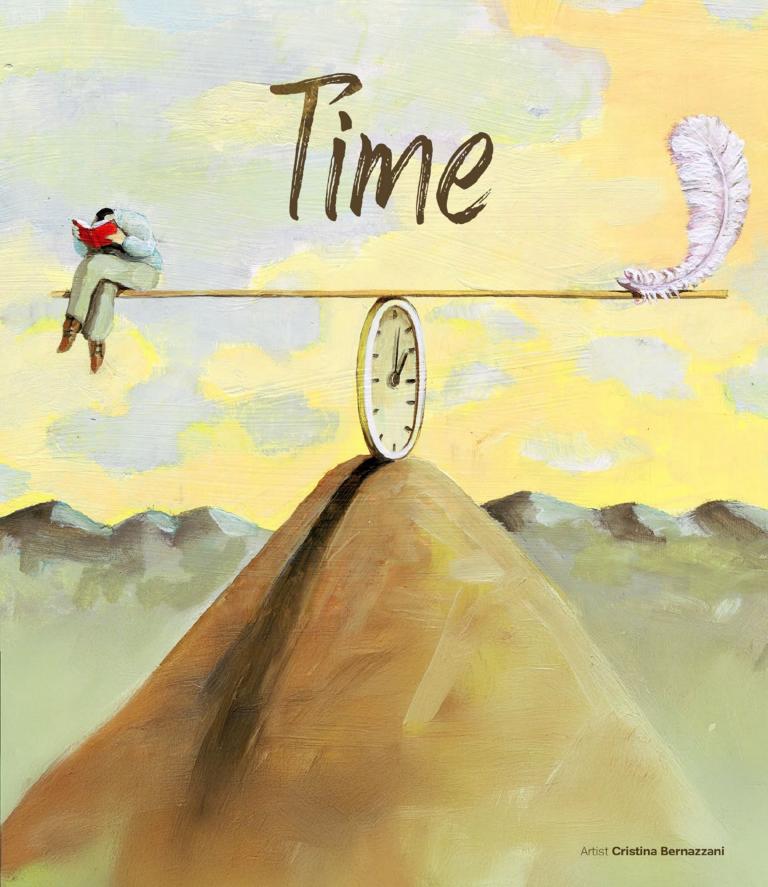


Ithraeyat Magazine

Vinter 2025



Welcome to **Ithraeyat**, a seasonal cultural magazine produced by The King Abdulaziz Center for World Culture (Ithra). Created to **inspire** hearts and **enrich** minds, this Saudi-inspired platform with an expansive international outlook captures the art scene and the culture of art by bringing together a mosaic of stories collected from across the Kingdom, the region and beyond.

Behind the scenes:

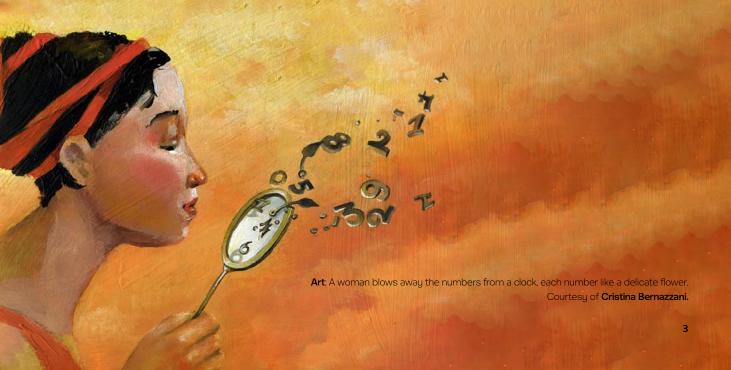
Ithraeyat is the plural of Ithra (enrichment). Magazine has its origins in the Arabic word makhzan, a storehouse. And therefore, Ithraeyat Magazine is a

storehouse of unique, enriching stories.



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Letter from the Editor: The Art of Time

By Rym Al-Ghazal

"Time is like a sword; if you don't cut it, it will cut you."

— An old Arabian proverb

Time is one of those elusive concepts where each of us has been granted the same 24 hours to either spin into gold or let slip through our fingers and see it gone forever.

More so, our individual experience of each of those hours and days are anything but equal. Time flies, drags, heals, reveals and buries. Time is both our most relentless reminder of what is beginning and ending, of deadlines and special dates, and remains our most precious gift as one reflects over how that time is spent.







Cover Art: Time Flies When You're Having Fun

By the Ithraeyat Editorial Team

"Time is the only thing that belongs to us and everything else lives alongside us."

- Artist Cristina Bernazzani

Time is both a concept and a reality, one that continues to fascinate us as it defines our days and nights. Here we explore our relationship with time through creative pieces that make us smile, reflect and pause.

The Ithraeyat team met with one of the talented artists who brings her unique art into the world. Simple yet powerful pieces that capture the essence of time.



