Press kit
Exhibition
from 2nd May to 28th July 2014
Napoleon Hall

Birth of a Museum
Louvre Abu Dhabi


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Press Release
Exhibitions
2 May–28 July 2014
Hall Napoléon

Birth of a Museum
Louvre Abu Dhabi

Louvre Abu Dhabi is unveiling its new collection for the first time in France; more than one hundred and sixty of the finest masterpieces already acquired by the UAE museum are presented in Paris, in an exhibition called “Birth of a Museum” and following a similar exhibition in Abu Dhabi in 2013. Louvre Abu Dhabi, which will be opening in December 2015, will be the first universal museum created in the Middle East, a region at the crossroads of civilizations. Its collection of old and contemporary works from different countries has been gradually growing since 2009 with each new acquisition. The exhibition will enable the French and European public to get a preview of the cultural wealth of the collection of the future museum and also to grasp the architectural and cultural project.

A permanent collection unveiled in Paris
The "Birth of a Museum" exhibition is the first major presentation in Paris of the collection of Louvre Abu Dhabi, associated with the evocation of the architecture of Jean Nouvel as well as the local context of its development. It unveils a selection of more than one hundred and sixty works acquired since 2009 by the Emirate, which has benefited from the expertise of the teams from Abu Dhabi and Agence France-Museums. Among these exceptional works there is a statue called Bactrian "Princess", a gold bracelet with figures of lions made in Iran nearly 3,000 years ago, a rare Greek archaic sphinx, a large Bodhisattva from Pakistan, a fibula (brooch) in gold with garnets from Italy dating from the fifth century AD, a magnificent Virgin with Child by Bellini, paintings by Jordaens, Caillebotte, Manet, Gauguin, Magritte, a previously unseen papier-collé by Picasso and nine paintings by the recently deceased American painter Cy Twombly. Although it is not a real forshadowing of Louvre Abu Dhabi, as the French loans are not presented, this exhibition is built around a chronological thread and some major artistic and aesthetic issues that already emphasize the principles at the heart of the identity of Louvre Abu Dhabi: universalism, the confrontation of artistic testimonies of the great civilizations, from ancient times to the contemporary era, highlighting the multidisciplinary nature of the fields of artistic creation.

A similar exhibition has already been presented to the public in Abu Dhabi from 22 April to 20 July 2013 at Manarat Al Saadiyat, the art and exhibition centre of Saadiyat Island Cultural District. The exhibition was inaugurated by His Excellency Sheikh Hazaa Bin Zayed Al Nahyan, Vice-President of the Executive Council of the Emirate of Abu Dhabi, in the presence of Mrs Aurélie Filippetti, French Minister of Culture and Communication.

Practical information
Opening hours
Every day except Tuesdays from 9 am to 5:45 pm; Wednesdays and Fridays until 9:45 pm.
Admission
Tickets for temporary exhibitions: €13
Combined Ticket (permanent collections + "Birth of a Museum" exhibition): €16
Free admission to visitors under the age of 18, the unemployed, card holders of Young Louvre, Teachers Louvre, Professionals Louvre, Students Louvre, partner cards or Friends of the Louvre card
Information: 01 40 20 53
Universal museum in the Arab world

By an intergovernmental agreement signed on 6 March 2007, the UAE and France decided to create a universal museum named Louvre Abu Dhabi which is scheduled to open in December 2015. This unprecedented move lays the foundations for a new type of cultural cooperation between the two countries around the birth of a national institution. As the first universal museum in the Arab world, Louvre Abu Dhabi is an ambitious project whose identity is underpinned by the notions of discovery, contact and, therefore, education. The future museum will not, in any way, be a copy of the French Louvre in Abu Dhabi; instead, it will be an original institution, with its own collection, offering its own interpretation of a universal museum, reflecting its own era and the local traditions of the host country.

Louvre Abu Dhabi aims to be a place of dialogue between civilizations and cultures. Its uniqueness will be based on an overarching vision of artistic creation and it will adopt an original way to present collections, combining loans from French collections and works from Louvre Abu Dhabi's own currently developing collection, on a rotating basis over ten years.

The construction of Louvre Abu Dhabi, designed by Jean Nouvel, winner of the Pritzker Prize, has begun on Saadiyat Island. Designed as a "museum city", protected from the sun by a large dome, the buildings extend out over the water, Louvre Abu Dhabi will cover nearly 64,000 m² with 6,000 m² for the permanent gallery and 2,000 m² for temporary exhibitions of international importance.

Exhibition curators

Vincent Pomarède, Director of the Mediation and Cultural Programming at the Musée du Louvre, General Curator of the exhibition

Associated with

Laurence des Cars, Director of the Musée de l'Orangerie

Khalid Abdulkhalig Abdulla, Assistant Curator for Birth of a Museum, Abu Dhabi Tourism & Culture Authority

Agence France-Muséums, chaired by Marc Ladreit de Lacharrière, reunites the partner institutions of Louvre Abu Dhabi: the Musée du Louvre, the Pompidou Centre, the public establishment of the Musée d'Orsay and the Musée de l'Orangerie, the Bibliothèque nationale de France, the Musée du Quai Branly, the Réunion des Musées Nationaux - Grand Palais, Public Establishment of the Museum and National Estate of Versailles, the Musée national des arts asiatiques Guimet, the École du Louvre, the Rodin Museum, the Domaine National de Chambord and the Opérateur du patrimoine et des projets immobiliers de la culture.

Jean-Luc Martinez chairs the Scientific Council. Manuel Rabaté manages the Agency team as Chief Executive Officer.

Publications


Around the exhibition

Presentation lecture about the exhibition
Monday, 5 May 12:30 pm / Auditorium
by Khalid Abdulkhaliq Abdulla, Louvre Abu Dhabi, Laurence des Cars, Musée de l’Orangerie, Vincent Pomarède, Musée du Louvre

Setting the scene
Wednesday, 28 May 12:30 pm / Auditorium
Stūpa reliquary, South India, Andhra Pradesh, Amaravati region by Vincent Lefèvre, Ministry of Culture and Communication Directorate General for heritage

International Symposium
Wednesday, 18 June from 9:30 am to 6 pm / Auditorium
Around Louvre Abu Dhabi for a comprehensive history of art?
Programme to come

Filmed
Sunday, 4 May, 2 pm / Auditorium
The Mahābhārata
Projection of 3 episodes of the cult film based on the show by Peter Brook and Jean-Claude Carrière featuring the founder of the book of Indian religion, history and thought.

Concerts
In the auditorium
Thursday, 22 May at 8 pm
Toufic Farroukh & the Absolute Orchestra
A concert celebrating the marriage of jazz and Arabic music

Free concert under the pyramid
Saturday, 21 June at 10 pm
Orchestre de Paris
Paavo Järvi, music director
Moussorgski, Pictures at an Exhibition

Bactrian “princess”
Central Asia, Late third millennium early second millennium BCE
Chlorite for the body and headdress, calcite for the face, H. 25.3 cm
© Louvre Abu Dhabi / Thierry Ollivier

Osman Hamdi Bey (Istanbul, 1842–Galatasaray Islet, 1910)
A Young Emir Studying, Istanbul, 1878
Oil on canvas, H. 45.5 cm; W. 90 cm
LAD.2012.017
© Louvre Abu Dhabi / Agence photo F
It is a special moment in history that Louvre Abu Dhabi’s permanent collection is loaned to the Louvre Paris for an exhibition. A version of the *Birth of a Museum* exposition debuted with success in Abu Dhabi building for Louvre Abu Dhabi museum opening. It is an important moment for Louvre Abu Dhabi to share these treasures internationally.

Abu Dhabi museums are not just cultural institutions showcasing important collections, they are an important vehicle for encouraging cultural dialogue and exchange on an international stage and enabling people to experience an innovative and intellectual experience of the role of Museums in the 21st Century. This spirit of exchange reflects the narrative of Louvre Abu Dhabi which tells a universal story of shared commonalities rather than differences, throughout the history of civilisation. It is therefore important for Louvre Abu Dhabi to start fulfilling this goal before the opening of its doors.

Louvre Abu Dhabi is a universal museum designed to house aesthetic expressions of civilisations and cultures from the most ancient to the most contemporary. While the museum’s collection continues to expand, it is deliberately shared with multicultural audiences of the United Arab Emirates but also with the ones of the world’s most esteemed museums, the Louvre.

*Birth of a Museum* is a testimony to the quality of Louvre Abu Dhabi’s growing collection but also to the strong partnership between the Governments of the United Arab Emirates and the Republic of France whose collaboration and shared vision has enabled this achievement to be realised. This exhibition also represents a source of pride for the people of our nation. They, and others in the international community, will no doubt remember this important moment in the evolution of Louvre Abu Dhabi, all presented in the spirit of the universal – the spirit of sharing.

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**Eagle-shaped fibula from Domagnano**

*Italy, late fifth century CE*

*Gold, garnets, shell*

*H. 12.1 cm; L. 6.4 cm*

*LAD.2009.008*
Before the world’s first universal museum of the twenty-first century opens its doors in December 2015, Louvre Abu Dhabi will present a preview of one hundred and sixty masterpieces from its new collection at the Musée du Louvre in Paris. In cooperation with Abu Dhabi Tourism & Culture Authority and their partners, Agence France-Muséums, the exhibition will show a series of varied and exceptional works including a gold bracelet created nearly 3,000 years ago in Iran, an Archaic Greek sphinx from the sixth century BCE, a gold fibula from fifth-century Italy, alongside a magnificent Madonna and Child by Bellini, and paintings by Jordaens, Caillebotte, Manet, Gauguin and Magritte. Presented in chronological order, this exhibition also introduces visitors to Jean Nouvel’s architectural project and highlights the universal museum’s ambitions: to bring the world’s great civilisations together through a rigorous multidisciplinary and scientific approach.

Bactrian “princess”
Central Asia, Late third millennium BCE–early second millennium BCE
Chlorite for the body and headdress, calcite for the face, H. 25.3 cm
LAD.2011.024

The texts are taken from the album of the exhibition *Louvre Abu Dhabi Birth of a Museum*, edited by Laurence des Cars, Vincent Pomarède and Khalid Abdulkhalilq Abdulla
Louvre Abu Dhabi draws on the expertise of the greatest French museums, guided by the transfer of knowledge and skills to a new institution, which will immediately take on an international dimension. What more exciting challenge for the French museums united under the umbrella of Agence France-Muséums than participating in the conception of a new museum, one like no other? A city-museum as much as a city-world, Louvre Abu Dhabi and the works of art illustrating the birth of this museum are all worthy indicators of this exceptional project, and are all an invitation for dialogue and contemplation. Louvre Abu Dhabi is being born, and we are all witnesses.

Gustave Caillebotte (Paris, 1848–Gennevilliers, 1894)

**Game of Bezique**

France, Paris, 1881
Oil on canvas
H. 121 cm; W. 161 cm
LAD.2009.036
The Museum and the Sea
by Jean Nouvel
Architect of Louvre Abu Dhabi

Louvre Abu Dhabi wishes to create a welcoming world serenely combining light and shadow, reflection and calm. It wishes to belong to a country, to its history, to its geography without becoming a flat translation. It would like to intensify the fascination of exceptional encounters. Discovering an archipelago constructed on the sea is unusual. As is the fact that it is protected by a parasol creating a rain of lights. It is a calm and complex place. A contrast of a series of museums cultivating their differences and their authenticities.

It is a project founded on a cornerstone of Arab architecture: the dome. But here, with its evident shift from tradition, the dome is a modern proposal: a double dome 180 meters in diameter, flat, perfect radiating geometry, randomly perforated woven material, creating a shadow punctuated by bursts of sun. At night, this protected landscape is an oasis of light under a starry dome. Louvre Abu Dhabi thus becomes the end of an urban promenade, a garden on the coast, a cool haven, shelter from the light of day and evening, its aesthetic consistent with its role as a sanctuary for the most precious works of art.

