What should other people notice about this painting?*
- *What would you do with this artwork if you owned it?*

IN – GALLERY ACTIVITY

30 SECOND OF LOOKING

- Have students turn around and face the artwork and find five new things that they did not notice about the artwork the first time.
- Instruct students to look at the artwork for 30 seconds.
- After the 30 seconds, have your students turn around, with their backs facing the artwork.
- Ask them to list everything that they remember from the painting.

UAE & REGIONAL CONNECTIONS

- **Islamic Art** influences on the minaret of the Sheikh Zayed Grand Mosque. **For more information:** <https://bit.ly/2X67inW>
- **Faisal Laibi Sahi:** The Iraqi contemporary artist painting *The Coffee House* which was displayed in 2018 at the museum, shows the true essence of everyday life in Iraq. **Faisal Laibi Sahi:** <https://bit.ly/2m6znOB>

SEE ALSO

- *A Chinese Scene by Jean-Baptiste Pillement* in Chapter 8
- *Calligraphed love poem on the back of illustration no. 5 by Muhammad Ali* in Chapter 9

BEFORE, NOW AND AFTER

- Get students to talk about what is currently happening in the artwork.
- Then ask them about what might have happened before and what could happen after the current scene.
- This activity can be led as a whole group discussion or as an individual activity where students can create a visual storyboard of the before and after scenes using a blank A4 sized paper and pencils.

CLASSROOM/HOME ACTIVITY

ISLAMIC ART AND GEOMETRIC DESIGN

- Ask your students to research geometric patterns found in Islamic art online, to gain an understanding of geometric principles used by Islamic artists.
- Students then pick a complex geometric pattern of their choice, separate its parts and replicate it as accurately as possible using a compass and a straightedge ruler.

PAINT LIKE THE MASTERS

- Ask students to reflect and list items that characterize their own cultures.
- Then students can search online, in magazines and books for visuals of their items.
- Encourage your students to seek elements that do not reflect a stereotypical view.
- Next, students arrange these visuals so as to recreate an ideal image of their society.
- Discuss the artworks collectively. Look at the origin of the elements used in them, and how the final artworks reflect their cultures.

FOR THE LOUVRE ABU DHABI



THEMES



SUBJECT AREAS



FOR THE LOUVRE
ABU DHABI

Relief of cuneiform text

Jenny Holzer

2017

Marble

Louvre Abu Dhabi



UNDER
THE DOME

KEY FACTS

- Jenny Holzer worked for nearly 40 years on the subject of writing and language as represented through her work.
- This artwork is part of 3 walls that echo one another. It is an enlarged recreation of one of the earliest known Mesopotamian tablets, written in cuneiform.
- Cuneiform, is one of the oldest written languages. The artwork speaks about the first human beings, who were created from the blood of a deity and clay. Such ancient texts were carved onto tablets by a tool called "stylus".

THINKING QUESTIONS

1. DESCRIPTION

- *Describe what shapes you see on the wall?*
- *What do the shapes look like?*

2. ANALYSIS

- *How do you think the artist created this artwork?*
Answer (using technology to enlarge and engrave the ancient texts on Marble)
- *What do you notice about the details?*

3. INTERPRETATION

- *Why were languages created by man?*
- *What do you think this written piece talks about?*
- *How do you think the cuneiform evolved to symbols?*

4. OPINION

- *Why do you think written language is important?*
- *How do you think it influenced humanity?*

IN – GALLERY ACTIVITY

CUNEIFORM

- Inform the students that Cuneiform evolved from pictorial representations to symbols.
- Explain to the students that Cuneiform was written using a tool called "stylus" made of reed referred to as "Kalamos" to carve onto the clay tablet.
- Ask them to draw a symbol of something important to them.
- Hand the students a sheet with cuneiform alphabets.
- Ask them to write their names in cuneiform and symbols.

UAE & REGIONAL CONNECTIONS

- **Navigation in the Gulf:** The oldest set of vessels discovered in the Neolithic settlements of Marawah island, imported from Mesopotamia are indications of the earliest Gulf navigation.
- **Trade:** Ancient Mesopotamians had great demand for Copper and diorite, which they had imported from ancient kingdom of Dilmun centered in Bahrain located on the Arabian gulf, as well as from Magan identified across the UAE and Oman.

