

SUPPORT THE LOUVRE ENDOWMENT FUND



LOUVRE

THE LOUVRE FOR FUTURE GENERATIONS

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In the Louvre Palace, periods and styles have a continuing dialogue. The Clock Pavilion built during the Renaissance faces the famous Pyramid built in 1989 by I.M. Pei.

THE MUSÉE DU LOUVRE

Since the end of the 12th century, the Louvre Palace served as the French royal residence. Today, it is one of the oldest and largest museums in the world, with 35,000 precious works of art on display in 780,000 square feet of exhibition space, representing almost 9,000 years of history.

The heart of the Louvre's collection consists in large part of acquisitions made by François I during the 16th century and Louis XIV during the 17th century. The collection brings together paintings, sculptures, tapestries, decorative arts and exceptional creations of the royal manufactories, as well as crown jewels. When the Musée du Louvre was founded in 1793, the collection's strength lied in its paintings and antics, notably some major works by Leonardo da Vinci brought in France by the artist and bought by François I, who had persuaded him to move to France, where he spent the final years of his life.

In 1857, Napoleon III acquired a significant part of Marquis Campana's legendary collection who had created an unprecedented and encyclopedic collection of Etruscan, Roman and Italian art. The museum's collection of antiquities was further developed at the beginning of the 19th century with excavations around the Mediterranean sea and particularly in Greece, where took place the discovery of the *Venus of Milo* and the *Victory of Samothrace*; and in Egypt and the Middle East, where such wonderful works as the Winged Bulls from the Palace of Sargon II in Khorsabad and the frieze of the Archers of Susa were discovered. During the 19th century, some of the greatest collectors of the period enhanced the Louvre's collections through spectacular donations, notably Louis La Caze, as well as the Rothschild family, who gave one of the largest and finest collections of drawings and prints in the world, comprising close to 85,000 works.

Today, the Louvre runs an ambitious acquisitions program to expand and complete its collections and to present the most beautiful examples in the history of art to the public. More than 100 works of art join the Louvre's collections each year. In 2016, the portraits of Maerten Soolmans and his wife Oopjen Coppit, two masterpieces painted by Rembrandt in 1634, were jointly acquired by the Louvre and the Rijksmuseum in Amsterdam. The paintings are the only examples of full-length portraits by the greatest painter of the Dutch Golden Age.

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The large drawing room of the Napoleon III Apartments typifies the taste of the period for opulent interiors and is an exceptional record of Second Empire decorative art.



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In 1827, King Charles X inaugurated eight new rooms dedicated to Egyptian and Greco-Roman antiquities. Today, these galleries still preserve the original layout of the nineteenth century.

The Louvre is continuously evolving to accommodate an ever-expanding audience, all the while preserving the exceptional architecture of its home, rich with more than eight centuries of history. The plans for the Pyramid, realized in 1989 by the celebrated American architect I.M. Pei, re-envisioned the museum's spaces. During the past decade, the projects have not ceased in the Louvre with the inauguration of the galleries dedicated to Islamic Art and the complete renovation of the galleries dedicated to 17th and 18th century decorative arts, but also outside of Paris with the opening of the Louvre-Lens in 2012. In addition, a new conservation and storage facility to house the museum's collections that are not on display is being constructed.

These preservation and enrichment projects would not make sense without complementary programs for the public education. The mandate of artistic and cultural education at the Louvre includes the development of spaces for children and families, and for people who do not have regular opportunities to visit the museum.

Further, the Petite Galerie, an exhibition space specially designed to facilitate the encounter with artworks and to offer a new museum experience, as well as new spaces created to welcome and accommodate school groups, are important parts of the museum's efforts to pass on knowledge about cultural heritage to younger generations.