Art: What holds us back and shapes us? Without space and time, we would be nothing but souls among the clouds. Courtesy of **Cristina Bernazzani**.

From the Field - Community:

Artistic Expressions - A Wait Without Arrival

By Rawan Talal

Have you ever wondered how time appears in paintings? Apart from an obvious hourglass or a clock, how can time exist without being explicit or fleeting, hidden in the heart and in the details of these paintings?

In a painting, as in life, time is not measured in minutes, but rather felt through waiting. Moments that pass incomplete by a lack of arrival, where light reflects on a wall, or a gaze that fixates on a door or window. These all suggest that time is not merely passing in a mechanical sense, but a sensation that grows with the soul, echoing between pleading and emptiness, between movement and stillness. There is also more silence than spoken words.

Quiet people, waiting women, and others lost in contemplation. It is true that waiting and reflection in art have mostly befallen women, waiting for the unknown, a wait without arrival. This is something that I never understood.

Art is the memory of time, and a painting is a moment held captive. In this article, we will take a journey through and towards time and how it is portrayed in art; a time held still in a gaze, in the distance between desire and its becoming.



Exclusive Interview:

Painting Between the Folds of Time

By Rym Al-Ghazal

"Time is art. Time is how we experience the world, and so it's also for me how we can express ourselves."

Saudi Prince & artist Sultan bin Fahad.

What if we could go back in time and change a critical moment in our history? What if an important figure who became symbolic is seen differently and has grown old and doesn't fit into our image of that person? What if a particular moment never happened, such as the fall of the Berlin Wall on November 9, 1989? What kind of Germanu would we have todau?

Time is a thorny concept with many 'what ifs,' differing ideas on what happened and didn't happen, and history told from different perspectives and lenses, all of which makes it so the final story of our time - and all the chapters in our history - can never be set in stone.





'Ve Cn Dotl.' 2025. Oil on Folded Canvas. 54 x 41 in. / 137.16 x 104.14 cm. Known to many as "Rosie the Riveter," this painting by **Saudi Prince and artist Sultan Bin Fahad** depicts Naomi Parker Fraley, a crucial figure in driving women to join the workforce during World War II. This painting showcases the revolutionary work of Parker Fraley, challenging the trajectory of gender roles and serving as a motivational figure for women of the time and beyond. By depicting Parker Fraley in her later years, Bin Fahad extends her impact beyond her war-era work.



Special Feature:

How Style Mirrors Society Across Time

By Wejdan Almalki

Time is the most hidden yet influential element in the fashion industry. It is not possible to separate taste from the rhythm of time, for every era remolds beauty according to its social, economic, and political conditions. In this sense, Europe offers a model for studying the relationship between time and fashion, as it possesses a rich archive that clearly documents how wars, economies, and cultural movements have remolded human appearance throughout the 20th century.





Bridges:

Cross-Cultural Conversations

Echoes of the Familiar: The Whispering Walls

By Gaida Almogren

The "Echoes of the Familiar" exhibition currently running at Ithra is an intimate journey into the deep and complex relationship between human beings and the passage of time. The very concept of the exhibition is rooted in the universal truth that memory is a selective, luminous entity, often transforming the past into a space of idealized warmth and sweetness.

We look back, and the shadows and hardships fade, leaving behind only the golden glow of "al zaman al jameel," the beautiful time. Every generation, in its rush toward the future, inevitably glances over its shoulder, feeling that the world has lost a simplicity it never truly possessed.



I mend a dream and I dream, 'by Noor Hisham AlSaif. Courtesy of the **Echoes of the Familiar exhibition**'. 2025.

Mixed media: wood, upholstery, radio, multi-colored lighting,quilt, photos, letters and personal belongings. Through an assortment of objects from a 1980s headboard to a radio, old letters and photographs, this work invites viewers to explore a personal narrative of cherished memories.



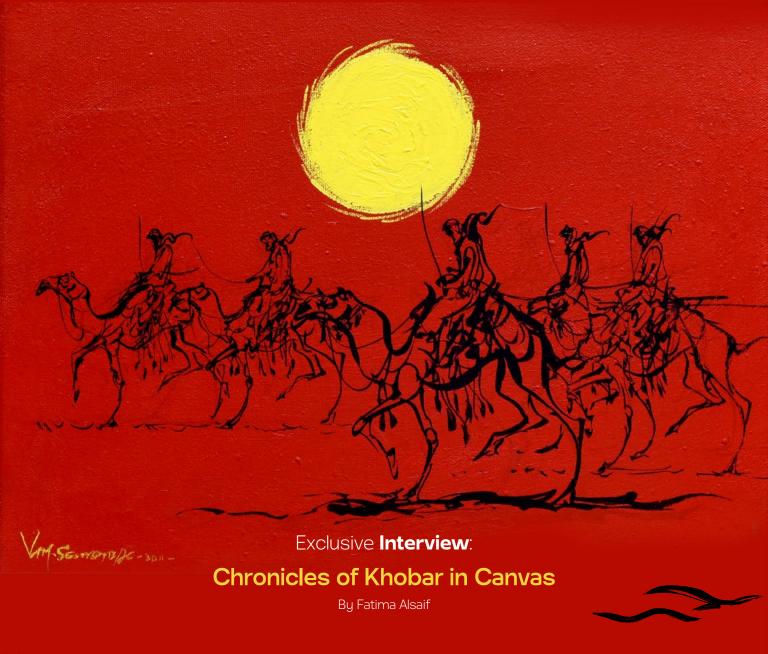
"And towering palm trees loaded with clustered fruit."