SEE ALSO

- *Tablet inscribed with pictograms from Iraq, Mesopotamia* in Chapter 2
- *Oracle bone inscribed with Chinese characters, China* in Chapter 2

CLASSROOM/HOME ACTIVITY

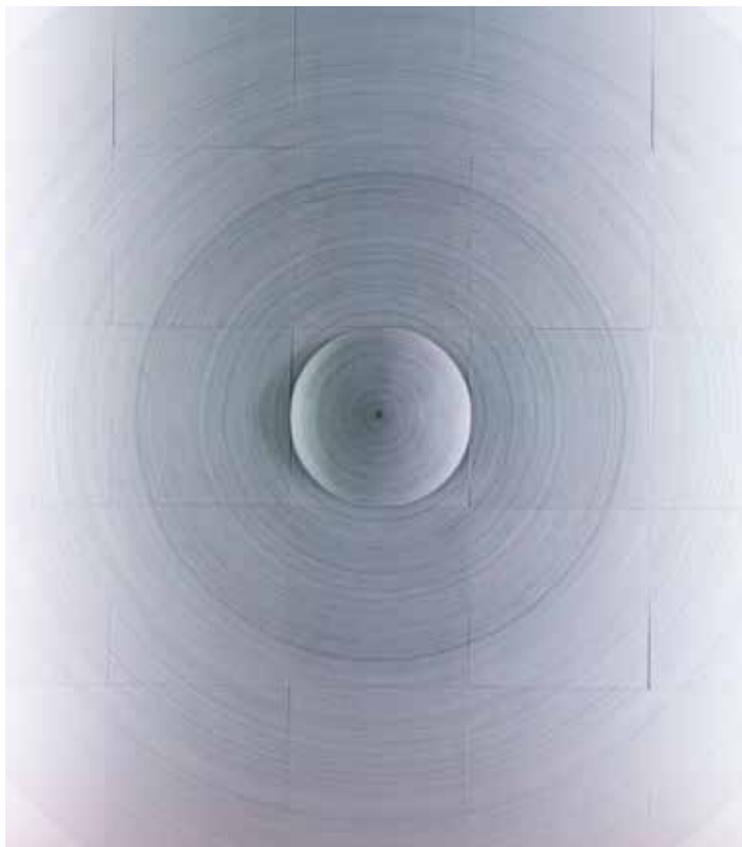
CREATE A TABLET

- Prepare white paper, pencils, erasers, clay, cup with water, sculpting materials and gloves.
- Ask students to imagine that they are rulers in Mesopotamia, writing a few words of wisdom to their people in cuneiform.
- Students can alternatively use Egyptian hieroglyphs and Phoenician alphabets.
- Use the tools to create a tablet and write on it in symbols.

GAME OF TRADE

- Create a set of cards representing materials that were imported in Mesopotamia like gold, silver, shells, and Lapis Lazuli.
- Identify a value for each card. For example shell=1, gold=5 and so on.
- Hand out 6 random cards to each group of students and ask them not to reveal their cards.
- Ask students to write a trade offer in Cuneiform specifying the cards they want to trade.
- Each group translates and responds back by agreeing, rejecting or modifying the offer.
- After 4 rounds of card exchange, the group with the highest value of cards wins.

PROPAGATION



PROPAGATION
Giuseppe Penone
2016
Drawing on porcelain tiles
Louvre Abu Dhabi

THEMES



SUBJECT AREAS



UNDER THE DOME

KEY FACTS

- Artwork has the copy of the thumbprint of His Highness Sheikh Zayed Bin Sultan Al Nahyan, the founder of the United Arab Emirates.
- The fingerprint is symbolic to the ripple effect caused through a single action, in this case how a great Nation was created through the unification of the UAE by his highness Sheikh Zayed Bin Sultan Al Nahyan.
- The lines extend out from the fingerprint are similar to that of the rings in the trunk of a tree, ever growing.

THINKING QUESTIONS

1. DESCRIPTION

- *What shapes do you see?*
- *How are the lines connected?*

2. ANALYSIS

- *What technique did the artist use to create the artwork?*
- *What do you think about his technique (drawing on porcelain tiles)?*

3. INTERPRETATION

- *How do you think the artwork reflects the legacy of His Highness Sheikh Zayed Bin Sultan Al Nahyan?*
- *How does it make you feel?*

4. OPINION

- *What do you think about the artwork?*
- *Do you think the message of the artwork is clearly represented?*

IN – GALLERY ACTIVITY

DANCE & MOVEMENT – WAVES (COLLABORATIVE)

- Ask students to use their body to create the movement of the artwork in front of them, for example by moving their arms in circular motion while they all hold hands, dancing or even going in circles.

CHAIN REACTION

- Hand the students Dominos and ask them to place them standing on the floor in front of the artwork.

UAE & REGIONAL CONNECTIONS

- **Science and Faith:** Saudi Artist and physician, Ahmad Mater reflects connections between culture, modernization, religion and globalization within his work. **Ahmad Mater:** <https://bit.ly/2k0xNxb>
- **Identity and Change:** Hassan Sharif was one of the most influential artists in UAE; represented concepts of identity and change within the UAE. **Hassan Sharif:** <https://bit.ly/2IY7Y1f>

SEE ALSO

- *Earth of the World- Lump of Clay by Giuseppe Penone* - Under the Dome
- *Leaves of Light – Tree by Giuseppe Penone* - Under the Dome

- Encourage them to create a simple shape with the Dominos (line, heart, circle), placing each chip close to the one behind it, to make sure they will fall on one another.
- Ask them to push the first standing Domino, which will push down all the other pieces, revealing the overall shape or design.
- Explain to students the concept of energy transference, and how the energy transfers from one object to the rest, resulting in the overall shape.

