

Louvre Abu Dhabi Annual Report 2020



اللوفا أبو ظبي
LOUVRE ABU DHABI



Louvre Abu Dhabi Stories of Cultural Connections

We are here to build
understanding across cultures
and reveal that we have more in
common than we know.



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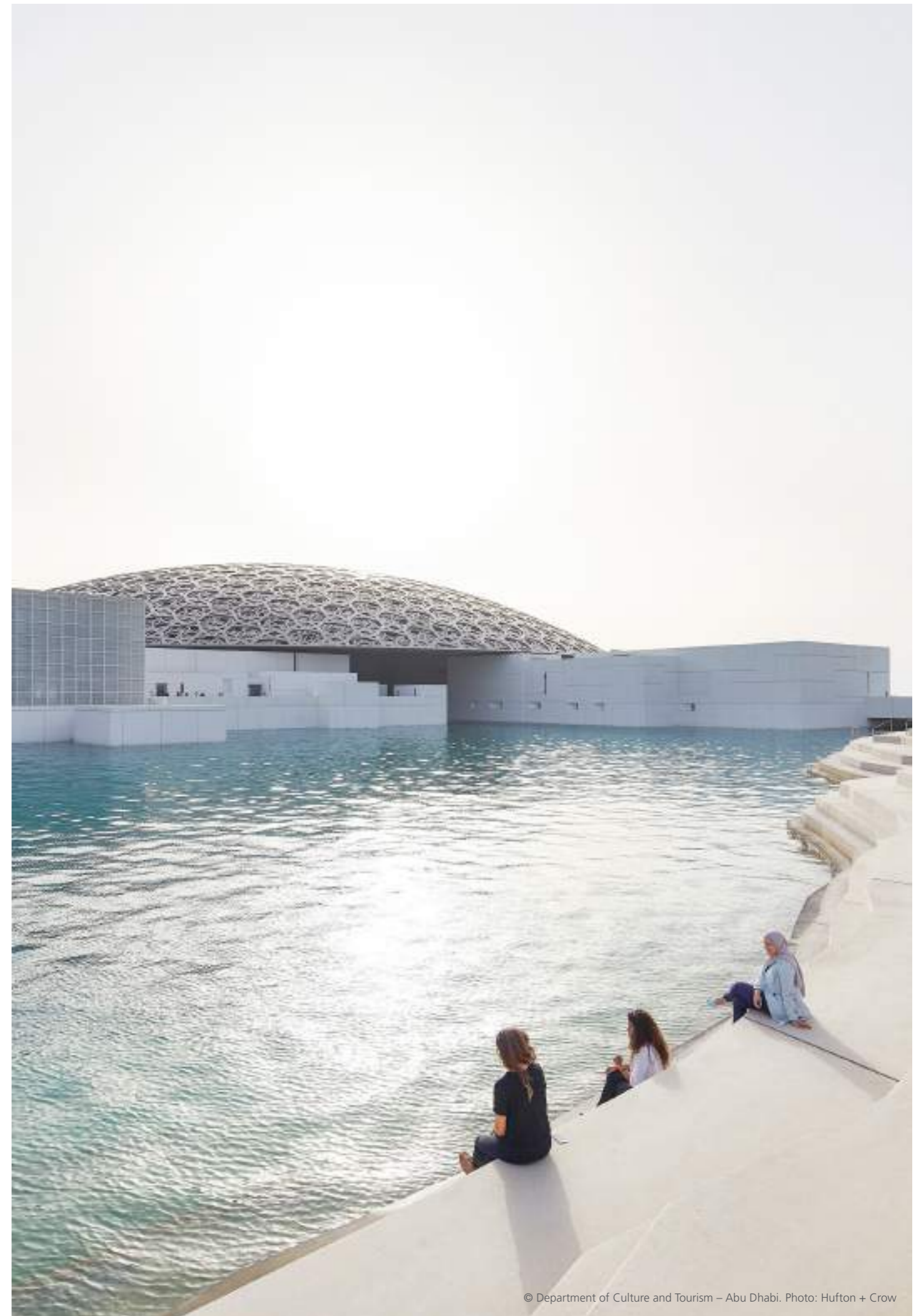
Louvre Abu Dhabi is...

A place to share and celebrate stories of cultural connections.

Through its innovative curatorial approach, the museum focuses on building understanding across cultures through stories of human creativity that transcend civilisations, geographies, and time. Informed and enriched by its location in the Middle East and the diversity of its surroundings, Louvre Abu Dhabi aims to shape new perspectives on the global history of art and to tell much needed tales of connection and exchange, diversity, and tolerance.

Designed by Jean Nouvel, our 'museum city' has been built as a waterfront community that includes 23 galleries, a temporary exhibition space, a Children's Museum, and 270 seat auditorium, a restaurant, café, and boutique, all of which shelter beneath our iconic dome. Fostering its own micro-climate, the dome creates its very own masterpiece, the 'rain of light', which travels across the museum precincts as it follows the sun's path.

Since opening in 2017 and until the end of 2020, Louvre Abu Dhabi has welcomed 2.3 million visitors, who have come from all over the world to enjoy the museum's rich, cross-cultural collection, its ground-breaking international exhibitions, and a range of cultural programmes, all of which reveal that we have more in common than we know.



A Message from the Chairman

Louvre Abu Dhabi has demonstrated pioneering creativity and remarkable resilience in the face of adversity. Despite the challenges brought about in 2020, the events of the year helped to reinforce the power of collaboration and to highlight what can be achieved when working together for a greater good.

At Louvre Abu Dhabi, and across the cultural sector, we chose to see the pandemic as an opportunity to pause, to take stock, and to fully embrace what it means to be a 21st century museum. The real challenge was that we have been required to do this at unprecedented speed.

We hope that everyone will appreciate and benefit from the efforts Louvre Abu Dhabi and all our partners have made to remain open and to find new ways to share our collections with the wider world. If the pandemic has shown us anything it is the vital importance of culture



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and its centrality, not just to our fortunes and intellects, but to our physical, mental, and spiritual health.

This is why culture is an integral part of all our futures and why, in such a challenging year, Louvre Abu Dhabi continued to strengthen its collection, engage in research and publications, and extend its education and outreach initiatives. That is also why our strategy for culture and the Saadiyat Island Cultural District extend far beyond the museum.

In time, Louvre Abu Dhabi will be joined by the Zayed National Museum, which will tell our people and others the history of this land, a meeting point of peoples, ideas, and trade since time immemorial. Construction has also started on the Guggenheim Abu Dhabi, a museum that will foster new, transnational histories and perspectives by reframing our understanding of the role played by African, Asian, and other under-represented artists in the history of modern and contemporary art. Soon, Abu Dhabi will see yet another iconic institution open its doors—The Abrahamic Family House—which we hope will act as a beacon of harmonious coexistence and mutual understanding. A direct consequence of The Document on Human Fraternity, signed by Pope Francis and Sheikh Ahmed el-Tayeb, Grand Imam of Al-Azhar, in Abu Dhabi in 2019, it will be a place for learning, dialogue, and worship. The Abrahamic Family House will consist of a synagogue, a church, a mosque, and an education centre whose design will reflect the values shared by Judaism, Christianity, and Islam while nurturing understanding and acceptance.

When we talk about Abu Dhabi's long-term cultural strategy, our objective is to remind people of the importance of all of our histories and cultures and what it means to look and to listen with patience, generosity, and mutual respect. We aim to have visitors leave the Cultural District on Saadiyat Island with experiences and memories that enlighten and inspire them and help them to become more open, understanding, and tolerant. That is the power of culture that we hope to harness and our vision of the future, one in which curiosity and dialogue bring peace to the world.

His Excellency Mohamed Khalifa Al Mubarak
Chairman, Department of Culture and Tourism - Abu Dhabi

A Message from the Undersecretary

This has been a year in which the personal and the professional have merged like never before to confirm the relevance and strategic importance of Abu Dhabi's cultural vision. The pandemic has acted as both a lens and a catalyst, forcing us to reconsider our priorities while driving change in every sector, but one of the clearest messages that has emerged has been the incalculable value and power of culture.

During the lockdown, as we struggled to maintain balance and morale in all aspects of life, it was striking how many of us turned to arts and creative activities. Reports of painting and drawing, crafting and cooking, making, and storytelling proliferated across social media providing proof, if it was needed, of the vital role they play in supporting our wellbeing and mental health. Fortunately, more of us than ever now see the value of the arts and this has been reflected in the number of resources that have been made available to families to support arts education.

From the moment Louvre Abu Dhabi temporarily closed its doors in March 2020, the museum has played a vital role in this endeavour through its development of new digital outreach programmes and initiatives. The phased reopening of the Department of Culture and Tourism - Abu Dhabi's (DCT-Abu Dhabi) museums and cultural sites from 24 June reflected our belief in the power of art and culture to help people to emerge from lockdown, come together, and heal. It was fitting that Louvre Abu Dhabi should have been one of our first sites to reopen, a decision that reflected its preparedness to face the challenges of these unprecedented times.

As a 'Mindful Museum', Louvre Abu Dhabi had devised new policies and initiatives that are designed to promote health and wellbeing and it also played a key role in assisting DCT-Abu Dhabi with the preparation of our post-COVID, emirate-wide, preventative health and safety policy. In recognition of its significant efforts and achievements in safeguarding visitor health and wellbeing, Louvre Abu Dhabi became the first cultural site in the emirate to receive DCT-Abu Dhabi's 'Go Safe' certification, endorsed by the Abu Dhabi

Government. At DCT-Abu Dhabi we are proud to be able to enable this process through the work that we do, leveraging the power inherent in art to help re-engage the community and to support its return to normalcy.

His Excellency Saood Abdulaziz Al Hosani
Undersecretary, Department of Culture and Tourism - Abu Dhabi



A Message from the Director

I would like to begin by acknowledging the kind and ongoing support, the selfless hard work, and determination of my friends and colleagues at the museum, the Department of Culture and Tourism - Abu Dhabi, and the museum sector in general as we all try to navigate our way through what still cannot be called a post-COVID world. I could not feel prouder to call myself their colleague and one of their peers.

Despite the challenges associated with the global pandemic, with their assistance Louvre Abu Dhabi has been able to respond with speed, resilience, and agility to the COVID-19 crisis, standing by its mission to open eyes, hearts, and minds to stories of cultural connections and new perspectives on our relationships with each other and on our place in the world.

Louvre Abu Dhabi's third year began with all of us looking ahead, expectantly, at what 2020 might hold. In our first two years, we had overachieved, hugely, in terms of visitor numbers and the success of our acquisitions and commissions, exhibitions, and symposia, and it looked as though the next 12 months would follow a similar trajectory. What we could not have imagined was that by the end of the year we would be dealing with a deadly global pandemic that has transformed our work and our daily lives.

The reality of the existential threat posed by COVID-19 hit home when we had to take the very difficult decision to close the museum on March 15. Louvre Abu Dhabi has always used film, digital technologies, and social media to interact with and expand our audiences, but the pandemic and the 100 days of the museum's closure allowed us to accelerate our digital transformation and to launch creative projects that allowed us to share our stories and collections with a wider audience remotely both locally and across the world.

We created a 42-minute film about our collection called *The Pulse of Time*, and were able to engage with families and schools through our 'Make and Play' initiative, short interactive videos that encouraged viewers to make art, inspired by the exhibition.



Our new Art From Home programme has allowed us to share the riches of our collection through online stories about the artworks and to make our permanent collection accessible, we put 120 key masterpieces with all the content and documentation associated with them online with more to come.

As well as making our multimedia guide freely available, the museum also collaborated with Anghami, the Middle East's leading music streaming platform, and digital distribution company, to develop a series of playlists, inspired by the museum's collection, that you can be enjoyed while touring our galleries or in the comfort of your own home.

We also launched a very interesting and innovative new commission, *We Are Not Alone*, by Soundwalk Collective, a science fiction story inspired by the values of Louvre Abu Dhabi, which is available on our website in six languages.

Eventually, we were very excited to reopen the museum on June 24, after 100 days, and were able to do so by ensuring that the museum is the safest place possible for visitors and staff alike.

In this new environment brought about by COVID-19, Louvre Abu Dhabi remains committed, as a 'Mindful Museum', to use our collection, programmes, and visitor experiences, to deploy the healing power of art and culture for our community and visitors as well. If anything, we now know, more than ever, that museums are vital in providing comfort and empathy, understanding, and a sense of community to our audiences in difficult times. Art can not only be a powerful tool in promoting mental and physical health but can also provide the necessary sense of escape and historical context to remind us that art and beauty are real and permanent and that this current moment will pass.

While no one knows what the future might bring, the only one thing we can say with certainty is that the response of cultural institutions in the UAE and abroad, including their creativity, care, and resilience has been incredible.



Even with the challenges associated with COVID-19, we are committed to continuing our ambitious programme of international exhibitions and special events. Very soon, we will open a new exhibition, organised with Centre Pompidou, Paris, Abstraction and Calligraphy - Towards a Universal Language, and our Children's Museum will also have a new show that explores our emotions.

Louvre Abu Dhabi continues to be a living place, a social space where you can nourish the body as well as the mind. Today you can come and dine with us, you can visit us from the sea, by kayak, and you can even relax by practising yoga under our dome. Thanks to our restaurant, Fouquet's Abu Dhabi, exquisite cuisine is also a part of the Louvre Abu Dhabi experience with unique dishes designed by the award-winning chef, Pierre Gagnaire.

I feel privileged to have successfully reopened such a remarkable museum to the public and look forward to seeing you again on Saadiyat Island very soon.

Manuel Rabaté

Museum Director, Louvre Abu Dhabi

Our Mission

Our goal is to...

Open eyes

to the universal creativity of humankind

Open hearts

to stories of cultural connections

Open minds

to a new perspective on our place in the world



Our Values

We are...

Mindful

We are a Mindful Museum. We build relationships with respect, generosity, and imagination. We stand for culture, for community, for one another.

Connected

We have global partners and we seek connections beyond our own world.

Open-minded

We are proud of the openness and diversity of our city. We embrace different points of view.

Innovative

We remain true to our original mandate to create a new kind of museum and inspire our staff, collaborators, partners and stakeholders to dare to explore new methods and creative ways of thinking.



Our Approach

1. We tell stories of cultural connections through our world-class collection, educational and cultural programmes, compelling exhibitions, and imaginative mediation.
2. We are an inclusive space where everyone is welcome. We offer an outstanding visitor experience for all, from art novices to academics, our local community to global visitors.
3. We inspire new generations and expand knowledge – through excellence in curatorial, educational, and research programmes.
4. We embrace the UAE’s multicultural spirit of openness and bold ambition for sustainability and cultural progression – building on our unique location in Abu Dhabi, a global crossroads of cultural exchange.
5. We show artwork from different cultures side-by-side, from prehistory to the present day – breaking down traditional barriers to enable our visitors to see connections, similarities, differences, and points of exchange.
6. We regularly renew our global collection of hand-picked artworks, each with its own special story to tell, through the acquisition of masterpieces and loans. We also review our narrative regularly so there is always something new for our visitors to see and new connections to be made.
7. We are proud of our beautiful galleries, breathtaking architecture, iconic dome, and ‘rain of light’, each of which is a masterpiece in its own right.
8. We partner with the Musée du Louvre, twelve other French museums and global partners, including UAE-based institutions. We have our own growing collection and also commission major site specific works.
9. With our global narrative, we have opened a new chapter in the world of museums. We are prepared to challenge convention and embrace innovation.



Louvre Abu Dhabi Challenges, Innovation and Change



Louvre Abu Dhabi met the challenge of the global pandemic with creativity, agility, and a renewed commitment to engage with more diverse audiences and to increase access. By the end of the year, 120 artworks from the collection had been digitised and 22 new online projects and platforms had been launched, allowing us to reach an ever wider global audience.

When the museum closed in March as a result of the global pandemic, nobody knew how long the closure might last or what the future might bring. What was certain, however, was that there would be no return to business-as-usual post-COVID and that the only certainty was the need for change.

Seeing the closure as an opportunity, staff collaborated and engaged in knowledge sharing with colleagues across the international museum community as well as different venue types such as shopping malls, mosques, and restaurants, to identify and share best practices during these unprecedented times. Louvre Abu Dhabi staff also worked with the Department of Culture and Tourism - Abu Dhabi, to formulate the COVID-19 Museums and Cultural Sites Precautionary Guidelines, against which compliance across the emirate is now measured.

The museum's visitor experience, capacity, and flow had to be fully reconsidered to adapt to safety measures that incorporated social distancing. To assist in this, in-depth analyses of the museum's capacity was conducted using Predictive People Movement Simulator software. This allowed us to develop a strategy for optimal potential attendance while avoiding bottlenecks that might contravene health and safety guidelines. To achieve this, it was necessary to introduce timed ticketing, which necessitated a significant update to the design of the ticketing process. This was comprehensively supported and implemented within a tight timeframe by Louvre Abu Dhabi's ICT team and their partners.



In line with our status as a Mindful Museum, we prioritised visitor safety and reassurance on reopening and were careful to strike a fine balance between the communication of essential safety measures and the maintenance of a visitor experience that supported visitor wellbeing as well as health.

A new wayfinding and signage strategy was formulated that deployed bright, new, pictogram-based signage with messaging that was in line with the museum's brand guidelines and design and focused on communicating the range of safety guidelines. Digital signage solutions and videos, both on-site and on our website, complete this comprehensive communications strategy and solution for the safety and comfort of our visitors.

Louvre Abu Dhabi received the Department of Culture and Tourism - Abu Dhabi's Go Safe Certification for demonstrating the highest level of health and safety standards, the first cultural site to do so in the emirate. Furthermore, in line with initiatives launched across Abu Dhabi, the museum also employed Wellness Ambassadors to provide guidance and added reassurance to visitors as a complement to its existing health and safety programme, an initiative that was pioneered by Etihad Airways.



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© Department of Culture and Tourism - Abu Dhabi. Photo: Teody Garcia – Gulf Colour

During its closure, Louvre Abu Dhabi engaged with many museums and cultural institutions both locally and abroad to learn from their response to the pandemic and exchange guidelines with institutions that had already emerged from lockdown. These included:

- Cultural sites managed by the Department for Culture and Tourism – Abu Dhabi, UAE
- Musée du Louvre, Paris, and our strategic institutional partners in the France Muséums' network
- Belvedere Museum, Vienna, Austria
- Berlin State Museums, Berlin, Germany
- Hong Kong Heritage Museum, Sha Tin, Hong Kong
- National Gallery of Ireland, Dublin, Ireland
- Chester Beatty, Dublin, Ireland
- Smithsonian Institution, Washington, D.C., USA
- National Museum of Women in the Arts, Washington, D.C., USA
- Shanghai Museum, Shanghai, China
- Victoria and Albert Museum, London, England
- Ayala Museum, Makati, Philippines
- Israel Museum, Jerusalem, Israel

2020: A Year of Challenges and Resilience

JANUARY

- 24** A Chinese New Year-themed Family Weekend engaged 241 visitors with drop-in activities.
- 25** In a first for the region, Fouquet's Abu Dhabi and Bar Marta open, attended by dignitaries including the former French president Nicolas Sarkozy and the CEO of the Groupe Lucien Barrière Dominique Desseigne, bringing the art of fine French brasserie dining to the Middle East.



FEBRUARY

- 18** 10,000 Years of Luxury closes and transfers to the Musée des Arts Décoratifs in Paris, where it opens as Luxes on 15 October 2020.
- 19** Louvre Abu Dhabi's first major exhibition of 2021, Furusiyya: The Art of Chivalry Between East and West, a collaboration between Louvre Abu Dhabi, Musée de Cluny | musée national du Moyen Âge, and France Muséums opens.
- 25** Commissioned by Louvre Abu Dhabi and Théâtre du Châtelet with the support of Bloomberg Philanthropies, Singing Trees receives its world premiere at the museum.
- 28-29** A furusiyya-inspired weekend engaged 630 visitors in activities across the museum.



MARCH

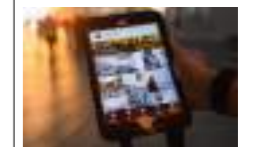
- 5** As part of the precautionary measures against the spread of COVID-19, the touchscreens in the Children's Museum galleries are turned off and the tactile stations are removed.
- 12** The Children's Museum closes.
- 15** In accordance with the government's response to the global pandemic, Louvre Abu Dhabi closes to the public.



APRIL

- 20** Responding to the museum's temporary closure, Louvre Abu Dhabi launches a raft of new digital experiences that allow the public to immerse themselves in our collections and exhibitions from the comfort and safety of their homes. All of these assets were made available for free through the museum's website and social media channels. They included;

- Louvre Abu Dhabi's Mobile App, which contains more than 150 audio pieces, videos, texts, pictures and 3D views of the museum's architecture and artworks, and is available in seven languages including English, Arabic, French, German, Hindi, Mandarin and Russian.
- Art from Home, Stories of Cultural Connections, which highlights 29 masterpieces from our permanent galleries through a series of visual stories that feature HD images and audio commentaries.
- Furusiyya: The Art of Chivalry Between East and West, a virtual, 360° online tour accompanied by artwork descriptions, audio commentaries, messages from curators, and a young visitors' guide.
- Make and Play features a series of short educational videos for the whole family to create art inspired by the collection using simple materials.
- Designed for children, educators and families, Louvre Abu Dhabi's digital learning resources aim to enhance our visitors' experience and extend it to classrooms and homes through engaging questions and interactive activities. They include; educator's flash-cards, self-led guides, explore and discover activities, educator resources portfolio activity sheets, educator resources portfolio map, educator resources portfolio resource guide, Furusiyya: The Art of Chivalry Between East and West educators guide, Furusiyya: The Art of Chivalry Between East and West young visitor's guide, and a Museum Chatterbox, in addition to many other resources on previous international exhibitions and Children's Museum exhibitions.



