



Woman dressed in a woollen garment: protective deity (?)

KG - GRADE 5

Oxus civilisation
Central Asia, Bactria
2300–1700 BCE
Chlorite, calcite
H 25.3, W 11.5 cm
Louvre Abu Dhabi

OBSERVATION PROMPTS:

- Look closely at this object; describe what you see.
- What materials do you think this object is made of? Describe the texture.
- How do you think the different materials were placed and secured together?

DISCUSSION ACTIVITIES:

Undercovering an Identity

Show the image of the artwork to your students. Discuss the identity of the person: who do they think this person may be? What makes them say that? Is she a special or important person? Why or why not? Note her well-combed hair and her stately posture. Explain that the statuette is likely a representation of a princess from Bactria, in Central Asia. Encourage your students to reflect on the attributes of princesses from other cultures: their accomplishments, power, clothes, jewellery, posture, etc. Ask your students to make a list of visual elements that would make it possible to recognise a royal figure (prince or princess) today.

HANDS-ON ACTIVITIES:

Represent Your Own Royal Figure

The Bactrian 'Princess' is comprised of a delicate balance of elements, carefully pieced together, almost like a puzzle. Students can create a three-dimensional royal figure (prince or princess) using compressed paper to model. Using their list of visual elements (above) that would make it possible to recognise a royal figure, students can cut and paste coloured paper to represent these different visual elements, and add details with a marker.

Create a Royal Robe

Show the image of the artwork to your students, and focus on the figure's detailed costume. Discuss the costume (its form and shape) and the detailed lines that create a pattern. First, with a preliminary drawing, and then, using clay, students can create impressions of their own royal prince or princess robe, with grand forms and detailed textures.

LINKS WITH THE UAE AND THE REGION:

- UAE weaving techniques - Sadu

THEMES:

Depiction of a High-ranking Figure

CURRICULAR LINKS:

Language Arts
Arabic and English
Visual Arts and Design
Social Studies
History
Science

MATERIALS:

Poster
White drawing paper
Coloured paper
Scissors
Glue
Markers
Pencils
Pen
Clay



Vase: animals and armed horsemen

KG - GRADE 5

Greece, Corinth (?)
590–580 BCE
Painted terracotta
H 34.5, W 40.5 cm
Louvre Abu Dhabi

OBSERVATION PROMPTS:

- Describe the object. What can you see? Share the elements you see.
- Do you recognise different animals? Which ones do you see?
- What do you think animals are doing? What makes you say that?

DISCUSSION ACTIVITIES:

Compare and Contrast

Ask your students what they think this object was used for. Why? What story do they think the scene is telling us? Explain to your students that a krater was a beverage container used by the ancient Greeks at banquets. It is a type of open form vase designed for pouring drinks, while closed shaped vases were used to transport liquids. What types of large containers do we use today to pour drinks? What do today's pouring containers have in common with the krater? What is different?

Black-Figures and Red-Figures

Research and explain the differences and commonalities between the black-figure and red-figure pottery techniques of the ancient Greeks. Ask your students if this object was made using the black-figure technique or the red-figure technique. How can they tell? Show your students a selection of Greek vases and ask them to determine if they are black-figure or red-figure pottery.

Storytelling and Storyboard

Show the image of the object to your students. Discuss the people, the animals, and their posture in the scenes around the vessel. Ask your students what they think happened before this scene. What do they think is currently happening and what do they think may happen after this scene? Either through storytelling or drawing, students may depict the scene before, during, and after. If your students make a drawing, it can be in the form of a filmstrip, to provide a storyboard progression to their scene.

HANDS-ON ACTIVITIES:

Make Red-Figure or Black-Figure Pottery

Show your students examples of ancient red-figure and black-figure pottery. Ask your students to draw a vase or pottery shape on a piece of poster board and carefully cut it out. Print out a range of various possible shapes by researching common Greek pottery shapes online. Next, for red-figure pottery, have your students cover the slick side of the poster board in a thick coat of red crayon. Then, direct your students to paint over the crayon layer with black tempera paint and allow the paint to dry for 10-15 minutes. When dry, students can then scratch out their design with a toothpick or other object. Finally, students can seal their project with a coat of child-safe white glue. The glue will dry clear and keep their design from being scratched. For black-figure pottery, follow the same steps above, choosing black crayons and ochre tempera paint.

LINKS WITH THE UAE AND THE REGION:

- Pottery from the UAE and the region

THEMES:

Pottery
Decorative Arts

CURRICULAR LINKS:

Language Arts
Arabic and English
Visual Arts and Design
History
Maths

MATERIALS:

Poster
Printed online images
White drawing paper
Pencils
Coloured pencils
Poster board
Black (or ochre) tempera paint
Red (or black) crayons
Toothpicks (or other child-friendly item to scratch out design)
Scissors
Glue



Dish decorated with a European ship

KG - GRADE 5

Ottoman empire
Turkey, Iznik
1625–50
Painted ceramic underglaze
Diam. 30.0 cm
Louvre Abu Dhabi

OBSERVATION PROMPTS:

- Look at the object; what do you see?
- What is happening with the weather in the scene? What clues can you find in the image?
- What colours do you see? Why do you think those colours were used?
- Do you think the ship is moving? What do you see that makes you say that?

