

Issue 012




Artist:  
Eiman ElGibreen

Stereotypes

Ithraeyat Magazine

March 2021





Welcome to **Ithraeyat**, a monthly cultural magazine produced by The King Abdulaziz Center for World Culture (Ithra). Created to **inspire minds** and **enrich hearts**, this Saudi inspired platform with an expansive international outlook will capture 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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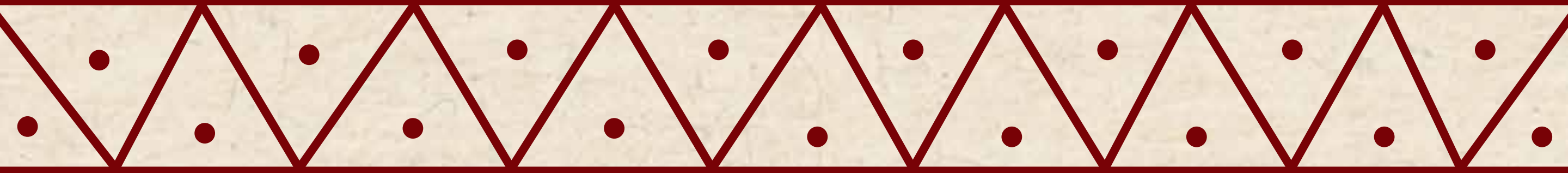
# △ Stereotypes

## Who are you?

This simple question may include everything from one's name, to their profession, nationality, age, marital status and the list goes on. As we see, there is no one answer, and if your friends and family are asked about you, there is no doubt that there will be different impressions and responses given. In a world overwhelmed with so much information, it is not surprising that we all hold preconceived —often perhaps oversimplified— notions or ideas about

things, people, cultures and even about ourselves that can be superficial, incomplete and inaccurate. Getting to know others to bridge understanding, appreciating differences and similarities, and truly knowing ourselves, is at the heart of our latest issue, themed Stereotypes. There are stereotypes held about countries, such as Saudi Arabia, but as the pages of Ithraeyat Magazine show each month—showcasing such diverse stories, talents and voices—