- (Surah Qaf:10)

The practice of khoos, or palm weaving, is a traditional craft of using palm fronds to create everyday practical or decorative objects, such as baskets, fans, trays and even just ropes. A global handicraft heritage, palm weaving is practiced in many regions around the world, but most obviously where palm trees grow naturally such as the Arabian Peninsula and Gulf regions, South Asia, North Africa, and Latin America.

In Saudi Arabia, we have to look at al-Hasa—the heart of palm trees in the Kingdom—for some of our best examples of palm weaving. The Oasis in al-Hasa, a UNESCO World Heritage site, is considered the largest in the world as it is home to more than three million palm trees. This abundance makes it fertile ground not only for local palm weavers to practice their cherished craft, but as a source of inspiration for artists, designers, and creatives everywhere.





"High technology changed everything and how the systems work. But there is one thing that technology cannot change, which is art, and cannot replace human creativity."

Artist Kim Seungbae

In a world where culture intersects with time, the journey of the artist Kim Seungbae reveals a captivating narrative that transcends borders and time. For Kim, the sands of Khobar have not only marked the passing of days since 1990 but also witnessed an evolving impact of Saudi culture and Korean heritage on his artistic vision. Join us on a journey through time as we delve into his reflections on life in Khobar, the city's changing rhythms, and the harmonious blending of two distinct cultures that brings his art to life.



Art: A blend of Saudi heritage and Korean artistic style, artwork by Kim Seungbae.

Guest Columnist: On Time and My Artwork

By Abdulrahman Alsoliman

A painting is the capturing of a moment and fixing the image and scene in time forever. Life connects these images, which preserve time and sometimes even transcend it, giving rise to new images and sequences of meanings.

Our images carry their meanings through our relationship with them, whether they depict a scene, an event, a place, or even a mere concept. The artistic work forms based on the artist's mood, emotions, and their pursuit of expressing an idea. And the mediums and choices may differ between the material, the metaphorical, and the perceptible, but the material is always a vessel fixed on the expression of that idea and meaning.





Guest Columnist:

Evading the Wound of Time

By Ezzat ElKamhawi

There is some delight in depicting life in primitive and rural communities as "life beyond time," but this is a misconception; time leaves its wounds on humanity everywhere – including this idyllic setting. From the wound of time came belief in resurrection for some, and reincarnation for others. Philosophy was born to provide a form of understanding for

the riddle of life. Plato divided life into immortal forms and perishable images.

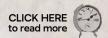
Later came the philosophy of eternal return, rooted in ideas of reincarnation. By contrast, existentialism embraced nothingness with a mournful leaning, tinged with a desire for self-torment, for the outcome of the confrontation is predetermined.