The museum and the city

I have always considered a great museum a neighbourhood, a natural destination in the city, as a mark of its character. Ideally, the thrill of discovering masterpieces should be crowned by a landscaped composition — street, architecture, and light all contributing to the aura of cities. At Louvre Abu Dhabi, the dome displays a complex geometry, and random gaps of differing shapes and sizes emerge; a kinetic game varies the form and slow movement of the flashes of light on the white walls of the museum. We are talking about spaces that are not completely inside, nor totally outside. They aim to awaken the artistic emotions in the visitor aroused by the collections. Closed, protected, the galleries of the museum take on a palatial character. As much as the exterior light of the built volumes evokes the Arab city through simple geometric forms assembled in a hidden order, the geometry of the sequence of large exhibition spaces is strictly orthogonal: the height of their ceilings organising exceptional spaces for the ordered presentation of contrasting works from different civilisations.

Museography: From the archetypes of the Arab city to those of palaces

At all times the architectural elements characteristic of Louvre Abu Dhabi are before the eyes of the visitor: the succession of views of the dome, the sea and the garden, as well as the definition of architectural components such as floors, walls and ceilings. These three elements ensure calmness and nobility, and are continuations of the materials and colours of the exterior architecture, underneath and around the dome. They express themselves through three materials: stone, steel and glass. This is an exploration of the fundamental elements, of tension.

These three revisited archetypes are the basis of a museography of dialogues, of revelations through the bringing together of works and objects from different civilisations. The architecture produces groups of large galleries. The sum of these rhythmic groupings of patios, thresholds, transparencies and low angles creates an urban space protected by the dome, which is traversed by the rays of the sun. The better to experience, here, in Abu Dhabi, the permanence of ephemeral emotions that come from different horizons.

The texts are taken from the album of the exhibition Louvre Abu Dhabi Birth of a Museum, edited by Laurence des Cars, Vincent Pomarède and Khalid Abdulkhalig Abdulla
Through the intergovernmental agreement of 6 March 2007, the United Arab Emirates and France agreed to create a national fine arts museum by the name of Louvre Abu Dhabi, due to open in December 2015.

From the start it was decided that Louvre Abu Dhabi would be a universal museum that focuses on the dialogue between civilisations and cultures, symbolically ensuring the continuity of the age-old history of the Arabian Peninsula as a land of travel and exchange. In that light, the museum decided to mark its originality around a transversal vision of artistic creation, breaking geographical and chronological divisions in order to directly compare forms and aesthetic intentions. To achieve this, a collection rotation system unique to Louvre Abu Dhabi will be implemented during the first ten years from the opening of the museum, with a variation of roughly 300 works from the French collection and continuous acquisitions made by Louvre Abu Dhabi since the beginning of the project. Thus, acquisitions made by Louvre Abu Dhabi will be presented alongside works from the Musée du Louvre in Paris, but also from the Musée d’Orsay, the Musée National d’Art Moderne, the Musée du Quai Branly, the Musée de Cluny, the Musée national de arts asiatiques Guimet, the Bibliothèque Nationale, the Musée des Arts Décoratifs and the Château de Versailles, to cite only the major lenders. This exhibition is a milestone that celebrates the creation of Louvre Abu Dhabi’s permanent collection, bringing together and connecting works from all cultural and geographical horizons. Louvre Abu Dhabi collection started with the objective of being a coherent series of works with relevant correspondences within an essentially chronological, yet deliberately transversal presentation of different civilisations. By avoiding the pitfall of only juxtaposing cultural and aesthetic paradigms, through its successive acquisitions Louvre Abu Dhabi collection attempts to bring together a unified narrative of world art history. Such a demanding exercise requires a comparative approach to works from different contexts creating a unique, universal play of correspondences.

The first section in the exhibition is a space that encourages the visitor to contemplate the connection between the unique cross-cultural vision of Louvre Abu Dhabi and the history of the United Arab Emirates as a place of cultural dialogues. On display are a select group of archaeological artefacts excavated in the United Arab Emirates. These objects show the continuous history of the land as a centre of trade routes and cultural exchange.

The second room in the exhibition provides an emblematic introduction to the aims of the museum and its collection, thus presenting a unified narrative of art history. The works here examine the issue of the figure and its representation through a juxtaposition of archaeological artefacts with modern works. The thematic and formal resonances suggested by exhibiting the Bactrian Princess and the Cypriot Idol are a reminder of the way humankind has constantly reworked the human form, both symbolically and artistically.

The visitor then begins a journey through several thousand years of art history represented by over one hundred and fifty works combining all techniques. The presentation demonstrates the diversity and wealth of the acquisitions made over five years, as well as Louvre Abu Dhabi’s scientific and cultural project. The aim of the exhibition is not to reveal the new museum’s content, which will be composed of loaned works and acquisitions; instead it sets out to present the universal vision and aesthetic ambitions as conceived by its designers.

The texts are taken from the album of the exhibition *Louvre Abu Dhabi Birth of a Museum*, edited by Laurence des Cars, Vincent Pomarède and Khalid Abdulkhaliq Abdulla
Louvre Abu Dhabi

The intergovernmental agreement signed by the United Arab Emirates and France on 6 March 2007 laid the foundations for the creation of a universal museum, Louvre Abu Dhabi, scheduled to open in 2015. This agreement established the basis for an entirely new type of collaboration between two countries: the creation of a national cultural institution, Louvre Abu Dhabi, at the very core of whose identity lie the notions of discovery, exchange and education. The future museum will not be a copy of the Louvre in Abu Dhabi but an original cultural institution created with the aid of the member institutions of Agence France-Muséums (notably the Musée du Louvre and the Musée Eugène Delacroix, the Bibliothèque Nationale de France, the Centre Pompidou, the Musée d’Orsay and the Musée de l’Orangerie, the Musée du Quai Branly, the Musée national des arts asiatiques Guimet, the Musée National du Moyen Âge-Cluny, the Musée Rodin, the Musée d’Archéologie Nationale-St Germain en Laye, la Cité de la Cérámique-Sèvres, the Château de Fontainebleau, the Château de Versailles, the Musée des Arts Décoratifs, the Réunion des Musées Nationaux-Grand Palais and the Ecole du Louvre). The aim of Louvre Abu Dhabi is to provide a hub for dialogue between civilisations, symbolically pursuing the Arabian Peninsula’s role as a crossroads for civilisations since time immemorial. Following its initial showing in Abu Dhabi, the Birth of a Museum exhibition is the first large-scale unveiling of Louvre Abu Dhabi’s collections abroad. But it was not conceived as an advance illustration of Louvre Abu Dhabi’s museological concept of creating a dialogue between the works in its national collection, shown here, and works lent for ten years by French institutions. Comprising a selection of 160 works acquired since 2009 and an evocation of Jean Nouvel’s architecture, this exhibition is above all an assessment of Louvre Abu Dhabi’s acquisitions a year and a half before its opening, seeking also to provide an initial picture of the aesthetic, educational and museological propositions they can create.

Future through the past

The realization of Louvre Abu Dhabi is entwined with the history of the United Arab Emirates (UAE), a land serving for centuries as an important cultural axis. It has thrived as a crossroads of ancient civilizations with a history dating back to the Paleolithic era. The museum’s collection reflects this spirit in its narrative by focusing on cultural comparisons and exchanges. Evidence of cultural exchanges between the UAE and Mesopotamia date back to the Neolithic (Ubaid) age. It has been suggested that the major trade partners, which Sumerians referred to in their cuneiform tablets (such as Meluhkhha, Magan, and Dilmun), were located in and around what is now the UAE. Through ancient trade routes, numerous other relationships flourished, such as those with the Indus Valley and the Iranian plateau, represented in this exhibition by an Iron Age frankincense burner.

The contemporary history of the UAE continues when, under a common vision, seven Emirates formed a union in 1971 leading to a stream of new possibilities and growth. More recently, this visionary nature is mirrored through the cultural collaboration that constitutes Louvre Abu Dhabi project. The UAE, and its history as a crossroads of civilizations, provides not only the geographical setting for the museum, but in many ways the conceptual basis for it. Similarly, the partnership creating a universal museum demonstrates the common appreciation of humanity’s shared history.

Birth of a Museum

The Birth of a Museum exhibition, featuring a selection of 160 works acquired since 2009, is the first large-scale unveiling of Louvre Abu Dhabi’s collection. With an evocation of Jean Nouvel’s architecture, it focuses on several major artistic and aesthetic questions already revealing the core principles of Louvre Abu Dhabi’s identity: universalism and the comparison of the artistic legacies of the great civilisations, from the most ancient times to the contemporary art scene, emphasising the multidisciplinary nature of artistic creation. Like the future museum, this exhibition proposes a unique and original reflection on art history. As an introduction,
it evokes the question of the human figure and its representation, establishing a dialogue between ancient
civilisations and a modern work: the Bactrian Princess ans the Cypriot idol plaque recall the constant symbolic
and formal invention at work in man’s representation of himself.

Ancient worlds

Antiquity is evoked in Louvre Abu Dhabi’s collection by works produced by great civilisations whose legacies
are still present in the world today, from China and India to Iran, Egypt and Europe.
The exhibition is rich in works dating from the dawn of history, including iconic pieces such as the
Achaemenid bracelet, a masterpiece of Persian precious metalware, the extraordinary archaic Greek sphinx and
the famous Domagnano fibula. It also draws comparisons between civilisations and cultures, evoking the
luxury and splendour of princes from China to Greece via the universal form of the vase. This same global
approach has also prompted the comparison of a statue of a Roman orator and a bodhisattva from Gandhara,
highlighting both their shared traits inherited from Greek art and their respective characteristics.

The realm of the sacred

In a universalist spirit, Louvre Abu Dhabi strives to evoke all the great religious phenomena, not via their
doctrinal differences but via the artistic testimonies they have left us.
It has been via artistic creation that men have always sought to render the presence of the sacred perceptible,
and the period corresponding to the Middle Ages in the West has left us particularly intense expressions of this.
Whether faith is revealed or not, the divine or holy word is essential. It can be passed on orally but also by the
written word, in the form of manuscripts and books such as the Torah, the Bible and the Koran. Symbolic or
figurative representations can also be used to convey the transcendental nature of the holy. This section
illustrates these different types of representation with examples from the three religions of the Book on the one
hand, and Hinduism, Buddhism and animism on the other hand.

The Renaissance and the dawn of modernity

It was the cultural climate in the Italian peninsula that prompted the emergence of the Renaissance, but this
aspiration for intellectual and aesthetic renewal rapidly spread throughout Europe. It was a passionate
rediscovery of the texts and artistic models of Antiquity, but also an invention of new ways of representing the
visible world with major innovations such as perspective and oil painting. New trade routes also encouraged
deeper relations between civilisations, particularly artistic exchanges. Forms and techniques began to circulate
more freely between Europe, the Islamic world and the Far East. One of the characteristics of these encounters
was the new artistic importance attached to the forms of decorative objects, produced for European monarchs,
aristocrats and the mercantile elite. Every creation, from the most monumental architecture to the minutest
ornament, played its part in the blossoming of this cultural Renaissance. This aspiration for magnificence,
intellectual curiosity and fascination for the sciences endured in the 17th century, when the splendour of the
great European monarchies endowed these decorative creations with even greater prestige, and luxury became
a political and commercial instrument.