CLASSROOM/HOME ACTIVITY

STAMP YOUR IDENTITY

- Ask the students to create an artwork connected to their identity.
- Ask them to use paint on their fingers as a medium of painting, to create an artwork with their fingerprints.

CHAIN REACTION CONTRAPTION

- Note that the following activity is an extension to the energy transference in-gallery activity.
- Divide the classroom into three groups, and hand each group several classroom items and materials such as Dominos, strings, duct tape, white cardboard paper, cups, spoons etc.
- Explain that they will be working collaboratively, using these items to create a chain reaction, in which the movement of one object affects the rest.
- Clarify that the objective is to see how energy transference affected the end result.

CHILD WITH A HOOP



CHILD WITH A HOOP

Maria Blanchard
France
1917
Oil on canvas
Centre Georges
Pompidou

© Jacqueline Hyde - Centre Pompidou, MNAM-CCI/Dist. RMN-GP

THEMES



SUBJECT AREAS



SPECIAL
EXHIBITION

RENDEZVOUS
IN PARIS

KEY FACTS

- Maria Blanchard was a Spanish artist who explored cubism between 1916 to 1920. She created a decorative arrangement of interlocking flat shapes in her paintings.
- The circles represented a child's hoop inscribed with the words 'Sois sage' translating to 'Keep calm' in English.

THINKING QUESTIONS

1. DESCRIPTION

- *What do you see?*
- *How does colors and shapes in the artwork make you feel?*

2. ANALYSIS

- *What shapes did the artist use?*
- *What do you notice about the composition of the shapes?*
- *What shapes do you think are part of the subject of the artwork?*

3. INTERPRETATION

- *Is there a subject portrayed in this painting? If so, who might it be?*
- *Why do you think the artist painted this subject?*

4. OPINION

- *If you were asked to fight for a cause, what symbol would represent you? Why?*

IN – GALLERY ACTIVITY

SOUNDSCAPES

- After discussing the artwork, ask students to find a particular shape, color or line and create a unique sound that they think represents it. For instance, what would a square sound like?
- After every student has created a unique sound, the teacher can then take the role of the conductor to orchestrate an original soundscape with the sounds created by the students.

UAE & REGIONAL CONNECTIONS

- Saudi Artist Abdulrahman Al Soliman's artwork *Worshippers Leaving the Mosque* is a prime example of his affinity for local architecture and nature and the influence of cubism in his early body of works.
Abdulrahman Al Soliman: <https://bit.ly/2llrdvC>

SEE ALSO

- *Young girl with a hoop by Pablo Picasso* in *Rendezvous in Paris* exhibition
- *Constructif avec boussole by Joaquin Torres Garcia* in Chapter 11

COLLAGING WITHOUT SCISSORS AND GLUE

- This activity involves a bit of preparation before visiting the museum.
- Fill small paper bags with a variety of colorful precut geometric shapes. Make sure that each bag has the same type and amount of shapes.
- During your visit, provide each student with a bag. They can increase the number of shapes by folding or tearing it if needed.
- After they complete their designs it can be shared with each other.

CLASSROOM/HOME ACTIVITY

DRAW, COLOR, CUT AND ASSEMBLE

- Ask students to draw a colorful self portrait of themselves and then divide it into shapes and lines.
- Students should then cut it up into different geometric shapes and reassemble the cut-outs in a new way.

3D CARDBOARD SCULPTURES

- Ask students to select a painting by one of the cubist artists displayed in our International Exhibition *Rendezvous in Paris*.
- Ask your students to create a 3D cardboard model sculpture based on it.
- After completing the artwork, ask them to write an artist statement about how their artwork represents the painting selected.

BOSCOREALE TREASURE



© RMN-Grand Palais (Musée du Louvre) / Stéphane Maréchal

THEMES



SUBJECT AREAS



BOSCOREALE TREASURE
Italy, Boscoreale
1st century BCE - 1st century
Silver and gold
Musée du Louvre



**SPECIAL
EXHIBITION**

**10,000 YEARS
OF LUXURY**

KEY FACTS

- This dish which was part of a treasure from Boscoreale, Italy, where it was part of a table service used in banquets.
- Such items would be displayed to reflect their high economic or political status.
- This luxurious item includes many attributes linked to Roman and Egyptian representations and symbols.
- There are several animals which surround the bust of the woman; the elephant reflects the campaigns of Alexander the great in India, while the lion and panther represent an allegory of Africa or Alexandria.
- The Bust of the woman could represent the Egyptian Queen Cleopatra VII, while the snake on her head reflects royalty and divine power.

