

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



PERMANENT COLLECTION

CHAPTER 4

## KEY FACTS

- This fragment formed part of the architectural decoration of a Christian monastery that dates from the 6<sup>th</sup> to the 8<sup>th</sup> 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 6<sup>th</sup> century and the end of the 8<sup>th</sup> century, while Islam came to the region in the 7<sup>th</sup> 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)



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## 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



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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 18<sup>th</sup> century.
- It shows that European artistic interests at the end of the 18<sup>th</sup> 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 18<sup>th</sup> 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.