Parisian decorative panelling

This panelling was created for a small, private room or study filled with books, objects, artworks and curios
conducive to meditation. The sumptuously sculpted ceiling, with a painted allegory of Nobility in the middle,
was its centrepiece. This decorative ensemble evokes a certain art of living in 17th-century Europe, when
apartments became more complex arrangements of antechambers, drawing rooms, bedrooms, galleries, studies
and wardrobes. It was this interior geography that now orchestrated the public and private life of the elite.
Henri Moranvillé (1863-1946) acquired this panelling and installed it in his mansion on boulevard Pereire in
Paris. According to family tradition, this French museum curator and medievalist indicated that it came from a
townhouse in the Marais, the most elegant district of the city around 1700-1725.
Migrating forms

New trade routes encouraged contacts between distant civilisations. In the wake of merchants and armies, artworks and artists began to journey from continent to continent, taking with them forms – animal, plant, heraldic and symbolic motifs – that soon became universal. Although such artistic exchanges had existed since Antiquity, they intensified in the Middle Ages and diversified during the Renaissance. Artworks were brought back by travellers, while others, prized for their quality, luxury and distinctiveness, were exported to Europe. From the 6th to the 8th century, the Chinese were fascinated by the art of Central Asia, and Middle-Eastern artists disseminated their motifs and techniques. Later, Persian miniatures incorporated Chinese influences. From the Middle Ages onwards, major trading cities such as Venice became warehouses for the rare and beautiful, and Chinese porcelain was masterfully imitated at Iznik in the 16th century. The artists of each civilisation used their virtuosity to further develop these international forms.

Painting in Iran, India and Japan

Not all civilisations adopted the same types of painterly expression. In the Islamic world and India, the prime art form was the illustrated book. Painted illumination could also be used in conjunction with calligraphy to enrich the written narrative, even taking up entire pages. Heir to a long painterly tradition, the art of the illustrated book in the East drew on a variety of influences resulting in many different schools. This art of the image is evoked by works from Persian Iran, Mughal India and Rajasthan. The works on display here come from the major collections of the French shipowner Pierre Jourdan-Barry and the American film director James Ivory. Pursuing this enterprise begun by passionate and expert collectors, Louvre Abu Dhabi is able to present complete and original aspects of the history of manuscript painting. Calligraphy and painting are also closely linked in the Far East, where they are practiced in other formats, including horizontal or vertical scrolls which, unlike pictures permanently on view on a wall, are progressively unrolled and thus only temporarily and never entirely visible. This presentation highlights Japanese works painted by Zen Buddhist monks.

The Western eye

From the Renaissance onwards, European artists explored technical and stylistic procedures conveying a new ambition: to provide the most plausible description of the world, but above all to literally express the artist’s “point of view” using perspective. Louvre Abu Dhabi’s collection features several fine examples of the new horizons conquered in painting and sculpture. They also recall the emergence of new artistic centres and the increasing number of artists and collections. The development of the genres also posed the question of style, which reached a particularly crucial turning point in the late 18th century. A new relationship with Antiquity, based on archaeological discoveries and progress in the historical sciences, influenced the development of tastes and styles. The group of two statues by Canova perfectly illustrates the break with rococo and the return to purified drawing inspired by ancient models.

The discovered and imaginary East

Following the adventures de Marco Polo in Asia, Europe indulged in its curiosity for a little known and often fantasised Orient. From the 16th to the 18th century, gradually shifting from anecdotal to more scientific knowledge, the nearest to the most distant oriental worlds became the focus of European artistic exoticism. In the 19th century, this fascination crystallised in the colonial context. Painting, photography and the decorative arts constantly explored the new imaginary and formal worlds that would pose the formal questions of subject matter, colour and light. The representational codes of Orientalism in turn exercised a certain attraction in the different visual cultures in the Near and Middle East, as shown by the work of the Ottoman artist and archaeologist, Osam Hamdi Bey.
The modern painter

The profound political, social and technical changes that swept 19th century Europe created a new world. As novel subjects began to upset the academic repertoire, the most demanding artists sought new, subjective approaches rejecting conventional representational codes and forged the singular visions of their time. With a few major pictures by Édouard Manet, Gustave Caillebotte and Paul Gauguin, Louvre Abu Dhabi’s collection shows the emergence of the figure of the modern artist outside the official artistic establishment, and the corresponding manifestos and movements that marked the history of the 19th and 20th century avant-garde.

Ornamentation and modernity

Although the circulation of objects increased throughout the modern era, it grew markedly in the 19th century. With the last explorations of Africa, Asia and Oceania, the map of the world finally began to resemble the one we know today. As great art collections were being amassed in the East and in the West, where they fostered the advent of the century of the museums, artists reused ancient forms and ornamentation to forge a new formal vocabulary. They drew on this decorative repertoire often in a picturesque manner, but also transcended it in more abstract reinterpretations heralding the emergence of a new sensibility. The contribution of the arts of Islam, Japan and Africa to modernity was crucial in this respect. There was no longer a dominant aesthetic but an infinite number of possible ones, and ornamentation, put into question or subjected to a new order, was one of the universal threads running through this.

Figuration and abstraction in the 20th century

The 20th century was fraught with conflicts of unprecedented violence, images of which were now almost instantaneously available for all to see. Confronted with a world in chaos, artists began to question the representation of reality, adopting approaches rejecting mere imitation of life. But although verisimilitude and the use of narrative content had become largely obsolete, the stakes involved in figuration remained a core preoccupation for artists such as Picasso and Magritte. In art, this was also the century of complete breaks with the past. Making a clean sweep, creating works no longer representing anything concrete, freeing oneself from the bonds of nature to venture into the invisible, abandoning oneself to chance and emotion, seeking the absolute, believing that art is life itself, these were the ambitions of great pioneers of abstraction such as Piet Mondrian and Alexander Calder. Both the natural conclusion of the developing interplay of influences between East and West and an insight into contemporary creation, the series of nine pictures painted by Cy Twombly in 2009, one of the artist’s last major projects, closes the exhibition on a note of contemplation and poetry.

Untitled I-IX, 2008

The American artist Cy Twombly, born in 1928, belongs to the second generation of abstract expressionists. In 1957, he left the United States for Italy to become a Mediterranean painter. His works combine the impulsive gesturality of abstract expressionism, inherited from Surrealism, his vast spiritual and literary culture and inspirations drawn from Greco-Roman antiquity, Renaissance painting, Roman baroque and calligraphy. This series of pictures, painted shortly before he died in 2011, are a continuation of the “black paintings” he produced from 1966 to 1972. They are composed of a cursive, abstract writing of spiralling lines drawn with a wax crayon on a grey ground, or, as Twombly himself described it, a kind of “pseudo-writing.” In his last works, painting is more than ever dynamically at work. Brushes laden with colour have replaced the pencil, and his lines have thickened and are more sensitive, deploying their vibrant language of sensation all over the canvas.
Jean Nouvel’s architecture

“Architecture is about harnessing the will, desire and skills of a handful of people in order to modify a place at a given point in time. Architecture is never something you create alone. You always create it somewhere in particular, at the request of one or several people, but always for everyone to enjoy.” Drawing inspiration from the place, its context and the history and fundamental forms of Middle-Eastern architecture, Jean Nouvel created a working drawing for a universal museum, Louvre Abu Dhabi. But he also allowed himself to be guided by the singular nature of the Saadiyat Island site, set in a lagoon between sand and sea, light and shade. “A microclimate is created, by drawing on sensations that have been explored countless times in great Arab architecture, which is based on the mastery of light and geometry […] a structure made up of shadows, movement and discovery. Together, these rhythmic compositions of patios, thresholds, transparencies, and soaring views create an urban space protected by the dome traversed by the rays of the sun. The result is our heightened awareness here, in Abu Dhabi, of the timelessness of ephemeral emotions from all horizons.”
Louvre Abu Dhabi. Birth of a Museum

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1- Bactrian “princess”
Central Asia
Late third millenium BCE–early second millenium BCE
Chlorite for the body and headdress, calcite for the face
H. 25.3 cm
LAD.2011.024
© Louvre Abu Dhabi / Thierry Ollivier

This statuette is one of the finest examples of the statuettes in a series called “Bactrian Princesses”, artistic productions of the Bactria-Margiana Archaeological Complex (BMAC), also called the Oxus civilisation. Like the forty examples now listed, it is characterised by its composite structure combining green chlorite for the body and the hair, and calcite for the flesh, of which only the face and upper chest have survived here. The body of the lady is covered by a large coat called kaunakes – a wool garment of Sumerian origin – made up of overlapping lozenge-shaped pieces. While these statues are still widely referred to as “princesses”, today they are more generally regarded as representations of goddesses rather than of members of aristocratic castes.

2- Bronze statuette of the god Osiris
Egypt
Third Intermediate Period, 21st–23rd dynasties, 1085–730 BCE
Bronze with traces of gold leaf and glass inlay
H. 49 cm
LAD.2012.001
© Louvre Abu Dhabi / Thierry Ollivier

This statuette is a fine example of the bronze images of the god Osiris produced during the 1st millennium B.C.E. in Egypt. A major god of the Egyptian pantheon, Osiris was the god of the Dead. Victim of the jealousy of his brother Seth, he was brought back to life by the fortunate collaboration of his sisters Isis and Nephtys. As a god who died and came back from the dead, Osiris becomes the ruler of the next world where he presides over the judgement of souls and decides who is to return to life and the light of day. The fear of death and the desire for rebirth made Osiris a very important god of the Egyptian pantheon and one of its most popular deities. Embodying the notion of a new beginning, Osiris symbolises the very principle of rebirth which, from the daily struggle of the sun god Ra to the annual floods of the Nile, is the bedrock of the Egyptian religion.
3- Lion bracelet
Iran, Ziviye
Eighth - seventh century BCE
Gold
W. max. 6.5 cm; Diam. max. 9.5 cm
LAD.2009.019
© Louvre Abu Dhabi / Thierry Ollivier

This bracelet is rightly considered to be one of the major masterpieces of Iranian gold work. The body of the bracelet is made of a thick curved bulrush. At the centre of the curve the edges widen to form a lozenge, on which are placed two symmetrical pairs of high-relief hieratic lion cubs lying down on either side of the central area. But most remarkable are the two full-round sculpted bristling adult lion heads with open mouths, placed at each end of the bracelet. The opposition of the two figures, a classic arrangement in the decoration of necklaces, torques and bracelets, takes on a new dimension here, to the point of making one forget that it is a bracelet. The goldsmith-sculptor has succeeded wonderfully in using the curved shape of the bracelet to portray the opposition and rage of the two big cats, which face each other as if fighting to protect the lion cubs, or else simply to play. The tension between these two heads with their menacing teeth and asymmetrically open mouths turns the ensemble into a real animal scene, in the purest Iranian tradition.

4- Standing Bodhisattva (Maitreya?)
Perhaps Takht-i-Bāhī or Sahri-Bahlol, Gandhāra region, present-day Pakistan, second–third century CE
Schist
H. 136 cm
LAD.2009.009
© Louvre Abu Dhabi / Thierry Ollivier

In Gandhāra (in present-day Pakistan), in the first centuries CE, Hellenistic and Iranian cults cohabited with Hinduism and Buddhism. Thus Gandhāran Buddhas certainly testify to stylistic influences from the Hellenistic and Mediterranean world. However, the appearance of the representation of Buddha is the consequence of the evolution of Indian religious sensibility. The specificity of Gandhāra art is then to bring a “Hellenized” highlight to inherently “Indian” images. At the same time as the first anthropomorphic images of Buddha, the Buddhist thought was enriched with a new category of beings: the Bodhisattvas, figures promised to Enlightenment but choosing to delay their entry to Nirvana to serve as benevolent intercessors between Buddha and his followers. While Buddha is represented in monastic attire, the Bodhisattvas are always depicted as princes.
5- Eagle-shaped fibula from Domagnano
Italy, late fifth century CE
Gold, garnets, shell
H. 12.1 cm; L. 6.4 cm
LAD.2009.008
© Louvre Abu Dhabi / Thierry Ollivier

This eagle-shaped fibula is an essential piece of the fabulous treasure of Domagnano, discovered in 1893 in the Republic of San Marino. The fibula, which is a kind of brooch, was an element of the finery. They were meant to be worn, according to the canons of the East Germanic feminine fashion, on the shoulders, as a pair. The eagle has symmetrical wings on both sides around a trapezoid body. Its belly is composed of a round medallion with a cruciform motif. It was made according to the cloisonné technique, a process that was imported by the East Germanics from the Pontus region and characterised by the inclusion, in cold, of semi-precious stone plates or coloured glass into the cells separated by metallic partitions. The quality of the work and its essential shape place it as a masterpiece in the history of art. Finally its dating, at the turning point between the Antiquity and the Western Middle Ages places it also as an historical symbol.