THINKING QUESTIONS

1. DESCRIPTION

- *Describe what you see in the dish.*
- *What details can you identify?*

2. ANALYSIS

- *What technique do you think the artist used to create this artwork?*

Answer: (Repousse is the technique of hammering metalwork from the opposite side to create a relief).

3. INTERPRETATION

- *What do you think was the function of the dish?*
- *What purpose do you think it served to its owner?*

4. OPINION

- *Do you think its role reflects the status of the individual?*
- *Do you think it is important to have such an item?*

IN – GALLERY ACTIVITY

ONCE UPON A TIME

- Ask the students to observe the details in the dish and the other items from the Boscoreale treasure.
- Ask the students to imagine and write a story about the different representations they find on the dish.

REENACTMENT

- Ask students to imagine a Roman banquet which displayed such items.
- Ask them to reenact a roman banquet: what kind of food would be served? What topics would you discuss?

UAE & REGIONAL CONNECTIONS

- **Bowl with decoration of dotted circles** - Chapter 2: Reproductions of such bowls are from the period of Umm Al Nar, extending between the UAE and Northern Oman. **For more information:** <https://bit.ly/2IEZdJa>
- **Pendant with adorsed animals** - Chapter 2: This pendant was found within communal tombs of some individuals who were given special treatment, indicating their status throughout the 2nd millennium BCE. **For more information:** <https://bit.ly/2gOC92K>

SEE ALSO

- *Set of luxury tableware from France* in Chapter 3
- *Drinking cup 1 and 2 from China* in Chapter 3
- *Dish adorned with a tiger from Iran* in Chapter 3

CLASSROOM/HOME ACTIVITY

WHO IS WHO?

- Explain to the students who Alexander The Great and Cleopatra VII were, as they are both represented in this dish.
- Elaborate on how the symbols on the dish represent these rulers' history.
- Ask students to then choose a ruler and create a portrait of him/her with symbols representing his/her story.

IF I WERE A RULER!

- Ask students to imagine that they are rulers inviting important individuals to a banquet.
- Encourage them to plan the details: location, purpose, food, objects to be displayed, etc.
- Students can also bring personal objects from home to perform a real classroom banquet.

"MARI-CHA" LION



"MARI-CHA" LION
 Spain or Southern Italy
 1000 - 1200
 Bronze
 Louvre Abu Dhabi

THEMES



SUBJECT AREAS



KEY FACTS

- This lion is a reflection of Islam in Spain or Italy, and was created at a meeting point between the East and the West.
- The hypothetical functions of this lion include it being part of a fountain, a perfume burner, and a mechanical toy that produced sounds similar to roars as wind went through it.
- It displays an Arabic blessing written in flowery kufic script along its sides.

THINKING QUESTIONS

1. DESCRIPTION

- Which animal do you think this sculpture features?
- Walk around it, take note of the details you see, and describe them.

2. ANALYSIS

- Aside from sculpting, which other artistic techniques were used in making this object?
- Consider the details you see around the lion, and think of what it could have been used for.

3. INTERPRETATION

- Why do you think a lion was chosen for this particular sculpture?
- How does this lion make you feel?

4. OPINION

- If you were to choose an animal for a sculpture, which one would it be and why?
- What is the importance of displaying this artwork in your opinion?

IN – GALLERY ACTIVITY

FIND ME!

- Prepare a list of items for your students to find on the sculpture: plant motifs, a griffin, a parrot, a bird of prey, and Arabic script.
- Divide your students into groups, time them, and challenge each group to find all the items.

UAE & REGIONAL CONNECTIONS

- **Sculpture:** Emirati artist Matar bin Lahej's calligraphic sculptures celebrate his surrounding environment and depict important scripts such as verses from the Holy Quran and Arabic poetry.
Matar bin Lahej: <https://bit.ly/2ZiXARr>
- **Sound in Art:** Saudi artist Daniah Al Saleh explores the sounds of Arabic phonemes through her award-winning audio-visual artwork "Sawtam".
Daniah Al Saleh: <https://bit.ly/2lV5lrv>

SEE ALSO

- *Rooster-headed ewer from Iran* in Chapter 5
- *Lion-shaped aquamanile from Germany* in Chapter 6
- *Owl-shaped stirrup-spout bottle from Peru* in Chapter 6
- *Stirrup-spout bottle in the form of a man's head from Peru* in Chapter 6

IN-GALLERY ROAR

- Explain the latest theory about the lion's function as a mechanical toy designed to emit sounds. With the hollow body acting as a chamber, the air escaping from the mouth tube would have produced a sound similar to the roaring of a wild beast.
- Invite your students to look closely, imagine, and act out the Mari-Cha lion roar.