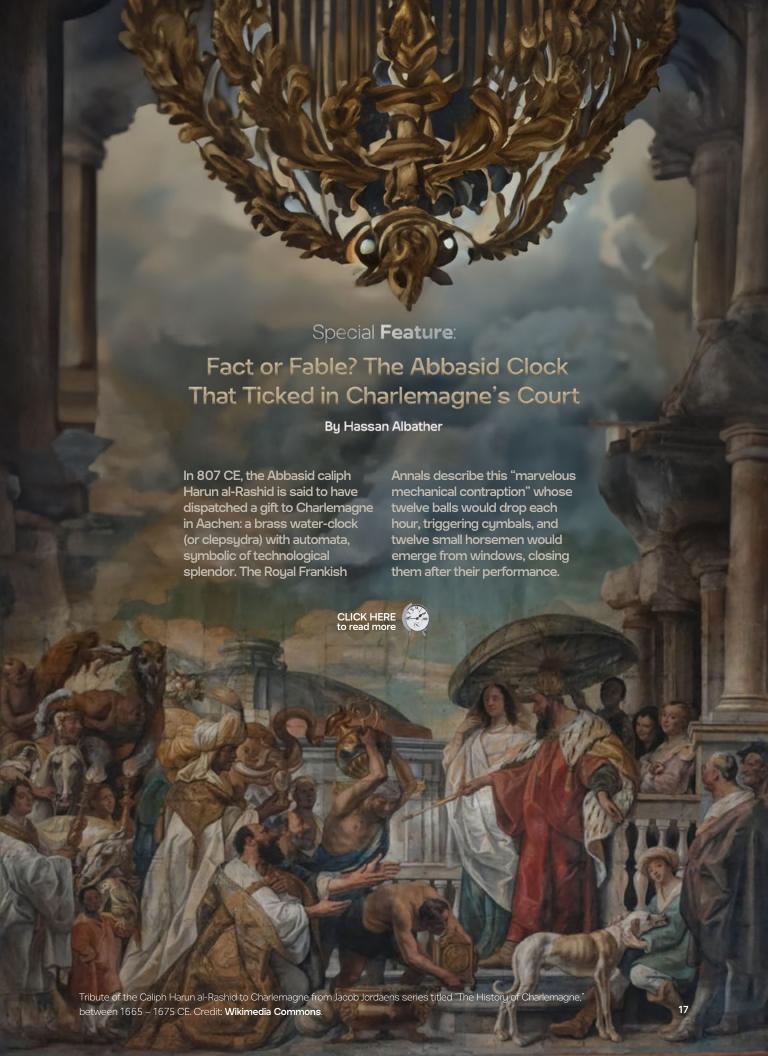


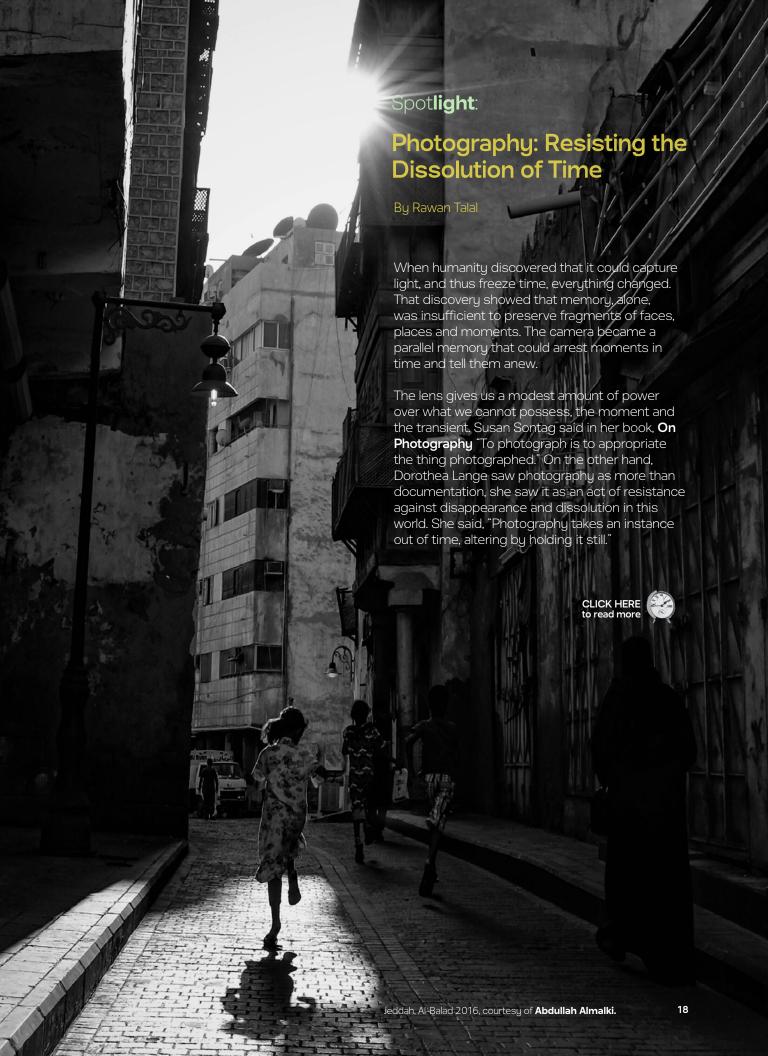
Vintage items are more than just old things from the past. They are witnesses of bygone eras, carrying with them priceless historical value and generations of stories that stretch from then to now. Their timeless beauty is immeasurable. Ithraeyat recently interviewed Maha Alhussain, a Saudi in Riyadh who started her own vintage shop by collecting rare books, cups, kitchenware, watches and many more vintage items.











Reflections: The 168-Hour Week: Where Does Your Time Go?

By the Ithraeyat Editorial Team

Ithraeyat explores time as we ask our readers: "Are you spending your time where it matters most?"

We based our design on a 7-day week, the ultimate equalizer. Everyone has 168 hours.



Data Breakdown: The Current Reality

This is a tupical breakdown for a full-time employee, which invariably leads to burnout.

The takeaway? Work + Commute + Personal Care = **44**% of your waking life. "Time for Self" is a tiny sliver - where only 5% of your week is for yourself.



Work: Includes the standard 40 hours + 2 hours of unpaid overtime/extra tasks.



Sleep: (6 hours per night) We never get enough sleep due to many factors, including screen time.



Commute: (1 hour each way, 5 days a week) This is "lost" time for manu.