6- Octagonal box
Tang dynasty (618–907 CE), China, mid-eighth century
Wood, tortoiseshell, inlaid with mother-of-pearl and painted amber beads, Diam. 38.2 cm
LAD.2009.022.1.1 and 2009–22.1.2
© Louvre Abu Dhabi / Thierry Ollivier

This extremely rare box, crafted from delicate strips of wood is covered with thin leaves of tortoiseshell and inlaid with mother-of-pearl and painted amber beads. The varied materials and sharply contrasting colors lend the box a remarkable mottled look in keeping with the bright color schemes of the Tang aesthetic, also in vogue on glazed ceramics and silk brocade. The size and octagonal shape of the box suggest that it contained a precious bronze mirror. Like refined gold work and delicate fabrics, mirrors were also stylistic templates that transmitted the Tang repertoire. They were particularly appreciated in Japan where, up to the time of Emperor Xuanzong (reigned 712–56 CE), they were favored as official gifts.
7. **Shiva Dancing**  
Southern India, Tamil Nadu, Chola period  
Second half of the tenth century  
Lost-wax bronze (copper alloy) cast  
H. 86 cm; W. 48 cm; D. 24.5 cm  
LAD.2009.023  
© Louvre Abu Dhabi / Thierry Ollivier  

In Hinduism, Shiva is an ambivalent god. He is violent and destroys the world at the end of a cosmic cycle, but also protects his devotees. Among his many guises, one of his most celebrated is the Lord of the Dance who celebrates the destruction of the universe and the victories of the god over the demons. This terrible dance, while showing his omnipotence, also brings joy to his followers. The dance of Shiva is associated with the city of Chidambaram, one of the great religious centers of the Chola kingdom. The Cholas held sway over southern India from the mid-ninth century to the end of the thirteenth century. They also built thousands of stone temples which contained numerous metal images, carried in the ritual processions.

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8. **Soninke/Djenneneke figure**  
Mali, Bandiagara region  
Between 1228 and 1295  
Wood  
H. 76 cm  
LAD.2011.031  
© Louvre Abu Dhabi / Thierry Ollivier  

This Soninke/Djenneneke wooden sculpture’s traits include a large oval head, shaved and crowned with a topknot, horizontal lines criss-crossed with scarifications on the temples, a rectangular beard, tongue between lips, a narrow nose, slightly protruding eyes, and scarified breasts. These attributes, gestures, and hairstyles indicate an important individual – war leader, legendary hero, or religious figure – reflected in its noble posture. This portrait of an ancestor could act as a protector or a mythical representation and was widely used in rituals, as the patina on the Djenneneke piece shows. Its most astonishing feature, however, is its hermaphrodite nature.

Here, the masculine and feminine unite to form the primordial couple fashioned by the Creator and through whom everyone – man and women alike – could self-impregnate. In addition, the chevrons in the beard may be considered simple decoration or as vibrations from the vital energy of the Ancestor or mythical snake. The nudity and prominent belly should also be read as signs of fertility and, therefore, prosperity and affluence for the group. This superb work is remarkable for the flowing movement the master sculptor has lent it. The hips are wide, the body tapering to narrow shoulders from which the head and long, strong neck spring. The inventiveness of this piece of pure sculpture, accentuated by the slight swivel of the torso, produces the effect of a slow, dignified carriage that expresses all the nobility of the figure.
Since Qur’anic manuscripts in two volumes are rare, several other features of this Qur’an are exceptional. Firstly, it is both a luxury and a scholarly Qur’an. The sacred text is written in the center of the page in the largest and most prestigious Arabic calligraphic style, Muḥaqqaq, whereas scholarly commentaries on the exegesis, reading, and grammar are written in the margin, in a smaller and more common style. The commentaries are nonetheless conceived as an integral part of the page, as they are also part of its decoration. At the same time, the illuminations form a masterpiece of early Mamluk art. This Qur’an was probably executed for a scholarly Syrian prince.

9- **Section of the Holy Qur’an**

Suras 78–114, with annotations (tafsīr, qirā’āt, i’rāb)

30 pages

Syria, Probably Damascus

Second half of the thirteenth century

Paper, modern binding

H. 47 cm; W. 33 cm

LAD.2009.011

© Louvre Abu Dhabi / Thierry Ollivier

The section comprises suras 78–114, which correspond to the last juz’ (thirtieth) of a two-volume Koran, probably produced in Syria in the second half of the thirteenth century.

10- **Giovanni Bellini** (Venice, c. 1430–1516)

**Madonna and Child**

Italy, Venice, c. 1480–85

Oil on panel

H. 70.5 cm; W. 50.5 cm

LAD.2009.013

© Louvre Abu Dhabi / Thierry Ollivier

Giovanni Bellini, one of the greatest painters of the Italian Renaissance, developed the art of oil painting in Venice. This technique, which had recently been brought in from Northern Europe, allows the artist to achieve great intensity of color, as a naturalist vision of the atmospheric space and nature. To this taste for naturalistic representation, Bellini added a new supple manner of drawing the figures, which explored a whole range of emotions. The work shows the Madonna with her Child, against a rare black background which accentuates the bright red of her gown. The Infant Jesus leans against the book of Holy Scriptures, which profess his destiny.
11- **Christ Showing His Wounds**  
Austria, Bavaria or Germany, c. 1515–1520  
Polychrome limewood  
H. 183 cm; W. 57 cm; D. 30 cm  
LAD.2009.012  
© Louvre Abu Dhabi / Thierry Ollivier  

The monumental and polychrome wooden figure of Christ — still wearing the Crown of Thorns from the Passion and showing the stigmata of the Crucifixion while standing, resurrected — magnificently celebrates the incarnation of the Christian God. It was probably sculpted by an artist close to the masters of German late Gothic art. The powerful expressiveness of the sculpture and the depth of its gentle, resigned gaze reinforce the theatricality of this humanised God. Its polychromy, which studies have shown to have been repainted several times since the sixteenth century, further emphasises the humanising effect of this startling work. Such sculptures were often erected on altars at Easter and held aloft during celebrations of the Ascension. Here, certain details (the lowered gaze, the rendering of the back, the worn feet) suggest that its function was to touch the faithful. This type of Christ may have stood permanently in a church, mounted on an overhanging console near the altar or at the entrance to the choir. This Christ is a rare testimony to German statuary, which drew on an extreme sensibility and the emerging humanist considerations of the Renaissance, which escaped the iconoclastic destruction of the Reform.

12- **Bahram Gur in the Green Pavilion**  
Iran, Shiraz, c. 1560–1570  
Ink, colours, and gold on paper  
H. 32.5 cm; W. 19.5 cm  
LAD.2012.083  
© Louvre Abu Dhabi / Agence photo F  

This page is one of seven Persian paintings in the collection of Louvre Abu Dhabi. These consist of four manuscript illustrations and three album pages. Two illustrations are from a copy of the Shāhnāmah (Book of Kings), the epic of Firdawsi (tenth century), and two other ones are from the Haft Paykar (Seven Portraits), the romantic poem of Nizami (twelfth century). The Haft Paykar recounts the legendary history of a Sassanian king: Bahram Gur who marries seven princesses from the seven regions of the world. Each princess is lodged in a pavilion whose color corresponds to that of her dominant planet. The king visits them on successive nights of the week. Each princess tells him a story of wisdom which participates in his spiritual progression. This page showing Bahram Gur in the Green Pavilion of Princess Pari Naz, who is identified with the moon, can be attributed to Safavid Shiraz during the years 1560-1570.
13- Jacob Jordaens (Antwerp, 1593–1678)
*The Good Samaritan*
Belgium, Antwerp, c. 1616
Oil on canvas
H. 73.185.5cm; W. 173 cm
LAD.2012.009
© Louvre Abu Dhabi / Agence photo F

Jacob Jordaens is a major Flemish painter from the 17th century. He is as renowned for his genre paintings as for his historical scenes. The story of the Good Samaritan is told in the Gospel. Jordaens chooses the moment where the Samaritan carries the victim to an inn. The concentration of the composition, the monumentality of the figures, the Rubensian magnitude of the ensemble, the strength of the colours and the quality of the details are the expression of the talent of Jacob Jordaens at its very best.

14- Manufacture Royale de Beauvais
*Tapestry of the Story of the Emperor of China: The Emperor Sailing*
France, Beauvais, Royal Tapestry Manufactory
Late 17th century - early 18th century
Woven in wool and silks
H. 396 cm; W. 269 cm
LAD.2009.016
© Louvre Abu Dhabi / Thierry Ollivier

Started at the very end of the 17th century, *The Story of the Emperor of China*, also called the Chinese hanging, is a set of nine tapestries, which aim was to decorate luxurious interiors. One of the masterpieces of Western tapestries, it is a glaring example of the development of the European taste for China, renewing radically the ornamental and artistic range and taking its cue from the recent fascination of the European courts, particularly Versailles, with the Far Eastern world. The set was a success and woven many time during the 18th Century. This sizeable piece is a part of one of the first sets, and narrates the scene of the Prince embarking a vessel, which is designed like a junk and decorated with dragons and garlands; as the Empress enthroned under a heavy canopy overlooks. The whole scene is enveloped in an imaginary architecture. In this tapestry, the author has dextrously combined iridescent colours and a varied exotic effect, while playing with subtle visual references and exact citations like the the city in the background, taken from an engraving, and truly Chinese objects such as an umbrella, pieces of embroidery, the magots looking down at the architecture…. 
15- **Roger Fenton** (Heywood, 1819–London, 1869)

*Pasha and Bedouin*

1858
Albumen print from a collodion glass plate negative
H. 26.6 cm; W. 25 cm; mount: H. 32.7 cm; W. 41.9 cm
LAD.2011.155
© Louvre Abu Dhabi / Agence photo F

The first photographers were fascinated by the Middle East and the mysterious foreign land it represented. The realist approach of the photography was combined with fantasy. Fenton’s Eastern photographs are totally factitious. Trained as a painter, he produced Orientalist scenes in his London studio, as here Pasha and Bedouin, inspired by painting, especially that of Ingres, and by the reading of the *Arabian Nights*.

16- **Édouard Manet** (Paris, 1832–1883)

*The Gypsy*

France, Paris, 1861–1862, after 1867
Oil on canvas
H. 90.5 cm; W. 55.3 cm
LAD.2009.018.1
© Louvre Abu Dhabi / Thierry Ollivier

The Bohemian is one of the three fragments of the painting *The Gypsies* executed by Manet in 1861-1862 that he destroyed, keeping three pieces after 1867, the other two being *Still Life with Bag and Garlic* also in the collection of Louvre Abu Dhabi and *Water Drinker* nowadays kept at the Art Institute of Chicago. The hostility of the criticism about the *Gypsies* in 1863 and then in 1867, undoubtedly encouraged Manet to literally cut the last links with some form of tradition. At the failure of the painting, which represented a picturesque scene, succeeds his reinvention of the modern piece, bright, determined, needing no narrative help to exist.