DISCUSSION ACTIVITIES:

Travelling Motifs: A Journey at Sea

Explain to your students that this dish, made in Iznik in the 17th century, has borrowed design motifs from Chinese porcelain, such as the circular wave patterns on the rim of the dish. The Ottomans of the time were fascinated with China and its artistic wares. Locate Iznik, Turkey, the Ottoman Empire, China, and Iran on the world map. These regions often shared design motifs, despite their geographical distance. In collaborative groups, ask your students to think about taking a journey on this ship. Where would they want to go, and why? What kinds of things would they take with them, and why? What ideas and designs might they share in these new lands? Ask your students to create a story about their imaginary boat journey, through images and/or writing.

Navigational Instruments

This object was made in the late 1600s; how do you think this ship would navigate the seas in that time? How did sailors find their way? Discuss with your students methods of navigation and the instruments humankind has invented to aid navigation at sea. Search online and print a series of images of maritime instruments (sea chart, astrolabe, compass, etc.) and discuss their use, importance, and technological evolutions over time.

Maritime Tales

Find stories and tales about life and travels at sea to share with your students, such as the travels of Ibn Battûta, a famous Arab explorer and geographer, Marco Polo, Sinbad the Sailor, and Ahmad bin Mâdjid. Discuss the routes they travelled and the challenges they may have faced. Ask your students how they think these explorations changed the world.

HANDS-ON ACTIVITIES:

Design an Iznik Tile

Iznik, Turkey became a major center for pottery-making, particularly during the Ottoman period in the 17th century. Present your students with a range of different motifs: floral arabesque, geometric, etc. Discuss details in these designs with your students: colour, line, pattern, rhythm, etc. Using the object and different motifs as inspiration, students can create their own Iznik-inspired tile design on paper as a preliminary drawing for a white ceramic square tile painting, or a final drawing in colour.

LINKS WITH THE UAE AND THE REGION:

- Dhow sailing vessels
- Fishing and pearl diving
- Ahmad bin Madjid, Vasco de Gama's navigator

THEMES:

Journeys
Maritime Navigation
Shipping Routes
Trade

CURRICULAR LINKS:

Language Arts
Arabic and English
History
Social Studies
Geography

MATERIALS:

World map
Poster
Printed online images
White drawing paper
Ceramic tiles
Coloured pencils
Ceramic-safe paint
Glaze (if tiles are fired in a kiln)



Oriental Bliss

Paul Klee
Switzerland, Berne, 1938
Oil Paint
H 83.4, W 99.9 cm
Louvre Abu Dhabi

KG - GRADE 5

OBSERVATION PROMPTS:

- Look at the painting; what do you see?
- What shapes did the artist use? What do you recognise?
- Describe a feeling you may feel if you were in the scene; what do you see to make you say that?
- What words would you use to describe the colours?
- At what time of the day do you think this scene is taking place? Why?

DISCUSSION ACTIVITIES:

Imagine

Ask your students to imagine that they are a figure in the painting. Ask them what they see, hear, feel, and smell. Have your students back up their statements with elements they can see in the painting.

HANDS-ON ACTIVITIES:

Picturing a Mood

Ask your students what sort of mood they think the painting has, and what elements give it that mood. If your students were to choose a mood to paint, what would it be? What colour palette would they choose to depict this mood? Ask your students to create a 'mood board' of images that will be in their painting and shades of colours that match the mood they are seeking to depict. Your students can then transform those images into simpler, symbol-like shapes in the style of Paul Klee, painted on top of their chosen colour palette.

Memories in Colour

Ask your students to bring in a photograph of themselves on holiday or in a place that they enjoy (for example: a park, at the beach, etc.). Ask your students to choose a range of colours from sheets of coloured paper and cut them into squares. With these squares, your students can arrange a chequerboard style background in the style of Paul Klee. Once arranged these shapes should be glued by your students onto a blank piece of paper. With a black felt pen, your students can use simple lines and shapes to draw themselves from the image in their original photograph.

LINKS WITH THE UAE AND THE REGION:

- UAE landscapes

THEMES:

Symbols
Tonalties in Colour and Music

CURRICULAR LINKS:

Language Arts
Arabic and English
Visual Arts and Design
Music
Maths

MATERIALS:

Poster
Paper
Paint
Magazine or newspaper clipping
Sheets of coloured paper
Scissors
Glue
Black felt pens



Plank idol with two heads

KG - GRADE 5

Cyprus
2300–1900 BCE
Polished and incised terracotta
H 27.9, W 11.2 cm
Louvre Abu Dhabi

OBSERVATION PROMPTS:

- Describe the object. What can you see? List the elements you see in detail.
- Would you describe this object as abstract or figurative? Why?
- What elements do you see that look familiar and add meaning to the object?

DISCUSSION ACTIVITIES:

Early Representations of the Human Form

Ask your students where they think this object comes from. What do they see that makes them think this? In their opinion, what do they think is represented here? What makes them say that? Discuss pattern. What are the different ways that we can create pattern? Last, what do they think this object is used for? What makes them say that?

Compare and Contrast Representations of the Human Form

Discuss with your students a range of representations of the human figure from early humanity by researching the subject online and printing out similar examples. Develop a discussion about modern works of art, like those of Alberto Giacometti (*The Couple*, 1927), and Henry Moore (*Reclining Figure*, 1979). Stress the timeless quality of artistic creation and how important it is for some artists to return to the sources of earlier art forms. Ask students to compare and contrast the image of the Cypriot Plaque to a modern art work.

HANDS-ON ACTIVITIES:

An Inseparable Duo

Provide a rectangular or square-shaped card to your students. Ask them to then fold a piece of paper in half, and by using a pencil to draw the outline of a figure/face along the paper crease. Ask them to cut along the pencilled outline, starting from the creased end, and finally unfold paper, revealing a symmetrical shape. Then, using a sharp tool like a compass, they can create incisions to develop their own pattern onto the two merged figures. Make it clear that the resemblance between the two people, and their attachment to one another, must be depicted visually, particularly through the use of symmetry.