CLASSROOM/HOME ACTIVITY

FOIL ART

- Cut aluminum foil pieces in A4 size for your students. On an A4 paper, students draw an animal outline of their choice, and fill it with different drawings, motifs, and scripts.
- Students place the paper on the foil and trace the design down on the foil using a pencil.
- Using bamboo skewers, they then engrave the design with details before cutting the outline.

WATER WHISTLE

- To explore the science of sound with students, create a water whistle using a drinking straw.
- In the top section (about 1/3 the way down the straw) cut through the straw partially using scissors, while leaving a small piece to keep the two sections attached.
- Bend the straw without separating the parts, and insert the longer section into a glass of water.
- Keep the straw at a 90 degree angle, and blow lightly. Now try lowering the straw in the water and notice the change in the sound.
- **How to make a water whistle:** <https://bit.ly/2kt3Dmn>

MOSQUE LAMP INSCRIBED WITH THE NAME OF EMIR TANKIZBUGHA



© RMN-Grand Palais (Musée du Louvre) / Hervé Lewandowski

THEMES



SUBJECT AREAS



MOSQUE LAMP
INSCRIBED WITH
THE NAME OF EMIR
TANKIZBUGHA

Egypt or Syria
1386

Blown, gilded, and
enameled glass
Musée du Louvre



PERMANENT
COLLECTION

CHAPTER 4

KEY FACTS

- The objects in this part of the gallery represent light as a reflection of divinity and godly presence.
- Enameled glass lamps were produced in great numbers 700 years ago during the Mamluk period to illuminate religious complexes.
- The text on the lamp is given form by the important cursive Arabic style of calligraphy known as Thuluth.
- The words were originally filled with gold dust.

THINKING QUESTIONS

1. DESCRIPTION

- *Describe this glass object. What could it be?*
- *Describe the words on it. What colors do you see?*

2. ANALYSIS

- *What materials were used to make this lamp?*
- *How was the text included?*
- *How do colors play a role in the final artwork?*

3. INTERPRETATION

- *Why do you think lamps were decorated for a place of religion?*
- *What does light symbolize to you?*
- *What do you think the text says?*

4. OPINION

- *When you have such lamps in a place of religion, what does it add to it?*
- *If you were to choose a few words for this lamp, what would they be?*

IN – GALLERY ACTIVITY

CHOOSE YOUR WORDS

- Ask the students to look closely at the calligraphy on the lamp and how it is placed around it.
- Then ask them to attempt to read/ guess the text chosen for this artwork.
- Ask your students what text they would want to highlight in a lamp like this one.

UAE & REGIONAL CONNECTIONS

- **Rise of Islamic Glass Making:** Did you know that glassmaking flourished in the Islamic world 1300 years ago? Muslim glassmakers in Syria and Egypt inherited the Roman craft and brought it to a new artistic height.
- **Arabic Calligraphy:** Emirati artists like Mohammed Mandi and Abdul Qader Al Rais are internationally recognized for their individual styles and use of Arabic letters and words in their artworks.

SEE ALSO

- *Scenes from the life of St. Nicasius from France* in Chapter 4
- *Maitreya, a Buddha in a time yet to come from Nepal* in Chapter 4
- *Bowl with inscription in kufik style from Iraq* in Chapter 5

THE WORLD THROUGH COLOURS

- For this activity, prepare a set of coloured transparent sheets to bring with you.
- Divide your students into groups and distribute the coloured transparent sheets.
- Ask you students to walk around while looking through the coloured sheet as a lens.
- Discuss the effect that the lamp and the glass window produced inside mosques and churches.

CLASSROOM/HOME ACTIVITY

PAPER LANTERN

- Students use colors, and other light and shiny materials to decorate 4 square tracing/wax papers.
- Stick 4 craft sticks around each tracing paper for support, then glue the four parts together.
- Place a small LED candle inside each paper lantern.
- **How to make a paper lantern:** <https://bit.ly/2kpGbGQ>

CLASSROOM WINDOW ART

- Using colored tissue papers, each student cuts a number of different geometric shapes.
- Place different tissue cutouts inside the lamination sheet to create a design, then seal it.
- Outline the shapes with a black permanent marker.
- Choose a window in your classroom to create a large glass window art by combining and hanging the students laminated transparencies together.
- **Stained Glass with Tissue paper:** <https://bit.ly/2kpDmFI>

FRIEZE FROM A CHRISTIAN MONASTERY



THEMES



SUBJECT AREAS



FRIEZE FROM A CHRISTIAN MONASTERY

United Arab Emirates, Abu Dhabi,
Sir Bani Yas
500 – 800
Department of Culture and Tourism,
Abu Dhabi



KEY FACTS

- This fragment formed part of the architectural decoration of a Christian monastery that dates from the 6th to the 8th centuries on Sir Bani Yas Island, off the coast of Abu Dhabi.
- The monastic complex included a church and lodgings.
- The monastery existed between the 6th century and the end of the 8th century, while Islam came to the region in the 7th century, suggesting that for more than a century, the two religions co-existed.