The Louvre is an international museum, a destination for people from around the globe. It is committed to sharing its collections with the world through cultural exchanges between countries, and even through the creation of new museums, such as the Louvre Abu Dhabi, which embodies a new model of dialogue between cultures. The Musée du Louvre is active in its exchanges with other museums, including frequent loans for exhibitions. Many important exhibitions have traveled from the Louvre to the United States, such as the recent exhibitions on Vermeer in 2017 and Delacroix in 2018 at the National Gallery in Washington, D.C. and the Metropolitan Museum of Art, respectively.

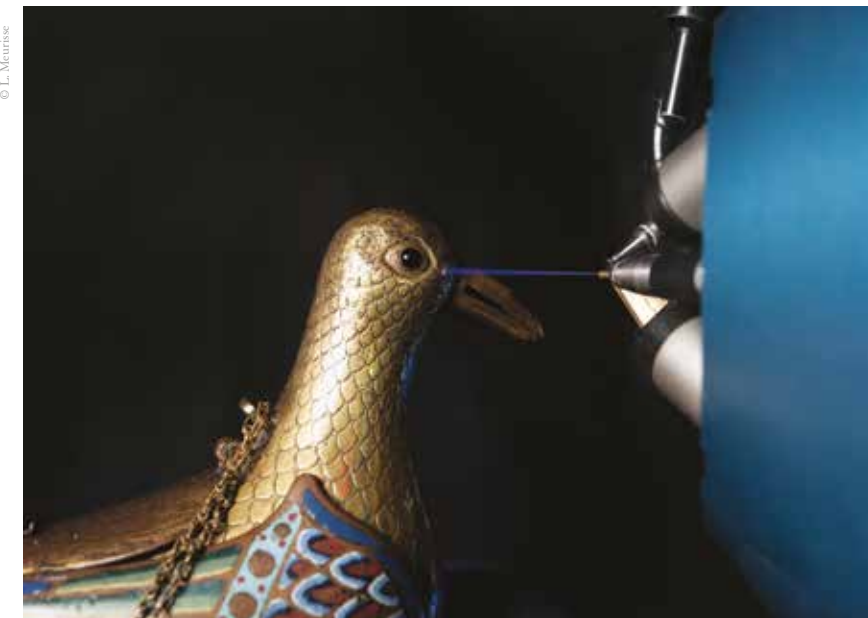
ADVANCING KNOWLEDGE ON WORLD CIVILIZATIONS AND ON THE HISTORY OF ART

The Musée du Louvre is guardian to an art collection of great historical importance to humanity, and it has the responsibility of preserving this universal heritage for future generations. In service of its mission, the museum dedicates substantial human resources to better understanding the techniques used to create the art as well as how to conserve and protect it. Each year, numerous studies of the collection are undertaken, often resulting in conservation treatments that have become essential.

The curators of the Louvre are well-trained specialists, including many leading experts in their fields. They conduct ongoing research on the collections and regularly publish articles and books in association with the Louvre's publication service that contribute to the advancement of knowledge on art history and archaeology. The Louvre Palace houses a laboratory, the C2RMF, for the study and restoration of its collections which contains the only electrostatic accelerator in the world devoted to the study of works of art. The C2RMF conducts scientific studies for the Louvre and other French museums, frequently collaborating with international museums. The Auditorium of the Louvre, built by I.M. Pei during the construction of the "Grand Louvre," accommodates more than 400 people. It offers conferences and round-table discussions aimed at the scholarly community and the general public, alike highlighting the Louvre's research programs.



The Louvre Endowment Fund contributes through collective and dedicated funds to the preservation of the Louvre's collections and Palace.



Analysis of the Eucharistic dove (Limoges enamels from the thirteenth century) in the particle accelerator of the C2RMF under the Louvre. Two dedicated funds within the Louvre Endowment Fund support research on the Louvre's collections.



Originally a courtyard in the classic sense, Cour Marly was covered with a roof and transformed into an indoor sculpture garden. Most of the sculptures come from King Louis XIV's Chateau de Marly



The Tuileries Garden was originally commissioned by Queen Catherine de Medici when she built the Palais des Tuileries in 1564. André Le Nôtre, the famous gardener of King Louis XIV, re-landscaped the gardens in 1664 to give them their current French formal garden style.