LINKS WITH THE UAE AND THE REGION:

- Ceramics from the UAE and the region

THEMES:

Early Figurative Representations

CURRICULAR LINKS:

Language Arts
Arabic and English
Visual Arts and Design
History
Social Studies
Design

MATERIALS:

Poster
Printed online images
Compass



Pendant with animal pairs

GRADES 6 -9

United Arab Emirates, Ras Al Khaimah, Dhayah
2000–1300 BCE
Gold and silver alloy
H 5.0, W 11.0 cm
National Museum of Ras Al Khaimah

OBSERVATION PROMPTS:

- Look closely at this object; what do you see?
- What materials do you think this object is made of? What makes you think this?
- Are the creatures depicted here recognisable? What do you think they are and why?
- Who do you think this object was made for? Why do you think this?
- How do you think this object was used? What was its function?

DISCUSSION ACTIVITIES:

Beyond Adornment

Show the *Pendant with animal pairs* to your students. Discuss the creature that is seen here, ask your students to do online research of other jewellery pieces that also include animal motifs. Students can explore the different depictions of animals and other creatures portrayed in ancient jewellery from various cultures around the world. They can discuss the symbols of each animal depicted and their various interpretations and significance in other cultures. Ask students to identify the qualities the animals have that those cultures may have wanted to reflect.

Compare and Contrast

Focusing on function, shape, design and material, explore how this pendant compares to other items of jewellery found in this region? How do you think each object was used? What makes you say that? What sort of person/s do you think would have worn each item? Why do you think this?

Personal Significance

What sort of jewellery accessories do students own and wear? What is their favourite piece? What does it mean to them? Do students have jewellery inherited from older generations? How is it different from the jewellery made and used today? What sort of things might we learn about an individual based on their choices of accessories?

HANDS-ON ACTIVITIES:

Your Own Pendant

Inspired by the *Pendant with animal pairs*, students to create their own pendant using clay. What designs, or motifs, would they like to use to make the shape of their pendant? What does this shape symbolise? Students to use clay to mould and sculpt into the shape they desire. Students can use a sharp tool to draw attention to certain elements in their design and also use acrylic paint to add colour to their pendant. Ask students to try to find meaning in the shape they created for their pendant. They can discuss the process of making their own pendant with the class and talk about what it means to them. Students can also talk about how the *Pendant with animal pairs* inspired their work.

LINKS WITH THE UAE AND THE REGION:

- Hili Grand Tomb
- Traditional UAE Jewellery
- Umm an-Nar period (2500-2000 BCE)

THEMES:

Symmetry
Symbolism

CURRICULAR LINKS:

Language Arts
Arabic and English
Visual Arts and Design
History
Social Studies

MATERIALS:

Self-hardening clay (air dry clay)
Acrylic paint
Paintbrushes
Sharp tool (such as tooth pick or other)



Mirror case (?) of imperial provenance

GRADES 6 -9

China, from the collection of the Shoso-in,
Japan (?)
700–800
Wood, tortoiseshell, mother-of-pearl, amber
H 12.2, W 38.5 cm
Louvre Abu Dhabi

OBSERVATION PROMPTS:

- Describe the shape of the box.
- What materials do you think have been used to make it?
- Can you describe some of the designs, or motifs, that decorate the object?

DISCUSSION ACTIVITIES:

Exploring the Octagonal Box

Show your students images of the Octagonal Box. Ask them in which part of the world do they think it was made? Why? What do they think this object was used for? Why do they think this? What sort of person may have used it? Why do they think this? Discuss with your students the materials used; what materials can they see? Where do they think they come from? Discuss the decoration of the box: how is it organised (compartmentation, symmetry, etc.)? What are the patterns used (foliage, leaves, ducks, birds, etc.)? On the poster, trace the axes of the symmetry on the surface area of the object, put a circle around an example of each pattern, etc.

The Value of a Box

Discuss the value of a box with your students, using the following questions as starting points: What can be stored in boxes? What do you think was stored in this box? Talk to your students about how this box was part of a royal collection of treasures, and it likely originally stored a mirror. Ask them what they would want to store in such a box.

HANDS-ON ACTIVITIES:

Your Own Decorative Box

Ask your students to make a box of their own. On dark brown paper, print out as many templates of box shapes (square, hexagon, octagon, etc.) as the number of students. Ask your students to cut out these templates, and then try to understand them: which parts will be visible once the box has been assembled? Which is the top of the box? The bottom? The sides? Ask your students to then think of the manner in which they are going to decorate their box, given that they will work with markers/pastels/ tempera paint of a lighter colour than the background paper. What designs, or motifs, would they like to use? How would they like to organize the decoration? Would they like to decorate the whole box or only parts of it? After setting out the principles of decoration, students can decorate their box. After the decoration has been done, the box can be put together by folding or with glue/tape.