THINKING QUESTIONS

1. DESCRIPTION

- *What patterns do you see on this object?*
- *Based on the patterns what do you think the object represents?*

2. ANALYSIS

- *Where do you think they found this object?*

3. INTERPRETATION

- *What do you think is the importance of discovering this object in the UAE?*

4. OPINION

- *Do you think this work is important? Why or why not?*

IN – GALLERY ACTIVITY

HANDS AND EYES

- **Take** students to the seating area between Ch. 3 “Civilizations and Empires” and Ch. 4 “Universal Religions”; after a discussion about the artwork.
 - **Ask** students to pair up. One person will be the “eyes” and the other will be the “hand”.
 - **Inform** the “eyes” that they will go inside Ch. 4 and look for an object that is part of the architecture of a holy space. They should take 10-20 seconds to observe the object and memorize as many details as they can.
 - **Ask** them to return to the vestibule, find their partner, and sit back-to-back without telling them anything about the object.
- **Hand-out** a pencil and paper to each group. The “eyes” will describe the object and the “hands” will draw it. This process should take roughly one minute.
 - **Ask** the “eyes” to describe the object to the “hands” using shapes and colors without mentioning details that give away the artwork.
 - **After** the “eyes” are done describing, and the “hands” have finished their drawing, the educator should ask the “hands” to find the artwork based on the drawing.

UAE & REGIONAL CONNECTIONS

- Decorated plaster panel from the monastery, Available at: <https://bit.ly/2WFVeRg>
- Archaeological site of Sir Bani Yas, Available at: <https://bit.ly/3hbSrCq>

SEE ALSO

- *Reliquary cross containing a fragment of the True Cross*; France, Limousin, 1250 – 75, Silver, copper gilt, gemstones; Musée National du Moyen Age – Thermes de Cluny.
- *Architectural frieze carved with Quranic verses*; Northern India, Rajasthan (?), c. 1200, Sandstone; Louvre Abu Dhabi in Chapter 4.

CLASSROOM/HOME ACTIVITY

FRIEZE-MAKING

- **Hand** out pre-cut shapes of archways. It should be made on white A3 or A2-size paper.
- **Hand-out** markers and color-pencils.
- **Ask** the students to use the materials provided to create a colorful frieze that will decorate the frame of their archway. They should think about the power of symbols for their frieze.

SPOT THE FRIEZE

- **Provide** students with a pocket-sized notepad.
- **Ask** students to look around their school for friezes, that either surround doors or found as part of buildings.
- **Ask** students to keep a log of the friezes they find by listing the location.

FÜR DIE LUFT (FOR THE AIR)

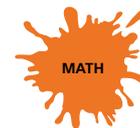


© Susanne Fritscher ©Department of Culture and Tourism – Abu Dhabi/ Photo by Ismail Noor/ Seeing Things

THEMES



SUBJECT AREAS



FÜR DIE LUFT (FOR THE AIR)

Susanna Fritscher (Vienna, 1960)

2017, special edition for Louvre

Abu Dhabi: September 2019

Installation made of silicone threads

Centre Pompidou – Musée national

d'art moderne/Centre de création

industrielle



FRENCH
LOAN

CHAPTER 12

KEY FACTS

- Susanna Fritscher created an immersive artwork that is in direct dialogue with the immense dome that crowns Louvre Abu Dhabi.
- The simple geometric design of the beams holding up the oval-shaped silicone threads was inspired by the dome's Islamic geometrical patterns, which was designed by Jean Nouvel.
- The artwork and its environment express lightness and fluidity.

THINKING QUESTIONS

1. DESCRIPTION

- *What do you see?*
 - *How would you describe this installation?*
-

2. ANALYSIS

- *What is the key material used to create the artwork?*
 - *What is silicone? Why do you think the artist used silicone?*
 - *Do you think the open skylight that shows the museum's dome complements the artwork? Do you think it is part of the artwork? If so, why?*
-

3. INTERPRETATION

- *What do you feel when you see this artwork?*
 - *Why do you think the artist lets us walk through the installation?*
-

4. OPINION

- *Do you think this installation would have the same effect in a darker room or a room with different lighting? If so, why?*

IN – GALLERY ACTIVITY

CAPTION THIS!

- **Ask** your students to take a mental picture of Susanna Fritscher's work.
- **Hand-out** sheets of paper and pencils to each student.
- **Ask** the students to give the artwork a title. The title should be related to their experience with "For the Air."
- **Discuss** the titles with the students and ask them what it was about the installation that inspired them.