PRESERVING THE LOUVRE'S RICH HERITAGE FOR FUTURE GENERATIONS

The museum is a stronghold of art expertise, employing some 110 specialists such as gilders, tapestry-makers, marble masons and restorers. These experts work on the conservation and preservation not only of the works of art, but also of the historic exhibition spaces within which they are housed. Craftspeople train and apprentice at the Louvre for many years to ensure that the skills crucial to the maintenance of the museum's priceless collection are passed on.

The Louvre Palace itself requires no less preservation than the collection. The architectural history of the Louvre encompasses the Palace's foundations as a medieval castle, the Renaissance

apartments, the Galerie d'Apollon and Pei's Pyramid, as well as the Tuileries Garden, which was created by Catherine de Medici and redesigned by André Le Nôtre. Maintaining the Louvre is by no means easy, given the dimensions of the buildings and grounds.

These conservation efforts are aimed at enhancing the experience of the museum's many visitors. In 2018, close to 10.2 million people, including 1.5 million Americans, walked through the Louvre's doors, making it the most popular museum in the world. The popularity of the museum, however, means that it is now more important than ever to ensure the preservation of the Louvre Palace, the Tuileries Garden and the collections they house so that the museum can continue to offer a rich and authentic experience for years to come.

MAKING CULTURE ACCESSIBLE TO ALL

More than half of the Louvre's visitors are under the age of 30. They come from around the globe to discover some of the most beautiful masterpieces ever created, making the Louvre one of the primary centers of art education in the world. It has programs targeted at children and young people of all ages, aimed at promoting literacy and helping modern audiences engage with the rich heritage of the past. The museum is aware of the role that culture plays in a stable society, and endeavors to make its collections accessible to all, providing free entry to youth, the unemployed and those from disadvantaged backgrounds. The Louvre organizes outreach activities in underprivileged areas, remote rural regions, hospitals, factories, shopping centers and even prisons to give every person the opportunity to discover or rediscover its historical collections.

The Louvre's commitment to accessibility extends to a tactile gallery for visually impaired visitors. The museum offers additional tools, such as multi-sensory briefcases targeting all five senses that allow visitors to explore the modalities of communication and mediation around art. The museum offers specialized tours for people affected by Alzheimer's disease, a key component of its efforts in both the areas of cultural democratization and improving the quality of life of the elderly in society.

Further, an important component of the Pyramid Project, launched in 2014 to improve visitor experience, is the creation of new labels for all of the 35,000 works of art on display at the Louvre in English and French, and the installation of new information panels in French, English and Spanish. Access is also facilitated by the digitization of the collections, which has enabled people to learn about the Louvre's fantastic resources.



Educational programs for families are supported through dedicated funds within the Louvre Endowment Fund.



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One of the dedicated funds within the Louvre Endowment contributes to developing the Louvre's activities outside its walls to reach underprivileged populations unfamiliar with the museum.

**SUPPORT THE LOUVRE
ENDOWMENT FUND AND ADD YOUR
NAME TO THE LOUVRE HISTORY!**

Ticket sales and French public subsidy—which has declined over the past 20 years—are not enough to secure the Louvre’s future. The Endowment Fund was established in 2009 to generate capital and produce annual income that could more fully support the exceptional artistic heritage of the museum. It originated as a result of initial financing that was received by the Louvre for its cooperation on creating the Louvre Abu Dhabi.

The Musée du Louvre was the engine for the creation of a new law in France passed on August 4, 2008 for the modernization of the economy and establishment of endowment funds. In 2009, the Louvre was the first French museum to create an endowment fund based on the American model. After just 10 years, the Louvre Endowment Fund is one of the most important fundraising bodies in the cultural sector in Europe.

The Endowment Fund generates a net return of around 6% per year, allowing for the long-term increase on the capital entrusted to it. It is managed by a board of directors, headed by Jean-Luc Martinez, the President-Director of the Musée du Louvre, and an investment committee. Its staff is composed of three people who oversee, invest and fundraise. The operating costs average 0.3% of Fund assets each year.