Family & Social: Time with a partner, children, and friends. Often gets squeezed. Sometimes lost on screen time.



Personal Care: Cooking, eating, chores, grooming, errands.



Time for Self: Hobbies, exercise, reading, learning, relaxation. This is the most sacrificed category.



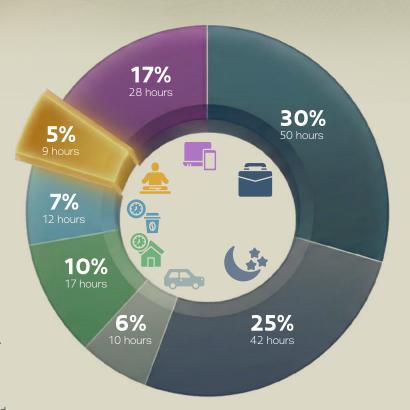
Screen Time: Global average time spent on mobiles is 4 hours daily.*

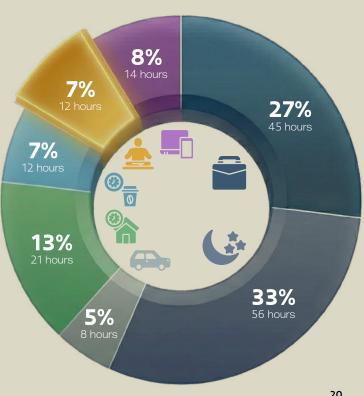
A Healthier Version: Reclaim Your Time

Small Shifts, Big Impact: This shows a re-allocated, more ideal week. The goal isn't to work less, but to work smarter and protect personal time.

- Protect Your Self-Time: Block it in your calendar like a meeting. Don't keep putting
- Reclaim Your Commute: Listen to audiobooks or podcasts to learn or just have fun.
- Set Work Boundaries: Define a hard stop time and stick to it.
- Disconnect: Get off your mobile phone and reclaim your sanity with healthier pursuits.

Time waits for no one, so it is up to you to claim it as yours.





^{*} Source: Screen Time.



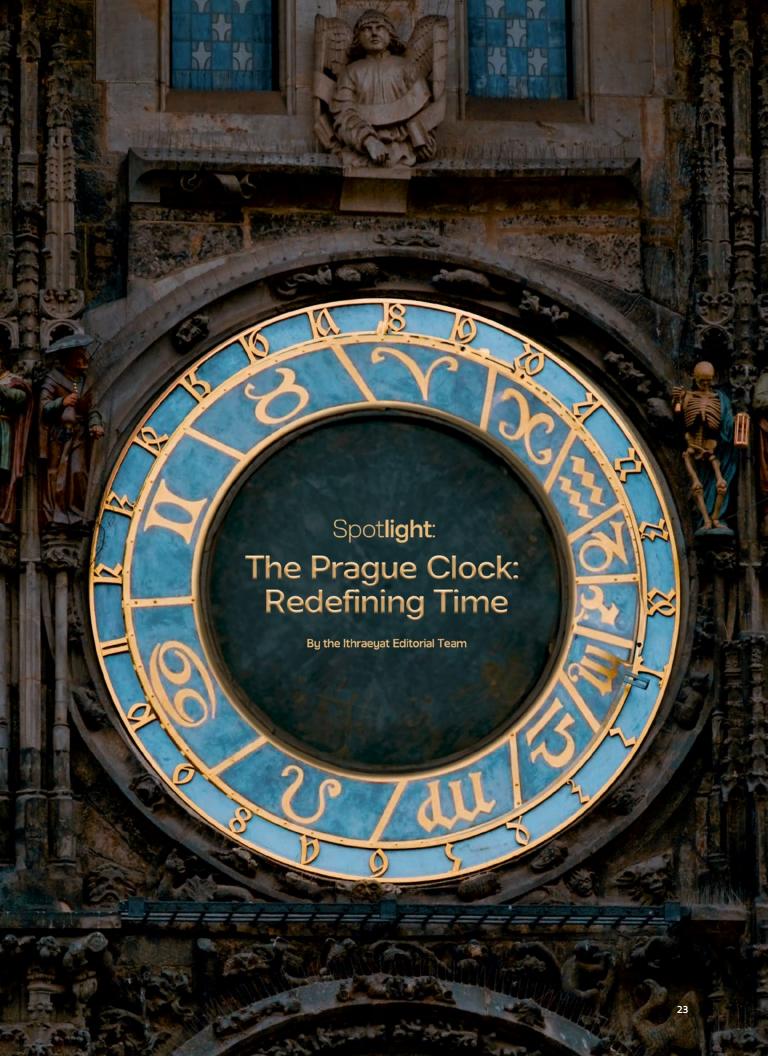
Qaisariah Nalk Through Time

By the Ithraeyat Editorial Team

In the heart of Al-Ahsa, specifically in the city of Al-Hofuf, you can find one of the oldest markets in the Arabian Peninsula, Qaisariah Market. This covered market offers a journey through time, highlighted by the traditional architectural style it went through over the generations.