MAY

14 We launch Louvre Abu Dhabi Music Playlists in collaboration with Anghami. This unique set of playlists, curated by Anghami music programmers and Louvre Abu Dhabi's interpretation and cultural programming teams, echo the museum's collection while offering an alternative experience of our galleries and universal message. The new programme was launched on our website and through the Anghami application.

18 Launched to coincide with International Museum Day, Highlights of the Collection provides unprecedented access to 120 highlights from the museum's permanent collection, allowing visitors to discover thousands of years of human creativity across cultures and continents, all from the comfort of home.



JUNE

1 We Are Not Alone by Soundwalk Collective is launched. An immersive audio-visual experience, We Are Not Alone reinterprets Louvre Abu Dhabi's iconic architecture through a futuristic, Sci-Fi themed narrative delivered in six languages.

23 We launch our Mindful Museum reopening campaign on the website alongside a social media campaign: 'Talking Artworks: Re-Opening WhatsApp Activation'.

24 The museum launches, in partnership with Qasr Al Hosn, an initiative providing complimentary access to people under 18 and senior citizens above 60. New ticketing and scanning solutions are introduced, making the ticket journey and entry process entirely digital. After 100 days, Louvre Abu Dhabi reopens to the public.



JULY

1 Furusiyya: The Art of Chivalry between East and West reopens.

5-23 Seasonal Camps at the museum moved online over the summer and winter in 2020. This ambitious eight-week summer programme of community art challenges received 343 registrations and engaged over 24,000 participants online.

6 Louvre Abu Dhabi becomes the first cultural site in the emirate to receive the Department for Culture and Tourism - Abu Dhabi's Go Safe Certification, endorsed by the Abu Dhabi Government, which sets standards and recognises the implementation of cleanliness and hygiene standards designed to minimise the spread of COVID-19 in tourist premises.



AUGUST

12 Louvre Abu Dhabi announced its participation in a global research project with the J. Paul Getty Museum and 47 other institutions to investigate Romano-Egyptian funerary portraits, considered to be some of the most spectacular artworks from the ancient world.



SEPTEMBER

1 Being an inclusive space where everyone is welcome, Louvre Abu Dhabi offered taxi drivers a complimentary visit to the museum along with three friends or family members as part of its CSR programme.

7 Our new, online e-Boutique goes live.

13 Online engagement sessions for schools and universities are relaunched.

15 Louvre Abu Dhabi partners with Chinese online travel agency Fliggy via Experience Hub with a live stream gallery tour. The event attracts 308,000 viewers.



OCTOBER

5 In celebration of World Teacher's Day, Louvre Abu Dhabi honours UAE teachers by granting them free admission for a month.

8-28 The museum's annual rotation of artworks took place. Lasting 20 days, it introduces new acquisitions and loans from partner museums into the galleries.

10 A new Youth Pass was launched to extend the scope of the museum's membership offering to young adults aged 18-25.

18 The Department of Culture and Tourism - Abu Dhabi honoured the bravery and dedication of the country's frontline heroes by granting them, and up to three guests, free access to Louvre Abu Dhabi for a period of six months.

19 The museum hosted its inaugural *Arts for Health and Wellbeing* webinar. Led by the museum's education team, this brought together leading figures in museum-based health and wellbeing programmes from around the world to explore best practices and to compare approaches in therapy and therapeutic practices from around the world.



NOVEMBER

6 The Pulse of Time premiers on Louvre Abu Dhabi's YouTube channel in celebration of its third anniversary. Exploring the history of human creativity through 200 artworks, the film provides viewers with a new interpretation of Louvre Abu Dhabi's universal narrative.

15-17 Funerary Portrait of a Man with a Cup (LAD2014.024) was subjected to new, in-depth visual analysis using a stereo-microscope. Additional X-Ray Fluorescence (XRF) imaging was also carried out in specific areas.

16-18 Louvre Abu Dhabi celebrates its third anniversary with a global, virtual symposium, Reframing Museums, which it hosts in collaboration with New York University Abu Dhabi. The event assembles an international congress of delegates from the world's foremost museums and cultural institutions and a global audience, cementing the museum's reputation for thought leadership, knowledge production, and innovation.

21 Fouquet's Abu Dhabi wins the Fact Award for Best European Restaurant in Abu Dhabi.



DECEMBER

1 A 45-minute Express Tour of the permanent galleries is launched in accordance with DCT Abu Dhabi's guidelines for groups.

9 The museum signs a three-year corporate partnership with the global services and consulting company Accenture under the title of 'Official Digital Partner'.

25 Louvre Abu Dhabi partners with the Chinese online travel agency Tongcheng-Elong to deliver two online presentations of the museum galleries. The events attracted 840,000 viewers.





Louvre Abu Dhabi Enriching the Collection

Acquisitions

Despite the strictures associated with the global pandemic, our Scientific, Curatorial and Collection Management team continued to develop the museum’s collection throughout the year, with the support of French partner museums.

Our holdings now stand at 932 artworks and groups, dating from pre-history to the present, a more than 500,000-year period that reflects Louvre Abu Dhabi’s immense scope and ambition. They include paintings and sculpture, prints and drawings, ceramics and manuscripts, furniture, fashion and scientific instruments, weapons, armour and jewellery, carpets, religious objects, and coins.

Following Louvre Abu Dhabi’s scientific and cultural programme, the works are global in their geographic origins and represent the universality of human creation, while bearing witness to the dialogue between different cultures and civilisations, both ancient and contemporary.



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Marc Chagall

Entre Chien et Loup (Between Darkness and Light) (1943)

Between Darkness and Light - Entre chien et loup
 Marc Chagall
 (Vitebsk, 1887-St-Paul-de-Vence, 1985)
 Paris, France and New York, United States, 1938-1943
 Oil on canvas
 H. 101 x W. 73 cm (without frame)
 H. 117.8 x W. 89.2 cm (framed)
 Signed and dated lower right:
 Chagall 1938 - 1943

In February, the museum acquired Marc Chagall’s 1943 painting, *Entre Chien et Loup (Between Darkness and Light)*. An eloquent example of the work made by European artists who sought refuge in the U.S.A during the Second World War, the painting also illustrates the close artistic connections between Europe and America during the period. Featuring Chagall’s characteristic tendency towards dreamscapes, poetical visions, strange beings, and disquieting self-portraiture, the painting’s title refers to the liminal state between safety and danger, darkness and daylight, hope and despair.

Auguste Rodin

The Monument of Victor Hugo (1900)

The Call to Arms (1906)

Casts of two important bronze sculptures by Auguste Rodin, *The Monument of Victor Hugo* (1900) and *The Call to Arms* (1906) were acquired from the Musée Rodin. Representing Rodin's synthetic style, which combined classical and modern gestures, they reflect revolutionary perspectives on politics and society and the profound iconographic transformations that emerged towards the end of the 19th century. As a novelist, poet, and political activist at the forefront of the Romantic movement, Victor Hugo was a champion of liberty, equality, and modernity.

Pieter Coecke van Aelst

The Adoration of the Magi (c. 1523 CE)

Jusepe de Ribera

Saint Joseph (c. 1635 CE)

In June, two Old Master paintings were acquired, *The Adoration of the Magi* (c. 1523 CE) by Pieter Coecke van Aelst (1502-1550 CE) and *Saint Joseph* (c. 1635 CE) by Jusepe de Ribera (1591-1652 CE). A masterpiece of the Flemish Renaissance, *The Adoration of the Magi* combines Northern and Italian traditions in its use of colour, composition, and perspective. In exceptional condition, de Ribera's *Saint Joseph* displays a masterful use of chiaroscuro—a technique that contrasts areas of bright light and deep shadow to emphasise the portrait's profound emotional charge.

In July, the museum acquired a significant group of around 2,000 photographs. Taken between the 1860s and the 1890s, these include many interesting representations of people, architecture, cities, and landscapes across Africa, Asia, Europe, and South America and were captured by a range of notable photographers and studios including Félix Bonfils, Trancrède R. Dumas, Adelphoi Zangaki, Stillfried & Andersen and Marc Ferrez. The product of a period of increasing international travel by both photographers and tourists, these images attest to the export of photography beyond Europe and the widespread popularity of ethnographic images.

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Statue of Julia Flavia Titi (64-91 CE)

In October, the museum successfully acquired a monumental statue of Julia Flavia Titi (64-91 CE), daughter of the Flavian emperor Titus (r. 79-81 CE) wife of the consul Titus Flavius Sabinus, and both niece and mistress of the emperor Domitian (r. 81-96 CE). The marble is a masterful depiction of a young, crowned empress.

Several manuscripts were acquired in October. They included a 14th-century copy of Al-Istakhri's Illustrated Description of the World, a masterwork of Arabic cartography from the Abbasid era, an Armenian hymnal dated to c. 1576-1632 CE a rare Bohairic Coptic translation of the Gospels in a state of exceptional preservation, and pages of Persian, Indian, and Ottoman painting and calligraphy, dating from 14th to the 18th centuries.

Three Jalis (ca. 1630-1650 CE)

Representative of the carved screens that are visible on monuments throughout South Asia, the set of three jalis (ca. 1630-1650 CE) acquired for the museum are a magnificent example of Mughal architectural décor. Distinguished by their lavish and intricate floral motifs, the screens employ patterns that would have provided an architectural and ornamental transition between a building and its surrounding gardens while also alluding to paradise.

An Ivory Panel from Mamluk Egypt (14th century CE)

Initially placed above a door, this rare ivory panel bears an inscription in stately Thuluth script: 'From what was made on the order of the noblest authority, the exalted, the lordly...!'

Due to its similarity to other known examples, it is believed that this panel was commissioned by Sayf ad-Din Tankiz ibn Abdullah al-Husami an-Nasiri, a powerful Mamluk amir who married one of the daughters of the Sultan Al-Malik an-Nasir Nasir ad-Din Muhammad ibn Qalawun (r. 1293–1341 CE).



© Department of Culture and Tourism – Abu Dhabi. Photo: Ismail Noor / Seeing Things

Jean-Honoré Fragonard *The Bolt* (1777)

The museum's version of one of the most iconic examples of 18th-century French painting not only exemplifies the libertine spirit of its time but also demonstrates Fragonard's mastery of emotion and atmosphere and his revolutionary application of the techniques of history painting to smaller-scale, genre-based scenes.

Katsushika Hokusai Under the Wave off Kanagawa, also known as The Great Wave, from the series Thirty-six Views of Mount Fuji (1831)

Part of a collection of 25 Japanese woodblock prints acquired in the fourth quarter of 2020, Hokusai's The Great Wave is an icon of world art whose epic composition and distinctive, Prussian blue palette are said to have inspired Claude Debussy's orchestral composition La Mer (The Sea) and the poet Rainer Maria Rilke's Der Berg (The Mountain). Other prints in the acquisition include essential works by earlier masters such as Suzuki Harunobu (1725-1770), a key figure in the development of Japanese woodblock printing during the 18th century.



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Mask Headdress, Nalu/Baga Culture, West Africa (19th – 20th century)

Displaying a unique and refined undulating line, this exceptional mask headdress (Mbanchong snake) is a product of the Nalu-Baga cultures of West Africa. Punctuated by a larger head and abdomen, it also displays an unusual and most accomplished form, sometimes referred to as the 'perfect shape', which contains a doubly-axial pattern. Remarkably, the sculpture's centre of gravity is maintained on its vertical axis even though the snake's head bends forwards. Only two of these sculptures are known to display similar characteristics.

A Golden Diadem Greece (c. first half of the 4th century BCE)

The first of two significant acquisitions made at the end of 2020, diadems were precious head-bands and were regarded as one of the most significant ornaments worn by women in ancient Greece. Indicators of wealth and social status, often associated with royalty, these delicate objects were frequently interred as funerary objects alongside the deceased.



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Georges de La Tour

A Girl Blowing on a Brazier (La Fillette au braisier) (c. 1646-48 CE)

A late masterpiece, A Girl Blowing on a Brazier is part of the very small corpus of paintings attributed to Georges de La Tour, a genius who was unknown to the art world at the beginning of the 20th century. The artist's final nocturne, A Girl Blowing on a Brazier, is one of the few paintings that are signed and was also the last in private ownership. It is now recognised as one of de La Tour's most significant genre pieces.

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A cameo showing the Ascension of the Prophet Elijah to Heaven (c. 1220 – 1240)

Carved from chalcedony, this jewel belonged to Frederick II Hohenstaufen, Holy Roman Emperor (r. 1220-50 CE) and King of Sicily, Germany, Italy, and Jerusalem. Described by a contemporary chronicler as stupor mundi (the wonder of the world), Frederick was an avid patron of the arts and viewed himself as a direct heir of the Roman emperors of antiquity. This cameo depicts the Ascension of the Prophet Elijah to Heaven and is surrounded by a thin, mid-16th-century black enamelled gold mount decorated with arabesque motifs rather than the strap work designs that were popular at the time, suggesting cross-cultural connections.



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Louvre Abu Dhabi Renewing the Collection

Renewing the Collection

More than 600 artworks were displayed in the museum's galleries in 2020. Of these, 63 percent were loaned from our institutional partners in France, five percent were loaned from local and regional institutions in the UAE, Jordan, and Saudi Arabia, and 32 percent were drawn from Louvre Abu Dhabi's permanent collections.

Facilitated by Louvre Abu Dhabi's unique relationship with its French partner institutions, the regular rotation of artworks through our galleries not only ensures that there is always something new for our visitors to see but also contributes to the safety of the wider collection and of light-sensitive pieces in particular. Despite the complexities associated with the pandemic, our curatorial team conducted three rotations in 2020, the last of which, in October, was five months in preparation. This involved the relocation of 163 artworks, the presence of the full curatorial team, two registrars, a conservator, nine art handlers, and two mounters. The rotation, which was the first to use video conferencing to install some of the artworks, lasted 20 days, involved the creation of 22 new mounts for artworks acquired and lent, and resulted in the production of 163 condition reports.





On Display

Since our October rotation, many new significant international loans and permanent acquisitions are now on display in the museum's galleries. New acquisitions include a rare Sumerian figure of a female praying (c. 2800-2550 BCE), a kneeling figure from ancient Egypt (c. 400 – 300 BCE), a standing Jina figure from the Second Chera Empire (c. 1000-100 CE), and a Central Asian, feline shaped incense burner (c. 1000-100 CE), each of which addresses the issue of religious belief and its practise and rituals across time and geography, shedding light on important similarities and differences.

Of the objects loaned, several come from the Bibliothèque nationale de France and the Musée d'Orsay, both members of the France Muséums network. These include important 19th century photographs by Félix Nadar and Eadweard Muybridge and masterpieces of French Impressionism by Bonnard, Van Gogh, Degas, Renoir and Monet.

In the Norwegian (c. 1887) and Haystacks, End of Summer (1891) are both examples of Monet's ability to capture the ineffable effect of light and the fleeting atmosphere of a moment and also show subtle changes in the artist's brushstroke and technique. Between 1890 and 1891, Monet embarked on a series of approximately 25 paintings with haystacks as his sole subject.

During the 1890s, Monet focused on serialised works that allowed him to explore his ideas about painting and landscape. As well as his depictions of haystacks, these included Monet's depictions of the River Thames from his renowned London series—the most prolific painting campaign of the artist's career. The series includes Monet's masterpiece, Charing Cross Bridge, on loan from a UAE-based private collection, which now hangs alongside In the Norwegian and Haystacks, End of Summer, creating a thematically linked and internationally significant, tripartite display of masterpieces that would rarely be seen in the region.



10,000 Years of Luxury

30 October 2019 - 18 February 2020

10,000 Years of Luxury explored the multifaceted nature of luxury from ancient times to the present. Featuring 350 extraordinary objects from the fields of fashion, jewellery, art, furniture and design, the show looked at the ways in which different cultures have interpreted luxury throughout history: from extravagant offerings to the divine, to golden furniture fit for royalty to the iconic couture of luxury fashion houses such as Christian Dior, Chanel, Cartier, Balenciaga and Hermès.

Curated by Olivier Gabet, Director of Musée des Arts Décoratifs, organised by Louvre Abu Dhabi, the Musée des Arts Décoratifs and France Muséums, and sponsored by Tryano, the exhibition featured the Abu Dhabi Pearl, the oldest pearl in the world dating back to c. 5,800 – 5,600 BCE. Discovered on Marawah Island, Abu Dhabi, in 2017, the pearl was loaned from the collection of the Department of Culture and Tourism – Abu Dhabi and was then transferred, along with 100 of the show's other key objects, to the Musée des Arts Décoratifs in Paris, where the show opened in October 2020 as Luxes.

One of the largest exhibitions mounted at Louvre Abu Dhabi to date, 10,000 Years of Luxury was the first presentation on the history of luxury in the Middle East and not only reinforced Louvre Abu Dhabi's reputation as an incubator of new ideas but was also met with international acclaim.



Furusiyya: The Art of Chivalry between East and West

19 February – 18 October 2020

For almost a thousand years, the mounted warrior exerted a profound and wide ranging influence on the cultures of medieval Europe and the Arabic speaking world.

In Europe, the French word for horse, cheval, and a mounted knight, chevalier, gave rise to the idea of chivalry, a martial code whose values extended far beyond the field of combat to shape matters of manners and combat, art and literature, romance and fashion, statecraft and social standing.

Partially derived from the Arabic words for horse and horseman, the Arabic notion of furusiyya, which predates Islam, was similarly concerned with notions of combat, gallantry, and right behaviour but also embraced equestrianism and the scientific study of the horse. Furusiyya: The Art of Chivalry between East and West explored the shared heritage, similarities, and differences between the traditions through more than 130 artworks dating from the 10th to the 16th centuries, including spectacular arms, armour, and rare manuscripts.

Alongside masterpieces from Louvre Abu Dhabi's permanent collection, the exhibition featured artworks borrowed from eleven institutions including, for the first time, a variety of international lenders such as the Chester Beatty Library, The Metropolitan Museum of Art, and the Furusiyya Art Foundation.

Organised by Louvre Abu Dhabi, Musée de Cluny – Musée national du Moyen Âge and France Muséums, the exhibition was curated by Elisabeth Taburet-Delahaye, Director, Musée de Cluny – Musée national du Moyen Âge; Carine Juvin, Curator, Department of Islamic Art, Musée du Louvre and Michel Huynh, Head Curator, Musée de Cluny – Musée national du Moyen Âge.

For the first time at Louvre Abu Dhabi, a Scientific Council was created to support the development of the exhibition. This included

internationally recognised scholars and curators including Dr. Yannick Lintz, Director of the Department of Islamic Art, Musée du Louvre; Dr. Noël Adams, Administrator and Associate Curator, Furusiyya Art Foundation (London); Dr. Barbara D. Boehm, Paul and Jill Ruddock, Senior Curator for The Met Cloisters, The Metropolitan Museum of Art, New York; Dr. Patrick Boucheron, Professor at the Collège de France; Dr. Agnès Carayon, Collections and Exhibitions Manager, Institut du Monde Arabe; Jannic Durand, Director of the Department of Decorative Arts, Musée du Louvre; Dr. Julien Loiseau, Professor of Islamic Medieval History, Aix-Marseille Université; Dr. Souraya Noujaim, Scientific, Curatorial and Collections Management Director, Louvre Abu Dhabi; Francis Richard, Emeritus Head Curator, Bibliothèque Nationale de France, and Dr. Abbès Zouache, Director of the CEFAS (Centre Français d'Archéologie et de Sciences Sociales), Kuwait City.



Furusiyya: The Art of Chivalry between East and West

Cultural and Educational Programming

The exhibition was accompanied by an extensive cultural programme that examined contemporary culture through the lens of medieval traditions. An Arabic version of *La Chanson de Roland* (The Song of Roland) by the Egyptian contemporary artist Wael Shawky, performed across several evenings in an outdoor theatre under the dome, blended the cultures and traditions of medieval Europe with those of the Arabian Gulf. Featuring more than 20 fidjeri singers and musicians from the UAE and Bahrain, the performance interrogated stereotypes associated with the history of the Crusades and reflected on their history from an Arab perspective.

An action packed Family Weekend inspired by the exhibition - Discover Your Inner Warrior - included a live horse show, also performed under Louvre Abu Dhabi's dome by the Emirati 'horse whisperer' Ali Al Ameri, pop-up storytelling, mini-tours, workshops, and film screenings. Families also enjoyed free activities in the museum's park including falconry, pony rides, and a youth parade. The event engaged more than 630 visitors.

The museum also collaborated with Abu Dhabi Police, whose equestrian unit helped celebrate the living tradition of furusiyya as it expresses itself today. Mounted officers welcomed guests at the exhibition's VIP opening, conducted tours, and escorted the youth parade through the Louvre Abu Dhabi Park.

Exhibition-related education and learning resources included dedicated guides for educators and for younger visitors, who encouraged children to collect the virtues, values, and skills needed to become a knight as they toured the exhibition as well as guided online tours led by members of our education team.