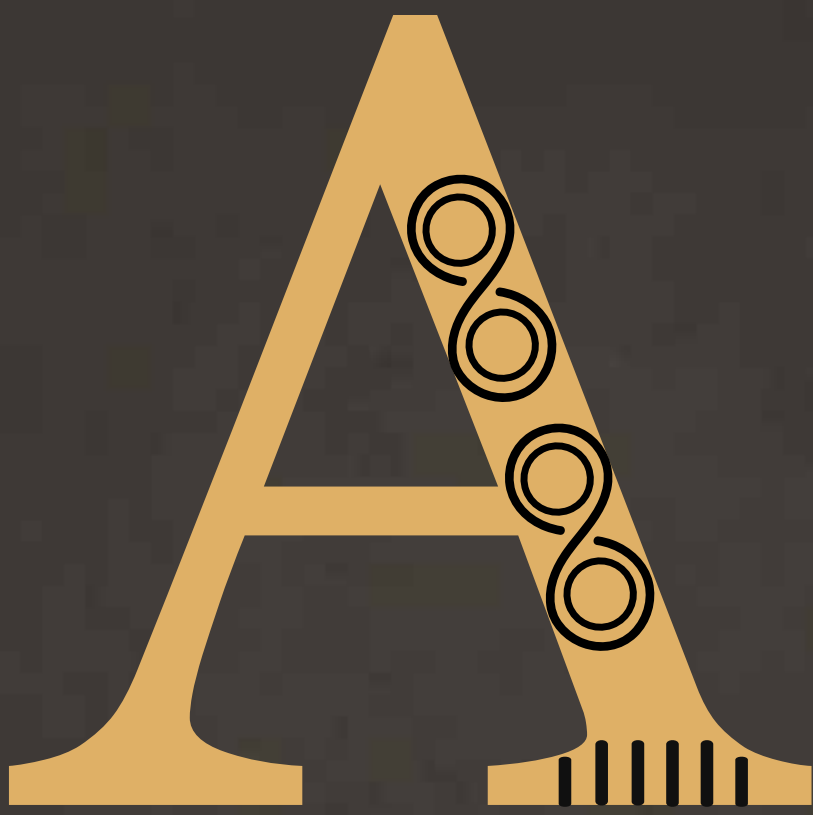




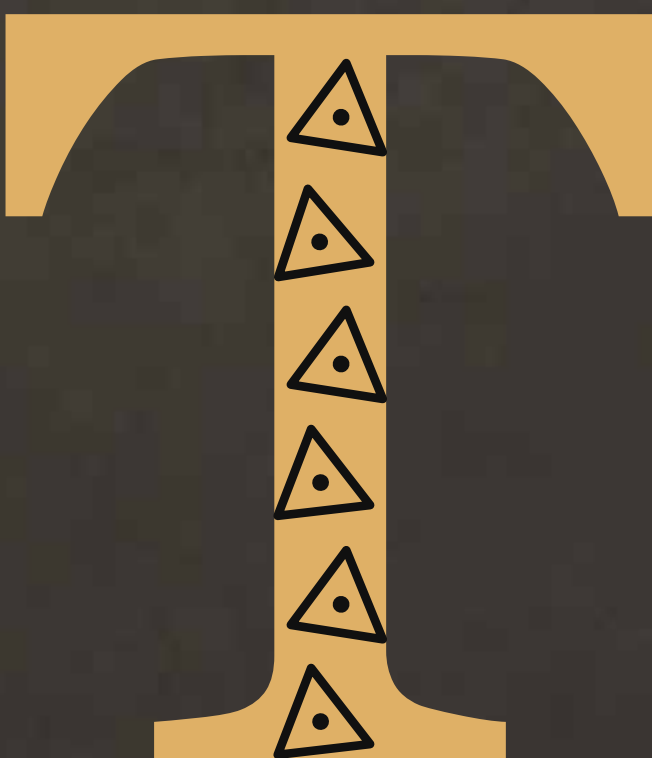
they challenge any boxes and limitations tagged on the nation and its people. There is no single story that defines any country and its culture. Challenging stereotypes is the featured cover art by renowned Saudi artist **Eiman ElGibreen**.

Titled ‘Does a Face Make a Difference?’ the contemporary piece of art addresses an important question of how peoples' appearances can impact the value and appreciation of their accomplishments. Take a moment to reflect over what perceptions you may have about others and about yourself.





Meet our ‘theme-special’ featured Saudi artist, **Eiman ElGibreen**, whose unique multi-dimensional art comments on Saudi culture and challenges perceptions as it engages the imagination and unlimited world of creation.







"Alice in Wonderland," by Eiman ElGibreen. 2017, reclaimed wood, Scandinavian wood, and transfer paper, 66x45 cm. Photographs: courtesy of the Royal Geographical Society, Picture Library.

## Portrait:

### Eiman ElGibreen — Challenging and rediscovering

*"It is impossible to define art, but for me it is both a hobby and a profession. I try to see it as a hobby, because I believe once you start taking it seriously, you lose your courage to experiment with it."*

**Eiman ElGibreen** has been making waves and breaking new grounds with her unique art that combines commentary, culture and creativity. The Saudi artist first exhibited her work in 2000, when she was a junior in college, and continued to showcase her work regularly until her first breakthrough in 2006 when she won the second prize in Alsafeer Annual Competition organized by the Ministry of Foreign Affairs. "The prize helped me get attention and it was also the first time I showed my new style which relies on personal archives to make collages over untreated wood," she told Ithraeyat. "I was finally standing out, separate from the influence of my academic training and my favorite artists."

ElGibreen is an assistant professor of art history at the Princess Nourah bint Abdulrahman University in Riyadh and holds a PhD in art history from the University of Sussex (UK). To challenge stereotypes, she started creating artwork that triggered conversations about sensitive issues. "I started to make artwork in collaboration with fully veiled women so people will understand that it was their choice to veil and it should not undervalue their professionalism. I was also very careful not to silence the voices of other women who wore the same veil but against their will. Eventually, I started to be more concerned about the "practice" of stereotyping; where it comes from and why do we practice it. I came





“Turkiyyeh at the Seafront,” by Eiman ElGibreen. 2015. Collage, Scandinavian and Balsa wood. Overall size: (56×53) cm Turkiyyeh’s photo rights go to Gertrude Bell archives, Newcastle University, UK.

to the conclusion that stereotyping is not the real problem, because it is meant to help us create general rules that we can use to treat someone new respectfully based on what we assume about her or him,” explained ElGibreen. “However, what made it a horrible practice is that the world today is a hybrid, therefore the general rules we developed about different societies, gender, races, and so on are no longer accurate. Now, I try through my work to encourage people to re-familiarize themselves with our new hybrid world and reshape their perception of it.”