LINKS WITH THE UAE AND THE REGION:

- Origin of mother-of-pearl (pearls)
- Flower patterns as seen in Sheikh Zayed Grand Mosque
- Turtle conservation and preservation

THEMES:

Decorative Arts

CURRICULAR LINKS:

Language Arts
Arabic and English
Visual Arts and Design
Sciences
Maths

MATERIALS:

Poster
Brown paper
Printer or photocopier
Markers and/or pastels
and/or light painting colours
(similar to mother-of-pearl and
painted amber pearls)
Scissors
Glue
White drawing paper
Printed online images
Markers
Pastel
Tempera paint
Pens



دشمن فرخ سیم

The Huntress

GRADES 6 -9

India
1680-1700
Opaque watercolour on stiffened cloth, gold highlights
H 30.2, W 22.4 cm
Louvre Abu Dhabi

OBSERVATION PROMPTS:

- Describe what you see.
- What do you think is happening in the artwork? What do you see that makes you say that?
- Describe the figure/main character in this scene.
- What colours did the artist choose? Why do you think those colours were used?

DISCUSSION ACTIVITIES:

What is a Heroine?

Explain to your students that this image is speculated to be a depiction of Queen Chand Bibi, who defended the city of Ahmednagar against the Mughals in the 16th century. Ask your students if they know a word for a female hero. Discuss the characteristics of a heroine or a hero.

Researching Heroines

Ask your students if they are familiar with any heroines or strong female characters. Who are they? What attributes make these female characters strong? Ask the students to find heroines in literary texts from different cultures and in Arab-Muslim civilisation past and present.

Huntress Figures in the Arts

The theme of the female huntress exists in a number of civilisations. Research other huntresses, and compare them with their Indian counterpart pictured here.

HANDS-ON ACTIVITIES:

Create Your Own Adventure

Ask your students to create an action scene with a selected mythological hero or heroine on horseback. Examples include Rostam and his horse Rakhsh, Khosrau and his legendary black stallion Shabdiz, and Zenobia Queen of Palmyra. Use images found in magazines or online to create a collage or Photoshop project depicting this hero or heroine. What symbols and details will they include to convey the power and attributes of the character? What animals will be included? What colors will be used to set the mood? Ask your students to create a story around the character. Why is he or she there? What obstacle must he or she overcome? What happens next?

LINKS WITH THE UAE AND THE REGION:

- Equestrian tradition in the Arabian Gulf
- Famous female figures in the history of the Arab world

THEMES:

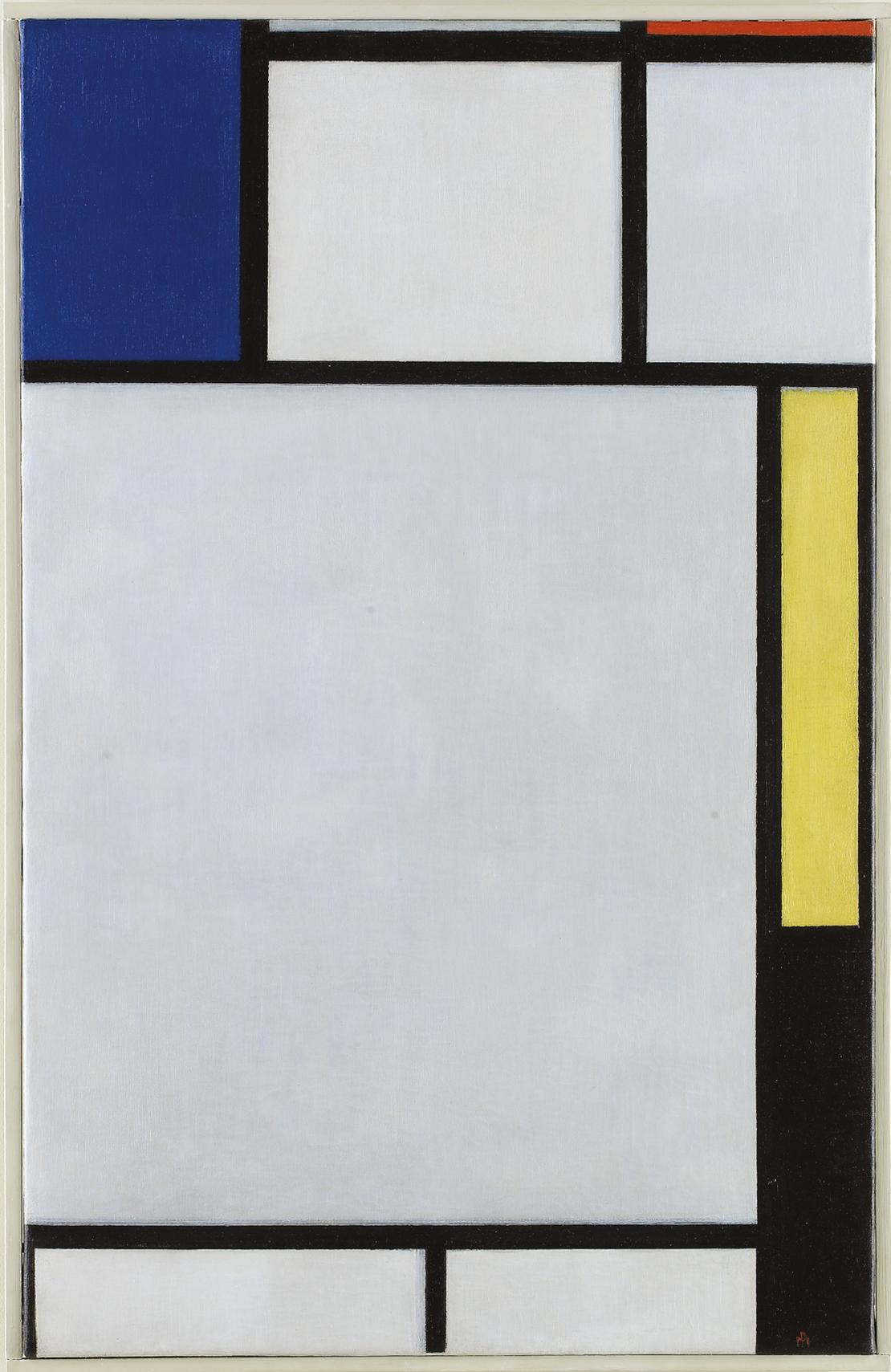
Heroines

CURRICULAR LINKS:

Language Arts
Arabic and English
Visual Arts and Design
History
Social Studies
Islamic Studies

MATERIALS:

Poster
White drawing paper
Pencils
Erasers
Coloured pencils
Computer
Internet access
Adobe Photoshop



Composition with Blue, Red, Yellow and Black

GRADES 6 -9

Piet Mondrian
France, Paris
1922
Oil on canvas
H 79.0, W 49.5 cm
Louvre Abu Dhabi

OBSERVATION PROMPTS:

- Looking carefully, describe what you see.
- Look at the colours. Which one(s) do you think dominate? Which one attracts your attention the most and why?
- What materials do you think the artist has used? What do you see to make you say that?
- If you were to attribute a mood to this painting, what would it be and why?

DISCUSSION ACTIVITIES:

From Nature Scenes to Modern Grids

Ask your students to research Piet Mondrian's earlier works, painted between 1909 and 1917. Ask students to make a chronological comparison between his nature scenes and his *Composition with Blue, Red, Yellow and Black*. Discuss how Mondrian gradually stripped his canvases of any anecdotal quality of nature imagery, yet retained the dynamic structure of his trees' verticals and horizontals. Ask your students to describe/ explore his aesthetic (the exclusive use of straight or perpendicular lines, primary colours, and black-and-white).

De Stijl (The Style)

Ask your students to research online and compile a file of images on the Dutch art movement De Stijl (The Style) to show how a single aesthetic can apply to different art forms and disciplines (sculpture, furniture, graphic design, film, design, fashion, architecture, town-planning, etc.). Ask your students to discuss the implementation of the De Stijl movement's theories on space and decoration with a chosen object, and to explain how the aesthetic transformed Mondrian's traditional imagery from his earliest paintings.

HANDS-ON ACTIVITIES:

A Composition in the Manner of Mondrian

Mondrian had a unique technique for producing his artwork. Explain the artist's process to the students: on the canvas, which he placed flat on a table, Mondrian first sketched his composition with charcoal; he then added pieces of painted paper and strips of adhesive tape which he pinned on. When he was satisfied with the composition, he replaced all these elements with paint. Ask students to reproduce this process and create a composition using straight lines, primary colours, and black-and-white.

LINKS WITH THE UAE AND THE REGION:

- Urban Planning (for example: linear grid)

THEMES:

Abstract Painting
Design
Architecture

CURRICULAR LINKS:

Language Arts
Arabic and English
Visual Arts and Design
Design (fashion)
Maths
History

MATERIALS:

Poster
Colour copies or internet access
Charcoal
Coloured paper
Black adhesive tape
Acrylic paint



Aquamanile in the form of a lion

GRADES 6 -9

Northern Germany
About 1200
Bronze
H 29.0, W 32.0 cm
Louvre Abu Dhabi

OBSERVATION PROMPTS:

- Looking carefully, what do you think this object was for? What might have been its purpose?
- What do you think this object is made of? What materials can you see?
- What animal do you think is represented here? What do you see that makes you say that?
- How heavy do you think this object may be? What makes you think that?

DISCUSSION ACTIVITIES:

Compare and Contrast

What do you think this kind of object was used for? What makes you say that? What sort of person do you think would have used it? Why do you think this? What do you think a lion represents? If you were the artist what animal would you have used? And why?

Discuss with your students different types of aquamaniles and their characteristics, and then ask your students to research this online. Then compare and contrast this object and other aquamaniles, focusing on shape, design, function, material, etc.

Symbolism of Water in Different Cultures

Ask your students to think about water: for thirst, cleaning, and other uses. They should investigate the symbols of purity, hospitality, and spirituality connected with water in different cultures. Ask your students why they think an object like this would be ornate (decorated), yet functional. Link their discussions back to the object.

HANDS-ON ACTIVITIES:

An Object and Its Use

Ask your students to list the requirements of an object that is designed to contain and serve water. They should identify four functional criteria: an empty recipient, an orifice for filling, a handle, and a spout. Ask your students to then get in collaborative groups to produce drawings that take into account the positioning of the orifice and spout for easy filling and pouring, the flexibility of the handle, and the overall balance of form. Show them a reproduction of the aquamanile and ask them to evaluate its practical form. Next, ask your students to make an animal-shaped vessel out of clay or papiermâché, keeping in mind the four functional criteria.

LINKS WITH THE UAE AND THE REGION:

- Oasis, falaj, and traditional ways of transporting and storing water

THEMES:

Symbolism of Water

CURRICULAR LINKS:

Language Arts
Arabic and English
Visual Arts and Design
History
Social Studies

MATERIALS:

Poster
White drawing paper
Pencils
Erasers



Embarkation of the Emperor of China

GRADES 6 -9

Philippe Béhagle
France, Manufacture royale de Beauvais
About 1700
Tapestry of wool and silk
H 396.0, W 269.0 cm
Louvre Abu Dhabi

OBSERVATION PROMPTS:

- Look closely at this artwork. Can you describe the materials from which it is made?
- Who do you think is the main character in the scene? Why? How many characters can you find? Who do you think might they be?
- What do you think is happening?
- Where does the scene take place? What do you see that makes you think this?