As part of our digital offering, a 360° virtual tour was created and was made available through the museum's website. The tour allows visitors to navigate the entire exhibition and to take a closer look at 18

of the artworks by clicking on digital tags. Pieces include Louvre Abu Dhabi's spectacular suit of Ottoman horse armour from the late 15th century, installed alongside European armour for a horse and knight from the first quarter of the 16th century, on loan from Musée de l'armée; a cameo from 260 CE depicting the Roman Emperor Valerian in combat with the Sasanian monarch, Shapur the Great from the collections of Bibliothèque Nationale de France; and the turban helmet of Sultan Bajazet II from the Musée de l'armée, among other works. Additional digital content for the exhibition included audio that was made available on Louvre Abu Dhabi's mobile app and website, an interactive guide for younger visitors that was free to download and an electronic version of the exhibition catalogue that was available free of charge while the museum was closed.



Museography

The events of 2020 presented profound challenges to the schedule of works that had been devised for the museum’s spaces and galleries. The fact that 28 major museographic interventions were completed in the permanent galleries testifies to the versatility and resilience of the team.

Museographic Elements

A second version of the museography charter was developed and finalised, containing a comprehensive description of all the spaces of the galleries and the display elements they contain.

The charter sets guidelines for the display design in the galleries and spaces that ensure their quality and coherence are maintained. They also address the display of artworks to ensure that they convey our curatorial intention while providing the best possible visitor experience.

Unfortunately, the ambitious rotations that were planned for 2020 had to be re-thought or postponed because of the restrictions that were imposed by the pandemic. Despite these challenges, significant interventions occurred in the Grand Vestibule, galleries 6-10, 12 and 13, 15-19, and 21.

Many of the projected interventions will now be merged with those planned for year 5 and are currently in preparation. These will include the podia of major artworks by Rodin in galleries 17 and 19, the relocation of the rock art objects from the Main Lobby to gallery 23, the relocation of the Cy Twombly artworks as well as the introduction of several elements for new acquisitions.

The team also started work on several other projects such as the Louvre Abu Dhabi Park, the Vestibules, the Al Bahra Café around the Ottoman fountain, and the graphic documents of the lower plaza and adjacent passages.





Museography Design

A new update of the design drawings for the Permanent Galleries including plans, elevations, and materials was conducted and is still in progress, establishing a standard design template for future design development.

Several design options were developed and proposed to the curators for all museographical elements; some of which were implemented in 2020, with the rest postponed until 2021.

The procurement of a 3D software system was also finalised in collaboration with IT. Several providers bid for the project and were interviewed and evaluated. This tool will be available as soon as the software is custom-made, tested, and approved for the permanent galleries.

Louvre Abu Dhabi Conservation



Preventative Conservation

Our preventive conservation team is responsible for the long-term care of objects across our collection, both in storage and on display. It is also responsible for developing recommendations for the rotation and display of artworks according to their specific environmental requirements.

Environmental Monitoring

Data relating to the environmental conditions in the museum's storage spaces, galleries, and showcases are monitored and are shared with our partner institutions where relevant. Our team has also collaborated with specialists to develop software that can collate data from all available resources to ensure accurate, instantaneous, and comprehensible environmental monitoring and reporting. This system will also catalogue historical environmental data for analysis and easy access. This year, the miniClima devices that regulate relative air humidity inside the permanent galleries also underwent a programme of planned maintenance.

Light Monitoring

Light levels on photosensitive artworks have been configured during installation and have been monitored throughout their display cycle. An annual monitoring report with illuminance calculations has also been drafted to document various artifacts' exposure levels and to assess requirements for 'resting' in storage as per international standards.

Dust Monitoring

Our team initiated preliminary monitoring of dust levels in the museum galleries and established that dust accumulation is principally associated with visitors.

Pest Control

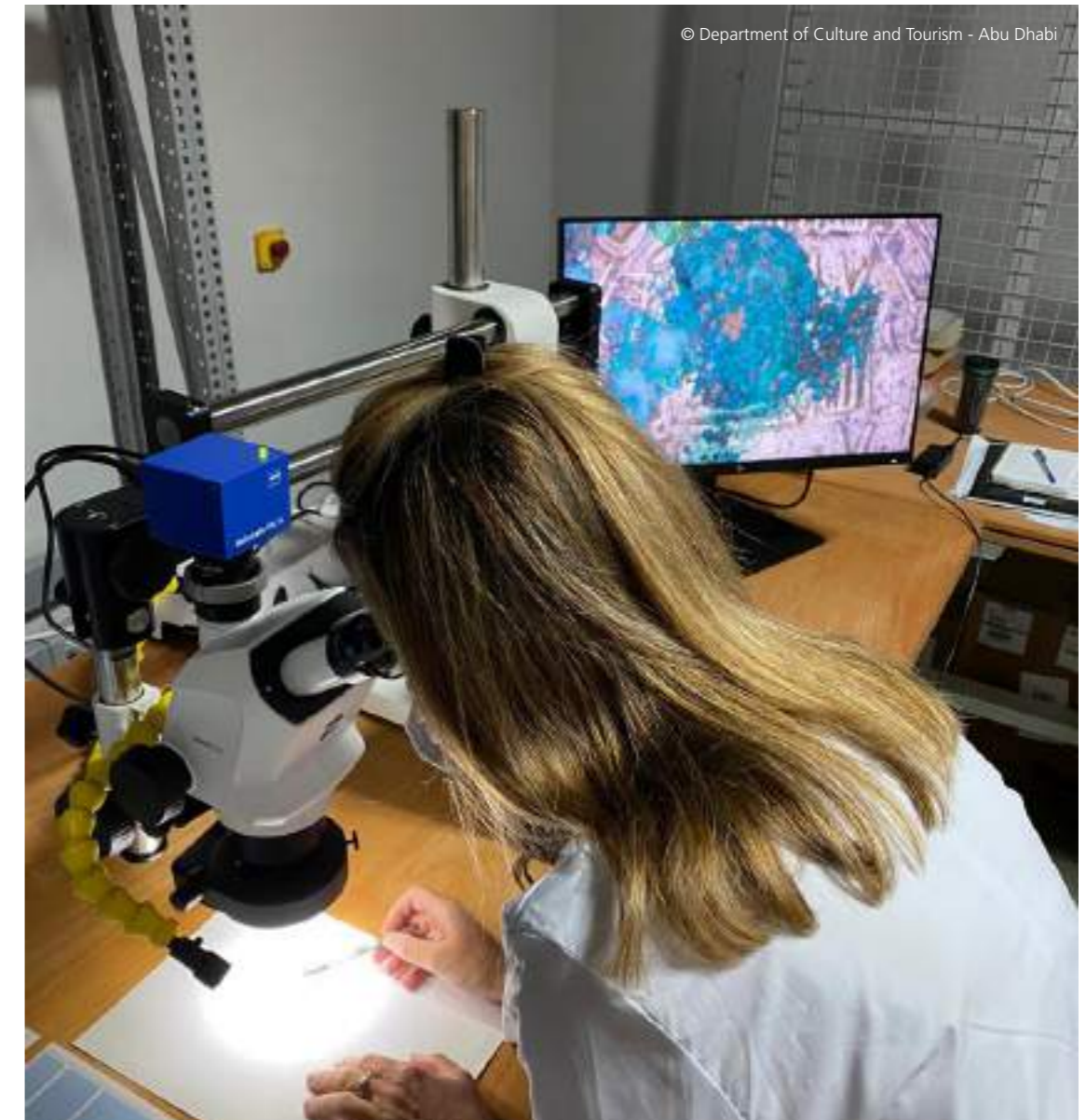
Preventative pest control measures are introduced every three months in the museum's storage rooms and permanent galleries to prevent potential infestations.

Storage

Storage and the packing of objects, especially new acquisitions, have been addressed by our team. New acquisitions are subject to a precautionary quarantine to ensure the safety of the existing collection and long-term storage facilities for loan items have been approved by our partners in France Muséums.

Materials and Equipment

We have also procured significant materials and equipment to facilitate the museum's Collections Emergency Plan (CEP), its conservation programmes, and the visual examination of artworks.



Remedial Conservation

Despite the challenges associated with the pandemic, the following remedial conservation projects were conducted in 2020 following the museum's existing 3-5 year plan.

Ottoman Armor of a Rider and a Horse (LAD 2018.006)

Conservation of the hind metal parts of the armour has been completed and its textile supports were replaced before its fitting onto a new mount in *Furusiyya: The Art of Chivalry Between East and West*.



Al Qabisi Manuscript (LAD 2019.012)

The manuscript was subjected to anoxic treatment following an examination that revealed an infestation.

The Hoard of Gazira (LAD 2019.040)

The first phase of the hoard's conservation involved preliminary documentation which included the photographic documentation, measurement, examination, and assessment of every one of its 2860 silver coins. Treatment tests were also conducted to identify optimum methodologies for each coin.





Louvre Abu Dhabi Research and Documentation

Interpretation

In collaboration with the Scientific, Curatorial and Collection Management team, the Interpretation and Mediation team produced more than 100 labels and worked on the creation of 20 new points of interest and an animated map for the multimedia guide. The Scientific, Curatorial and Collection Management team also assisted in the production of all written, audio, visual interpretation and communication content that the museum produced including visual stories, interpretation stations and maps in Arabic, English and French.



Documenting the Collection

Undertaking a major initiative to update the collection database gave the team the opportunity to reconsider the geographical nomenclature used by the museum and the development of a specialist art historical lexicon in Arabic as part of the museum's Bil'Arabi Project. Between March and December, the team reviewed more than 6,000 fields in the database's collection module and 35 database vocabulary lists were translated into Arabic, amounting to more than 700 translated terms. Also, 150 artworks titles were translated into Arabic for the first time.

The Collection – Online

As a part of the museum's digital strategy, it has always been our intention to publish as much of its collection on our website. This process began in February 2019, when the documentation project was launched, but the lockdown and the museum's closure encouraged the acceleration of our digital presence.

The first phase of this process, which saw 120 highlights from our collections published on the website, was launched on the 18th of May to coincide with International Museum Day, however, the entire collection will be ready to view online in 2021.

Between March and December 2020, the team submitted 764 artworks in three languages and reviewed 2,292 artwork pages.

The Resource Centre Collection

Books

Louvre Abu Dhabi established its resource centre and began to acquire and receive books soon after the opening, even though it was not yet open to academic researchers or the public. Despite the restrictions that resulted from the pandemic, acquisitions continued throughout 2020, when 751 titles were purchased and approximately 100 titles were received as gifts. A new exchange agreement was also signed and activated with Dar al-Athar al-Islamiyyah in Kuwait. Recently acquired books are being inventoried on a new Lendor system, which catalogues each volume as it enters the collection.

Electronic Resources

The research centre is developing its electronic resources by subscribing to fee-based resources and by gathering other relevant open databases to be searchable by the discovery tool implemented at the library. The databases already available include Jstor, Oxford Art Online, Bene-zit Dictionary of Artists, Artnet, Artprice, CAIRN, and Encyclopædia Universalis.

Resource Centre Revamp

As part of a redesign of the Research Centre spaces, which is being conducted by our Museography unit, the shelves in the Research Centre are being replaced to increase the library's storage capacity from 6000 to 14,000 volumes. The new layout will be finalised in Q1/2021 as part of the museum's preparations for the public opening of the Resource Centre.

MoU with UAE University

In collaboration with International and Institutional Affairs, a memorandum of understanding was signed between Louvre Abu Dhabi and the United Arab Emirates University to develop and promote mutual research projects that relate to the diverse activities of the scientific team. These include the cataloguing of cultural heritage objects, developing specialised Arabic terminology for art and architecture history, museum studies and the reception by the public, preventive conservation, and other projects related to the Research Lab.



Louvre Abu Dhabi's Laboratory

The museum is creating a scientific laboratory that will have the capacity to carry out analyses on artworks, contribute to research, and assist in the conservation and documentation of its permanent collection. Final detailed design documents for the main laboratory spaces were delivered to the museum at the end of 2019, however, the complicated technical designs for the radiography room and adjacent spaces were separated from the rest of the project to prevent delays from affecting the construction of the main spaces.

A tender process was launched for the fit-out of the 10 main laboratory spaces which was awarded in September 2020. Since then, the laboratory team and members of our technical operations department have been involved in reviewing the drawings and materials submitted for approval before the start of construction. The laboratory team is also fully responsible for the approval of all the laboratory furniture and a visit to the furniture factory was made to discuss options on materials and design.

Detailed design documents for the museum's radiography room and associated control room and the chemical storage space were received at the end of May 2020 to launch procurement.

Three core scientific instruments were procured in 2020 for the laboratory: a Scanning Electron Microscope (SEM), a Fourier-transform infrared (FTIR) microscope, and a portable Raman spectrometer. The laboratory team members spent more than 700 hours on the procurement of these pieces of equipment which will be delivered once the laboratory spaces are ready. Additionally, a set of sample preparation equipment including a precision saw, polishers and laboratory consumables as well as photographic equipment for the photo studio was purchased in 2020, including a digital SLR camera custom modified for the museum. The infrared (IR) filter installed in all cameras during manufacturing was removed by a specialist contractor in Europe, a modification that enables the camera to take IR photographs.





Finally, hundreds of reference materials were purchased in 2020 for the new laboratory materials library and can be used for material identification and analyses. These reference samples include bronze alloys, glasses, domesticated and wild animal fur and hair, natural and synthetic fibres, rocks, ores and minerals, pigments, gums, resins, oils, and waxes.

New Research Initiatives

Despite our COVID-related closure between March and June and the unavoidable operational constraints associated with the pandemic, our ongoing research and documentation activities were bolstered by five new initiatives in 2020. These include the Ancient Panel Paintings: Examination, Analysis, and Research project (APPEAR), Understanding Medieval Manuscripts Gilding Techniques, the archiving project Tadhakar (Remember), Bil'Arabi, which aims to develop a lexicon of art historical terminology in Arabic, and the machine reading initiative HTR (handwritten text recognition) and Parisian Bibles. Several of these projects have allowed us to establish and enhance important new and existing partnerships with internationally recognised institutions such as the J. Paul Getty Museum in Los Angeles, California, and New York University Abu Dhabi.

APPEAR Project

A 46-institution initiative led by the J. Paul Getty Museum, the Ancient Panel Paintings: Examination, Analysis, and Research project (APPEAR) is designed to carry out and share analyses of 2,000-year-old Romano-Egyptian funerary portraits. Louvre Abu Dhabi contributed to the initiative by investigating the materials and techniques employed in Funerary Portrait of a Man with a Cup (225–50 CE) (LAD2014.024) in collaboration with a team from New York University Abu Dhabi.

Despite the challenges posed by the global pandemic, regular team meetings and bibliographic research continued throughout the year.

In November 2020, the portrait was taken out of its showcase for three days for new, in-depth visual analysis using a stereo-microscope. Additional X-Ray Fluorescence (XRF) imaging was carried out at higher resolution on select areas identified following a lower resolution scan conducted in 2019. Finally, detailed and high-resolution XRF point analysis was carried out on specific areas of colour, producing data that is now being processed.

This led to collaboration with French and US museums in the APPEAR initiative who shared information about the Romano-Egyptian funerary portraits in their collections, which also originate from the ancient Egyptian city of Antinoöpolis.



Understanding Medieval Manuscripts Gilding Techniques

Discolouration has been observed on the pages of one of our Bibles (LAD 2013.051) and occurs opposite illuminations that contain metal, presumably gold leaf or paint. An investigation, conducted in collaboration with Dr. Francesco Arneodo, the Associate Dean of Science and Professor of Physics at New York University Abu Dhabi, will analyse the discolouration and inform our conservation proposals.



Tadhakar

What effect did the global pandemic have on Louvre Abu Dhabi? How did the museum respond to the challenge? Tadhakar (Remember) was launched in April 2020 as an archival initiative that will record these momentous events. It has four objectives:

- To collect and archive strategic documents produced by the museum throughout the lockdown
- Photographic documentation: the museum conducted two campaigns. The first documented the museum during its closure in May 2020; the second recorded preparations for the museum's reopening
- To archive recorded interviews with selected staff members and diaries of their experience of remote work
- The collation of documents that established the museum's communications strategy throughout its closure and reopening

Bil'Arabi

Louvre Abu Dhabi's use of three official languages, Arabic, English, and French, necessitated the launch of Bil'Arabi, an ambitious initiative that is charged with the development of a specialist lexicon of art historical terms in Arabic.

Following weekly sessions that assembled the Arabic-speaking members of the curatorial and resource centre teams, a methodology has been defined that enables the identification of terms used in the academic literature of art and architectural history and authority lists such as those produced by ICOM, ICCROM, UNESCO, Getty publications, etc.

The project aims to build a thesaurus with structured vocabulary that recognises the semantic hierarchy between current, historical, preferred, and vernacular terms and those that are generic and specific. It will comply with ISO international standards for thesauri and with interoperability with other vocabularies.

HTR and Parisian Bibles

A collaboration with Dr. David Wrisley, Associate Professor of Digital Humanities at New York University Abu Dhabi, HTR, and Parisian Bibles proposes the use of handwritten text recognition (HTR) technology for the analysis of letterforms and abbreviations in medieval manuscripts.

Starting with a two-volume, thirteenth-century Parisian Bible held in the Louvre Abu Dhabi collection (LAD 2013.051), the project's scope now extends to other Parisian Bibles held in public collections globally.

Long thought to be relatively uniform in their execution, these Bibles contain abbreviations and letterforms that may offer important insights into their age and place of manufacture as well as medieval scribal practice and literary habits. If successful, the project will provide an understanding of the variations in letterforms, spelling, and abbreviations contained in the manuscripts that can then be used for localisation and/or dating purposes. Initial results were presented at two conferences (*Rethinking the abbreviation: questions and challenges of machine reading medieval scripta* and *The Parisian Bible beyond Paris: Reflections on Digital Methods and Manuscript Culture*) in 2020 where they were received enthusiastically by scholars and researchers working in the field. The team is currently working on a paper that will be published in 2021 as well as several other conferences such as the forthcoming International Medieval Congress.



Louvre Abu Dhabi Digital Engagement



Outreach through Innovation

Louvre Abu Dhabi expanded its digital initiatives throughout 2020, providing free access to more content through virtual tours, video, audio, and downloadable activities through our website and mobile app. This development, accelerated by the need to engage with audiences during the lockdown, has succeeded in sharing Louvre Abu Dhabi's artworks, exhibitions, and stories of cultural connections with an ever wider audience while broadcasting its message of universalism and tolerance with enquiring minds across the world.

Art from Home: Stories of Cultural Connections

In this online resource, Louvre Abu Dhabi shares its collection with the public via the museum's website. Masterpieces from the collection are brought to life through high resolution images that afford detailed close-ups of each artwork, audio recordings that recount the object's history, and easy-to-use activities, including colouring pages, that can be downloaded and enjoyed at home.

Louvre Abu Dhabi's Mobile App

Louvre Abu Dhabi's mobile application allows users to explore the museum's permanent galleries and temporary exhibitions. The app contains more than 150 audio pieces, videos, text, pictures, and 3D views of the museum's architecture and its artworks and is available in seven languages including Arabic, English, French, German, Hindi, Mandarin, and Russian.