One such artwork is the cover art titled ‘Does a Face Make a Difference?’ that features 64 smiling faces of girls under each brick through its reflection in the mirror at the bottom of the clear acrylic base, done so to increase this feeling of uncertainty about the reality of things around us. The work was inspired by a classical Arabic poem called Beauty in the Black Veil *قل للمليحة في الخمار الأسود*. The poem written in the 8th century tells the tale of a man who fell in love with a beautiful woman who wears a black cloak. Before this poem, Muslim women used to wear their cloaks in

different colors. “According to the story, all the black veils were sold out after the release of this poem because everyone wanted to be known as the beauty in the black veil. I was looking back in history trying to understand how this poetic symbolic concept of beauty attached to the black cloak in old Arab culture had evolved.” The images of the young girls used in this sculpture are borrowed from 64 accomplished conservative Saudi women “who wanted to manifest their presence against any prejudice that could undermine their professional accomplishments.”

As for a surprising fact, ElGibreen shares she has a twin sister. ElGibreen is also a curator of a few notable exhibitions, such as the 2019 Saudi National Pavilion at the 58th Venice Biennale and has participated in various exhibitions and collaborated on several important Saudi art projects. She is a recipient of the Getty-CAA Grant for International Art Historian for 2020 and was recently appointed as a Saudi Shura Council member. A dynamic artist with many stories, she shares a motto she lives by, one that future artists may find helpful in their lives: “It is the intention that really counts- *إنما الأعمال بالنيّات*.”





# Special Feature:

## Beauty is the Beast

☉☉ *"There is art in everything."*

**Fahad Al-Naymah** is the renowned Saudi artist who took the 'stereotypical' association of Saudi Arabia with camels to a new level of creativity, with his drawn colorful mischievous camel becoming a kind of cultural ambassador for a diverse nation. Born and raised in Dourma, a small region west of Riyadh, Al-Naymah grew up in what some would consider a stereotypical Saudi Bedouin experience, surrounded by camels

and horses, sheep and palm trees, and sand as far as the eye can see. Still, he had a less than stereotypical outlook on the world around him. He saw art in everything. From a young age, Fahad expressed himself through drawing, painting and art in general. "Early on, I would draw the typical things I saw around me, just as they were and as realistically as I could capture them. Palm trees, camels, sheep, and any person that was willing





to be a subject,” he told Ithraeyat in an interview. After school, he realized that pursuing a professional career in art would be the harder choice and the path less travelled, but he felt it was the only authentic choice for him, and that made all the difference. He studied relentlessly, attended shows and workshops, participated in whatever capacity he could, and always honed and crafted his skill. Fahad ran through the gamut of art styles, cutting his proverbial teeth on Renaissance art, copying and mimicking it over and over. Soon after he adopted Impressionism and especially Abstraction. “I was deeply influenced by Picasso and Van Gogh. They were my inspiration for many pieces.” “Later on, I realized I wanted to switch to a more modern style. I wanted to be less literal and more abstract. To apply modern styles to traditional topics/subjects,” he said.

Enter his series of “Ebil” paintings, where he captures the essence of camels while abstracting them out as much as he can. The results speak for themselves as the images jump into focus when you least expect it. Variations of his signature camels are hanging on the office and home walls of diplomats and officials who wanted something symbolic of Saudi Arabia, yet unique and atypical of a regular camel image. It is refreshing and inspiring to see something as stereotypical about Saudi as the camel presented in the most unexpectedly beautiful styles, and hopefully we can expect more to come from incredible local talents such as Al-Naymah. “The state of art in Saudi has been accelerating rapidly in recent years. Local talents have a lot more support, which means local audiences have a lot more to look forward to.”





Credit: Library of Congress



# Guest Columnist:

## Subduing Stereotypes with Storytelling

The life of a human is that of a film reel with raw footage — long hours of material ready to be repackaged and edited into a story. And whatever the fate of that story may be, one thing is for sure: it is dense with information that is open to editing, re-editing and interpretation. When was this human born? Where? What happened during their lives? And finally, how did they die? The same can be said for groups, collectives and societies as a whole. In that sense, storytelling is the most effective and powerful form of knowledge transfer. We cannot help ourselves but constantly tell stories, fictional or otherwise.