DISCUSSION ACTIVITIES:

Creative Writing Journey

Show the image of the artwork to your students. Discuss and analyse the fictional and real elements. Ask your students to interpret the narrative based on the scene, and imagine what could be the next step in the story. Students can write a storyboard progression of what is happening in the scene and what happens next, developing a dialogue between the different characters portrayed. The dialogue can then be read or performed in small collaborative groups of students, as short plays, and/or performed as a tableau vivant.

Fantasy or Reality

Ask your students: where do they think this object comes from? What makes them say this? Do they think this artwork had a function? What would it have been and why? Do they think that this image is from reality or fantasy? Why do they say this? Discuss with your students the difference between reality and fantasy. Ask your students to list what parts of the artwork could be from reality and what elements are fantastical. Discuss why artists may use elements from fantasy in their imagery.

HANDS-ON ACTIVITIES:

A Fantastic Scene

Ask your students to bring in a favourite photograph from their past. Next, ask them to create a drawing based on the photograph, with fantastical elements added, taking inspiration from The Emperor Sailing tapestry. They can further develop their drawing with multimedia to bring the image to life.

LINKS WITH THE UAE AND THE REGION:

- Traditional weaving (Khoos and Sadu)
- Sea trade routes
- Trade with China
- Dhow sailing vessels

THEMES:

Exoticism in Western Europe in the 17th and 18th Centuries

CURRICULAR LINKS:

Language Arts
Arabic and English
Visual Arts and Design
History
Social Studies

MATERIALS:

Poster
White drawing paper
Pencils
Erasers
Coloured pencils
Pastels
Tempera paint



Ewer decorated with the signs of the zodiac

GRADES 10 -12

Afghanistan, Herat
About 1220
Copper alloy, silver
H 40.0, W 21.0 cm
Louvre Abu Dhabi

OBSERVATION PROMPTS:

- Describe the object in detail; what do you think this object was used for?
- What material do you think this object is made of?
- Look carefully, can you determine how this object was made?

DISCUSSION ACTIVITIES:

Detailed Décor

Ask your students to find elements from the intricate décor on the ewer: horsemen, animals, plant motifs, geometric patterns, inscriptions in Kufic, and letters with 'animated' human heads. Point out another technique that has been used on the ewer to your students: two lions in relief (on the spout and neck) were produced using the repoussé technique (shapes are obtained by pushing metal from the inside out).

Research into Metalwork Techniques

Between the 12th and 13th centuries, a new decorative technique modified both the aspect and the status of metal objects: the inlay of plates and silver, gold, or red copper threads hammered into metal. Ask your students to research and discover the decorative metalwork techniques used in Islamic lands which integrated figurative and calligraphic inlays.

HANDS-ON ACTIVITIES:

Calligrams

Show your students examples of Arabic calligrams (animals, architectural objects, etc.) and calligrams composed by Guillaume Apollinaire, found online. Discuss the differences between the two and the correlation between the meaning and form given to the text. Provide the students with a selection of poems to choose from and let them compose their own calligram. Relate their drawings to the stylised décor of the ewer and how these designs translate onto the overall form of the vessel.

Typography and Images

Ask your students to keep a sketchbook with drawings and clippings for a week or two, recording once a day the clever mixing of text and image that they observe in their daily life, especially in advertising. At the end of this period, ask your students to pick their top three favorite designs. Ask your students to reflect on what they liked about how the images looked or what they communicated. Students can then choose their favorite image to manipulate by adding more text or images, cropping it, or changing the colors.

LINKS WITH THE UAE AND THE REGION:

- Traditional chest (Mandoos)

THEMES:

Decorative Metalwork Techniques

CURRICULAR LINKS:

Language Arts
Arabic and English
History
Science
Visual Arts and Design
Social Studies
Design

MATERIALS:

Poster
Printed online images



Young Emir Studying

GRADES 10 -12

Osman Hamdy Bey
Turkey, Istanbul (?)
1878
Oil on canvas
H 45.5, W 90.0 cm
Louvre Abu Dhabi

OBSERVATION PROMPTS:

- What is going on in this painting; what is the young man doing?
- What qualities does the figure of the young Emir convey?
- What is this painting asking us to do as viewers?

DISCUSSION ACTIVITIES:

A View Into the Artistic Process

A photograph taken in the artist's studio in 1905, depicting a male model in precisely the same pose as in the painting, provides a clue to Osman Hamdy Bey's artistic approach. In the photograph, the neutral background leaves room for the décor that the painter was to add to the canvas, combining elements reminiscent of a long-lost past. Ask your students to analyse the final painting in collaborative groups, and to list the elements that Osman Hamdy Bey kept in his painting, and those he added to create his specific visual expression.

HANDS-ON ACTIVITIES:

Reflecting Your Own Culture

Ask your students to write down the items (objects, decorations, clothes, etc.) that seem particularly characteristic of their own culture. Ask your students to search online, in magazines and books, etc. for visuals of the items they have selected to illustrate their culture. Encourage your students to seek elements that do not reflect a stereotyped, or clichéd, view of their culture. Next, your students can then arrange these images (by cutting and pasting or by redesigning them) so as to recreate an ideal image of their society. The images thus produced are discussed collectively: students should try and discern the origin of the items put together, and discuss the degree of authenticity of the image created.

Islamic Art and Geometric Design

Ask your students to research geometric patterns found in Islamic art online, to gain an understanding of geometric principles of the underlying grids and methods used by Islamic artists, and as seen in A Young Emir Studying. Your students should then pick a complex geometric pattern of their choice, dissect the parts that compose it, and replicate it as accurately as possible using a compass and a straightedge.