17- **Equestrian Portrait of Maharao Sheodan Singh of Alwar**

India, Rajasthan, Alwar, c. 1863
Opaque watercolour with gold highlights on Paper
H. 21.5 cm; L. 21.5 cm
LAD.2011.080
© Louvre Abu Dhabi / Agence photo F

A noteworthy characteristic of the James Ivory collection is that it brings together a significant number of works from Indian courts marked by European influence. Thus, in Rajasthan, in the little court of Alwar (near Jaipur) the sovereign Sheodan Singh had himself depicted in the traditional form of the equestrian portrait. This image is the late product of the Rajput school of painting - which derived greatly from Mughal miniature painting - but shows a blend of local and Western influences.
18- **Osman Hamdi Bey** (Istanbul, 1842–Galatasaray Islet, 1910)

*A Young Emir Studying*

Istanbul, 1878  
Oil on canvas  
H. 45.5 cm; W. 90 cm  
LAD.2012.017  
© Louvre Abu Dhabi / Agence photo F

A Turkish archaeologist and painter, founder of the Istanbul Archaeological Museum, Osman Hamdi Bey was the great pioneer in the promotion of ancient history and archeology in Turkey. His painting is rich in references. Formed in Paris in the academic tradition with Gustave Boulanger, he develops a work that bears the stylistic accents in which he portrays oriental scenes, as here the *Young Emir studying*, which, under the guise of authenticity, are actually totally made up from the combination of disparate elements.

19- **Gustave Caillebotte** (Paris, 1848–Gennevilliers, 1894)

*Game of Bezique*

France, Paris, 1881  
Oil on canvas  
H. 121 cm; W. 161 cm  
LAD.2009.036  
© Louvre Abu Dhabi / Agence photo F

Painter, collector and patron, Gustave Caillebotte was a central figure of Impressionism. He was active in the organization of several group exhibitions and participated in six out of eight of them, including that of 1882 with *Game of Bezique*. With this work, Caillebotte revisits in a realist and intimate way the long and rich iconographic tradition of Dutch painting. Around the theme of a game of cards, he painted his family and friends in his Paris apartment on Boulevard Haussmann.
20- **Paul Gauguin** (Paris, 1848–Atuona, Marquesas Islands, 1903)

*Children Wrestling*

July 1888

Oil on canvas

H. 93 cm; W. 73 cm

LAD.2010.001

© Louvre Abu Dhabi / Agence photo F

Painted in Pont-Aven in Brittany in July 1888, *Children wrestling* is one of Gauguin’s major works. It still bears the imprint of the impressionist painter’s training while affirming the principles of his convictions and his aesthetics. Gauguin as an inventor of modern Primitivism is already perceptible here. Daring artistic choices like the introduction of nearly basic drawing, shoved proportions, a completely reassessed spatial architecture on the verge of stability and the purity of tones, all reflect his aspiration to return to pure and direct means.

21- **Christopher Dresser** (Glasgow, 1834–Mulhouse, 1904)

*Decanter*

Hukin & Heath, Great Britain, Birmingham and London, 1892–1893

Silver-plated copper alloy

H. 42 cm; L. 15 cm; W. 15 cm

LAD.2011.143

© Louvre Abu Dhabi / Agence photo F

One of the most productive designers of the second half of the 19th century, Christopher Dresser remained largely unknown until the early 1970’s, after achieving great success during his career and exceptional prominence in the world of decorative arts. Of all the stages of his career, the most important seems to have been his study trip to Japan in 1876–1877, via the United States. He went on to publish a successful book entitled *Japan: Its Architecture, Art and Art-manufacturers* – he returned to Britain and returned to his industrial career which reached its peak from this period on, notably via his collaboration with British manufacturers. The radical simplicity of the models that he designed then ensured the extreme accessibility of his manufactured pieces in terms of prices and uses. It was also the perfect expression of his deep knowledge of his admiration for the refined elegance of the Japanese line, that can be seen on this decanter. Louvre Abu Dhabi collection hosts also a toast-rack and a tea service designed by Christopher Dresser.
22- René Magritte (Lessines, 1891–Brussels, 1967)
*The Subjugated Reader*
France, Le Perreux-sur-Marne, April–May 1928
Oil on canvas
H. 92 cm; W. 73.5 cm
LAD.2011.005
© Louvre Abu Dhabi / Agence photo F
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Contemporary to the publication of André Breton's *Le Surréalisme et la peinture* in 1928, *The Subjugated Reader* expresses vividly the disconcerting dream world of surrealism, especially the feeling of “inexplicable mystery” pursued by Magritte throughout his work. All elements of the painting contribute to creating mystery: the book, the expression of terror on the face of the figure and the title.

23- Pablo Ruiz Picasso (Málaga, 1881–Mougins, 1973)
*Portrait of a Lady*, 1928
Gouache, ink, and collage on paper
H. 119 cm; W. 60 cm
LAD.2012.115
© Louvre Abu Dhabi / Agence photo F
© Succession Picasso 2013
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*Portrait of a Lady* by Picasso, an unpublished painting, could represent Nathalie Paley, granddaughter of Tsar Alexander II, wife of the fashion designer Lucien Lelong, very introduced in fashionable Parisian circles along with Jean Cocteau, Marie Laure de Noailles, and the Count of Beaumont, founder of the Soirées de Paris and patron of the Ballets Russes. Portrait of a Lady is a collage that extends and renews cubist collages, combining gouache, ink, and a piece of decorative wallpaper branded “Züber”. The plastic language is more complex for the face, especially on its right side, which is masked and carved by black torn layers of paper in place of the eye to convey a deep and a captivating look.
*Anthropometry untitled (ANT 110)*,
Paris, France, 1960
Pure pigment and synthetic resin on paper mounted on canvas
H. 199 cm; W. 144 cm
Signed and dated in pencil, on the back: « Yves Klein / le monochrome / 1960 »
LAD 2011-006
© Yves Klein, ADAGP, Paris 2014
Shot: ©Louvre Abu Dhabi, photographie APF

The *Monochromes* and *Anthropometries* made with International Klein Blue (IKB) are among the artist’s most famous works. IKB is not strictly speaking an invented colour, but the invention of a fixative medium in response to one of Klein’s essential ideas: «colour is sensibility in material form, matter in its primordial state». The *Anthropometries* embody the major questions raised in his work, such as pictorial sensibility, the absence of the artist’s hand in the creation of the work, the role of the model, and transcendence.

*Anthropometry untitled (ANT 110)* is one of the static anthropometries from the blue period. It is composed of two acephalous imprints, one male, the other female.

*Untitled I–IX*
Italy, 2008
Acrylic on canvas
Panel I: H. 274 cm; W. 146 cm
© Louvre Abu Dhabi / Agence Photo F
© Cy Twombly Foundation
CY TWOMBLY FOUNDATION / Eleonora Di Erasmo
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This set of nine panels is one of the last cycles painted by the American artist Cy Twombly, whose work is a continuation of Abstract Expressionism born in the United States born in the 40’s. Here we find the instinctual line, in the tradition of the automatism of Surrealism, primitive archaism of Twombly’s style, this "hieroglyph of lived experience", now embodied in color. The sweeping or tighter gesture, repeats the same movement of loops unsteadily traced through which the painter's sensitivity appears.

2. External public area shaded by Louvre Abu Dhabi Dome. Architect: Ateliers Jean Nouvel © TDIC

3. Saadiyat Cultural District Masterplan 1 © TDIC
4. Saadiyat Cultural District Masterplan 2 © TDIC

5. Louvre Abu Dhabi Latest Site Image – March 2013 © TDIC

6. The first segment of Louvre Abu Dhabi’s Dome - December 2013 © The National and TDIC
Exhibition catalog
Louvre Abu Dhabi. Birth of a Museum

Edited by Laurence des Cars.
Coed. Musée du Louvre éditions/Tourism and Culture Authority (TCA)/Skira Flammarion,
320 p., 300 ill.
In French (€45), English (€49) and Arabic (€65).

Exhibition album
Louvre Abu Dhabi. Naissance d’un musée,

Edited by Laurence des Cars, Vincent Pomarède et Khalid Abdulkhaliq Abdulla.
56 p., 70 ill.
Coed. Musée du Louvre éditions/Flammarion.
In French, English and Arabic (€9.90).
FUTURE THROUGH THE PAST

Beaker with concentric circles.
Chlorite
H. 10 ; D. 5 cm
Al Ain National Museum, United Arab Emirates
AM 796

Bottle
Umm Al Nar period, 2300-2000 BCE
Ceramic,
H. 11 ; D. 4 cm
Al Ain National Museum, United Arab Emirates
AM 645

Compartmented box with lid
Umm Al Nar period, 2300-2000 BCE
Chlorite
H. 5 ; D. 8 cm
Al Ain National Museum, United Arab Emirates
AM 790/140

Necklace
Umm Al Nar period, 2300-2000 BCE
Cornelian
Al Ain National Museum, United Arab Emirates
AM 866

Necklace
Cornelian
Al Ain National Museum, United Arab Emirates
AM 2769

Frankinsence burner
1300 300 BC
Terracotta
Al Ain National Museum, United Arab Emirates
AM 1031

Mesopotamian amphora
Umm Al Nar period, 2600-2300 BCE
Terracotta
Al Ain National Museum, United Arab Emirates
AM 274

Cup
Umm Al Nar period, 2300-2000 BCE
Chlorite
Al Ain National Museum, United Arab Emirates
AM 789

Vase
Hafit Period, 3rd millenium BCE

List of exhibits

Ceramic
Al Ain National Museum, United Arab Emirates

Vessel with lid
Wadi Suq period, 2000-1500 BCE
Chlorite
Al Ain National Museum, United Arab Emirates

BIRTH OF A MUSEUM

Bactrian ‘princess ’
Central Asia, late third millennium BCE–early second millennium BCE
Chlorite for the body and headdress, calcite for the face
H. 25.3 cm
LAD 2011-024

Cypriot plaque ‘idol ’
Cyprus, Early Bronze Age–Early Middle Bronze Age (2300–1900 BCE)
Terracotta, burnished before firing
H. 27.9 cm
LAD 2011-025

ANCIENT WORLDS

Lion bracelet
Ziwiye, Iranian Azerbaijan, Iran, eighth–seventh century BCE
Gold
W. max. 6.5 cm; Diam. max. 9.5 cm
LAD 2009-019

Archaic sphinx
Greece, sixth century BCE
Shelly limestone
H. 57 ; L. 62 cm
LAD 2013-004

Mummy bandage
Egypt, Ptolemaic period, late fourth century BCE
Linen, woven
W. 8.9 cm; L. 310 cm
LAD 2011-004

Bronze statuette of the god Osiris
Egypt, Third Intermediate period, 21st–23rd dynasties, 1085–730 BCE
Bronze with traces of gold leaf and glass inlay
H. 44 cm; W. max. 10.5 cm
LAD 2012-001
Representation of a queen or a goddess
Egypt, Ptolemaic period, 30th dynasty, 360–282 BCE
Black rock (granite or basalt)
H. 19 cm; L. 11 cm; Th. 6 cm
LAD 2012-022

Stupa revetment plaque
Southern India, Andhra Pradesh, Amarāvatī region, second–third century
Marmoreal sandstone
H. 129.5 cm; W. 45.7 cm
LAD 2011-002

Buddha head
Northern India, Mathurā region, Gupta period, fifth century
Red sandstone
H. 51 cm
LAD 2012-003

Buddha head
Northern China (from Henan to Shandong), Eastern Wei dynasty (534–50 CE) or Northern Qi dynasty (550–77 CE)
White marble
H. 50 cm
LAD 2009-010

Fanghu wine bottle
China, late Warring States period (475–221 BCE)
Bronze with metal inlay
H. 49 cm
LAD 2010-005

Minoan jar
Late Minoan IB, c. 1500–1450 BCE
Ceramic
H. 20 cm
LAD 2011-003

Detroit Painter (attributed to)
Column-krater with frieze of armed horsemen
Corinth (?), Greece, 590-580 BCE
Terracotta
H. 34.5 ; L. 40.5 ; Pr. 40.5 cm
LAD 2013-003

Black-figure amphora
Attributed to the Antimenes Painter, c. 520 BCE
Ceramic
H. 38.2 cm; Diam. (lip) 17.2 cm; Diam. (base) 12.8
LAD 2009-007

Vase with applied floral decoration
Roman Egypt, Imperial period, first century CE
Silica earthenware with dark and light blue gaze
LAD 2012-002

Stupa reliquary
Gandhāra, probably Swāt Valley (present-day Pakistan), 20–30 CE
Gilded schist, gold, crystal, coral, and glass
LAD 2009-021