It's a habit that is embedded deeply in our nature, possibly because we know that our lives on this planet are limited and we feel the need to equip the next generations with our lessons learned so that they may lead better lives. Hence, storytelling can be a powerful means to preservation and progress. However, stories can sometimes preserve less favorable aspects of the past, such as stereotypes, an over-generalized belief about a group of people, whether it relates to their personalities, traits or even cultural background...



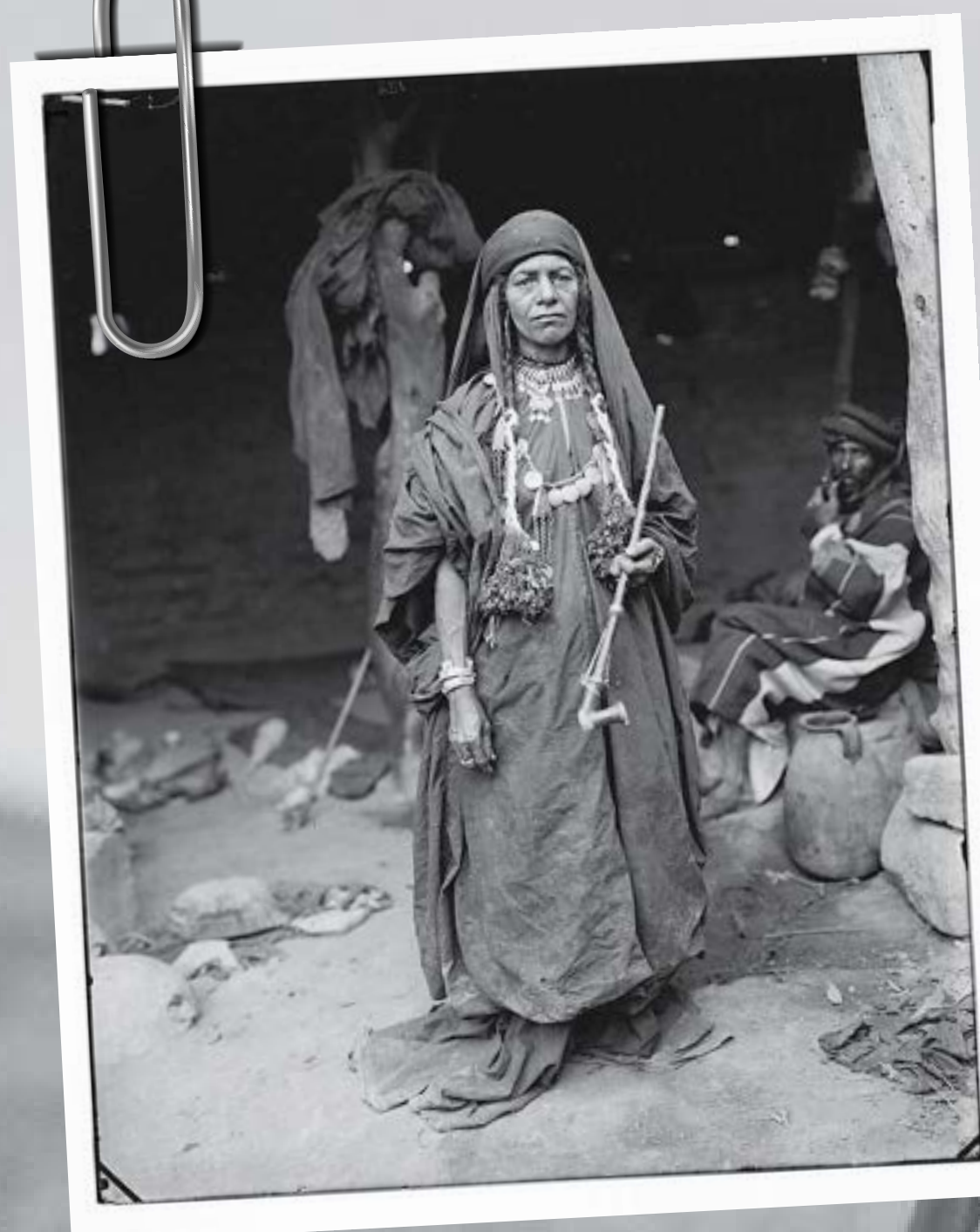
What do old photos tell us  
about our own stories?