LINKS WITH THE UAE AND THE REGION:

- Reading campaign, Abu Dhabi Reads
- Artistic influences of various periods in the Islamic Art on the minaret of the Sheikh Zayed Grand Mosque

THEMES:

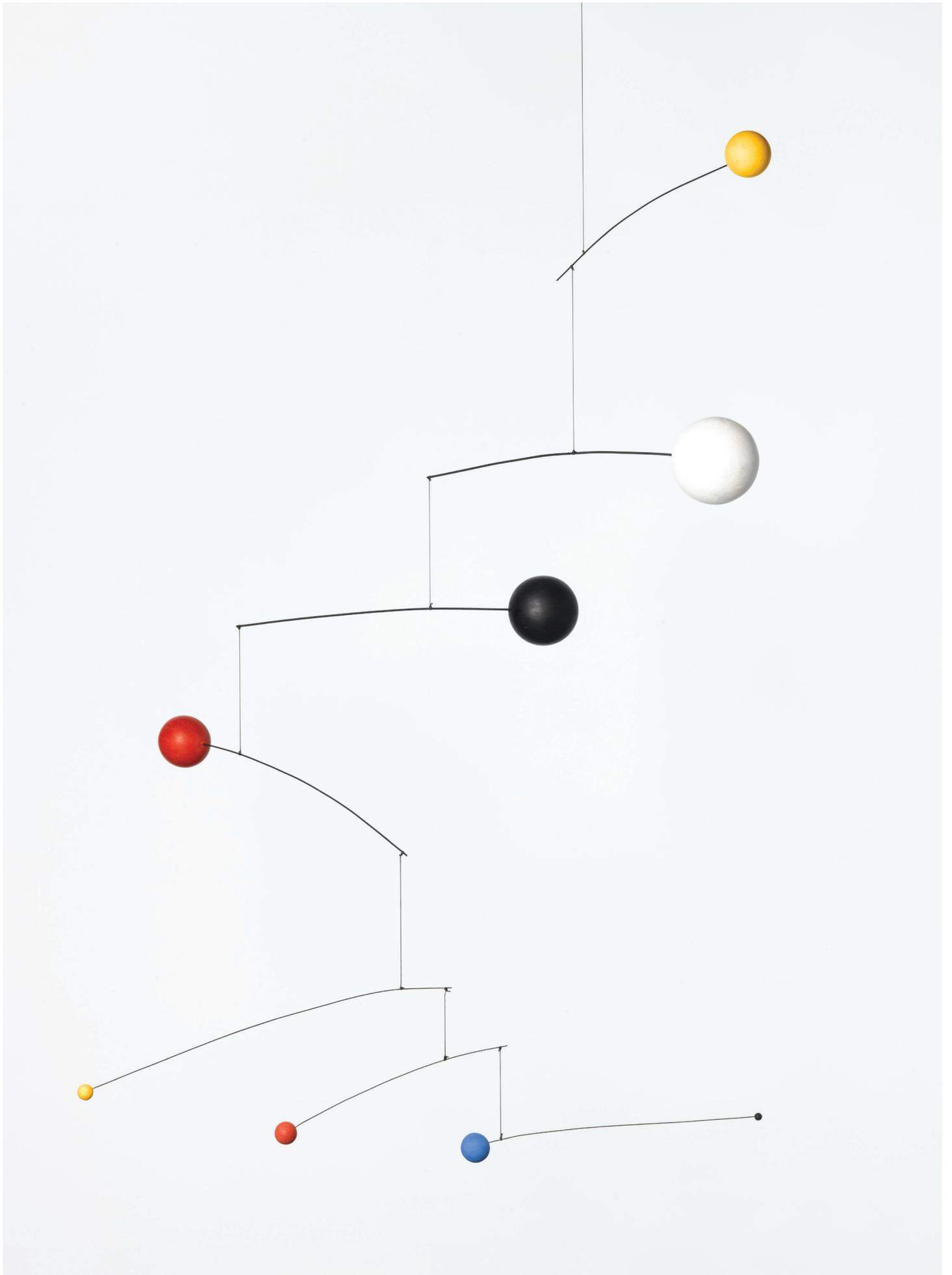
Heritage

CURRICULAR LINKS:

Language Arts
Arabic and English
Visual Arts and Design
History
Social Studies

MATERIALS:

Poster
White drawing paper
Pens
Printed online images
Printer or photocopier
Glue
Scissors
Markers
Pencils
Coloured pencils



Mobile – Untitled

GRADES 10 -12

Alexander Calder
United States, New York
About 1934
Metal rods, painted wood
H 62.9, 88.9 cm
Louvre Abu Dhabi

OBSERVATION PROMPTS:

- Describe what you see. What are the components of this sculpture?
- What materials is it made from?
- List the colours that have been used.
- How do you think the artist made this artwork?
- In what way does this artwork resemble other sculptures you have seen? How is it different?

DISCUSSION ACTIVITIES:

A Sculpture in Motion

Ask your students to observe Mobile – Untitled closely, paying attention to the relationship between the work itself and the background behind it. Discuss what makes a good mobile and what elements create physical and visual balance (Physical: weight is equally distributed, also known as equilibrium; Visual: large, dark shapes balanced by smaller delicate shapes; harmony, unity, or balance is achieved through use of color). Identify the different variables at play in this artwork. Encourage your students to note down their observations or make sketches. Compile all of your students' observations regarding the relationship between the work and its surroundings: what role does the background play? Which parts of the work create a shadow? What would happen if the object were exhibited in a different light, etc.?