In the center of Prague's historic Old Town Square, the southern façade of the Old Town Hall Tower is home to a medieval icon first recorded in 1410, the Prague Astronomical Clock (Prazský Orloj). Widely recognized as the world's third-oldest astronomical clock, and the only one still operating with impressive accuracy, it remains a major

attraction for visitors and researchers alike. More than a tool for telling time, the clock is a remarkable blend of science, art and faith, its intricate mechanisms continuing their uninterrupted movement through the centuries.





Arabic Treasures:

Astrolabes - Precious Tools of Time & Travel

By Dr. Ulrike Al-Khamis

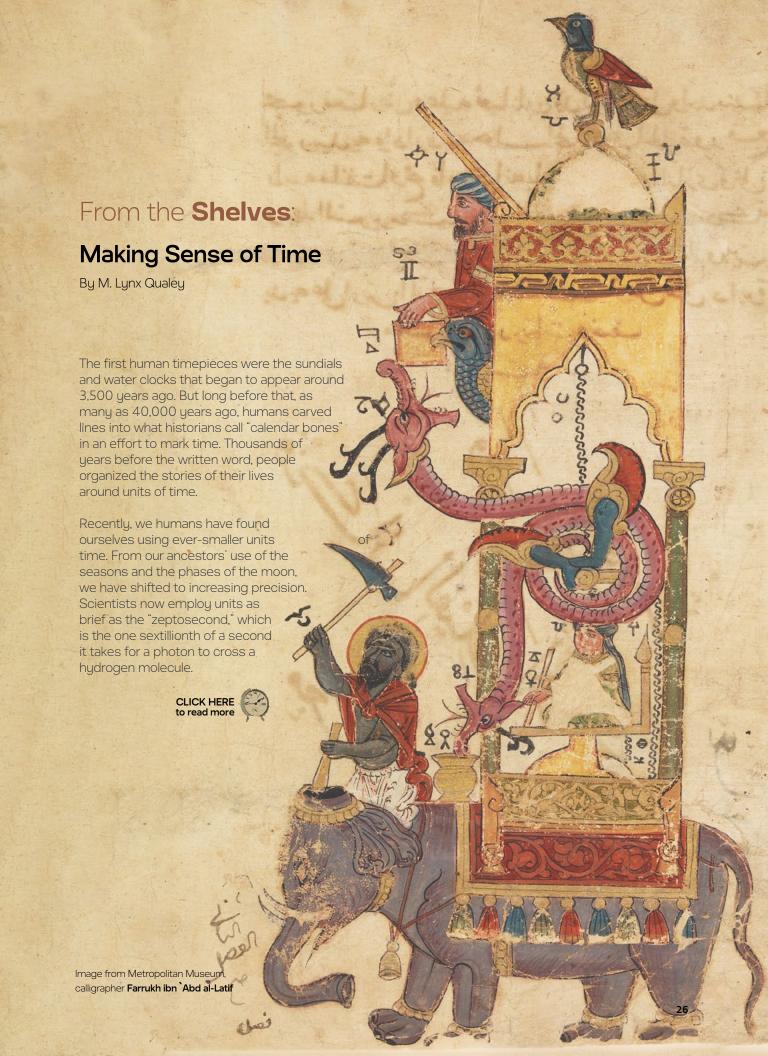
Long before mechanical clocks and watches defined our days and lives, masterful engineers and astronomers in the Muslim world built sophisticated astrolabes that brought time and space together into a single intricate gadget.

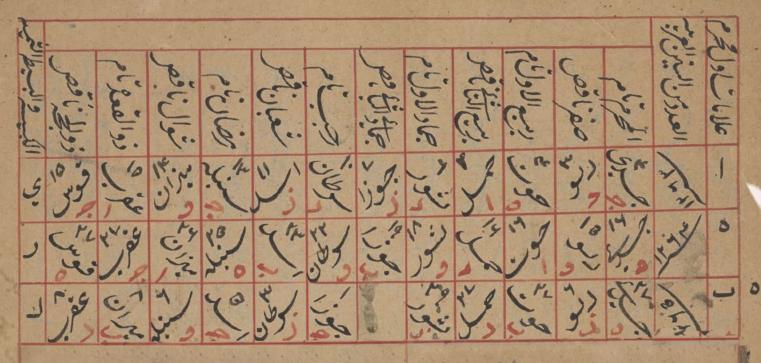
Astrolabes, like this sophisticated example which is attributed to 14th-century Toledo in Southern Spain and once owned by one Mas'oud, would

once have been indispensable travel companions as well as crucial everyday calculating devices. On the road, travelers could use it to determine the time and length of day, when to pray, the direction (qibla) towards Makkah, and the distance remaining to their destination. All in all, astrolabes were among the most important and versatile instruments used by Muslim scientists.