UAE & REGIONAL CONNECTIONS

- **Zeinab Al Hashemi**, *Camouflage*, 2014, Wood and camel hide.
Available at: <https://bit.ly/2GJRfEeV>
- **Mohamed Ahmed Ibrahim**, *Window I & Untitled*, 2016, Mixed Media.
Available at: <https://bit.ly/38YKWMm>

SEE ALSO

- *Louvre Abu Dhabi Dome*, Jean Nouvel.
- *Octagonal fountain and its flooring*, 1700-1800, marble, limestone, slate, Syria, Damascus, Louvre Abu Dhabi under the dome.

FRITSCHER POETRY

- **Divide** your students into groups of 4.
- **Ask** your students to create a poem inspired by "For the Air."
- **Inform** students that they can choose to make their poems rhyme or free verse.
- **Provide** the groups with the opportunity to perform their work.

CLASSROOM/HOME ACTIVITY

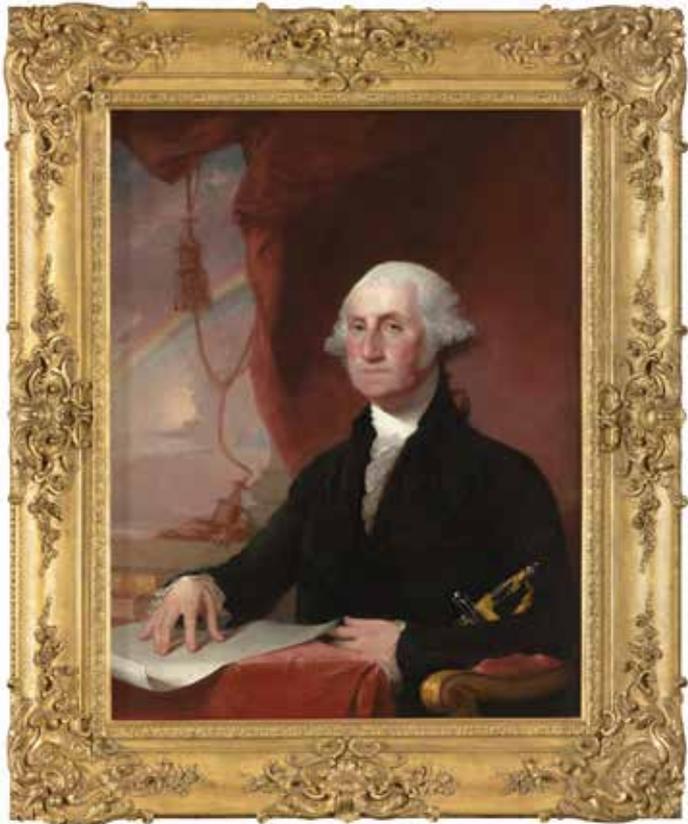
CREATE YOUR OWN IMMERSIVE ART PIECE

- **Discuss** with your students how Susanna Fritscher's work is considered immersive art.
- **Explain** to your class that they will collaborate in creating an immersive artwork by using themes inspired by Fritscher's work, e.g. light, air, etc.
- **Note** that the material to be used is up to the teachers discretion, but it can be materials found in nature and recyclables.

"FOR THE AIR" RIDDLE

- **Inform** students that they will create a riddle about "For the Air".
- **Ask** them to then nominate a friend who has never been to Louvre Abu Dhabi to visit the museum. The friend will use their riddle to find the artwork.
- **Ask** your students to use descriptive words that suggest emotion when creating their riddle.
- **Remind** students to avoid using words that give away the work.

GEORGE WASHINGTON, FIRST PRESIDENT OF THE UNITED STATES



© Department of Culture and Tourism - Abu Dhabi / Photo APF

THEMES



SUBJECT AREAS



GEORGE WASHINGTON, FIRST
PRESIDENT OF THE UNITED STATES
OF AMERICA

Gilbert Stuart

United States

1822

Oil on canvas

Louvre Abu Dhabi



PERMANENT
COLLECTION

CHAPTER 9

KEY FACTS

- General George Washington was commander in chief of the American army during the War of Independence against Great Britain. Leading the colonies to victory, he became a national hero and subsequently, the first president of the United States of America.
- Gilbert Stuart was Washington's principal portrait painter. He painted a series of portraits of Washington. The most famous one is portrayed on the U.S. one dollar bill.
- The objects placed within the portrait of Washington represent his traits as an individual. For example, the books & documents symbolize knowledge, the rainbow is hope and the sword is strength and stability.