Abstraction in Different Forms

"My first impulse to work in the abstract came upon a visit to Mondrian's studio, in the fall of 1930 I had been introduced by Kiesler, and taken there by another friend", - Calder to Albert E. Gallatin, 4 November 1934. Display the poster of Mondrian's Composition with Blue, Red, Yellow and Black next to the poster of the mobile. In what way does this quotation from Calder seem pertinent when you compare the works of Mondrian and Calder? How has Calder expressed the aesthetic depicted in Mondrian's canvas in a three-dimensional way? How did he succeed in setting the coloured forms in motion?

HANDS-ON ACTIVITIES:

An Object in Motion

Ask your students to choose an object that they can set in motion. They can then take a series of photographs expressing or capturing that motion, mounting them and discussing what they've learned. To extend the activity, encourage your students to work with found objects and wire to create their own mobiles with perfect balance, visually and physically. Students will need to experiment with various elements in order to achieve a well-balanced mobile like Calder's.

LINKS WITH THE UAE AND THE REGION:

- Traditional toys of the UAE that include mobile and balance

THEMES:

Sculptures
Colours in Motion

CURRICULAR LINKS:

Language Arts
Arabic and English
Visual Arts and Design
Sciences
Maths

MATERIALS:

Poster
White drawing paper
Pens
Cameras
Found objects
Wire



Chirisei Kyubiki

Japan, Kazuo Shiraga
1960
Oil on canvas
H 160.0, W 130.0 cm
Louvre Abu Dhabi

GRADES 10 -12

OBSERVATION PROMPTS:

- What do you see in the painting? Describe it in detail.
- Describe the colours. What is the dominant colour?
- What technique did the artist use to achieve the final effect? What makes you say that?
- How do you feel when you look at Shiraga's work? What words would you use to describe your feelings?

DISCUSSION ACTIVITIES:

Art as a Performative Act

"The Japanese painter Shiraga dangles barefoot from a rope attached to the ceiling and begins a swift, rhythmical and precise dance over the oily matter. The canvas already looks like a battlefield [...]. The matter retains the imprints of this unprecedented technique, its furrowed surface revealing the claw marks of a body language that is at once ferocious and dry", -Antonio Saura, Spanish painter and writer, 1956. Ask your students to pick out the different action words in this text. What tools does the painter use? Does he paint with brushes? What do they think the artist achieves by working in this method?

Shiraga Kazuo and Yves Klein

Show your students artworks by Yves Klein, including Anthropometry untitled (ANT 110) in the Louvre Abu Dhabi's collection. Ask the students to imagine Klein's tools and working methods and compare them with those of Shiraga. Discuss the way Klein's work on the Anthropometries series links up with the contemporary work of the Gutai group. The physical involvement of the artist is also inherent in the work of Klein, who honed the technique of the body as living paintbrush.

HANDS-ON ACTIVITIES:

Action Painting

Ask your students to research action painting artists, such as Jackson Pollock, and their unique methods of working. In what way is his approach similar to that of Shiraga? Next ask your students to experiment with ideas from action and gestural painting. Encourage them to make an artwork with action and gestural movements, and to experiment with a range of techniques.

LINKS WITH THE UAE AND THE REGION:

- Performing art in the UAE
- Abstract art

THEMES:

Contemporary Art
Performance Art

CURRICULAR LINKS:

Language Arts
Arabic and English
Visual Arts and Design

MATERIALS:

Poster
Printed online images
Canvas
Tempera paints
Tarp cloths



Throne in "Viking" or "dragon" style

GRADES 10 -12

Lars Kinsarvik
Norway, Hardanger
1900–1910
Painted wood
H 125.0, W 66.5 cm
Louvre Abu Dhabi

OBSERVATION PROMPTS:

- Describe the object in detail; what do you think this object was used for?
- What material do you think this object is made of?
- Look carefully, can you determine how this object was made?

DISCUSSION ACTIVITIES:

National Identity and the Decorative Arts

Ask your students to point out the various motifs on the throne and to note where they are located: interlacing forms (on the back and in the cross pieces on the base), figures (on the armrests), and heads wearing helmets (on top of the upright back beams). Explore the techniques (painted wood, sculpture in relief), and discuss the sculptural nature of this throne. Explain to your students the historical background of early 20th century Norway, its independence in 1905, and its desire to rebuild an identity by turning to the glorious achievements of its ancestors, the Vikings. The throne's motifs are a reference to the interlacing of ropes sculpted on Viking ships (the drakkars), while the figures allude to popular Norwegian legends.

A Symbol of Power

Discuss with your students characteristics of the throne. What does a throne represent? Analyse the motifs and find symbols that denote strength and power. Compare and contrast between this object and other thrones (dimensions, materials, design, symbols). Through research, they can analyse and identify different motifs. Discuss with your students in what form thrones exist in our world today. Ask your students to write an essay supporting their answers.

HANDS-ON ACTIVITIES:

Draw an Emblematic Throne

Taking their inspiration from the Viking Throne, your students can design their own chair, using their symbols that they then need to justify. Their design can be based on a particular theme, such as environment and nature.

LINKS WITH THE UAE AND THE REGION:

- The majlis
- Traditional UAE furniture

THEMES:

National Identity
Decorative Arts

CURRICULAR LINKS:

Language Arts
Arabic and English
History
Visual Arts and Design

MATERIALS:

Poster
Printed online images
White drawing paper
Pencils
Erasers
Coloured pencils