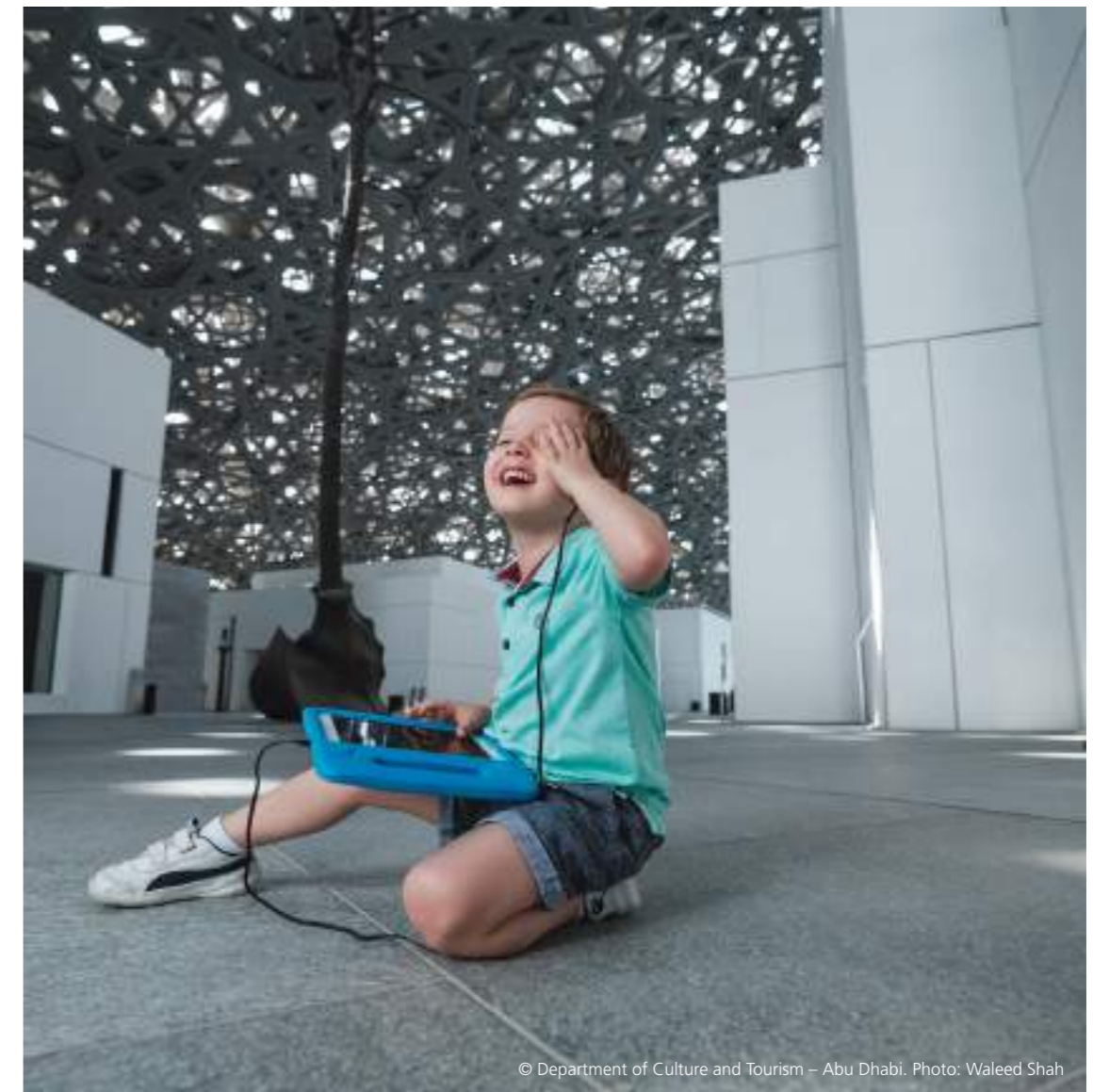
Our app did exceptionally well in 2020 with a total of 23,815 downloads (exceeding 2019 numbers by 40 per cent). The data collected shows also a high proportion of UAE-based downloads (48 per cent in 2020 and 65 per cent since the museum's reopening in June) and a very good overall satisfaction score of 84 per cent as per the in-app survey and 88 per cent on the Barometer, the museum's on ground survey tool. Although content production for the app has been disrupted by the exceptional circumstances created by the pandemic, the app user experience was enhanced throughout 2020 with improvements made to the homepage, the integration of new tabs such as the COVID-19 visitors guidelines, links to our website, and

the development of the Newsletter Subscription page from the app. The app is now also supporting a Push notification tool (Google Firebase) that was successfully rolled out for The Pulse of Time premiere.

Louvre Abu Dhabi's mobile app is free to download and is available for both smartphones and tablets.

Kids App

Our Kids App for tablets was also revamped and updated with specially adapted content that can be used off-site with an 81 per cent improvement on performance compared with 2019.



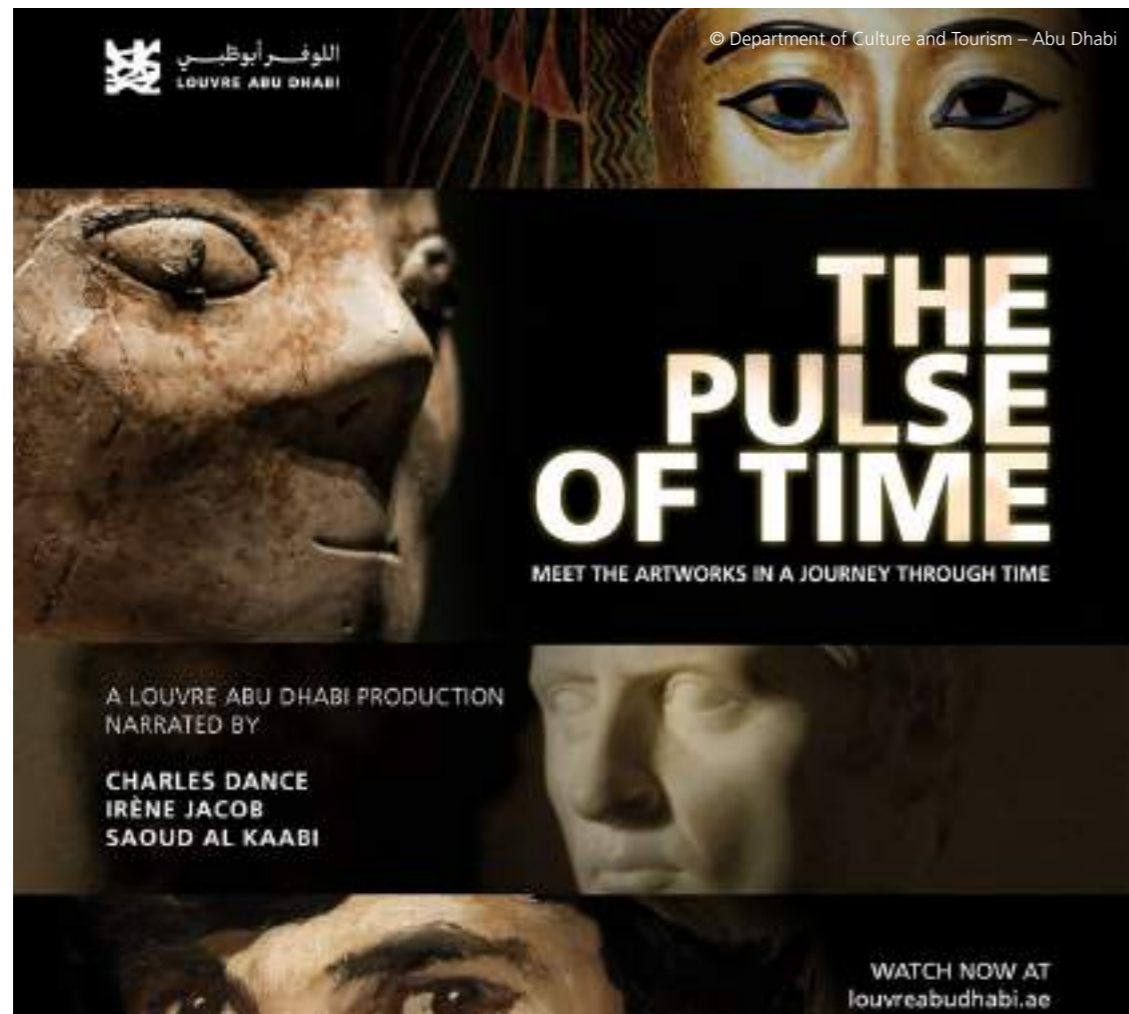
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The Pulse of Time

To mark its third anniversary on November 11, 2020, the museum commissioned an original short film, *The Pulse of Time*, which explores the history of human creativity through 200 objects while offering a new interpretation of Louvre Abu Dhabi's universal narrative.

Based on the text written by the French author and playwright, Stephane Michaka, the film was directed by Seeing Things and features audio by Making Waves. It is narrated in Arabic by the Emirati producer, TV presenter, and actor Saoud Al Kaabi, known for his role in the Emirati film *City of Life* (2009), in English by the British actor, screenwriter, and film director Charles Dance, whose many roles include Tywin Lannister in the HBO TV series *Game of Thrones* (2011), and in French by the French-Swiss actress and Cannes Film Festival Award winner, Irène Jacob.

The film premiered on Louvre Abu Dhabi's YouTube channel, a first for the museum, and has been extremely well received both on this channel and on our website. The videos have been viewed more than 30,000 times and have achieved an 84 per cent satisfaction rating.



We Are Not Alone

Created by Soundwalk Collective, *We Are Not Alone* is an immersive, 20-minute-long audio-visual experience that projects viewers thousands of years into a dystopian future while reflecting on the beauty of Louvre Abu Dhabi's architecture. Narrated in six languages - Arabic, French, English, German, Russian, and Mandarin - by an international cast of talents including Hussain Al Jassmi, Willem Dafoe, Charlotte Gainsbourg, Zhou Dongyu, Nina Kraviz, and Wim Wenders, the commission also features a special forward by the museum's architect, Jean Nouvel. Since their launch, the videos have been viewed more than 147,000 times - excluding the Mandarin version - and were submitted to *The Ambies*, the Academy Awards for audio.

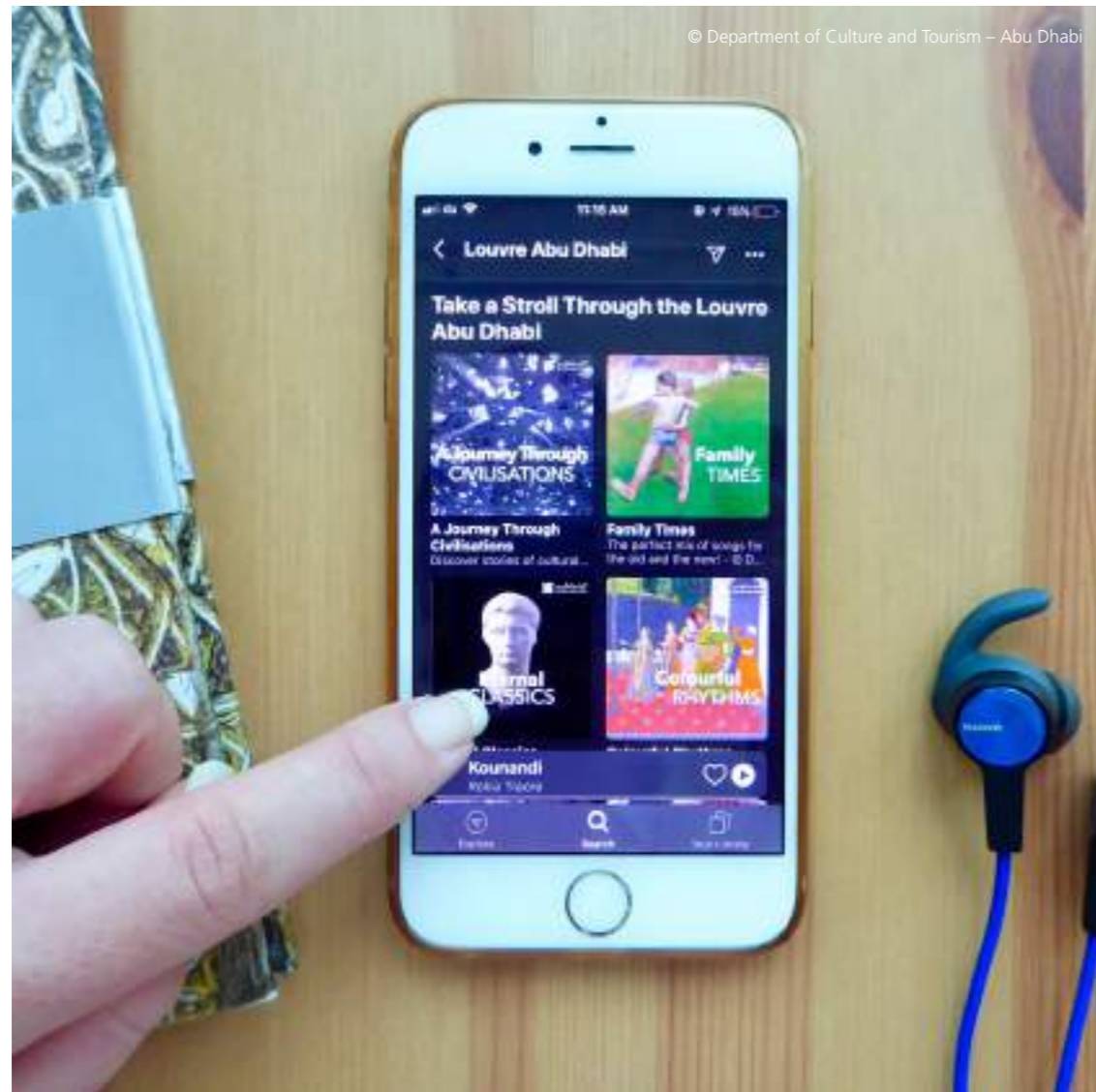
We are the Museum

Louvre Abu Dhabi attracts talent from many cultures and backgrounds and in this series of short films, 16 staff members share their personal stories, inspired by key artworks from the collection.

Louvre Abu Dhabi x Anghami playlists

Created in collaboration with the MENA region's leading music streaming service, Anghami, Louvre Abu Dhabi x Anghami playlists are inspired by the artworks and atmospheres of seven of the museum's galleries. Each of the playlists offers an alternative and original interpretation of Louvre Abu Dhabi's unique collection that can be experienced from the comfort of home or while touring the museum.

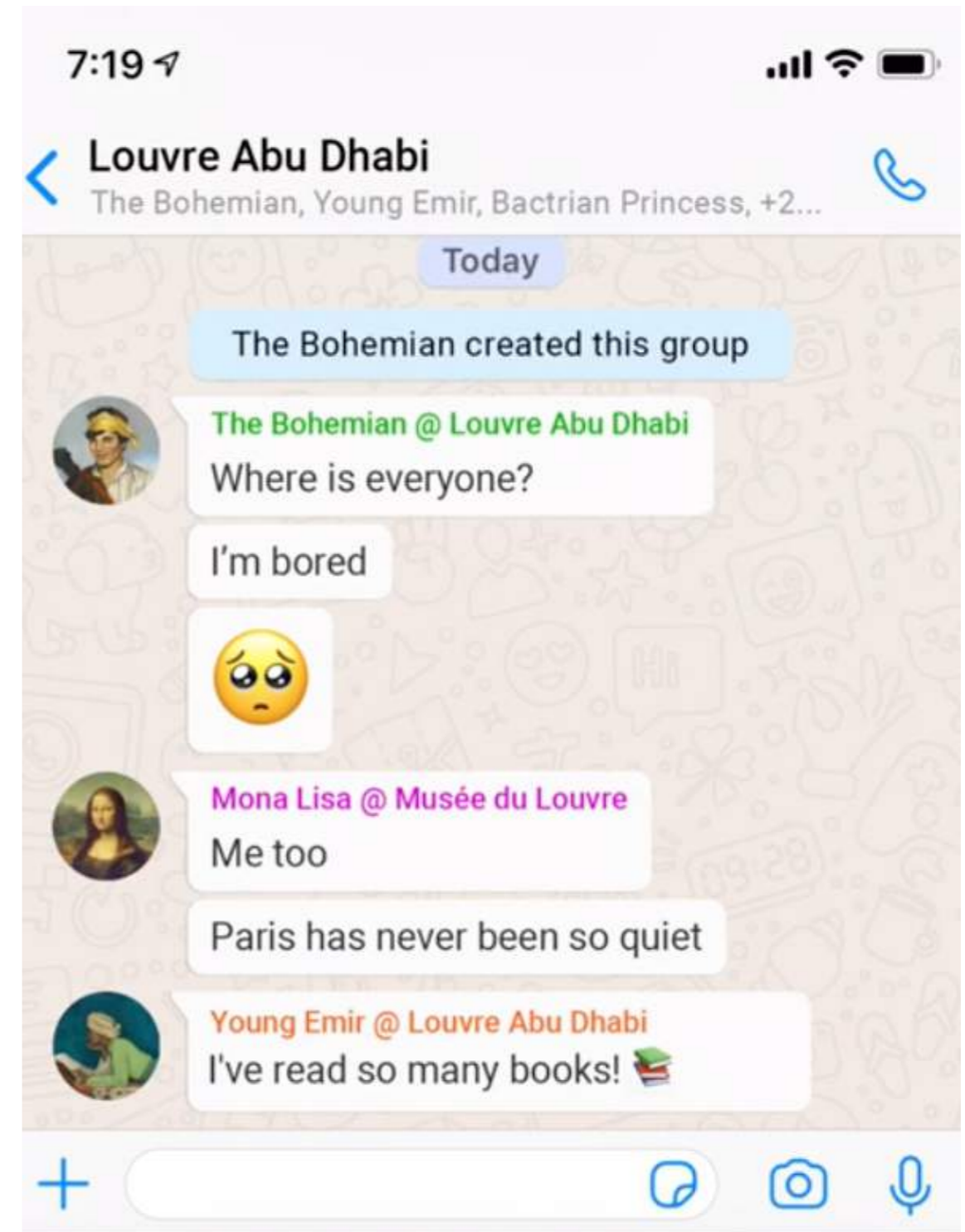
Since the launch, the Louvre Abu Dhabi playlists by Anghami have cumulated nearly 400 followers and showed a very high level of engagement with an average listen lasting 19 minutes 34 seconds. The playlists have been streamed more than 344,000 times, with listeners in the UAE representing 80 per cent of the audience. 52 per cent were female, 49 per cent were aged 18-29, and 42 per cent between 30-39, which shows that the playlists were of genuine interest to young adults locally.



Museum's Reopening Social Media Video

Under the premise of being a 'mindful museum' for its visitors and to announce its reopening, Louvre Abu Dhabi launched a marketing campaign, which began with a video featuring a conversation between several masterpieces. The video went viral, reaching more than 1 million people in the space of a few days.

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Louvre Abu Dhabi Thought Leadership



The museum cemented its reputation for thought leadership and innovation throughout 2020 as members of our team participated in physical and virtual conferences throughout the year to present Louvre Abu Dhabi content, vision and strategy.

FEBRUARY

Manuel Rabaté, Director

Participated in a panel discussion about the future role of museums at the Milken Institute MENA Summit, *Navigating A World in Transition*, which was held in Abu Dhabi on 11 and 12 February.

Participated in a talk titled *Art and Community in an International Context* at the Arthur W Page Society's 2020 Page International Exchange, *The New Paradigm of Corporate Citizenship*, at Louvre Abu Dhabi on 13 February.

Dr. Souraya Noujaim, Director of the museum's Scientific, Curatorial and Collection Management Directorate

Presented 'Worldwide Cultural Institutions between Universal and Territorial' to the *World Urban Forum* in Abu Dhabi on 11 February.

APRIL

Manuel Rabaté, Director

Participated in an online webinar organized by the Arab Gulf States Institute in Washington, D.C. on *The Impact of the Coronavirus on the Arts Sector in the Gulf* on 29 April.

MAY

Manuel Rabaté, Director

Participated in a live online iftar hosted by the Embassy of the United Arab Emirates in Washington, D.C., and shared updates on Louvre Abu Dhabi on 13 May.

Participated in a 24-hour online cultural marathon symposium hosted by the Ministry of Foreign Affairs and International Cooperation, alongside an international array of museum directors, artists, design specialists and heads of cultural institutions, who discussed in-depth the impact of the COVID-19 pandemic while offering insights on future trends on 21 May.

Ugo Bertoni, Head of International and Institutional Affairs

Participated in a live, online iftar hosted by the Embassy of the United Arab Emirates in Washington, D.C., to share updates on Louvre Abu Dhabi with participants from the Cultural sector on 7 May.

JUNE

Manuel Rabaté, Director

Participated in a talk titled *How COVID-19 is affecting various stakeholders globally* in the Pearson Middle East online webinar "The New Normal" on 9 June.

JULY

Manuel Rabaté, Director

Participated, through a pre-recorded video, in *The Power of Museums*, an online event hosted by the Shanghai Museum on 9 July.

SEPTEMBER

Manuel Rabaté, Director

Addressed students from the French business school HEC Paris, China office, in an online session with Q&As on 4 September.

Presented the evolution of Louvre Abu Dhabi's collections and recent acquisitions to The Art Circle, UAE, on 17 September.

Emma Cantwell, Director of Marketing and Communications

Spoke about 'The Marketing Society' and the role of brands at times of crisis for the *Communicating the Arts* masterclass, 2020 on 10 and 30 September.

Estelle Guéville, researcher

Presented a paper 'Rethinking the abbreviation: questions and challenges of machine reading medieval scripta' with D. J. Wrisley, Associate Professor of Digital Humanities at NYU Abu Dhabi, to *Dark Archives: A Conference on the Medieval Unread* at the Oxford Research Centre in Humanities at the University of Oxford, UK on 8-10 September.

OCTOBER**Manuel Rabaté, Director**

Participated in the conference *What Can Art Do in a Time of Crisis?* organized by Google within the program Google Talks on 1 October.

Addressed students from HEC Paris in an interactive online talk on 26 October.

NOVEMBER**Manuel Rabaté, Director**

Participated in an online seminar on Cultural Diplomacy hosted by The Paris Institute of Political Studies (Sciences Po) on 4 November.

Presented an online talk to the Academy of Arts & Design, Tsinghua University in China on 5 November.

Led by Manuel Rabaté and Mariët Westermann, Louvre Abu Dhabi's international *Reframing Museums* symposium also featured Dr. Souraya Noujaim, Rose-Marie Mousseaux, and Guilhem André as keynote speakers from Louvre Abu Dhabi from 16 to 18 November.

Estelle Guéville, researcher

Presented with N. A. Cappelletto and D. J. Wrisley 'The Parisian Bible beyond Paris: Reflections on Digital Methods and Manuscript Culture' to *Cultural Heritage Travels: books across seas and mountains*, an international seminar held in partnership between the University of Franche-Comté (Besançon) and the Catholic University of Sacred Heart of Jesus (Milan) on 9 November.

Anna Ferris, Brand Lead

Presented a lecture on *The Power of Branding in Museums* to the Canadian University in Dubai on 9 November.

Douglas Masuku, Director, Technical Operations

Participated in a roundtable discussion, *Louvre Abu Dhabi: A sustainable work of architecture* organized by Bouguessa on 22 November.