Huy pyramidion
Deir el Medina Egypt (?), 18th dynasty, 1335-1295 BCE
Bas relief, sandstone
H. 33 ; L. 34 ; Pr. 34 cm
LAD 2011-011

Imperial Roman head
Rome, Italy, late second century CE
Gilded bronze
H. 44 cm; W. 34 cm
LAD 2009-020

Imperial roman head of Augustus
Rome, first century CE
Marble
H. 53 ; D. 23 ; Pr. 28 cm
LAD 2013-050

Roman Togatus, or The Orator
Italy, late first century–first half of the second century CE
Marble
H. 169 cm
LAD 2009-009

Standing Bodhisattva (Maitreya?)
Perhaps Takht-i-Bāhī or Sahrī-Bahlol, Gandhāra region, present-day Pakistan, second–third century CE
Schist
H. 136 cm
LAD 2009-009

Eagle-shaped fibula from Domagnano
Italy, late fifth century CE
Gold, garnets, shell
H. 12.1 cm; L. 6.4 cm
LAD 2009-008

The ‘Bonifilius’ basin
Northern Italy (?), late twelfth–early thirteenth centuries
Marble
Later base: Portland stone; cemented part (restoration)
H. 101 cm; L. 166 cm; D. 137 cm
Stone base: H. 44.5 cm; L. 90 cm, D. 66 cm
Inscription: ‘artificvm svmmvs cui nvllvs in orbe secvndvs hvnc lvter[em] clarvm soller[te]r scvlpsit aqv[a]rvm ev plavdat qvem tanta peritia lavdat et benedicatvr bonifilivs ipse vocatur’ (Of the
greatest artists in the world, the one who skilfully sculpted this famous washbasin is the second; the world applauds him whose talent is so praised and blessed, whose name is Bonifilius).

LAD 2011-030

**THE REALM OF THE SACRED**

**Group of four Romanesque capitals**
Former church of Bimont, Beauville, Lot-et-Garonne, France, first half of the twelfth century
Limestone, traces of original polychrome decoration
Capitals: H. 75 cm
Bases, columns, capitals, and abacuses: H. approx. 500 cm
LAD 2012-023

**Dish with cover**
Tang dynasty (618–907 CE), China, late eighth–early ninth century
Silver gilt
H. 11.8 ; D. 24.5 cm
LAD 2011-027

**Octagonal box**
Tang dynasty (618–907 CE), China, mid-eighth century
Wood, tortoiseshell, inlaid with mother-of-pearl and painted amber beads
Diam. 38.2 cm
LAD 2009-022.1.1 and 2009-022.1.2

**Attributed to the Descent from the Cross workshop, Tivoli**
Joseph of Arimathea
Central Italy, c. 1230-1240
Wood, ancient polychromatic marks
H. 142 ; L.50 ; Pr. 26 cm
LAD 2013-005

**Christ Showing His Wounds**
Austria or Bavaria, Germany, c. 1515–20
Polychrome limewood
H. 183 cm; W. 57 cm; D. 30 cm
LAD 2009-012

**Soninke /Djennenke figure**
Bandiagara region, Mali, between 1228 and 1295
Wood
H. 76 cm
LAD 2011–031

**Shō-Kannon figure**
Japan, Heian period, Fujiwara period (894–1185) or early Kamakura period (1185–1333)
Wood, black and gold lacquer, iron clamps
H. 88 cm
LAD 2009–024

**Shiva Dancing**
Tamil Nadu, southern India, Cōḷa period, second half of the tenth century
Lost-wax bronze (copper alloy) cast
H. 86 cm; W. 48 cm; D. 24.5 cm
LAD 2009–023

**Thirteen fragments of an epigraphic frieze**
Rajasthan (?), northern India, late twelfth or early thirteenth century
Carved sandstone
H. 53–54 cm; total W. 880.4 cm; Th. 4.5–7 cm
LAD 2012-024

**Octogonal box**
Tang dynasty (618–907 CE), China, mid-eighth century
Wood, tortoiseshell, inlaid with mother-of-pearl and painted amber beads
D. 38,2 cm
LAD 2009-022.1.1 et 2009-022.1.2

**Two-volume gothic Bible**
Paris or Rouen, c. 1250-1280
On vellum, 81 miniatures, 683 leaves, red and brown ink on parchment
31,5 ; 23,5 ; 9,2 cm
LAD 2013-051

**Section of the Holy Qur’an**
Suras 78–114, with annotations (tafsīr, qirā’āt, i’rāb) 30 pages
Damascus (?), Syria, second half of the thirteenth century
Paper, modern binding
H. 47 cm; W. 33 cm
LAD 2009-011

**Pentateuch**
Sana’a, Yemen, year 1804 of the Seleucid era (1498)
Manuscript: ink on paper. Pentateuch, with Masora Magna and Masora Minora.
Box binding: wood, leather, metal. 221 pages
LAD 2010-008

**Armorial gemellion**
Limoges, France, second half of the thirteenth century
Stamped, cut and engraved, enamelled, and gilded copper
Diam. 22.5 cm
LAD 2012-025

**Lion - shaped aquamanile**
Northern Germany, c. 1200
Patinated bronze
H. 29 cm; W. 29 cm
LAD 2012-026
**Chasse of the Magi**  
Limoges, France, c. 1200  
Champlevé, engraved, chased, and enamelled gilded copper. Small vertical plaques with early modern period backs  
H. 19 cm; L. 17 cm; D. 9 cm  
LAD 2009-025

**Virgin and Child**  
Paris, France, c. 1300–30  
H. 22.8 cm  
Elephant ivory  
LAD 2012-004

**Diptych: Scenes of the Life of Christ**  
France or Rhineland (?), third quarter of the fourteenth century  
Elephant ivory  
H. 21 cm; W. 24 cm (open); each leaf: 12 cm; left leaf: Th. 1.2 cm; right leaf: Th. 1.4 cm  
LAD 2010-006

**Dish with birds**  
Iran, Kashan, ‘Kashan style’, c. 1200–20  
Siliceous clay, lustre decoration on an opaque glaze  
H. 9.6 cm; Diam. 20 cm  
LAD 2010-011

**Dish with figures**  
H. 9.6 cm; Diam. 19.4 cm  
Inscriptions: as yet undeciphered Persian (?) verse.  
LAD 2010-010

**Dish with epigraphic decoration**  
Siliceous clay, lustre decoration on an opaque glaze  
LAD 2010-009

**Dish with epigraphic decoration**  
Eastern Iran or Central Asia, tenth century  
Turned clay, covered in slip, red and brown slip decoration under a transparent glaze  
H. 8.5 cm; Diam. 25.3 cm  
Inscription: (The distance of the fool is like . . .).  
LAD 2011-028

**Tray with drinkers and musicians**  
Northern Iraq or north-western Iran, second half of the thirteenth–early fourteenth century  
Hammered copper alloy, incised decoration, inlaid with silver and gold and engraved  
H. 3 cm; Diam. 53.2 cm  
Inscriptions, on the inner rim:

(“Glory to our lord, the possessor, the learned, the just, the fortified [by God], the triumphant, / the victorious, the holy warrior, the defender, the protector of frontiers, the conqueror, supporter of Islam and the [Islamic] community, the crown of kings and sultans, the one who restores justice to the world, who brings victory to truth through / proof, the one who brings justice to the oppressed against the oppressors, the guardian of countries, the eradicator of / evil and opponents, the fortified [by God], as long as man is corrupt. May God reinforce his assistants, enhance his power / and the nobility of his status. May his good fortune never cease to manifest itself and may his stars shine as long as he radiates and . . . In the hope of goodness.”)  
LAD 2010-007

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**THE RENAISSANCE AND THE DAWN OF MODERNITY**

**Ewer with Astrological Iconography**  
Afghanistan, c. 1220  
Copper alloy, repoussé, engraved, silver inlaid decoration; cast handle  
H. 40; D. 21; Pr. 19  
LAD 2013-053

**Giovanni Bellini (Venice, c 1430-1516)**  
**Madonna and child**  
Venice, Italy, c. 1480–1485  
Oil on panel  
LAD 2009-013

**Bernhard Strigel (Memmingen , 1460/1461–1528)**  
**Angel with Thurible**  
Swabia, Germany, c. 1520  
Oil on panel  
H. 48 cm; W. 60  
LAD 2009-026

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**MIGRATING FORMS**

**Dish decorated in the saz style**  
Iznik, Ottoman Empire, c. 1545–50  
Slip-coated fritware, painted decoration under transparent glaze  
Diam. 36.3 cm  
LAD 2012-028
Dish with bouquet of blue-and white lotus
Iznik, Ottoman Empire, c. 1570–75
Slip-coated fritware, painted decoration under transparent glaze
Diam. 30 cm
LAD 2012-027

Dish with floral decoration
Iznik, Ottoman Empire, c. 1560–65
Slip-coated fritware, painted decoration under transparent glaze
Diam. 36.4 cm
LAD 2012-030

Jug with small bunches
Iznik, Ottoman Empire, c. 1560–65
Céramic
H. 23.5; L. 16
LAD 2012-031

Plate with four flowers
Iznik, Ottoman Empire, c. 1575
Slip-coated fritware, painted decoration under transparent glaze
Diam. 28.3 cm
LAD 2012-043

Dish with gilt roses and tulips
Iznik, Ottoman Empire, c. 1560–65
Céramic
LAD 2012-050

Jug with fish-scale decoration
Iznik, Ottoman Empire, c. 1575–80
Slip-coated fritware, painted decoration under transparent glaze
H. 18 cm; Diam. (belly) 13.3 cm
LAD 2012-053

Dish with scale pattern
Iznik, Ottoman Empire, c. 1575-1580
Céramic
H. 4.2; L. 30.8 cm
LAD 2012-052

Dish with çintamani pattern
Iznik, Ottoman Empire, c. 1580
Céramic
H. 5.6; L. 31.4 cm
LAD 2012-062

Jug with boats
Iznik, Ottoman Empire, c. 1590
Slip-coated fritware, painted decoration under transparent glaze
H. 22.8 cm; Diam. (belly) 13.5 cm
LAD 2012-067

Tile with clouds on blue ground
Iznik, Ottoman Empire, c. 1560–65
Fritware, slip decoration under transparent glaze
H. 35.3 cm; W. 32 cm
LAD 2012-070

Tile with arabesque pattern
Iznik, Ottoman Empire, c. 1570
H. 35.9; L.32.8 cm
LAD 2012-071

Tile with plumtree blossoms
Iznik, Ottoman Empire, c. 1575
H. 26.1; L. 25.3
LAD 2012-074

Tile with two rosettes
Iznik, Ottoman Empire, c. 1570
H.27; L.27 cm
LAD 2012-072

PARISIAN DECORATIVE PANELLING

Parisian Wooden Panelling
Paris, France, mid seventeenth century
Sculpted, painted, and gilded oak and socwood
LAD 2010-015

Lorenzo Vaccaro (Naples, 1655-1706)
Equestrian portrait of King Philip V of Spain
Italy, Naples, 1702-1705
Bronze
H. 67.6 ; D. 55 ; Pr. 30 cm
LAD 2013-057

Ewer basin
Venice, Italy, c. 1500
Polychrome painted enamel on copper, central medallion in polychrome Limoges enamel
Diam. 49.5 cm
LAD 2009-005

Jean Court
Oval dish depicting the Wedding Feast of Psyche
Limoges, France, third quarter of the sixteenth century
Grisaille painted enamel on copper
W. 50.8 cm; L. 38.1 cm
Inscription on rear: ‘I.C.’
LAD 2009-004

Jehan Court, known as Vigier
‘Triumph of Ceres’ ewer basin
Limoges, France, 1558
Grisaille painted enamel on copper
Diam. 43.9 cm
Inscription: ‘LYMOGES.PAR. IHEAN.COURT.DIT. VIGIER.1558’
LAD 2009-003
**Falconer’s case**
Northern Italy, sixteenth century
Boiled leather with a wooden core
H. 22.5 cm; Diam. 10.5 cm
LAD 2012-008