THINKING QUESTIONS

1. DESCRIPTION

- *What do you see?*
- *How would you describe the man represented? Do you think he is important?*

2. ANALYSIS

- *What is George Washington doing in this scene?*
- *Do you think the way he is dressed reflects his importance?*
- *Does he have any accessories? What is their value? What do they tell us about him?*

3. INTERPRETATION

- *Why do you think the artist has painted George Washington looking straight out onto the viewer? What does this tell us about his character?*

4. OPINION

- *How does the background of this painting make you feel?*
- *Do you think this work is important? Why?*

IN – GALLERY ACTIVITY

WORKS COME ALIVE AND POWER SPEAKS

- **Ask** students to reflect on the attributes of power, strength, stability and any other traits they feel are represented in Gilbert Stuart's portrait of George Washington.
- **Group** the students into pairs.
- **Ask** each pair to find an artwork of an important individual (King, Prince,

President, Ambassador, Countess, etc) in Wing 3 and to create a skit where they act out the individual to the rest of the class. Encourage groups to think about the personality of the individual, their posture, their dress, accessories, etc. The rest of the class can determine during the performance what the personality of the important individual is like.

UAE & REGIONAL CONNECTIONS

- Representations of the founder of the UAE, Late Sheikh Zayed bin Sultan Al Nahyan, *see: <https://bit.ly/2ZNscfQ>*
- For examples of regalia and symbols of power, see case of Qaboos bin Said I Said Late Sultan of Oman, *see: <https://bit.ly/30vTeap>*

SEE ALSO

- Napoleon Bonaparte, First Consul, Crossing the Alps on 20 May 1800, Jacques - Louis David, in Chapter 9.
- Portrait of William and Penelope Welby Playing Chess, Francis Cotes, in Chapter 9.

CLASSROOM/HOME ACTIVITY

CREATE A ROYAL ROBE

- **Discuss** how George Washington was depicted as a serious-minded man of emotional strength, with power not only in his title but through his actions.
- **Ask** the class to create a representation of themselves, with the message of emotional strength and internal power.
- **Encourage** them to think about how they come across to their audience.
- **Ask** them to think about their posture, body language and the symbols surrounding them.
- **Display** everyone's creations of strength in the classroom!

BARONESS KRÜDENER AND HER SON PAUL



© RMN - Grand Palais - Adrien Didierjean

THEMES



SUBJECT AREAS



BARONESS KRÜDENER
AND HER SON PAUL

Angelika Kauffmann
Chur, 1740 – Rome, 1807
1786

Oil on canvas
Musée du Louvre



PERMANENT
COLLECTION

CHAPTER 9

KEY FACTS

- This mother and child portrait, was created by Angelica Kauffmann, a child prodigy and one of the first famous female portraitists of the 18th century.
- It shows that European artistic interests at the end of the 18th century were focused on nature, feelings and hairstyles of the period.
- The scene shows Baroness Krüdener, in nature, playing with her son Paul, while the boy holds a child's bow and she holds two arrows.
- This mythological reference was common in portraits of the 17th and 18th centuries. In this scene however, sentimentality is key. Madame Krüdener entertaining her son's interest in archery can be compared to the mythological Venus and her son Cupid learning to draw his bow.

THINKING QUESTIONS

1. DESCRIPTION

- *What do you see?*
- *How would you describe the individuals in the painting? What are they doing?*
- *Can you describe the landscape?*

2. ANALYSIS

- *How would you describe the colors, shading, and light of the painting?*
- *What might it tell us about the scene or the artistic interest of the people during the 18th century?*

3. INTERPRETATION

- *What do you think is the relationship like between the mother and her child? Why?*

4. OPINION

- *If you were the artist, how would you paint the Baroness and her child? What would you keep or change?*

IN – GALLERY ACTIVITY

ACT IT OUT!

- **Divide** the students into groups of three.
- **Ask** them to discuss amongst themselves what they think is happening in the scene and what is about to happen.
- **Ask** each group to act out the scene they discussed.

UAE & REGIONAL CONNECTIONS

- **Prominent Female Artist in the region:** *Munira Al Kazi, Mother and Child. C. 1960, Available at: <https://bit.ly/20FrquQ>*

SEE ALSO

- **Countess Skavronskaia**, Elisabeth-Louise Vigée-Le Brun, 1796, Oil on canvas, in Chapter 9.
- **William and Penelope Welby**, Francis Cotes, 1769, Oil on canvas, in Chapter 9.

CLASSROOM/HOME ACTIVITY

REMEMBER WHEN...

- **Ask** the students to write a letter or short story of a childhood memory where they were with a loved one. Where were they? What did they do? How long ago was it? Why do they still remember this moment?
- **Ask** the students to address the letter or short story to the care-giver.

PAINT THE MEMORY (EXTENSION ACTIVITY)

- **Ask** the students to create a painting based off of the previous activity, (Remember When).
- **Ask** them to think about how that particular memory makes them feel, and to paint with the colors connected to these emotions.
- **Encourage** the students to address it to someone special.