Alia Al Shamsi, Acting Cultural Programming Manager

Participated, through a pre-recorded video, in the *Silk Road Cultural Tour – Chinese Digital Culture Exhibition Week*, organized in the UAE between 18 and 24 November.

DECEMBER**Manuel Rabaté, Director**

Participated in an online conference for patrons of the Tel Aviv Museum of Art on 15 December.

Participated in the online GCC Board of Directors Institute online networking event on 16 December.

Presented *Louvre Abu Dhabi: from Challenges to Opportunities* through a pre-recorded video during the conference organized by the MiSK Foundation, Saudi Arabia, on 23 December.

Dr. Souraya Noujaim, Director of the museum's Scientific, Curatorial and Collection Management Directorate

Participated, with G. André and R.-M. Mousseaux, to *Multiple Perspectives/Re-Visioning the Collection* to the Dresden University Conference.

G. André, Chief Curator

Participated in the *Talking Objects* initiative, which involves the presentation of an object, outside of its showcase, to the public in the permanent galleries alongside N. Daucé, R-M. Mousseaux, J. Rethacker, and D. al Mheiri.

Amine Kharchach, Interpretation and Mediation Manager

Presented 'Touchless Experiences in Children's Museums Post-COVID-19' to *The Evolving Museum: Adapting, Learning and Exhibiting in the New Era*, a conference hosted by the Sharjah Museums Authority, UAE on 14 December.

Alia Al Shamsi, Acting Cultural Programming Manager

Participated in a panel discussion titled *What is the impact of media on the formation of our identities?* organized by Misk Art Institute, on 3 December.

Participated in a panel discussion titled *The Museum's Role in Supporting Schools' and Universities' Curricula*, as part of the conference *The Evolving Museum: Adapting, Learning and Exhibiting in the New Era*, organized by the Sharjah Museums Authority on 15 December.

PUBLICATIONS

Louvre Abu Dhabi's curatorial team also contributed various papers and journal articles throughout 2020, as well as contributions to museum publications including; a pocket guide to the museum, the exhibition catalogue for *Furusiyya: the Art of Chivalry between East and West*, the *Worlds in a Museum* symposium text, and the *Abstraction and Calligraphy - Towards a Universal Language* exhibition catalogue.

The team also produced original research on the museum's collection, which was published by E. Guéville, 'Les manuscrits médiévaux occidentaux dans la collection du Louvre Abu Dhabi. 2009-2017', in Pecia. *Le livre et l'écrit*, N°23, 2021, and T. Karafotias, 'Louvre Abu Dhabi: Preserving the Universal Heritage', in *Museum International: Museum Collection Storage*, ICOM, 2020.

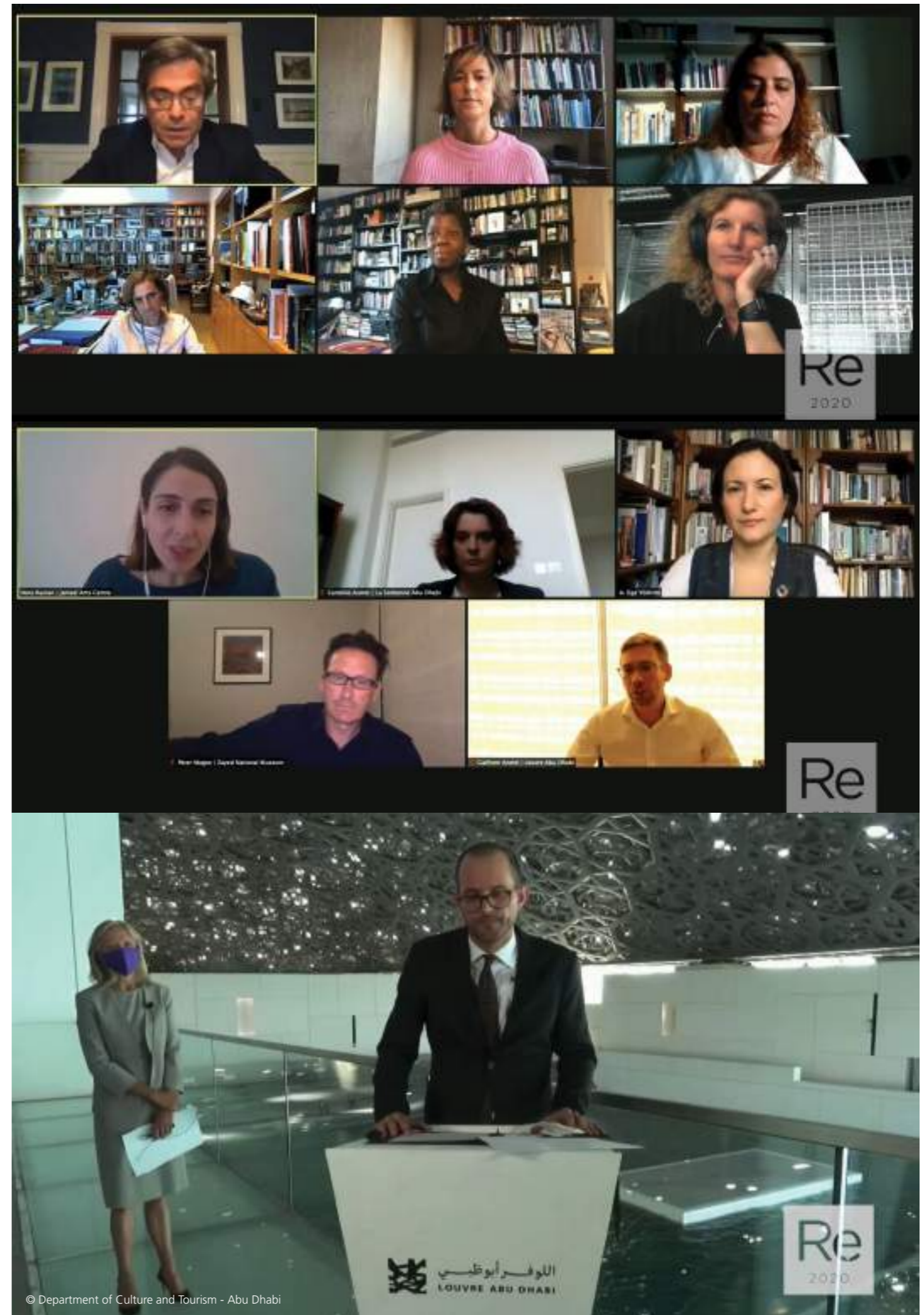


Reframing Museums Symposium (16-18 November 2020)

Co-convened with New York University Abu Dhabi, the Reframing Museums symposium marked Louvre Abu Dhabi's third anniversary and NYUAD's tenth. Long planned, the symposium became even more relevant in the light of the global conversations about museums and the role of the arts that were prompted by the pandemic. More than 60 museum experts from five continents came together to participate in the virtual symposium, which discussed, interrogated, and reimaged the museum of the future. With 1000 participants registered, including 70 members of the press, the symposium was not only heavily oversubscribed but widely appreciated and confirmed Louvre Abu Dhabi's position at the forefront of thought leadership in the field.

The event was led by the museum Director, Manuel Rabaté, in partnership with Mariët Westermann, Vice-Chancellor, NYU Abu Dhabi, along with several members of the Museum's Scientific, Curatorial and Collection Management Directorate S. Noujaim, G. André, R.-M. Mousseaux, participated in round-tables and debates, and R. al Hammadi and R. Kilroy animated workshops.

Other speakers included HE Noura Al Kaabi, Minister of Culture and Youth, Cabinet of the United Arab Emirates, UAE, HE Mohamed Khalifa Al Mubarak, Chairman of the Department of Culture and Tourism – Abu Dhabi, HE Saood Al Hosani, Acting Undersecretary, Department of Culture and Tourism – Abu Dhabi, Sheikha Hoor Al Qasimi, Sharjah Art Foundation, Antonia Carver, Director, Art Jameel, Saudi Arabia/UAE, the Turkish urban planner and specialist in heritage conservation and management A. Ege Yildirim, Adriano Pedrosa, Artistic Director, Museu de Arte de São Paulo, Brazil, Amareswar Galla, Professor of Inclusive Cultural Leadership, Founding Director of the International Centre for Inclusive Cultural Leadership and Dean of Faculty Development and Leadership, Anant National University, India, Andrew McClellan, Professor of Art History, Tufts University, USA, Anna Lowe, Co-founder, Smartify, UK, Caroline Autret, Head of Department of Archaeology and History of Art, La Sorbonne Abu Dhabi, Chris Dercon, President, RMN-Grand Palais, France,



Clare Davies, Assistant Curator of Modern and Contemporary Art, Middle East, North Africa, and Turkey, The Metropolitan Museum of Art, USA, Dacher Keltner, Professor of Psychology, University of California, Berkeley, USA, David Wrisley, Associate Professor of Digital Humanities, NYUAD, UAE, Didier Fusillier, President, La Villette, France, Elif M. Gökçidem, Founder, Empathy Building Through Museums, USA/Turkey, Emily Kasriel, Head of Editorial Partnerships and Special Projects, BBC World Service, UK, Eugene Tan, Director, National Gallery of Singapore and Singapore Art Museum, Singapore, Fiammetta Rocco, Senior Editor and Culture Correspondent, The Economist and 1843 magazine, UK, Françoise Benhamou, Professor, Sorbonne-Paris Nord University, France, Frédéric Jousset, Founder of Art Explora and Webhelp, owner of Beaux Arts Magazine, France, Gene Kogan, artist and programmer, USA, Guilhem André, Chief Curator for Asian and Medieval Arts, Louvre Abu Dhabi, Hamady Bocoum, Director General, Museum of Black Civilizations, Senegal, Helen Chatterjee, Professor of Biology, UCL, UK, Hervé Barbaret, Director General, France Muséums, France, Hilary Knight, Director of Digital, Tate, UK, Jean-Luc Martinez, President and Director, Musée du Louvre, France, Jessica Morgan, Director, Dia Art Foundation, USA, Kavita Singh, Professor at the School of Arts and Aesthetics, Jawaharlal Nehru University, India, Kaywin Feldman, Director, National Gallery of Art, USA, Krzysztof Pomian, historian and

philosopher, France, Kwame Anthony Appiah, Professor of Philosophy and Law, New York University and NYU Abu Dhabi, UAE and USA, Låth Carlson, Executive Director, The Museum of the Future, UAE, Laurence Des Cars, President, Musée d'Orsay and Musée de l'Orangerie, France, Manal Ataya, Director General, Sharjah Museums Authority, UAE, Manuel Borja-Villel, Director, Museo Nacional Centro de Arte Reina Sofía, Spain, Maral Jule Bedoyan, Education and Learning Resources Manager, Louvre Abu Dhabi, Max Hollein, Director, The Metropolitan Museum of Art, USA, Maya Allison Executive Director, NYUAD Art Gallery, UAE, Michael Govan, CEO and Wallis Annenberg Director, Los Angeles County Museum of Art, USA, Mikhail Piotrovsky, Director, The State Hermitage Museum, Russia, Mina Al-Oraibi, Editor-in-Chief, The National, UAE, Nora Razian, Head of Exhibitions, Jameel Arts Centre, UAE, Nujoom Al Ghanem, poet and film director, UAE, Olivier Mauco, President, Game in Society, France, Peter Gorgels, Manager Digital Productions, Rijksmuseum, The Netherlands, Peter Keller, Director General of the International Council of Museums (ICOM), Austria/France, Peter Magee, Director, Zayed National Museum, UAE, Reem Fadda, Director, Cultural Foundation, UAE, Rose-Marie Mousseaux, Chief Curator for Early Modern Art, Louvre Abu Dhabi, Salah M. Hassan, Director of The Africa Institute and Goldwin Smith Professor of African and African Diaspora Art History and Visual Culture, Cornell University, USA, Sandra Jackson Dumont, Director and CEO, The Lucas Museum of Narrative Art, USA, Sara Bin Safwan, Curator, Guggenheim



Abu Dhabi, UAE, Sophie Makariou, President, Musée Guimet, France, Souraya Noujaim, Scientific, Curatorial and Collections Management Director, Louvre Abu Dhabi, Thelma Golden, Director and Chief Curator, The Studio Museum in Harlem, USA, Tim Jones, Culture Mile Manager, City of London Corporation, UK, Tom Crow, Rosalie Solow Professor of Modern Art, NYU, USA, Yang Zhigang, Director, Shanghai Museum, China, and Zeina Arida, Director, Sursock Museum, Lebanon.

Louvre Abu Dhabi and NYUAD also announced the publication of content from the symposium, which will be published by the UK-based Akkadia Press in 2021.



Arts for Health and Wellbeing

On 22 October, the museum held a live Arts for Health and Wellbeing webinar, which was led by the museum's Education team.

Topics discussed at the webinar included how exposure to art spaces can benefit mental, social, and physical health and wellbeing, the methods that art museums can use to offer therapeutic opportunities, and the public's perception of the function of art museums and how these might be challenged and changed.

The event brought together leading figures in museum-based health and wellbeing programmes from around the world. Delegates included May Chung Khuen, Director of the National Museum of Singapore; Stephen Legari, Art Therapy Lead Program Officer at the Montreal Museum of Fine Arts and a registered art therapist; Helen Jury, co-editor of *Art Therapy in Museums and Galleries: Reframing Practice* and Professor of the Department of Genetics, the Psychoanalysis Unit at the University College London and Dana Al Mazrouei, Education Manager at Warehouse421 and Founder of Yellow Space. The session was moderated by Maral Jule Bedoyan, Education and Learning Resources Manager at Louvre Abu Dhabi.





Louvre Abu Dhabi Education

The Children's Museum

Children aged 4–10 were presented with the opportunity to explore the history of costume through A Costume Adventure, which opened on 9 July 2019. By the time the Children's Museum closed, in response to the global pandemic, the exhibition had already achieved its goal of attracting more visitors in a larger area and of accommodating additional experiences while encouraging young visitors to discover artworks in a playful environment.

In the eight months following A Costume Adventure's opening, the Children's Museum welcomed more than 114,000 visitors, an average of 14,300 per month. This represented a 27 per cent increase on the previous exhibition. Approximately 18.3 per cent of Louvre Abu Dhabi visitors also visited A Costume Adventure at the Children's Museum, a figure that peaked at 27 per cent during the 2019 summer holidays. This compares favourably with our previous exhibition, Travelling Shapes and Colours, which attracted 12 per cent of museum



visitors during the summer of 2018. The Children's Museum's visitor satisfaction score also increased, from 8.4 – for the exhibition Animal, Between Real and Imaginary in Q1/2019 - to 9.2 in Q1/2020.

Personalised Gameplay

The development of a new, personalised multimedia game for each visitor to the Children's Museum in 2020 was another first. The interactive game invites children to create an avatar and encourages them to remain fully engaged by allowing the character to collect rewards as it progresses through its adventure.

This new 'gamified' approach to visitor experience is designed to encourage children to pay close attention to the artworks and also encourages family members to play together. 40 per cent of participants completed all five observation games that were on offer.

Schools and Universities

18,424 students from schools and universities participated in guided tours at the museum in Q1/2020.

Museum Educators engaged 5,955 students with online activities inspired by the museum collection in Q4/2020.

Our quarterly engagement series, Youth Speak, allowed school students from the UAE and France to correspond through virtual conversations about the museum's universal narrative and collection, in collaboration with Ministry of Education to organise the first online museum session to facilitate international cultural exchange between local and international schools.

This project focuses on the exchange of knowledge through art, and enhance the educational role of museum for students and teachers during the pandemic. The first Youth Speak discussion revolved around city museums and provided an opportunity for all students involved to explore our cultural connections.



Schools: Umm Al Arab Government School & Collège André Malraux

On February 29, our A Costume Adventure themed Youth Parade attracted 177 students to the museum, many of whom wore costumes, created from recycled materials, that were inspired by the artworks in the Children's Museum and our 10,000 Years of Luxury exhibition.

In November, our Young Creatives Interpretation programme shared encounters of 254 students and 16 teachers from the UAE to interpret artworks in the collection, expressing their ideas and unique interpretations online.

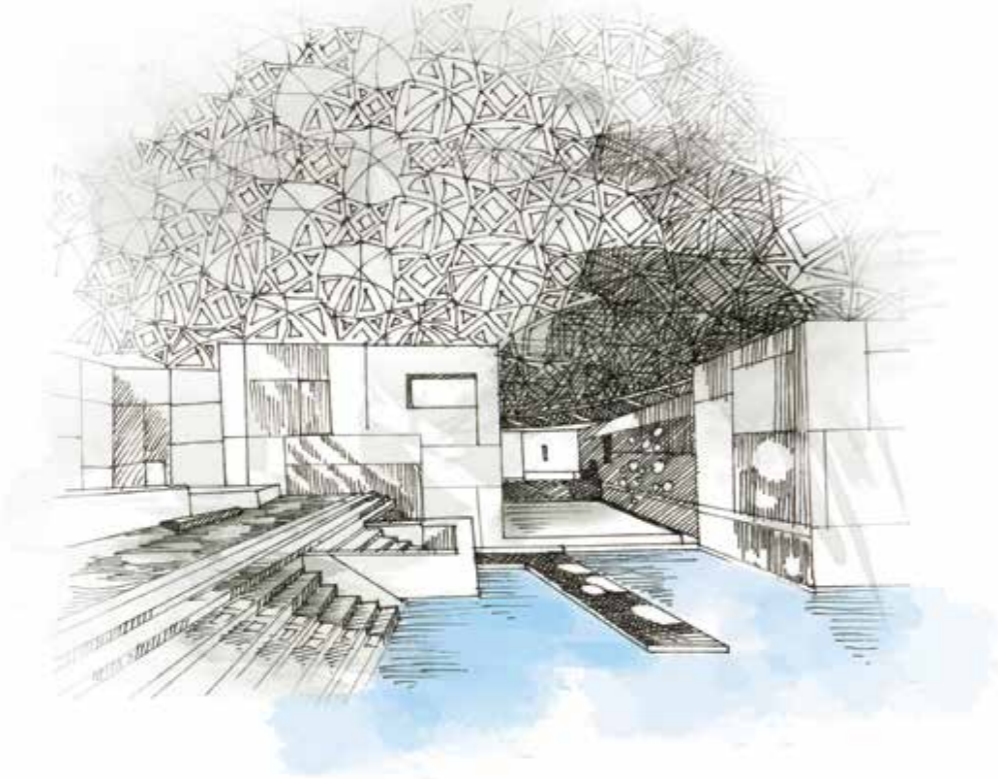


Learning Resources

Designed for children, educators, and families, Louvre Abu Dhabi's learning resources aim to enhance the visitors' experience and extend it to classrooms and homes through engaging questions and interactive activities. The learning resources invite young and adult visitors to learn actively and make strong connections with the collection and the exhibitions by taking the lead as self guides who direct their own experiences.

The free-to-download resources include Educator's Flashcards, Selfed Guides, Explore and Discover activities, Educator Resources Portfolio activities sheets, Educator Resources Portfolio Map, Educator Resources Portfolio resource guide, and a Museum Chatterbox activity for children, in addition to many other resources on previous international exhibitions and Children's Museum exhibitions.

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Educational Activities

2020 saw the introduction of new, specially tailored on-site and digital activities for children and families, teachers and seniors as well as people of determination.

Families and Children

Our Make and Play series of 24 short, fun, family focused videos encouraged viewers to make art, inspired by Louvre Abu Dhabi's collection, using simple materials at home. The programme resulted in more than 17,000 downloads, 96,438 website visits, and over 120,000 social media interactions.

Introduced in December, our new Art Explorers Trail is an interactive digital game that guides young visitors through the museum's permanent collection. A series of 26 Instagram stories, Family Art Talks encouraged families and young adults to connect with an artwork. The stories reached 445,550 accounts and generated 1,630 interactions.



Seasonal Camps

Held between 5 July and 23 August, our eight-week summer programme of community art challenges engaged more than 24,000 participants online while our Winter Challenge (9 – 20 December) was designed to encourage children to 'Get Back to Nature' and explored artists' responses to the environment engaging 4,637 participants online.

Online Guided Visits

Our museum educators delivered Online Guided Visits for adults, VIP delegations, international Department of Culture and Tourism Abu Dhabi offices, corporate partners, and B2B organisations. The tours engaged more than 312,000 adults from countries such as China, India, Mexico, Italy, France, Australia, Germany and the UK.

Express Tours

The museum launched its 45-minute Express Tours in December as a way of welcoming small groups back to the museum to explore the collection while accompanied by one of our Museum Educators.



The Young at Heart

We launched a series of programs with the Ministry of Community Development to engage senior Emiratis with the museum through its collection, exhibitions, and narrative.

Mindfulness for Senior Emiratis

Since the lockdown in March 2020, the Education team has organised a series of wellness-based online interactive sessions for senior Emiratis aged 60+. These sessions offer mindful, therapeutic moments by engaging with selected artwork within the museum's collection through the approach of slow looking, allowing participants to make their discovery and personal connection to the chosen artwork. This initiative aims to set the museum as a safe communal space, which creates opportunities to enhance health and wellbeing, and positive experiences of social interaction with other senior Emiratis. These sessions were conducted via the cloud-based video conferencing service, Zoom.

Community Visits

In collaboration with the Ministry of Community Development, the museum welcomed a group of Senior Emiratis from Ajman, Sharjah, and Dubai in a guided visit and discussion with Museum Educators in February.