**Door knocker**
Venice or Mantua, Italy, first half of the sixteenth century
Bronze, iron ring
H. 32.5 cm
In red on the rear: ‘261’; remains of gilt label
LAD 2012-007

**Rooster**
Edo, Benin City, Nigeria, eighteenth century
Copper alloy
H. 42.5 cm; W. 41 cm; D. 18 cm
LAD 2012-113

**Attributed to Reinhold von der Rennen**
**Master in Danzig in 1592–1626**

**Ewer and basin**
Danzig, Germany, c. 1610
Vermeil
Ewer: H. 33 cm; W. 27 cm
Basin: H. 4 cm; W. 64 cm; L. 52 cm
LAD 2009-031-1 and 2009-031-2

**Achille Hermansreyt**
**Canister tower and case**
Holy Roman Empire, 1657
Lathed and carved ivory, leather casket
H. 64.2 cm
Inscription: ‘HOC OPVS CENTRALE / INGENIO 
SVO PRIMUS EXTVLIT.: MDC.LVII. / SVAQ 
NAMV PERFECIT / ACHILLES: AG: AB 
HERMANSREYT.’
In black ink: ‘R71”; fabric label: ‘St E 13207’
LAD 2009-006

**Collar of the Order of the Golden Fleece**
Flanders, sixteenth century
Enamelled gold
L. 118 cm; H. 2.7 cm (fleece)
LAD 2010-014

**Muḥammad b. Aḥmad b. Laḥsa n al-Baṭṭūṭī**
(active in Morocco between 1706 and 1757 [?])

**Planispheric astrolabe**
Morocco, ah 1139 (1726–27)
Cast and engraved brass with silver studs
H. 24.2 cm; Diam. 22 cm; Diam. tympan: 19.6 cm;
Th. 0.65 cm
Inscriptions: signature on back, in Arabic, 1139

(Its maker is Muḥammad b. Ahmad b. Laḥsan al-
Baṭṭūṭī, may God bring him success, Amen, in the
year 1139 [1726–27]); added on the back, on the
lower edge, in Arabic,

حبسه المعظم محمد ؟ خوجة الخيل
على الجامع الأعظم بالجزائر المحملة بالله
ولا يخرج أحد من الجامع المذكور
والنظر للموقتين بتاريخ أواخر رجب عام 1158

1158 (Established as an inalienable possession by al-
Muʿazzam Muḥammad [?], head of cavalry, for the
Great Mosque of Algiers, protected by God. May no
one remove it from the aforementioned mosque; it is
the responsibility of those who determine the hours
of prayer. Dated at the end [of the month] of Rajab of
the year 1158 [August 1745]); on the lower part of
the mater are three lines, in French, ‘J ou E (?) R / 
Alger / 8bre 1888’ (J or E (?) R / Algiers / 8 October
1888).
LAD 2009-027

**Mother-of-pearl ewer**
Gujarat (India) and Naples, early sixteenth century
with seventeenth century additions
Gilt copper, mother of pearl, turquoise, garnet
H.42 ; L.33.5 cm
LAD 2013-047

**Tiles with lotus and saz leaves**
Turkey, Iznik, c. 1575-1580
Siliceous ceramic, underglaze painting over a slip coating
LAD 2012-077

**Large slab with lotus and saz leaves**
Iznik, Ottoman Empire, c. 1575-1580
H. 38; L. 61 cm
LAD 2012-078

**PAINTING IN IRAN, INDIA AND JAPAN**

**The Prodigal Son Apologises to His Father**
Mogul India, c. 1595–1600
Ink, colours, and gold on paper
H. 21.5 cm; W. 13 cm
Folio from the history of the Barmakids,
Akhbār-i Barmakiyān
LAD 2012-087

**Maharaja Man Singh of Jodhpur**
India, c. 1805-1810
Opaque watercolor heightened with gold on paper
LAD 2011-062

**Barahmasa series : the month of Asadha**
Bikaner, India, c. 1725


١١٣٩
البطوطسي وفقه الله امين سنة ١١٣٩

صلخه محمد بن احمد بن لحسن
Opaque watercolor heightened with gold and silver on paper
LAD 2011-067

Uzbek Prisoner on Horseback
Iran, early seventeenth century
Ink, colours, and gold on paper
Painting: H. 20.5 cm; W. 17.5 cm
Folio: H. 27.5 cm; W. 18 cm
Calligraphy inscription in nasta'liq script: (Glory to God, praise be to God, the only god is God, God is great).
LAD 2012-085

Aurangzeb on Horseback Spear ing an Elephant in the Presence of His Father, Shāh Jahān, and His Brothers Dārā Shikōh and Murad Baksh (Padshahnama)
Mogul India, c. 1670
Ink, colours, and gold on paper
Painting: H. 24.5; W. 35.5 cm
Folio: H. 27.5 cm; W. 39 cm
LAD 2012-090

Six Villagers in a Landscape
Delhi, India, c. 1815–20
Ink, colours, and gold on paper
H. 29.7 cm; W. 41.5 cm
Company School; page from the Fraser album
LAD 2012-111

Two European Women with a Child
Attributed to Kesu Das and Kesu Khurd
Mogul school, India, c. 1580–90
Opaque watercolour with gold highlights on paper
H. 21.5 cm; W. 14.1 cm
LAD 2011-035

Krishna Surprised
Attributed to Chokha, in collaboration with his son Bajinnath
Devgarh, Mewār, Rajasthan, India, c. 1820
Opaque watercolour with gold highlights on paper
Painting: H. 20.3 cm; W. 13.8 cm
Page: H. 24.8 cm; W. 20 cm
LAD 2011-045

A woman of the zenana plotting while stroking a cat
Kotah, Rajasthan, India, c. 1730
Brush drawing, black and red ink on paper
H. 27.2 cm; W. 21.1 cm
LAD 2011-051

Thakur Daulat Singh Rathor in Durbar
India, c. 1820
Brush drawing with highlights in opaque watercolour on paper
LAD 2011-110

Pūtanā put to death
Kāngra, Punjab, India, c. 1790
Opaque watercolour with gold highlights on paper
H. 17.8 cm; W. 12.3 cm
LAD 2011-091

King Ghazi al-Din Haidar of Avadh receiving British visitors
Lucknow, India, c. 1840
Opaque watercolour with gold highlights on paper
Painting: H. 33 cm; W. 26 cm
Page: H. 35.5 cm; W. 29 cm
LAD 2011-102

Maharao Sheodan Singh of Alwar in Durbar with the British officer
Eugene Impey (1830-1894)
India, c. 1863
Opaque watercolour heightened with gold on paper
LAD 2011-81

Ragamala illustration : Hindola raga
India, c. 1650
Opaque watercolour heightened with gold on paper
LAD 2011-082

Falconer
Allahābād (?), India, early seventeenth century
Ink, colours, and gold on paper
Folio: H. 35 cm; W. 25 cm; painting: H. 17 cm; W. 11 cm
Inscription, at the level of the falconer’s right foot: (Work of the slave of the court of Muḥammad Sharīf).
This painting is glued to the back of a drawing showing a demon blowing a horn, followed by a composite elephant led by a winged woman, which may be dated to the eighteenth century. On the drawing is a former price, sixty-two (rupees).
LAD 2012-006

Bahram Gur fighting the lions, illustration to the Shahnameh
Iran, Shiraz (?), c. 1560-1570
Ink, color and gold on paper
LAD 2012-081

Kneeling Princess
Iran, c. 1570
Opaque watercolour with gold on paper
LAD 2012-086

Fūgain Ekun (1568–1654)
Daruma
Japan, late sixteenth century–first half of seventeenth century
Kakemono; ink and colour on paper
H. 45.2 cm; W. 32.1 cm
Painter’s signature followed by his seal
LAD 2011-017
Hakuin Ekaku (1685–1768)
Pilgrim on the bridge of Mama
Japan, eighteenth century
Kakemono; Indian ink on paper
H. 29.5 cm; W. 57.2 cm
Painter’s signature followed by his seal
LAD 2011-021

Tōrei Enji (1721–1792)
En-sō
Japan, eighteenth century
Kakemono; Indian ink on paper
H. 90.1 cm; W. 28.4 cm
Painter’s signature followed by his seal
LAD 2011-022

THE WESTERN EYE

 Manufacture Royale de Beauvais

 Tapestry of the story of the Emperor of China: The Emperor sailing
Beauvais, France, late seventeenth century–early eighteenth century
Woven in wool and silks
H. 396 cm; W. 269 cm
Signed, lower right: ‘Behagle’
LAD 2009-016

Bartolomé Estebán Murillo (Seville, 1618–1682)
Jacob’s Dream
Seville, Spain, 1665
Oil on canvas
H. 85 cm; W. 155 cm
LAD 2009-014

Jacob Jordaeus (Antwerp, 1593–1678)
The Good Samaritan
Antwerp, Belgium, c. 1616
Oil on canvas
H. 73 185.5cm; W. 173 cm
LAD 2012-009

Luca Giordano (Naples, 1634–1705)
Christ Expelling the Traders from the Temple
Venice, Italy, c. 1565–1570
Oil on canvas
LAD 2011-132

Jean-Auguste Dominique Ingres
(1780–Paris, 1867)
Don Pedro of Toledo Kissing the Sword of Henri IV
1814, 1820–22
Oil on panel
H. 48.5 cm; W. 40.5 cm
Signed and dated on the lower left: ‘J. Ingres Pinxit/ Roma/ 1820’
LAD 2009-017

Francis Cotes (London, 1726–1770)
Portrait of William Welby and his wife Penelope playing chess
Great Britain, London, 1769
Oil on canvas
H. 135 ; L. 152
LAD 2013-007

Laurent de la Hyre
Theseus Finding His Father’s Sword
Paris, France, c. 1639-1641
Oil on canvas
LAD 2013-006

Jean-Baptiste Pillement (Lyon, 1728–1808)
Chinese Scene
Lyon, France, c. 1765–67
Oil on canvas
H. 199 cm; W. 227 cm
LAD 2010-004

Jacopo Bassano (Bassano del Grappa, 1515-1592)
The journey of Jacob
Venice, Italy, c. 1565–1570
Oil on canvas
LAD 2011-132

Antonio Canova (Possagno, 1757–Venice, 1822)
The Pugilists, Creugas and Damoxenos
Original plaster models with pointing pins for the marble sculptures currently in the Cortile del Belvedere of the Vatican Plaster on a wooden base
Creugas
Rome, Italy, 1797–1801
H. 212 cm; W. 121.5 cm; D. 63.5 cm (with the plinth and without the wooden base)
H. 9 cm (plinth without wooden base)
Inscription on the plinth: ‘CREUGANTE CURA PII VII+’
LAD 2012-010.001

Damoxenos
Rome, Italy, 1797–1803
H. 202.5 cm; W. 131.5 cm; D. 74.4 cm (with the plinth and without the wooden base)
H. 7 cm (plinth without wooden base)
LAD 2012-010.002

THE DISCOVERED AND IMAGINARY EAST

Jean-Auguste Dominique Ingres
(Montauban, 1780–Paris, 1867)
Don Pedro of Toledo Kissing the Sword of Henri IV
1814, 1820–22
Oil on panel
H. 48.5 cm; W. 40.5 cm
Signed and dated on the lower left: ‘J. Ingres Pinxit/ Roma/ 1820’
LAD 2009-017

Francis Cotes (London, 1726–1770)
Portrait of William Welby and his wife Penelope playing chess
Great Britain, London, 1769
Oil on canvas
H. 135 ; L. 152
LAD 2013-007
Roger Fenton (Heywood, 1819 - London, 1869)
Nubian Woman Carrying Water
Egypt, 1858
Albumen print from a collodion glass plate negative
LAD 2011-156