CLICK HERE to read more







From the Vault:

The Exploration of Time Within and Without

By the Ithraeyat Editorial Team

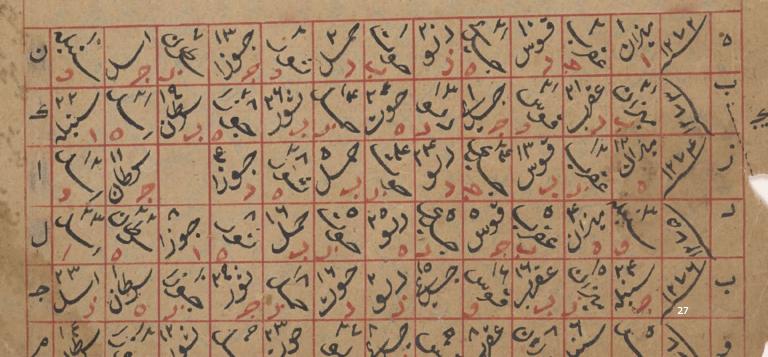
In our continuing collaboration with Qatar National Library (QNL) we are showcasing a selection of some of their treasures, as curated by Aysha Hassan Al Ansari, the Head of Heritage Collections at QNL.

These 18-19th century pieces reflect the criticality of time in the Islamic world. The wooden quadrants

help us navigate our planet, as objects that are the physical embodiment of our constant fascination with the stars.

Meanwhile the almanac helps us navigate our souls, as a detailed calendar of daily prayer times to be guided by.







Almanac for the City of Zubarah, 'Abd al-Raḥmān bin Aḥmad al-Zawāwī, (d. unknown), Zubarah, c. 1173 AH/1790 CE. Courtesy of **Qatar National Library**. The Maliki scholar al-Zawāwī compiled this lunar almanac for timekeeping in the city of Zubarah. It details the months and days of the year, as well as prayer times. The document includes some marginal notes related to agriculture and seasonal changes. HC.ARC.2015.0002.0005.0001



There was a time when time itself felt slower and longer. Everything seemed to take longer, like traveling or sending mail. More planning was involved, more steps were taken, and after that long wait, getting to your destination or receiving your package was all the more appreciated.

Here we rediscover some of the photographic Aramco rarities featured in earlier editions that captured a different era.

Today, almost everyone is reachable through their phones, so it's easy to forget or struggle to imagine that there was a time when one had to be near a phone to catch someone or make a call. A missed phone call was a critical thing then, a missed opportunity, in comparison to today where we may let a phone ring and ring, and a missed call gets registered as a reminder to call back at a more convenient time

Whether we were tied to old phone lines or flying in small rickety planes, time and its pace seems to have indeed changed with the ever changing times.

Enjoy our Aramco Rarities.

The "Flying Camel," an Aramco airplane, arrives in Dhahran. The gleaming exterior of the plane matches the beauty of its interior. Ordered from Douglas aircraft, the new DC6-B has begun to make regular flights between New York and Dhahran. Courtesy of Aramco Archives.

1965

Many phones, many numbers: Abdullah Mohammed, a Saudi employee receives production information by radio and telephone at Abqaiq Oil Dispatching Center. Courtesy of Aramco Archives.



1952

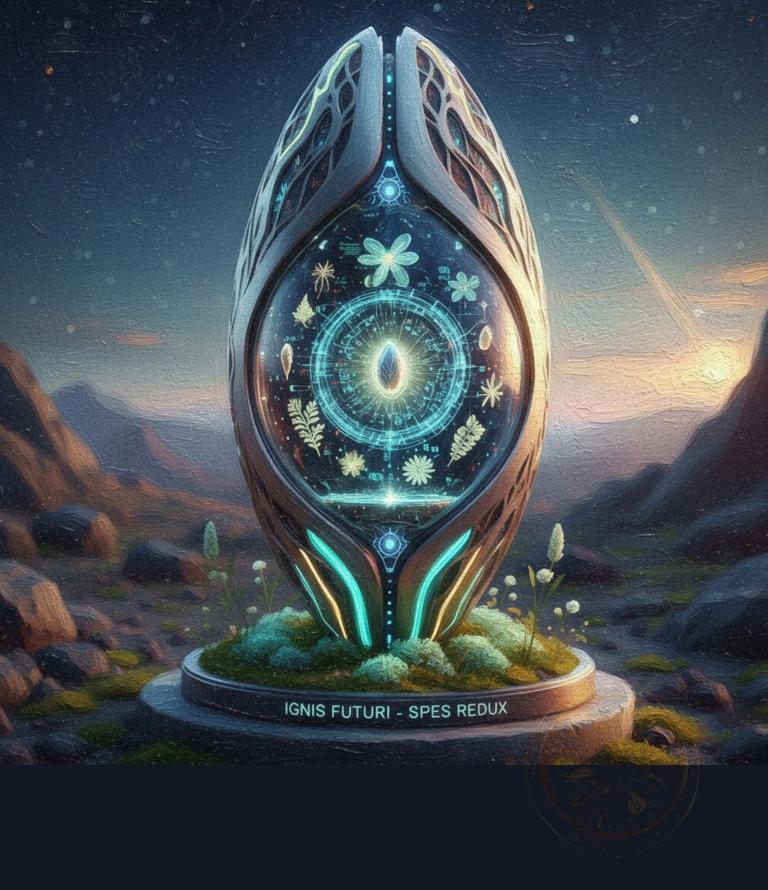
The "Flying Camel," an Aramco airplane, arrives in Dhahran.
The gleaming exterior of the plane matches the beauty of its interior. Ordered from Douglas aircraft, the new DC6-B has begun to make regular flights between New York and Dhahran. Courtesy of Aramco Archives.