Oral Emirati Histories Project

Launched in 2020, this project connected Senior Emiratis with younger students, using the museum's collection to encourage interaction between generations and the discovery and exchange of stories connected to the experience. Two sessions have engaged 110 students and two senior Emiratis from Ras Al Khaimah and Sharjah/ Khorfakkan.

Session 1: Naser Alkas, 78 years

Abu Dhabi Pearl artwork, 10,000 Years of Luxury Exhibition. Mr. Alkas is one of the few oral narrators in the UAE and specialises in national and maritime heritage.

Session 2: Fatima Almughanni, 62 years

Pendant with adorned animals from Ras Al Khaimah prompted a discussion of local jewellery and wedding traditions in the past and present between Mrs. Almughanni and a researcher whose focus is jewellery.

Louvre Abu Dhabi Cultural Programming



Cultural Activities

Singing Trees

25 February – 7 March

Commissioned by Louvre Abu Dhabi and Théâtre du Châtelet with the support of Bloomberg Philanthropies, Singing Trees features a choir of palm trees that sing louder when they are hugged. Curated by Ruth Mackenzie, CBE, Artistic Director of Théâtre du Châtelet, the interactive installation was created by Umbrellium, award-winning digital artists from London, in collaboration with Paris' Institute for Research and Coordination in Acoustics/Music (IRCAM), and the independent producer, Katherine Jewkes.

Combining innovative technology, music, and an interactive visitor experience, Singing Trees represented a unique opportunity to engage with nature while raising environmental awareness and encouraging dialogue. Following its world premiere at Louvre Abu Dhabi, Singing Trees was performed in the garden of the Palais Royal, Paris, between 10-20 September, 2020.



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Poetry in Ramadan

6 – 27 May

Four prominent UAE poets, Hassan Ali Alnajjar, Nujoom Alghanem, Ahmed Alasm and Shaikha Almutairi, recited classical poetry from Arabic literature that links to a specific artwork from the museum's collection. The chosen artworks and poems also reflected Ramadan's values of hope and resilience.

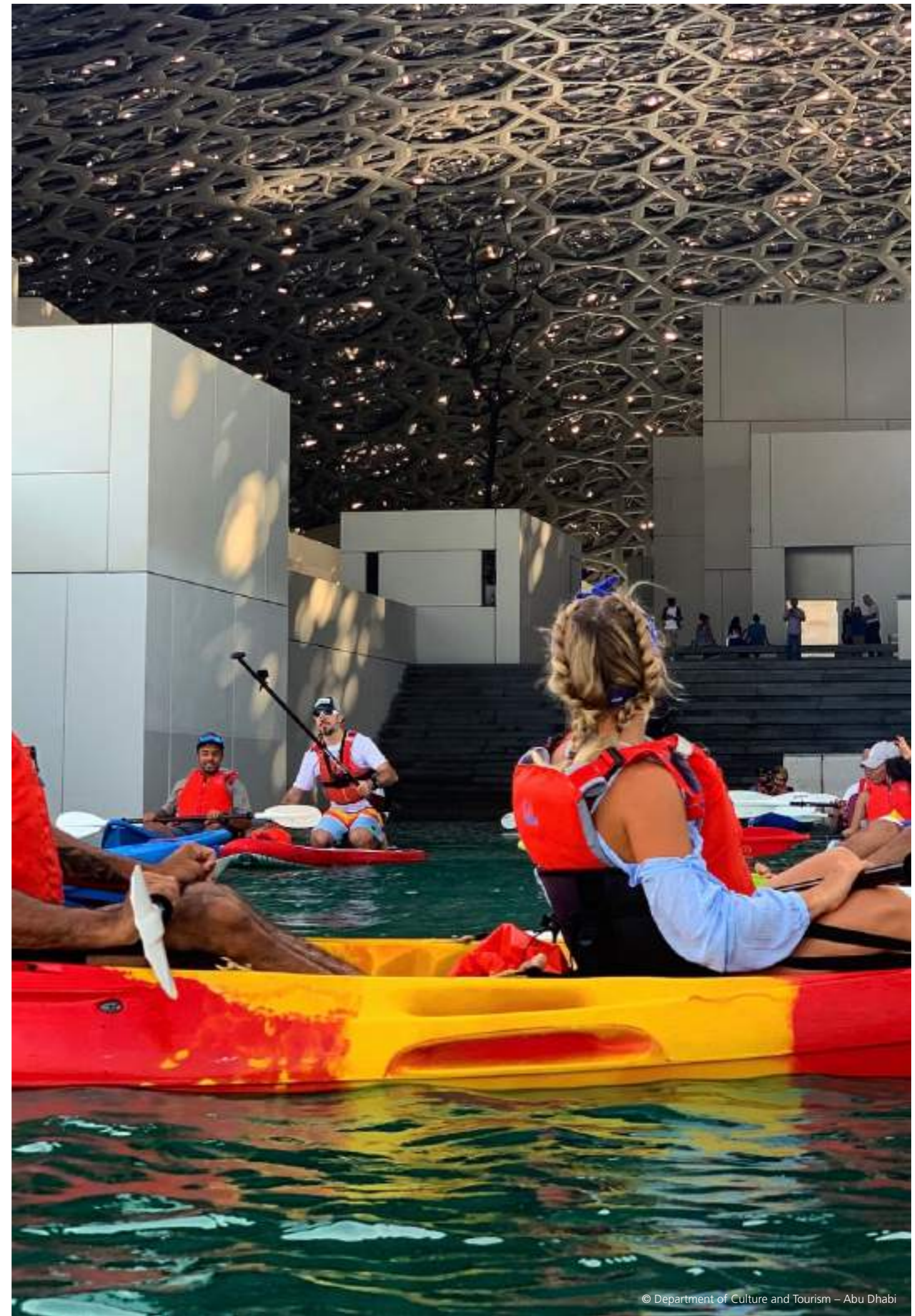
Spoken Art

3 June – 1 July

This programme saw spoken word artists reciting their original poems inspired by the museum, one of its artworks, the atmosphere in a gallery, or its architecture. Each artist took the audience with their poems on a journey between the past and the present while exploring themes of hope, resilience and togetherness. Artists included Danabelle Gutierrez, Afra Atiq, Jorge Monterrosa, Safwa Mohammed, Qutouf Yahia and Shamma Al Bastaki.

Kayaking

Louvre Abu Dhabi offered different types of kayaking tours throughout 2020. These included tours where kayakers were able to learn about the architecture of our museumcity from a unique, sea level perspective, tours for juniors aged 6 – 12, full moon kayaking and kayaking under the stars, and early morning tours that afforded views of the sunrise over the museum's dome. Kayaking tours were suspended during the museum's closure and resumed after reopening, with new safety measures put in place so visitors can enjoy a safe, comfortable experience.



Louvre Abu Dhabi A Museum for Everyone

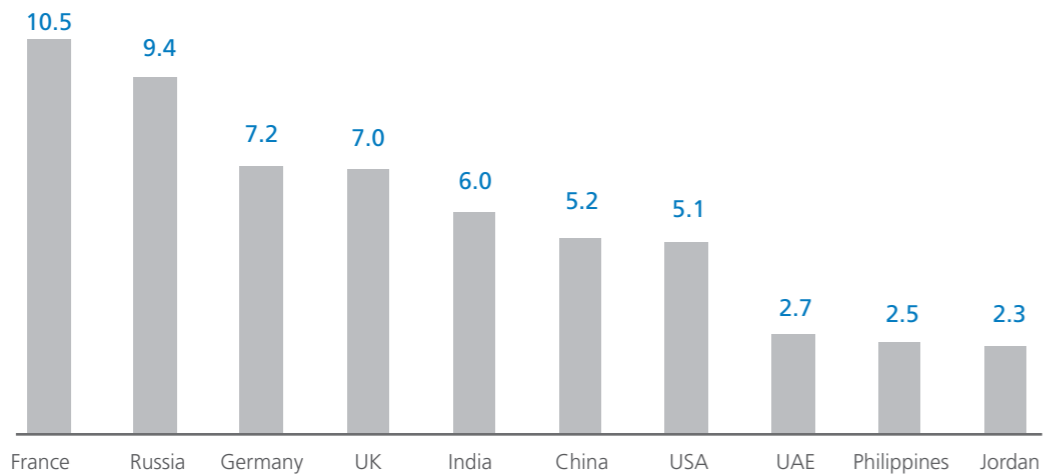


Our Audience

The museum embarked on its third year with optimism. Our first two years had exceeded all expectations and with the exciting programme of new exhibitions, acquisitions, and special events that were planned for 2020, there was every reason to expect that our numbers would continue on a similar trajectory.

In Q1/2020, more visitors came to the museum accompanied by their partner or friends and the proportion of first time visitors also increased, motivated by the desire to see the objects in Louvre Abu Dhabi's collection. The majority of the museum's foreign visitors continued to come from France, followed by visitors from Russia and Germany, however, there was a noticeable drop in the number of Indian visitors in comparison to Q1/2019.

2020 Top 10 Nationality in Q1 (%)

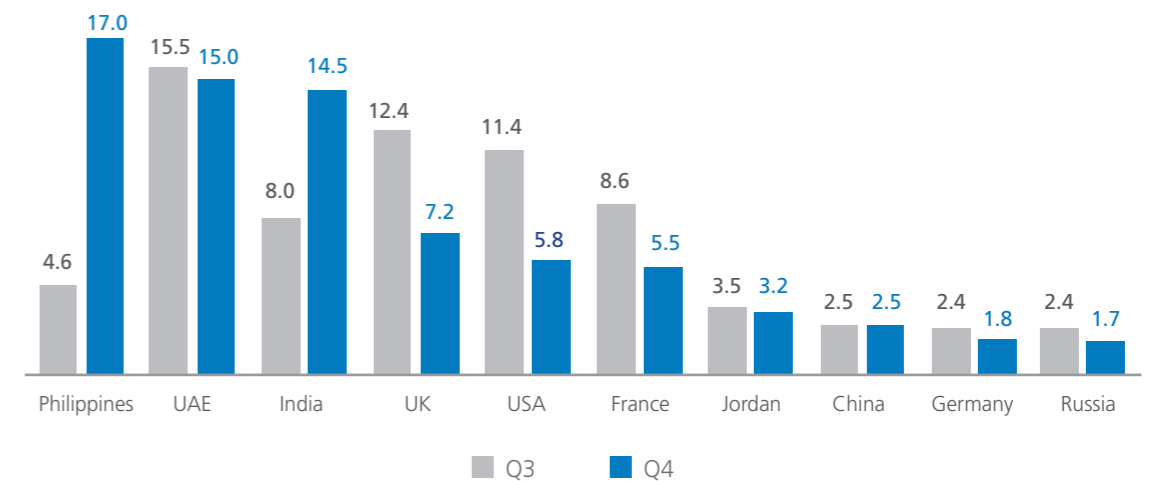


The rapid spread of the coronavirus in Q1/2020 soon came to represent an existential threat to museums and museum professionals. According to the International Council of Museums (ICOM), 95 per cent of cultural institutions were forced to close globally to safeguard the wellbeing of their staff and visitors. This had profound economic, social, and psychological repercussions and Louvre Abu Dhabi was no exception to the trend.

February is normally one of the museum's busiest months, especially with visitors from China who travel during their national holidays. As a result of the pandemic, however, there was a 4.4 per cent drop in the number of Chinese visitors in comparison to Q1/2019. Because of the decline in international travel and the imposition of restrictions on journeys between the UAE's various emirates, Abu Dhabi residents have represented the majority of museum visitors in 2020.

After Louvre Abu Dhabi reopened in June, Emirati nationals represented the majority of our visitors, closely followed by British and US nationals. Q4/2020 witnessed a noticeable upturn in Filipino (+12.4 per cent) and Indian visitors (+6.5 per cent). This increase is likely to be linked to promotions for hoteliers and our Front Line Heroes campaign, which was launched in Q4/2020 as a gesture of thanks and recognition in this time of hardship. Free admission was also extended to teachers and taxi drivers, while additional discounts were offered to partners and government employees.

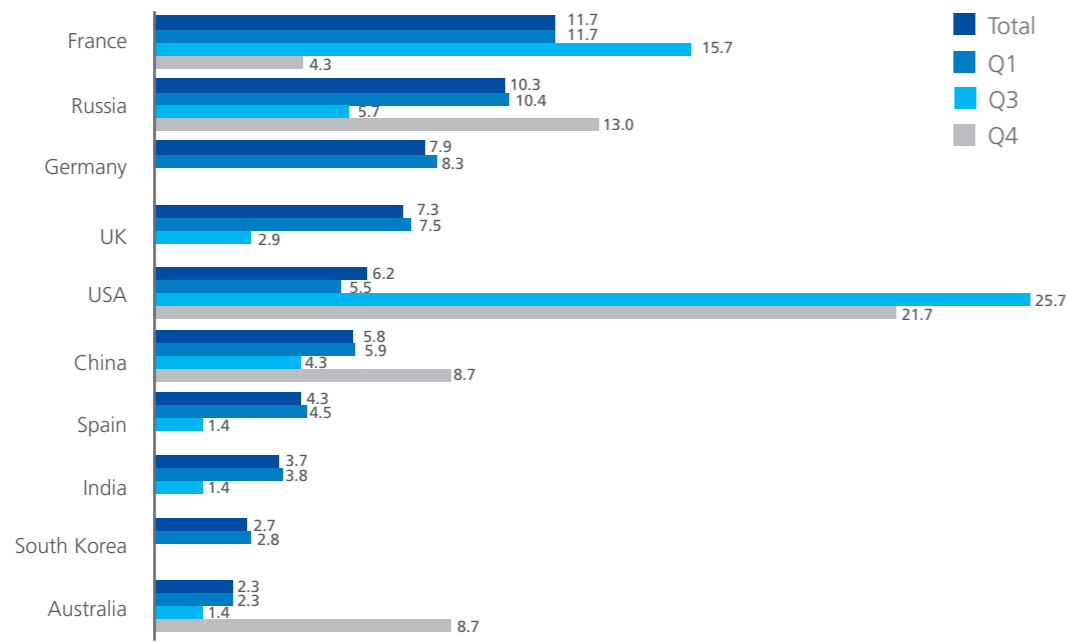
2020 Top 10 Nationality in Q3 & Q4 (%)



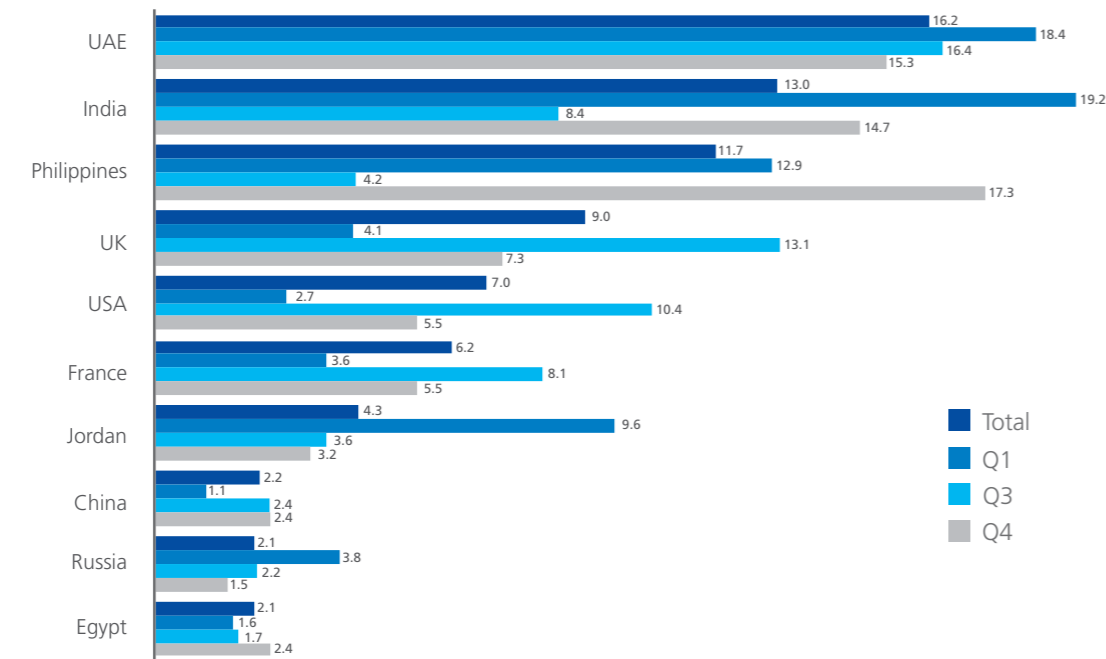
Outreach to local audiences through onsite activities continued to be paired with digital initiatives throughout the year. Upon reopening, the museum launched its 'Youth Go Free' offer for the under 18s, which was designed to send a message of positivity and inclusion to the local community. This last initiative is also part of a long term investment in the education of future generations and our desire to make the museum an integral part of the local community and its educational and cultural life.

Following the end of the summer holidays, Q4/2020 saw expected declines in the number of British (-5.2 per cent) and Russian (-5.6 per cent) visitors.

2020 Top 10 International Visitors Nationality



2020 Top 10 UAE Residents Nationality

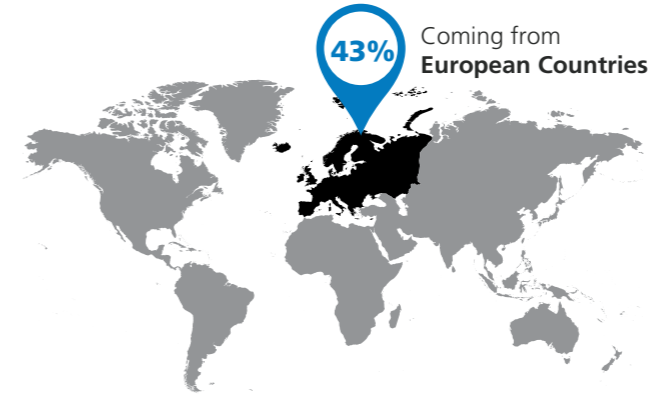


Despite these figures and the COVID-related closure of the Children’s Museum and temporary exhibition spaces, the museum benefited from the highest number of repeat visitors since its opening, reaching a remarkable increase of 40%.

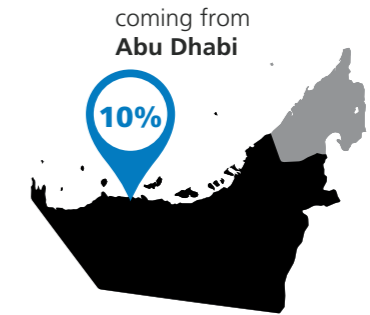
PRE-COVID PERIOD (1 JAN – 14 MAR 2020)

*The footfall of international visitors started declining from mid-February 2020, due to the global COVID-19 pandemic.