Jean-Étienne Liotard (Geneva, 1702–1789)
Full-Length portrait of Count Anton Corfiz Ulfeld in a turkish interior
Geneva, Switzerland, 1740–041
Gouache and watercolour over a pencil drawing on parchment
H. 31.6 cm; W. 23 cm
Inscriptions:
– above, in ink, twentieth century: ‘falsch! / Corfiz Anton Graf Ulfeld / sein Neffe! / 1699–1760’
– on the panel covering the back of the image, in ink, twentieth century: ‘Corfiz Anton Graf von Ulfeld / Burnacini? pinx’
LAD 2011-015

Osman Hamdi Bey
(Istanbul, 1842–Galatasara y Islet, 1910)
A Young Emir studying
Istanbul, 1878
Oil on canvas
H. 45.5 cm; W. 90 cm
Signed, far left (centre)
LAD 2012-017

THE MODERN PAINTER

Jean-Baptiste Camille Corot (Paris, 1796–1875)
Fontainebleau: Pine and birch trees in the Rocks
Fontainebleau, France, c. 1835
Oil on canvas
H. 54.7 cm; W. 40 cm
Signed lower right, ‘Corot’
LAD 2009-035

Eugène Cuvelier (Arras, 1837–Thomery, 1900)
Road at Briquet
Fontainebleau, France, c. 1860
Salted paper print from a paper negative
H. 33.6 cm; W. 25.3 cm
Mounted on paper: H. 71 cm; W. 54.3 cm
Numbered ‘253’ in negative, title handwritten in pencil on the mount
LAD 2011-151

Eugène Cuvelier
Path between the Rocks
Fontainebleau, France, September 1862
Salted paper print from a paper negative
H. 25.9 cm; W. 19.7 cm
LAD 2011-153

Gustave Le Gray
(Villiers-le-Bel, 1820–Cairo, 1884)
Rocks at Cabat, forest of Fontainebleau
Fontainebleau, France, c. 1852
Salted paper print from a paper negative
H. 35.8 cm; W. 27.9 cm
‘No. 12’, ‘141’ in pencil, bottom right, and ‘8’ in pencil, top right, on the mount
LAD 2011-172

Gustave Le Gray
Oak in the forest of Fontainebleau
Fontainebleau, France, c. 1852
Salted paper print from a paper negative
H. 39 cm; W. 28 cm
Mounted on paper: H. 47.9 cm; W. 38.1 cm
Inscribed in pencil by Andre Jammes on the back of the mount
LAD 2011-173

Paul Gauguin
(Paris, 1848–Atuona, Marquesas Islands, 1903)
Children Wrestling
July 1888
Oil on canvas
H. 93 cm; W. 73 cm
Signed and dated, lower centre: ‘P Gauguin. 88’
LAD 2010-001

Gustave Caillebotte
(Paris, 1848–Genevilliers, 1894)
Game of Bezique
Paris, France, 1881
Oil on canvas
H. 121 cm; W. 161 cm
Signed, lower left: ‘G. Caillebotte’
LAD 2009-036

Édouard Manet (Paris, 1832–1883)
Los Gitanos
Paris, France, 1862
Etching
H. 31.8 cm; W. 23.5 cm
LAD 2009-038
Édouard Manet
**The Gypsy**
Paris, France, 1862–after 1867
Oil on canvas
H. 90.5 cm; W. 55.3 cm
LAD 2009-018.1

Édouard Manet
**Still life with bag and garlic**
Paris, France, 1862–after 1867
Oil on canvas
H. 27 cm; W. 35 cm
Signed, lower right: ‘manet’
LAD 2009-018.2

**ORNAMENTATION AND MODERNITY**

Théodore Deck (Guebwiller, 1823–Paris, 1891)
**Two dishes**
Paris, France, c. 1867
Earthenware with underglaze and polychrome decoration
Diam. 41.5 cm; H. 5.5 cm
Inscription engraved on the back: ‘TH. DECK’
LAD 2012-015 and LAD 2012-016

**Mosque lamp**
Paris, France, 1871
Blown and enamelled glass
H. 28.5 cm; Diam. 22.5 cm
LAD 2012-011

Philippe-Joseph Brocard
**Mosque lamp**
Paris, France, 1878
Blown, enamelled, and gilded glass
H. 14.8 cm; 10.5 cm
Signed and dated in red enamel on the base: ‘Brocard Paris 1878’
LAD 2012-012

Albert Pfulb
(Date and place of birth and death unknown)
**Mosque lamp**
Paris, France, 1876
Blown, enamelled, and gilded glass
H. 15.1 cm; Diam. 14 cm
Signed and dated: ‘Pfulb 27 juin 1876’ (Pfulb 27 June 1876)
LAD 2012-013

William De Morgan (London, 1839–1917)
**Vase with fish**
London, Great Britain, c. 1890–1900
Lustreware
H. 22.2 cm; Diam. 15.2 cm
LAD 2011–139

William De Morgan (London, 1839–1917)
Fred Passenger (1864–1935)
**Dish with two chimeras**
London, Great Britain, c. 1890
Lustreware
Diam. 35.8 cm; H. 5.5 cm
LAD 2011-138

William De Morgan
Fred Passenger
‘Persian’ vase
London, Great Britain, c. 1890–1900
Lustreware
H. 37 cm; Diam. 17.3 cm
LAD 2011-140

William De Morgan
Fred Passenger
Sunset and Moonlight Suite dish with chameleon decoration
London, Great Britain, c. 1890–1900
Lustreware
Diam. 19 cm
LAD 2011-136

William De Morgan
Fred Passenger
Small dish with deer
London, Great Britain, c. 1890
Lustreware
Diam. 22.1 cm; H. 4.2 cm
LAD 2011-137

Koloman Moser (Vienna, 1868–1918)
**Single-door armoire**
Vienna, Austria, 1905
White lacquered wood, plywood, and softwood, insiden and shelves in beech veneer
H. 184.5 cm; W. 59.9 cm; D. 49 cm
LAD 2011-011

**Set of four fusuma**
Japan, Edo period, 18th c.
Ink, colours and gold on paper
LAD 2013.008

Koloman Moser (Vienna, 1868–1918)
**Han ging lamp**
Vienna, Austria, 1905
Glass and metal
H. 146 cm; Diam. 21 cm
LAD 2011-012

Edward William Godwin
(Bristol, 1833–London, 1886)
**Anglo-Japanese style ‘Smallhythe ’ folding table**
London, Great Britain, 1872
Stained wood and brass
H. 74.7 cm; W. 40.7 cm; L. 80.9 cm
LAD 2011–010
Pierre Legrain  
(Levallois-Perret, 1888–Paris, 1929)  
**Curule stool**  
Paris, France, c. 1920–25  
Beech stained as walnut  
H. 53 cm; W. 49.5 cm; D. 30 cm  
LAD 2009-002  

Christopher Dresser  
(Glasgow, 1834–Mulhouse, 1904)  
**Decanter**  
Hukin & Heath, Birmingham and London, Great Britain, 1892–93  
Silver-plated copper alloy  
H. 42 cm; Diam. 15 cm  
LAD 2011–143  

Christopher Dresser  
**Toast rack**  
Hukin & Heath, Birmingham and London, Great Britain, 1878  
Silver-plated copper alloy  
H. 13 cm; W. 17 cm; D. 8.5 cm  
LAD 2011–142  

Christopher Dresser  
**Tea service for one**  
James Dixon & Sons, Sheffield, Great Britain, c. 1880  
Silver-plated copper alloy  
Teapot: H. 17 cm; Diam. 10 cm  
Sugar bowl: H. 10.5 cm; Diam.10.5 cm  
Milk jug: H. 10 cm; Diam. 8.5 cm  
Stamped with facsimile signature: ‘CHR. DRESSER’  
LAD 2011–141–1 to 141–3  

Josef Hoffmann (Pirnitz , 1870–Vienna , 1956)  
**Wiener Werkstätte,**  
Josef Hoszfeld (master of the silversmith workshop) and Josef Holi (silversmith)  
**Samovar**  
Vienna, Austria, 1904 or 1905  
Silver, coral, onyx, cornelian, and ebony  
Overall dimensions: H. 31.5 cm; W. 38 cm; Diam. 24.8  
Several hallmarks on the pieces making up the samovar: ‘JH’ for Hoffmann; ‘JH’ for Josef Holi; ‘WW’ for Wiener Werkstatte; a rose for the WienerWerkstatte trademark, head of Diana for the City of Vienna, and French import marks  
LAD 2011-144  

Walker Evans  
(Saint-Louis, 1903 – New Haven, 1975)  
**African Negro Art Portfolio**  
United States, 1935  
Four gelatin silver prints  
Etats-Unis, New York, 1935  

gelatin silver prints  
H.12,5 ; L. 23,8  
LAD 2012-122  
LAD 2012-123  
LAD 2012-132  
LAD 2012-135  

Statue from the Upper Cavally region  
Ivory Coast, Dan people, first half of the nineteenth century  
Wood, upholstery nails, iron  
LAD 2013-048  

Masque Yup’ik  
Yukon River, Anvik region, Alaska, c. 1890-1910  
58,0 x 37,0 cm  
Wood, natural pigments  
LAD 2013-049  

**FIGURATION AND ABSTRACTION IN THE 20TH CENTURY**  

Paul Klee  
(Munchenbuchsee, 1880–Muralto, 1940)  
**Oriental Bliss**  
Berne, Switzerland, 1938  
Oil paint and tempera on paper glued to burlap  
H. 50 cm; W. 66 cm  
Signed, top right: ‘Klee’; signed and dated, with mention of the title, on the stretcher frame: ‘1938 H 20’  
LAD 2009-037  

Piet Mondrian  
(Amersfoort, 1872–New York, 1944)  
**Composition with Blue, Red, Yellow, and Black, 1922**  
Oil on canvas  
H. 79.8 cm; W. 50 cm (without frame);  
H. 91.2 cm; W. 62.2 cm (with frame)  
LAD 2009-001  

Alexander Calder  
(Lawnton, 1898–New York, 1976)  
**Mobile—Untitled**  
United States, 1934  
Painted wood and wire  
H. 62.9 cm; span: 88.9 cm  
LAD 2012-018  

Cy Twombly  
**Untitled I –IX**  
Italy, 2008  
Acrylic on canvas  
Panel I: H. 274 cm; W. 146 cm  
Panel II: H. 272 cm; W. 145 cm
Panel III: H. 265 cm; W. 144.5 cm
Panel IV: H. 272 cm; W. 145 cm
Panel V: H. 261.5 cm; W. 144.5 cm
Panel VI: H. 266.2 cm; W. 145 cm
Panel VII: H. 270 cm; W. 145 cm
Panel VIII: H. 267 cm; W. 145 cm
Panel IX: H. 265.4 cm; W. 144.8 cm
LAD 2010-012.1 to 012.9

**René Magritte (Lessines, 1891–Brussels, 1967)**

**The Subjugated Reader**

Le Perreux-sur-Marne, France, April–May 1928

Oil on canvas

H. 92 cm; W. 73.5 cm

Signed, top left: ‘Magritte’

Inscription, on the rear in black paint: ‘LA LECTRICE AGITEE / 30 FIGURES’ (‘THE AGITATED READER / 30 figures’)

LAD 2011-005

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**Pablo Ruiz Picasso (Malaga, 1881–Mougins, 1973)**

**Portrait of a Lady**

1928

Gouache, ink, and collage on paper

H. 119 cm; W. 60 cm

Signed and dated: ‘Noel 1928’ (Christmas 1928)

LAD 2012-115

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**Kasuo Shiraga**

*Chirisei Kyubiki*, 1960

Oil on canvas

LAD 2013-058

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**Anthropometry untitled (ANT 110)**

Paris, France, 1960

Pure pigment and synthetic resin on paper mounted on canvas

H. 201.3 cm; W. 147.3 cm

Signed and dated in pencil, on the back: ‘Yves Klein / le monochrome / 1960’

LAD 2011-006
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