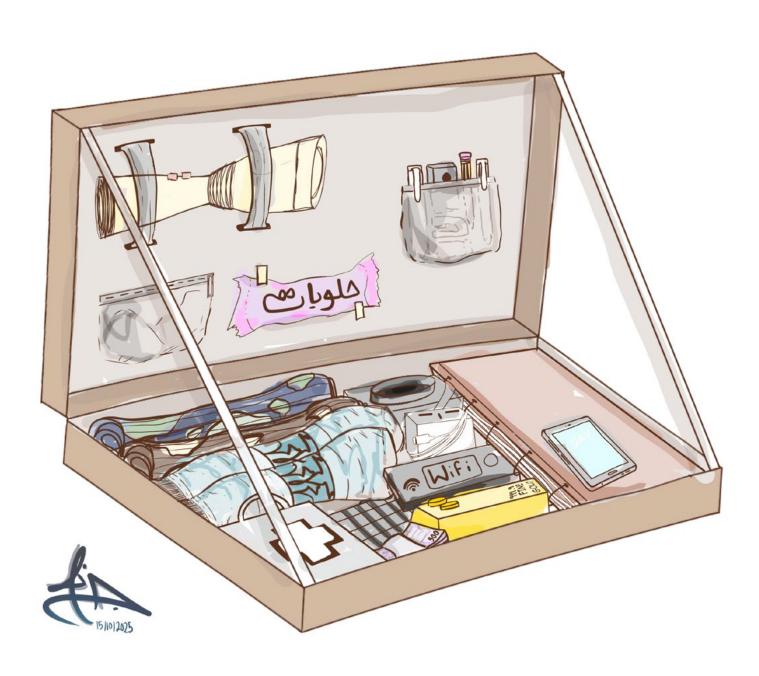
Winning artwork by Noora Abdulla Almuharraqi

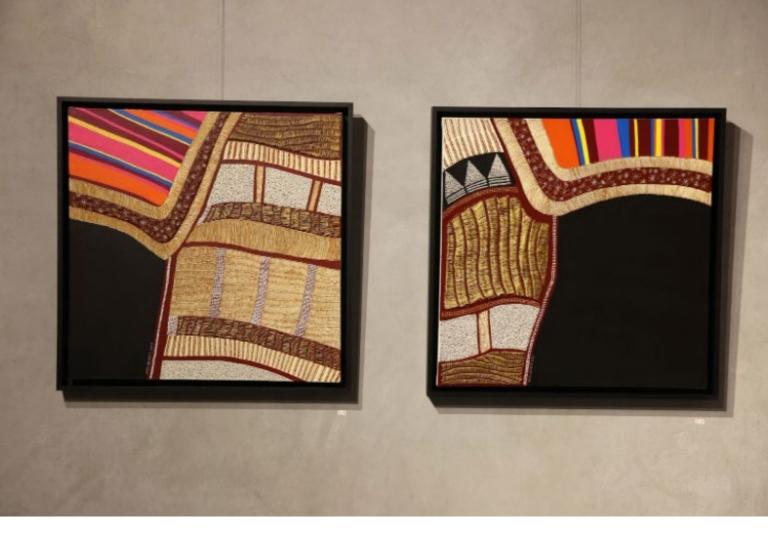












Winning artwork by Noor Alnassir



Winning artwork by Laila Mohsen Hassan





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Special thanks for contributing artists & art:









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About Ithra:

The King Abdulaziz Center for World Culture (Ithra) is one of Saudi Arabia's most influential cultural destinations, serving as a hub for the curious, creatives, seekers of knowledge, and more.

Through a compelling series of programs, performances, exhibitions, events and initiatives, Ithra creates experiences across its interactive public spaces that bring together culture, innovation and knowledge that are designed to appeal to everyone. Connecting creatives, challenging perspectives and transforming ideas, Ithra is graduating its own leaders in the cultural field.

Ithra is Saudi Aramco's flagship CSR initiative and its largest cultural contribution to the Kingdom. Ithra's components include the Idea Lab, Library, Cinema, Theater, Museum, Energy Exhibit, Great Hall, Children's Museum and Ithra Tower. For more information, please visit: www.ithra.com

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