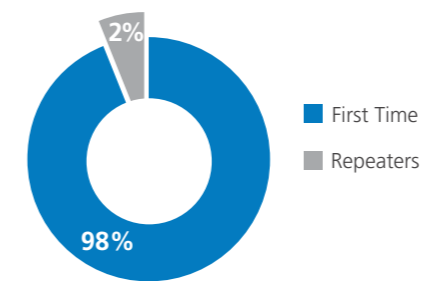
86% of Louvre Abu Dhabi Visitors are **International Visitors**



14% of Louvre Abu Dhabi Visitors are **UAE Residents**

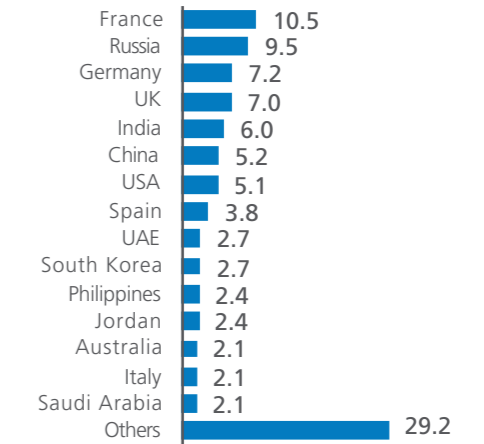


Results shown except mean

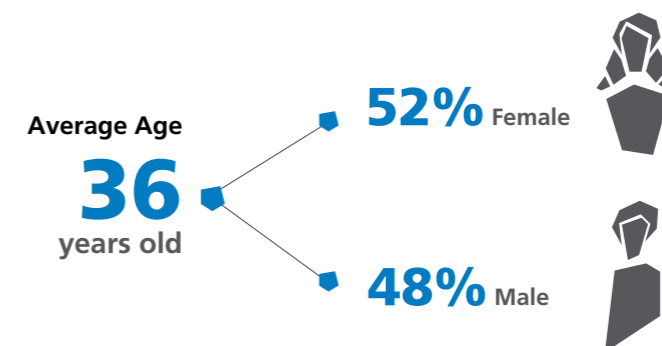


Base :All visitors- International visitors & UAE Residents

Visitor's Top Nationalities shown in %



Visitor's Demographic Profile



Main Motivation to visit

41% Art content

28% Attraction

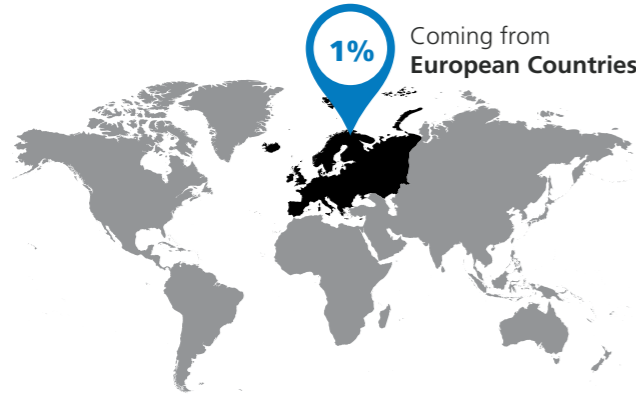
29% Architectural design

*Remaining 2% - others

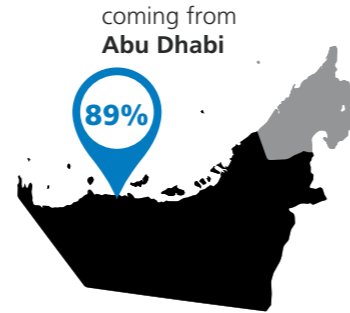
DURING-COVID PERIOD (24 JUN – 31 DEC 2020)

**After its reopening, Louvre Abu Dhabi observed mostly resident visitors, mainly due to international travel restrictions imposed in the UAE.*

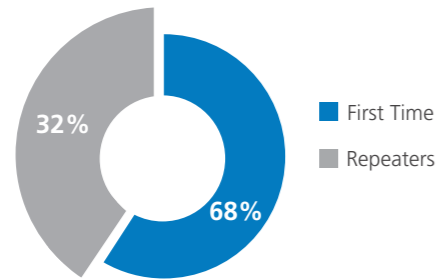
4% of Louvre Abu Dhabi Visitors are **International Visitors**



96% of Louvre Abu Dhabi Visitors are **UAE Residents**

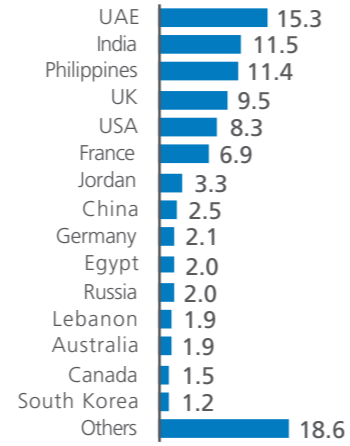


Results shown except mean

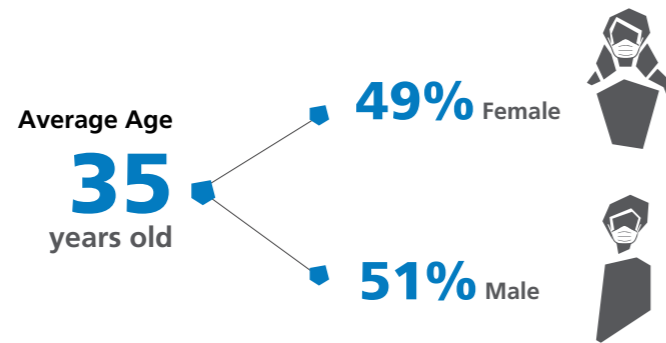


Base :All visitors- International visitors & UAE Residents

Visitor's Top Nationalities shown in %



Visitor's Demographic Profile



Main Motivation to visit

41% Art content

33% Attraction

23% Architectural design

**Remaining 3% - others*



© Department of Culture and Tourism – Abu Dhabi. Photo: Hufton + Crow

Louvre Abu Dhabi Publications

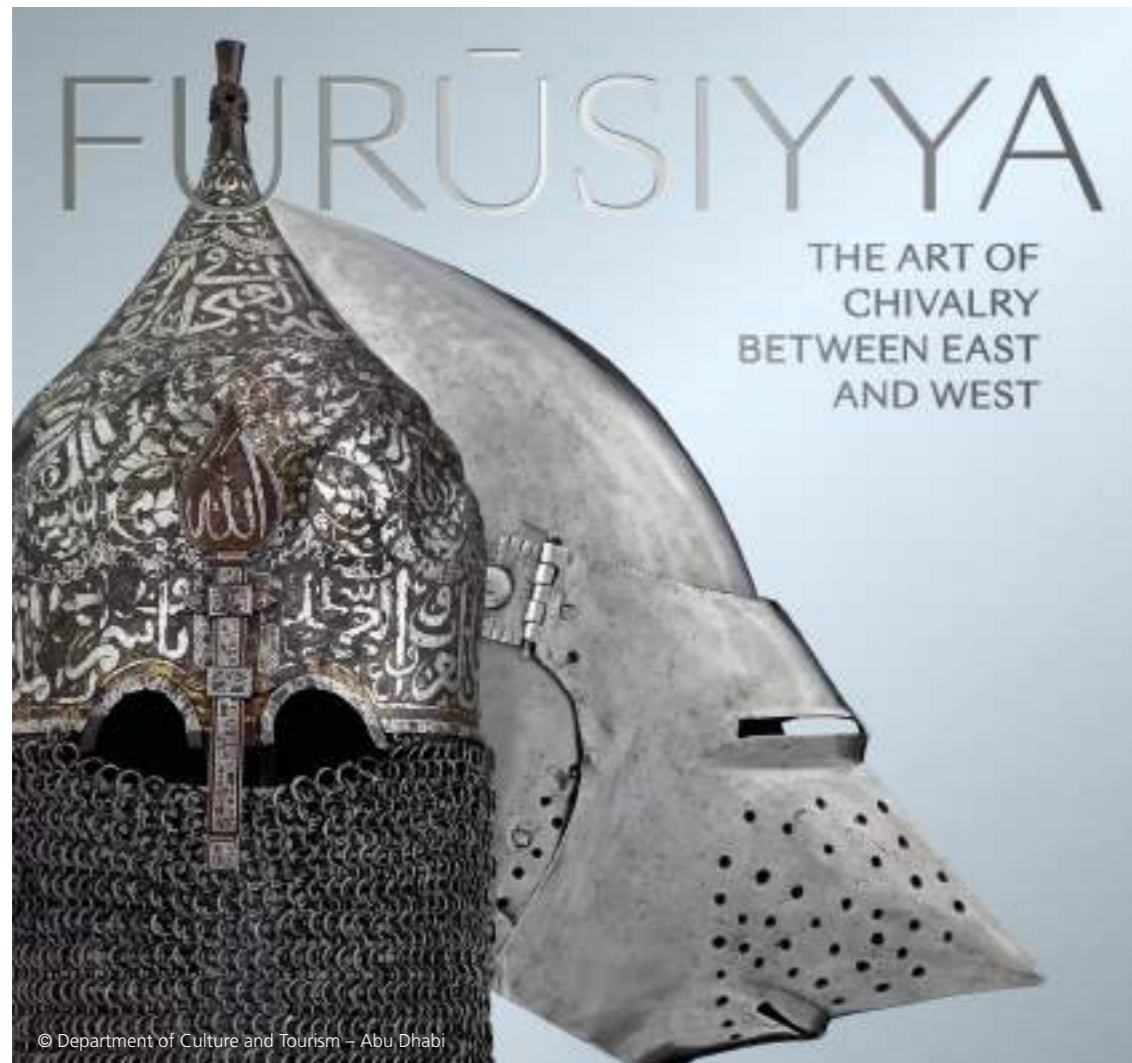


Exhibition Catalogues and Museum Guides

From exhibition catalogues and guides on the permanent collection, to richly illustrated architectural albums, children’s books and scholarly monographs, Louvre Abu Dhabi’s publications address our diverse audience, making art and culture accessible to all.

Furūsiyya: The Art of Chivalry between East and West

Published to accompany the groundbreaking exhibition of the same name, *Furūsiyya: The Art of Chivalry between East and West* features contributions from international curators and experts which examine the values and material culture of seemingly opposing martial codes and reveal clear parallels around important moments of exchange and dialogue.



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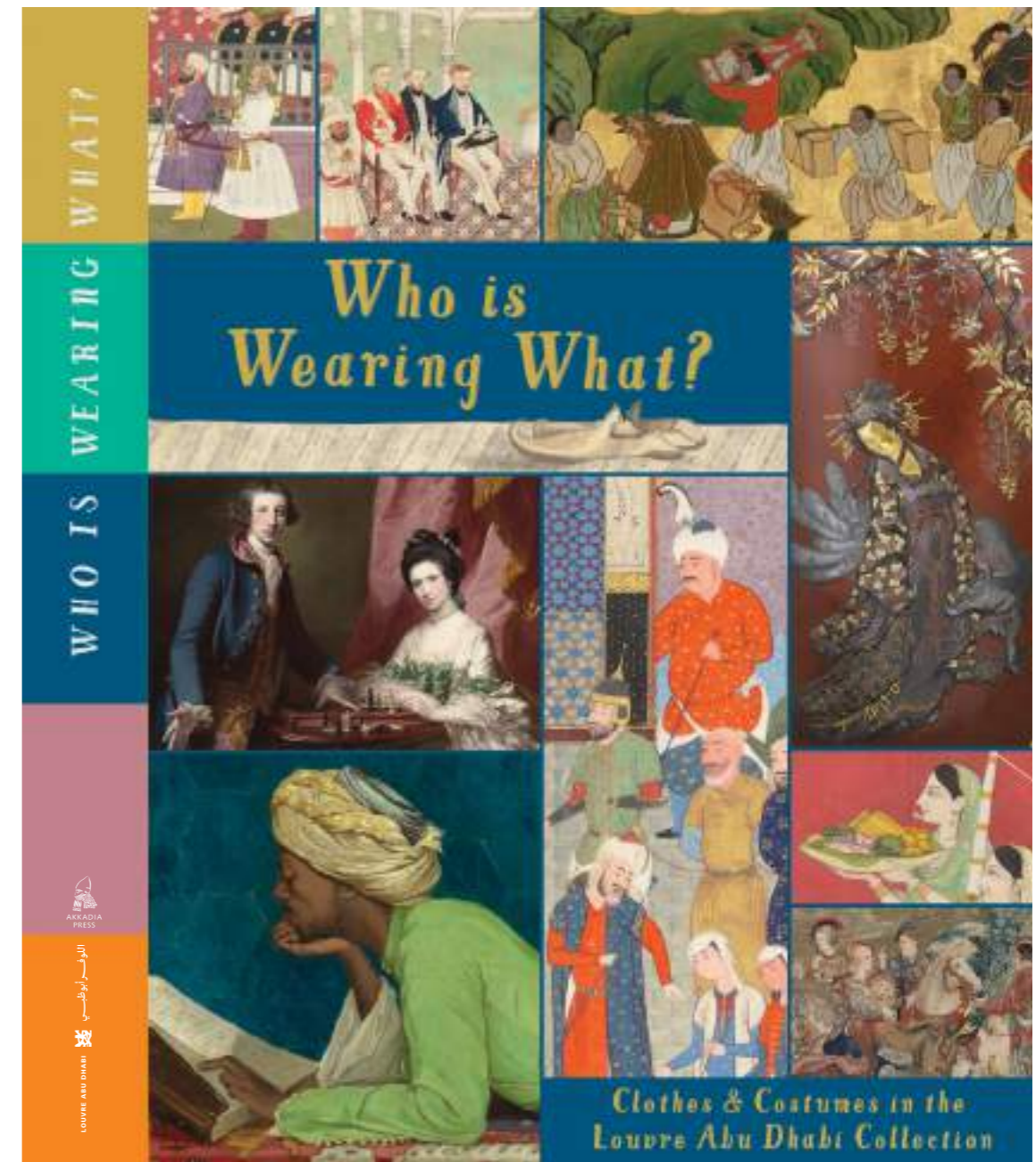
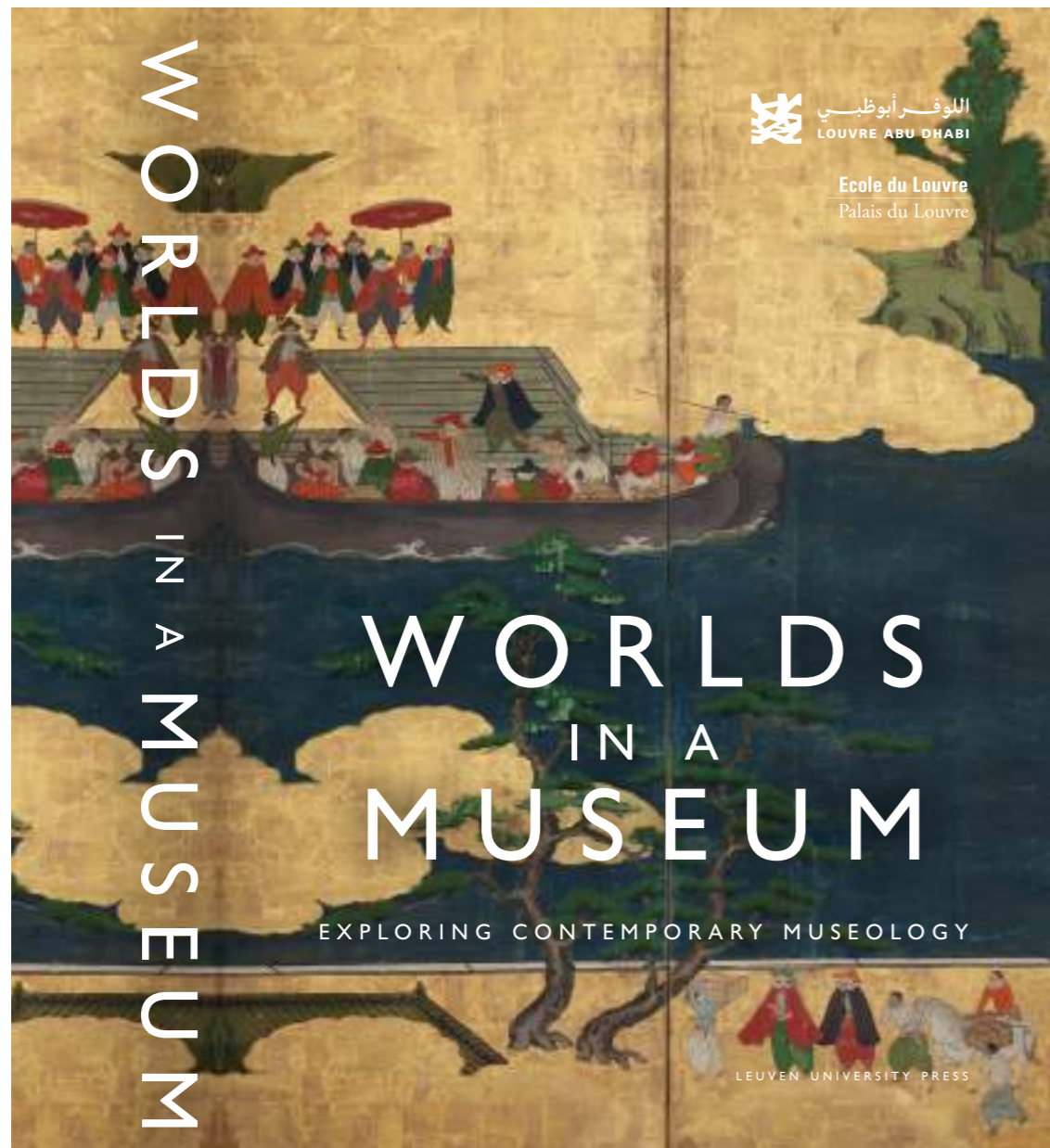
© Department of Culture and Tourism – Abu Dhabi

The Masterpieces

This twin volume box set provides a complete overview of Louvre Abu Dhabi’s architecture and collection. Containing *Highlights of the Collection* and *A Journey Through an Architectural Masterpiece*, the set explores 45 of the museum’s key artworks and the complexity of its architectural design. An ideal souvenir or gift, *The Masterpieces* is available in four languages: Arabic, English, French and Mandarin.

Worlds in a Museum: Exploring Contemporary Museology
 This collection of essays arises from the Worlds in a Museum symposium, which was organised by Louvre Abu Dhabi and the École du Louvre on the occasion of the museum's first anniversary. The symposium addressed the topic of museums in the era of globalisation, exploring contemporary museology and the preservation and presentation of culture within the context of changing societies. Departing from the museological orthodoxies that we have inherited from the Enlightenment, leading experts from art, cultural, and academic institutions were brought together to explore present day achievements and challenges in the study, display, and interpretation of history and its artefacts.

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© Department of Culture and Tourism – Abu Dhabi

Books for Younger Audiences

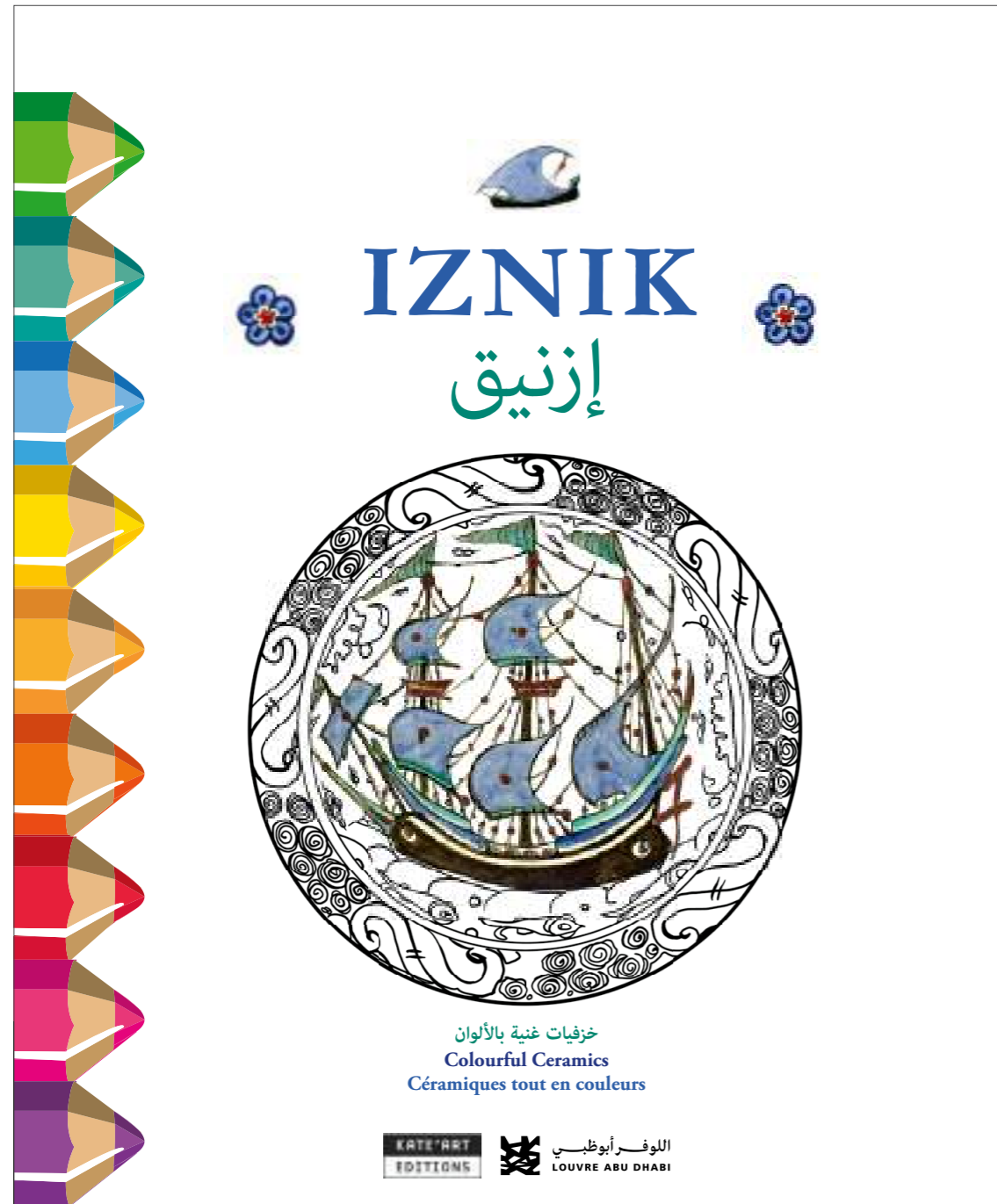
Who is Wearing What? Clothes and Costumes in the Louvre Abu Dhabi Collection

Travel around the world and back in time, from ancient Rome to the Edo period in Japan and the West African Kingdom of Benin to learn what clothes can tell us about the people who wore them. Readers will also discover how artists have used clothing and accessories to reveal key facts about culture, climate, and fashion.

Iznik, Colourful Ceramics

Experience the wonders of Ottoman ceramics with this delightful colouring book. Taking masterpieces from Louvre Abu Dhabi’s collection, *Iznik, Colourful Ceramics* explores popular motifs, ceramic types, and patterns, as well as the influence of Chinese porcelain on this refined art form.