Gifts and bequests to the Fund are invested rather than being spent directly, and only the Fund’s annual income is allocated to the museum each year. This ensures that the Fund continues to grow over time, allowing future generations to benefit from one of the most beautiful collections of art in the world. The support provided by the 10-year-old endowment fund has proved to be stable over time. However, the financial challenges of the coming years, particularly the growing costs of maintenance and restoration, mean that efforts need to be amplified to ensure that

the Fund can continue to grow and offer the Louvre the support it needs.

The Endowment Fund now consists of €250 million. It permits, through the different projects it supports each year, the coverage of about 3% of the Louvre’s budget (€220 million in 2017). However, the Endowment Fund of the Louvre needs more support if it is to meet its goal of becoming one of the financial pillars of the Musée du Louvre (alongside ticketing, government grants and the museum’s own resources). The Fund has set an immediate target of generating €10 million in new gifts, which would provide funding for three major areas:

- the care, study and public display of the collections;
- the accessibility of the museum to all with a view to facilitating a more inclusive society;
- the conservation and improvement of the Louvre Palace and the Tuileries Garden.

Donors to the Endowment Fund receive prominent acknowledgment in the museum:

- donors who make gifts of €100,000 or more have their names displayed in the Pavillon de l’Horloge in the heart of the Louvre Palace for 10 years;
- donors who make gifts of €200,000 or more benefit from a dedicated fund in their name;
- donors contributing €1 million or more have their names inscribed permanently in the Rotonde de Mars, the entrance to the summer apartments of Anne of Austria, Queen of France and mother of Louis XIV;
- donors contributing €2 million or more receive the honor of having an exhibition room at the Louvre named for them for 20 years.

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The names of the Louvre Endowment Fund’s major donors are engraved on the walls of the Rotonde de Mars for eternity.

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A private tour of the Decorative Arts Department for patrons.

DEDICATED FUNDS CREATED TO DATE

A number of donors in Europe, the United States and Asia have recognized the importance of the Louvre Endowment in sustaining the museum's future.

Highlights of funds created to date include:

- Dr. Elahé Omidyar Mir-Djalali Fund for the study of Persian Art,
- Frédéric Jousset Fund for access to culture for incarcerated individuals in France,
- Susan D. Diskin, Ph.D. Fund for cultural and artistic education,
- NTV Fund for the renovation of the Louvre's galleries,
- Sue Mengers Fund for the conservation of works of art,
- Louis Vuitton Malletier Fund for the Louvre's international initiatives,
- Judy and Peter Kovler/Blum-Kovler Foundation Fund for programs in underserved communities,
- Atland Fund for the preservation of the Tuileries Garden.