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R-162

Credit: Library of Congress.



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# Special Feature:

## Stereotypes in Film - The Saudi story

Poverty, exotic, terrorist, oppressed: those are a few examples of how Hollywood stereotypes Arabs. However, as the topic of Arab stereotypes in Hollywood has been explored by journalists and academics, this brings into question how Arab creators are writing about themselves, their lives and experiences. Localizing it further, while the industry is still in development in Saudi, there are a good number of feature length films that explore local narratives.



So, to create relatable stories, have we fallen into the trap of stereotyping ourselves? This topic will be explored through three films: Barakah Yoqabil Barakah (Barakah Meets Barakah) (2016), The Perfect Candidate (2019), and Shams El Maaref (The Book of the Sun) (2020). If you haven't seen these films, there are spoilers ahead.

### Not all Stereotypes are Created Equal

Reducing a character to simple personality or cultural traits, especially a side or minor or background character, can ease the progression of the story. It may streamline and clarify interactions for some viewers, but can create confusion to those unfamiliar with common social interactions within different societies. Still, when we reduce minorities to stereotypical roles, we erase their complexities and may force them to be compliant in their own erasure.



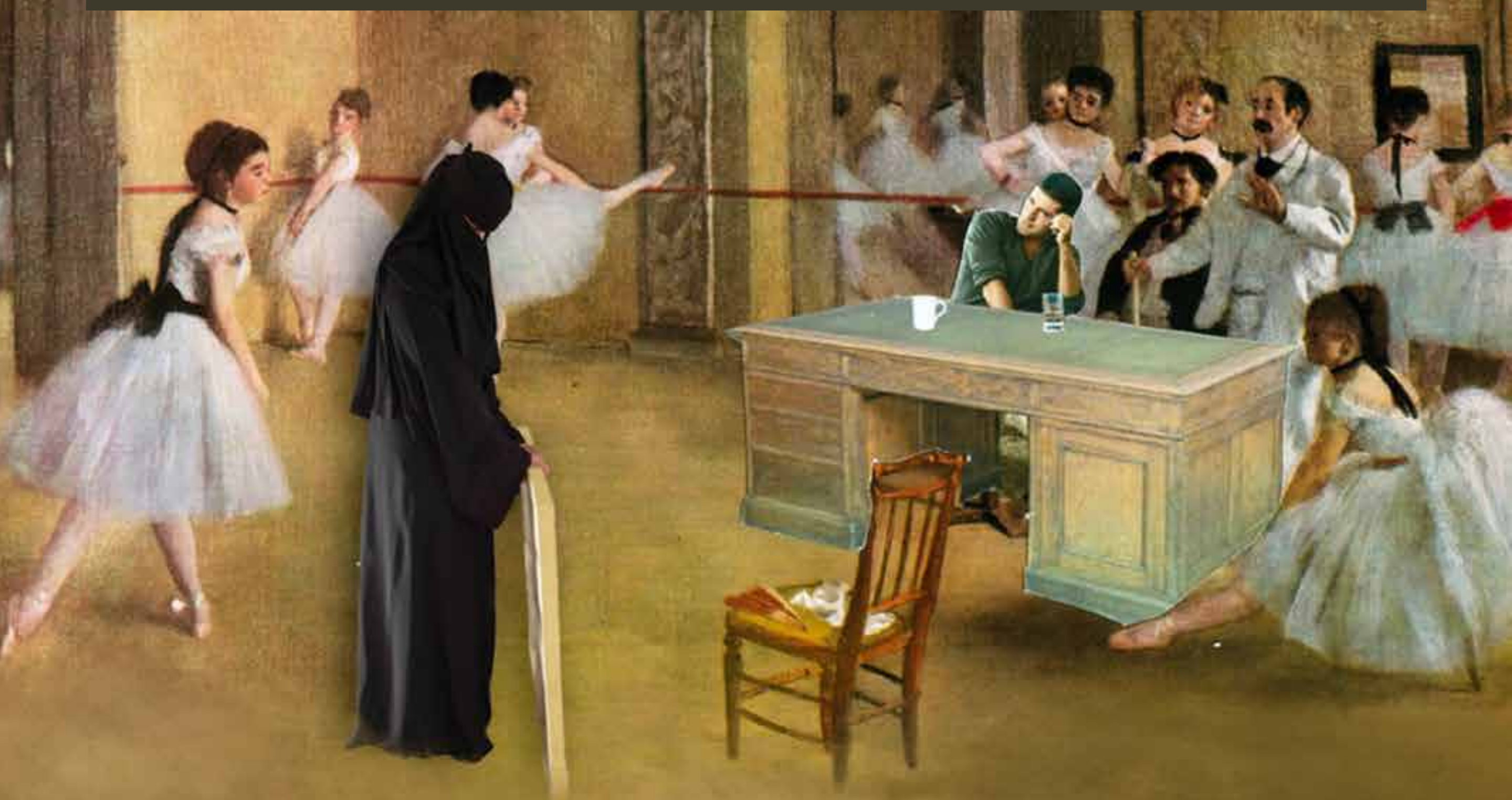


# Spotlight:

## Breaking Stereotypes with Grace

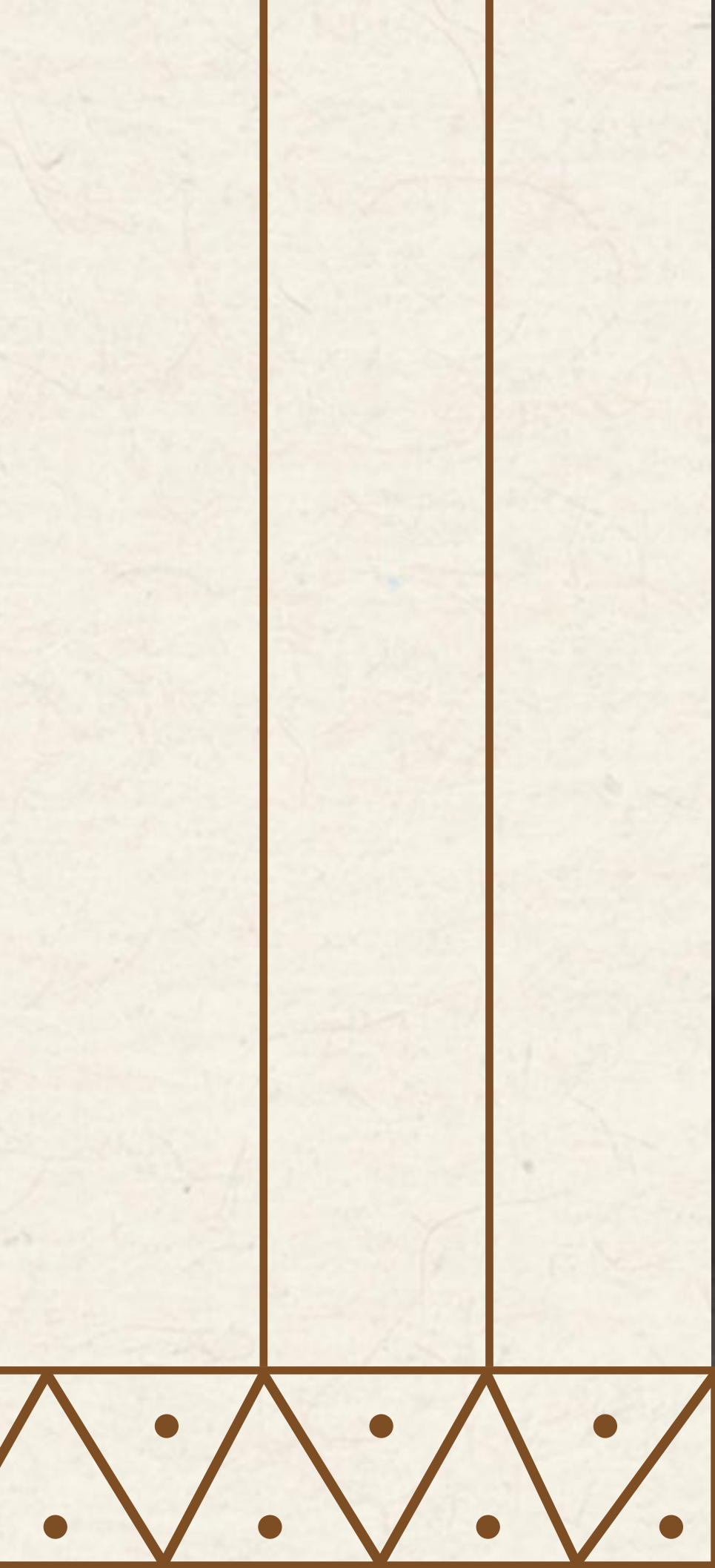
Individuals who challenge prejudice and stereotypes can change the course for future generations. Over the years, headstrong Saudi women and men broke into professions that challenged the status quo in the Kingdom and, ultimately, the perceptions about Saudi Arabia abroad. These determined individuals set the course for a vibrant and diverse future, and here we meet one woman who broke a stereotype through a graceful talent. At four years of age, **Samira Al-Khamis** learned how to dance—standing on her tiptoes, maintaining her balance and executing the most elegant tactics. In a land where women mostly dance at weddings and private parties, Samira broke out of cultural norms and broke free