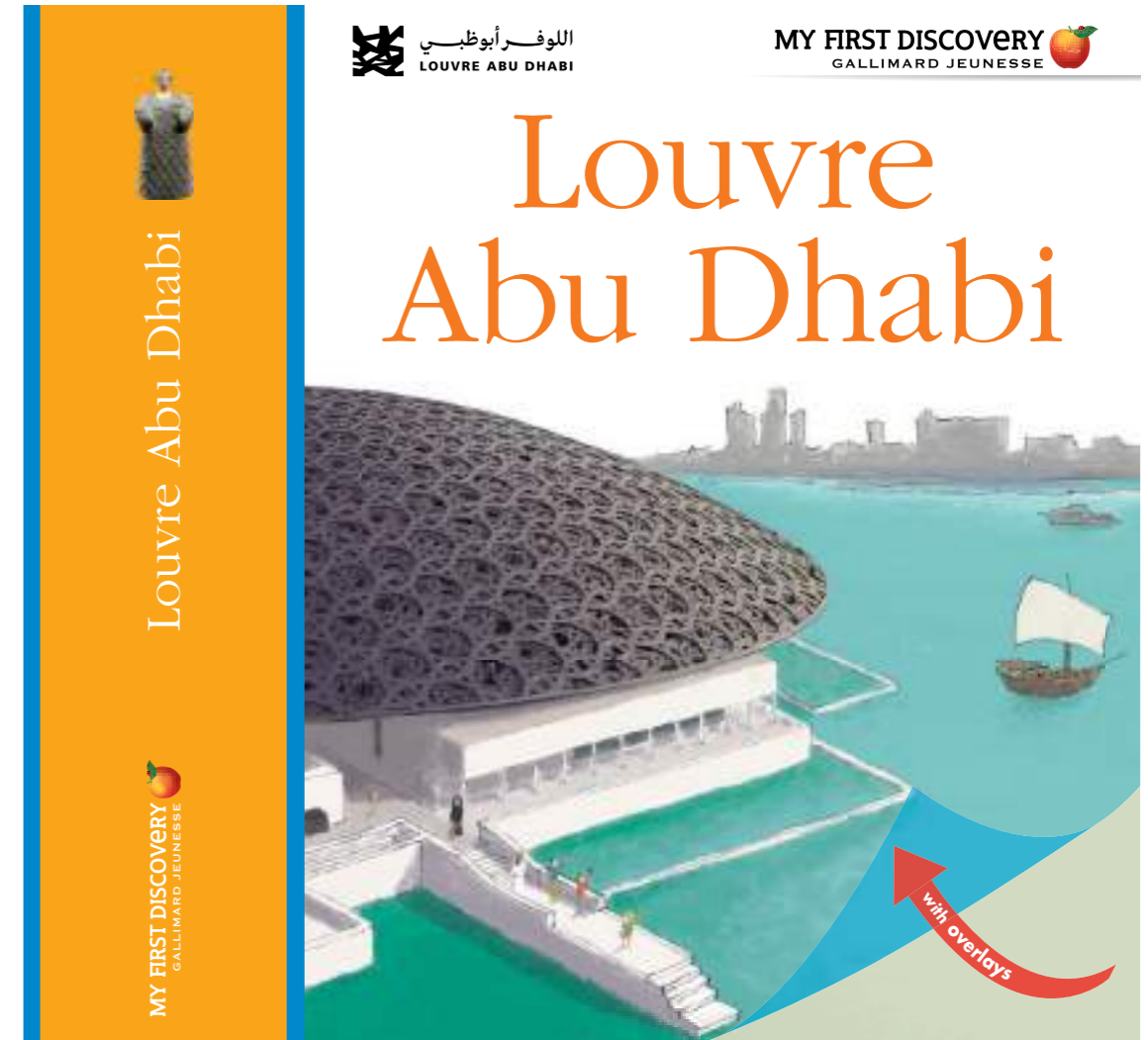
© Department of Culture and Tourism – Abu Dhabi



Louvre Abu Dhabi - My First Discoveries

Created with our youngest audience members in mind, this playful book takes children on their first tour of the museum. Designed to inspire young minds and spark curiosity, readers are encouraged to think about the world around them and how beautiful objects have connected people throughout history.

© Department of Culture and Tourism – Abu Dhabi



Journeys through Louvre Abu Dhabi

Conceived and published for teenagers, this large-format publication embarks on a journey across cultures and centuries using 100 objects from Louvre Abu Dhabi’s collection as its guide. A tribute to human creativity from prehistory to the present, *Journeys through Louvre Abu Dhabi* places objects in dialogue to uncover stories of just how much we share.



Louvre Abu Dhabi Eating, Drinking and Shopping

Fouquet's Abu Dhabi: Fine Brasserie Dining

Fouquet's, one of Paris' most iconic restaurants, made its Middle Eastern debut when it opened at Louvre Abu Dhabi in January, bringing the epitome of French brasserie dining to the region. The restaurant boasts a new menu, designed in collaboration with the renowned French Michelin star-winning chef, Pierre Gagnaire, which champions the established traditions of classic French cooking with several of Fouquet's signature dishes while embracing contemporary international and traditional Emirati inspired cuisine. The restaurant is accompanied by Marta Bar.

Due to the global COVID-19 pandemic, Fouquet's Abu Dhabi had to close its doors on 15 March and reopened on 16 June. In November, the restaurant won the Fact Awards for Best European Restaurant in Abu Dhabi and since then it has also been nominated and shortlisted for several other prestigious awards.

© Fouquet's Abu Dhabi. Photo: Alban Couturier



© Department of Culture and Tourism – Abu Dhabi

Aptitude Café

Located along the scenic Louvre Abu Dhabi Promenade, Aptitude Café has undergone extensive renovation and will reopen with a new design and food and beverage offering featuring a full à la carte menu in 2021. Visitors are also welcome for breakfast, late afternoon meals, and snacks.

Online Boutique

To overcome the difficulties posed by the global pandemic, Louvre Abu Dhabi collaborated with its retail operator, RMN, to launch an e-boutique from which a selection of publications, souvenirs, and unique gifts can now be purchased online.



Louvre Abu Dhabi Development and Partnerships

New Corporate Partnerships

Louvre Abu Dhabi has announced two major partnerships in 2020. In June, the museum signed a partnership agreement with VPS Healthcare, as 'Official Reopening Healthcare Partner,' represented by Dr. Shamsheer Vayalil, Chairman and Managing Director. VPS Healthcare is an integrated healthcare service provider headquartered in Abu Dhabi, and their support aimed to offer a comprehensive plan in implementing COVID-19 precautionary measures and further ensuring the safety of the museum's staff and visitors.

The support provided by VPS Healthcare included the provision of nurses to oversee thermal screening areas in the museum and regular audits to ensure the museum's compliance with the recommended health and safety measures and guidelines, while also conducting frequent COVID-19 screening tests on museum staff.



In December, the museum signed a partnership agreement with the global services and consulting company Accenture, represented by Alexis Lecanuet, Country Managing Director, as 'Official Digital Partner'. Accenture will support Louvre Abu Dhabi's ambitious digital development programme and will assist with service and product design, immersive experiences, digital marketing, data services and marketing advisory.

Corporate Events

Corporate Events

In January, the National Jewelry Institute organised a dinner to honor H.E. Noura Al Kaabi, Minister of Culture and Youth. H.E. Sheikh Nahyan bin Mubarak Al Nahyan, Minister of Tolerance and Coexistence and Mrs. Judith Price, President of the National Jewelry Institute, attended the dinner.

In February, the Italian luxury brand Bulgari organised a high-level, multi-day event to present their collection developed in collaboration with H.H. Sheikha Fatima bint Hazza Al Nahyan. The event was attended by Bulgari's CEO, Mr. Jean-Christophe Babin.



Membership and Philanthropy

Louvre Abu Dhabi Youth Pass

In addition to its existing Art Club membership and Teacher Pass programmes, the museum launched a new Youth Pass in October to extend the scope of its membership offering to young adults aged 18-25. Benefits associated with a Youth Pass include unlimited access to Louvre Abu Dhabi's collections, galleries, and special exhibitions for a year, updates through a monthly e-newsletter, 10 per cent discount at the Museum Boutique and café.

Membership Gifting

In December, the museum launched membership gift vouchers, in time for the end-of-year holidays. They make excellent gifts for the festive season, birthdays or as a thank you gesture, offering priceless access to Louvre Abu Dhabi's amazing artworks, events and more, for a whole year.

Gift Vouchers are available for the Art Club membership, Teacher Pass or Youth Pass.

Louvre Abu Dhabi Patrons Circle

Louvre Abu Dhabi's Patrons Circle offers the highest level of museum engagement for individuals who are keen to contribute to the museum's educational mission and to the development of the sector throughout the region. Patronage helps the museum to mount its innovative displays and landmark exhibitions, while helping to conserve our collections for future generations.

The museum also introduced an exclusive programme targeting individual givers in January 2020, and signed up Mrs. Fairouz Villain, Founding Member of Louvre Abu Dhabi's Patrons Circle.



Louvre Abu Dhabi Our Brand



A Unique Story

Louvre Abu Dhabi's brand is built on a very strong foundation, born from an intergovernmental agreement between France and Abu Dhabi; it is the first museum of its kind in the Arab world. Although we have an intimate relationship with the Musée du Louvre in Paris, as a new museum we are committed to creating our own identity and to building our compelling brand.

A year after opening, we identified the need for a stronger internal brand culture, understood by our multi-national team, that would ensure that our unique story is owned by all our employees and stakeholders.

We worked with specialist branding consultants to clarify our existing brand statements and re-engage our staff. The proposition was simple and memorable, 'We tell stories of cultural connections'. Consolidating our organisation-wide understanding of our brand, we engaged all staff with our shared purpose 'to build understanding across cultures and reveal we have more in common than we know.'

In 2020, with the outbreak of COVID-19, our reflections and understanding of our brand allowed us to introduce the notion of Louvre Abu Dhabi as a Mindful Museum. This was quickly adopted by our brand ambassadors, from HR to Health and Safety, and Mindful Museum soon became a kind of internal compass that enabled us to use our mission - to help 'open eyes, open hearts and open minds' - to guide the organisation through the pandemic. This also translated to a new look and feel for all of our public facing messaging.

Translating our brand story into compelling communications remains an ongoing commitment. We have completed an audit of all our communications and defined a trilingual brand architecture structured around our key services: collection, temporary exhibitions, education, Children's Museum, public programme, restaurant, and boutique. In 2021 we will be ready to roll out a refreshed look and feel with clarity and consistency, including an expanded Arabic and Latin typeface family and developed tone of voice.



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Louvre Abu Dhabi Brand Committee

Louvre Abu Dhabi hosted its annual brand committee meeting with the directors of the Musée de Louvre on 6 October. The committee was established to represent the brand interests of the Musée du Louvre and Louvre Abu Dhabi, and to guide their direction. Reporting on the museum's performance in 2019, the committee discussed brand equity and value, and on royalties and finance for Musée de Louvre. The committee was commended on its accomplishments in 2019.

Louvre Abu Dhabi Brand Film

To mark the year's end and reflect on the role played by culture throughout the pandemic, Louvre Abu Dhabi commissioned the Booker-prize-winning writer Ben Okri and the Saudi novelist, Raja Alem, to respond to the changing world by creating a message of hope that would highlight the way culture's power to connect and to heal. Using their inspiring poems in English and Arabic, we created a film to bring an unexpected, youthful, and aesthetic vision of the museum to our audiences, a piece of visual poetry that offers the chance to escape from the 'new normal' and to look forwards to 2021.

Poem by Booker-prize-winning writer Ben Okri

We are opening to a new time.
 Every now and again we must renew
 Ourselves as a museum,
 As a vision, as a people.
 This is a time for renewal.
 Time to dream higher.
 Opening a new way into the future:
 Culture needs dialogue;
 Civilisation needs community.
 What does it mean to be human?
 Art renews what it is to be human.
 It celebrates the spirit of surprise
 We celebrate art as healing,
 Reconciling us to ourselves
 We celebrate our rich variousness,
 We celebrate the beauty of differences,
 We celebrate the resilience of the human.
 We work with the stuff of wonder.
 Art is a dream of truth.
 To renew the heart is our dream
 To touch the place of tears and joy
 To catch a vision of hope with a gaze
 To re-imagine our journey
 from birth to the stars
 To lift our spirits in play and beauty
 To collaborate with what is
 extraordinary in you.
 What does it mean to be human?
 It means to love, to dream,
 To make, to laugh, to grow,
 To quest, to find meaning,
 To inspire and be inspired,
 To transform the ordinary,
 To heal our restless hearts
 In the fountains of art and culture;
 To lift ourselves up
 with the magic of unity.
 The human story sings here,
 dreams here, In magnificence.



Louvre Abu Dhabi Operational Excellence



Exceeding Expectations: Our Pandemic Response

Both before, during, and after the 100 days of the museum's closure as a result of the global pandemic, Louvre Abu Dhabi sought to collaborate with and learn from the best practise of institutions across the global museum sector, to implement health and safety and curatorial policies that would ensure the safety of its staff, visitors, and collections, and to reach out to new and ever-wider audiences.

From the efforts made by our team during the museum's closure to ensure that our collections were monitored and protected following international standards, to the development of new ticketing and admission procedures, wayfinding strategies, and signage systems, to the roll-out of new forms of digital engagement and the hosting of our anniversary Reframing Museums symposium, Louvre Abu Dhabi not only set new standards of visitor care locally, for which it was recognised by the government of Abu Dhabi, but helped to set the agenda for future museum strategy, policy, and outreach in ways that engendered international recognition.

Capacity building for Future Generations

Our staff is one of the key pillars of the museum. As diverse as Abu Dhabi itself, our employees are drawn from 33 different nationalities; 52.85 per cent are UAE nationals who are represented at a range of levels throughout the organisation.

Despite the challenges posed by the pandemic, the museum conducted 951 hours of training in 2020, much of which was conducted by our Scientific, Curatorial, and Collections Management team. Thanks to the museum's partnerships in the France Muséums network, training was also provided by leading museum experts from France. Key areas of training included: Acquisition Policies, Egyptian Art, Emergency Collection Handling and Salvage, Handling Practices, Incident Management, Individual training with France Muséums, IOSH work safety, Islamic Art, Mindful Museum training, MuseumPlus database training, 19th century art, Permanent Gallery Tours, Pest Control and Infestation Management, Museum Security, Writing for the Art World.



International and Institutional Affairs

Government and External Relations

In 2020, the International and Institutional Affairs team continued to promote the Business to government (B2G) through different projects and partnerships. One of the key aspects was to continue promoting Louvre Abu Dhabi toward staff in government entities to raise awareness of the museum. The museum conducted online roadshows for several entities including the Human Resources Authority in Abu Dhabi, Abu Dhabi Waste Management Centre - Tadweer, and the Dubai Economy Department. The museum also created special promotional offers for staff of government entities and diplomatic missions in the UAE and also reached out to around 100 entities in the UAE to promote these offers.

Despite the museum's closure for 100 days, Louvre Abu Dhabi received numerous official visits from Heads of State and ministers representing countries such as the USA, France, Japan, Greece, Mexico, Belgium, Fiji, Slovenia, South Korea, Luxembourg, the Seychelles and Spain. The museum also welcomed celebrities, who came to experience its iconic architecture and impressive collection. In total, Louvre Abu Dhabi welcomed 173 delegations of officials and VIPs in 2020.



Safety and Security

The museum's Health and Safety Unit played a proactive role in supporting the organisation's management of its response to the pandemic. Approximately 7,600 tests were carried out between June and December 2020.

The Unit investigated every occupational health and safety (OHS) incident that was reported and carried out 15 emergency drills - for fire response, medical emergencies, and drowning incidents - as well as evacuation drills in the administration building, the restaurant, and the entrance building.

A total 1471 OHS and 7870 Fire Life Safety inspections were executed and the FLS team response to fire alarms was within the stipulated 3 minutes. There were no significant fire cases.

Finally, a Business Continuity Management System (BCMS) project was successfully coordinated and implemented as part of the frameworks for Risk Management, Business Continuity, and Crisis Management system and this achieved all of the project milestones and timelines for 2020.

Sustainability and Facilities Management

As a part of the museum's commitment to sustainability and to combat the effects of global warming, we have continued to look for ways in which we can optimise the building's environmental performance. To this end, the museum achieved savings of nine per cent in its consumption of electricity, three per cent for chilled water, and 18 per cent for potable water in 2020, compared to 2019.

Louvre Abu Dhabi

Our Corporate Partners

Louvre Abu Dhabi would like to thank its corporate partners, sponsors and members for their ongoing support, which is crucial for helping the museum achieve its goals. In working with our partners, we are able to strengthen and expand our impact to the wider community. Their support also helps us organise exhibitions, develop educational and cultural activities and grow our permanent collection.












Louvre Abu Dhabi

A Note of Thanks

Louvre Abu Dhabi is thankful to France Muséums for coordinating loans and supporting the museum's activities and to our French partner institutions:

- *Bibliothèque nationale de France*
- *Centre Pompidou*
- *Château de Fontainebleau*
- *Château de Versailles*
- *Cité de la Céramique – Sèvres & Limoges*
- *Domaine National de Chambord*
- *École du Louvre*
- *Musée d'Archéologie nationale – Saint-Germain en Laye*
- *Musée de Cluny – Musée national du Moyen-Âge*
- *Musée des Arts Décoratifs (MAD)*
- *Musée du Louvre*
- *Musée du quai Branly-Jacques Chirac*
- *Musée national des arts asiatiques-Guimet*
- *Musée Rodin*
- *Musées d'Orsay et de l'Orangerie*
- *OPPIC (Opérateur du patrimoine et des projets immobiliers de la culture)*
- *Réunion des Musées Nationaux et du Grand Palais (RMN-GP)*

We are equally thankful to:

Our UAE and regional partners who lent major artworks displayed in the museum's galleries.

- *Al Ain National Museum*
- *Department of Culture and Tourism – Abu Dhabi*
- *Dubai Municipality*
- *Guggenheim Abu Dhabi*
- *Ministry of Tourism and Antiquities (Department of Antiquities) in Jordan*
- *Ministry of Tourism in the Kingdom of Saudi Arabia*
- *National Museum of Oman*

- *National Museum of Ras Al Khaimah*
- *Zayed National Museum*

All UAE government institutions who supported us:

- *Abu Dhabi Civil Defense*
- *Abu Dhabi Executive Office*
- *Abu Dhabi Government Media Office*
- *Abu Dhabi Horse Police*
- *Crown Prince Court*
- *Department of Community Development*
- *Department of Culture and Tourism – Abu Dhabi*
- *Department of Education and Knowledge*
- *Department of Finance*
- *UAE Ministry of Climate Change and Environment*
- *UAE Ministry of Culture and Youth*
- *UAE Ministry of Education*
- *UAE Ministry of Foreign Affairs*
- *UAE Ministry of Presidential Affairs*

All patrons, local, regional and international institutions with whom we collaborated:

- *Anghami*
- *Aptitude Café*
- *Ayala Museum*
- *Belvedere Museum, Vienna*
- *Berlin State Museums*
- *Bloomberg Philanthropies*
- *Chester Beatty*
- *Cité de la Musique*
- *Fairouz Villain, Founding Member of Louvre Abu Dhabi's Patrons Circle*
- *Groupe Lucien Barrière (GLB)*
- *Hong Kong Heritage Museum*
- *IRCAM*
- *Israel Museum*
- *J. Paul Getty Museum*
- *Montreal Museum of Fine Arts*
- *Musée d'arts de Nantes*
- *Musée de l'Armée*

- *National Gallery of Ireland*
- *National Museum of Singapore*
- *National Museum of Women in the Arts*
- *New York University Abu Dhabi*
- *Qasr Al Watan*
- *Shanghai Museum*
- *Smithsonian Institution*
- *Sorbonne University Abu Dhabi*
- *Théâtre du Châtelet*
- *Umbrellium*
- *United Arab Emirates University*
- *University College London, Department of Genetics, Psychoanalysis Unit*
- *Victoria and Albert Museum*
- *Warehouse421*

Louvre Abu Dhabi also wishes to express its warmest thanks to the museums and institutions that have offered their support by lending significant artworks from their collections for the international exhibitions in 2020.

10,000 Years of Luxury

(30 October 2019 – 18 February 2020)

- *Musée des Arts Décoratifs (MAD)*
- *Musée du Louvre*
- *Musée du quai Branly-Jacques Chirac*
- *Zayed National Museum*
- *Musée Yves Saint Laurent Paris*
- *La Fondation des Artistes*
- *BACCARAT*
- *Cartier Collection*
- *Direction du patrimoine Chanel*
- *Collection Chaumet, Paris*
- *Chloé Archive, Paris*
- *Maison Christian Louboutin*
- *Christian Dior Couture*
- *ELIE SAAB*
- *Givenchy*
- *Maison Guerlain*
- *Hermès*

- *Hervé Van der Straeten*
- *HG Timepiece – Switzerland*
- *Mellerio*
- *Collection Pierre Hardy*
- *Maison Rabih Kayrouz*
- *Maison Schiaparelli*
- *Maison Van Cleef & Arpels*
- *Victoire de Castellane, Fleurs d'excès collection*
- *Studio YMER & MALTA*
- *Scenography: Studio Adrien Gardère*

Furusiyya: The Art of Chivalry between East and West

(19 February 2020 – 15 March 2020 / 1 July 2020 – 18 October 2020)

- *Musée de Cluny – Musée national du Moyen Âge*
- *Musée du Louvre*
- *Musée de l'Armée*
- *Musée des Arts Décoratifs*
- *Bibliothèque nationale de France*
- *Musée Jean-Claude Boulard – Carré Plantagenêt*
- *Musée des Beaux-Arts de Lyon*
- *The Metropolitan Museum of Art*
- *The Chester Beatty Library*
- *Furusiyya Art Foundation*
- *Scenography: Vincen Cornu Architecture*

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