AMERICAN FRIENDS OF THE LOUVRE

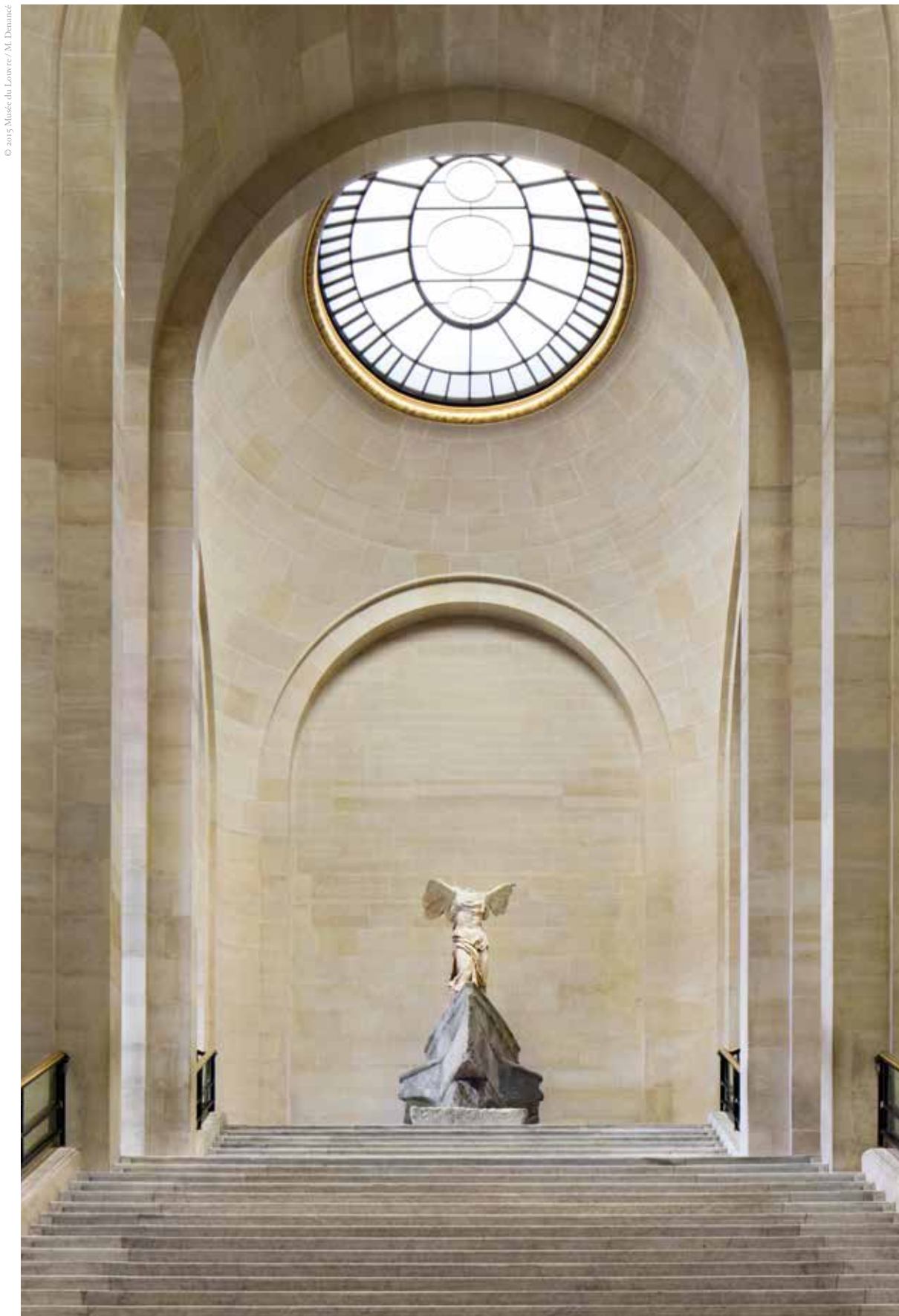
American Friends of the Louvre (AFL) is working hand in hand with the Louvre Endowment to promote its important work to American donors. It is a tax-exempt charity organized in the United States.

AFL was established to strengthen ties between the Louvre and the American public and to formalize the longstanding generosity of American patrons. Founded in 2002, its offices opened in New York in 2004 and were expanded to Los Angeles in 2016. Through its support, AFL raises awareness of the Louvre's collections and museum expertise and helps make the Museum's exhibitions and permanent collections more accessible in the U.S. and around the world.

To date, more than \$32 million has been committed to benefit the Louvre's eight curatorial departments as well as the Education Department, Auditorium and Louvre Endowment. Initiatives supported range from scholarly research to gallery renovations, exhibitions and educational tools, and also include contemporary art installations, restorations and acquisitions.



Cy Twombly, *The Ceiling*.
The Louvre Palace has benefited from the intervention of great artists throughout its history and the Musée du Louvre continues today this tradition of commissions from contemporary artists.



Discovered in 1863 on the Island of Samothrace by a Frenchman, Charles Champoiseau, the *Victory of Samothrace* is considered one of the finest examples of Hellenistic art in the world.

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