into dance—specifically, ballet. “Dance is what I want to do with the rest of my life,” Al-Khamis told *Cosmopolitan ME*. She began her career as a model and later shared her passion for dance, consciously aware of standing out. While the Kingdom evolves through Vision 2030, she became a visionary ballerina. Inspiring other young Saudis to pursue their dancing dreams, she launched her dance studio in Riyadh, Pulse Performing Arts. Al-Khamis is one young Saudi ballerina who has put ballet as a feature to embrace in Saudi Arabia’s arts and entertainment. Why is Al-Khamis’s story so magnificent? For years, Saudi Arabia had strict guidelines against women’s artistic expression.



“Do not judge me, just look at my work,” by **Eiman ElGibreen**. 2012. Veiled woman is used in this work to refer to conservative Saudi female artists who constantly try to penetrate the global art scene relying on nothing but their bare talent. The use of raw untreated wood signifies the potentials of these artists that are still to be discovered.

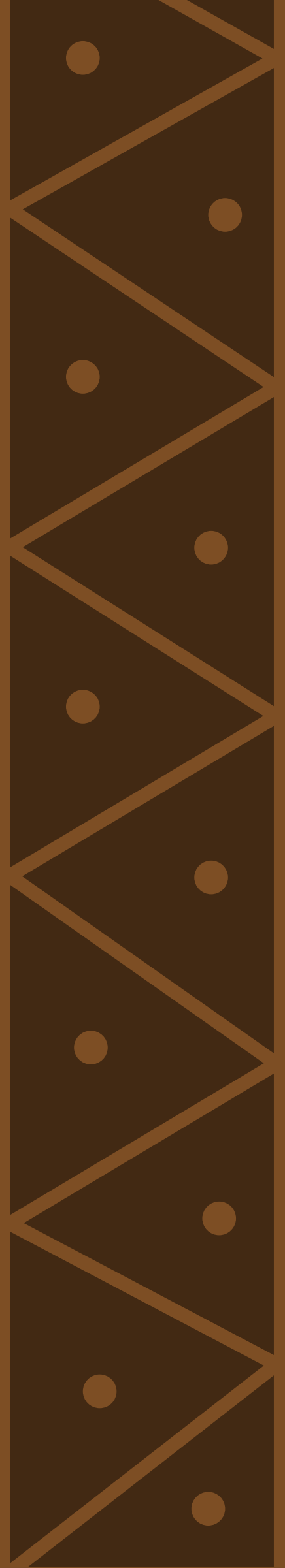




Al-Khamis wedged her feet into her ballet shoes and freely jetéd into her world of dance with sheer elegance and complete courage, introducing ballet as an art to Saudi Arabia and its people. With ballet being a most soulfully expressive form of dance, the country has embraced the art of one of the oldest types of dance into its modern evolution, further building its entertainment and arts industry to match that of the rest of the world. If there is

one thing nationals of all countries should remember while breaking stereotypes or simply chasing their dreams, it is what Al-Khamis states in her Sephora collaboration: “To me, beauty is confidence. It is being comfortable in your own skin. Being able to stand tall and have the courage to be who you are without trying to blend in and become just like everyone else, because being unique is special. ”





Edgar Degas' **'The Little Dancer Aged Fourteen,'** (1878–1881) — here at the at the National Art Gallery in Sofia, Bulgaria, is famous for breaking the stereotype about the world of ballet — by capturing the terrible reality and dark side of ballet such as the grueling hours spent by ballerinas behind the scenes and their exploitation by 'male' protectors.

Marie van Goethem, the model for the figure, was the daughter of a Belgian tailor and a laundress; her working-class background was typical of the Paris Opera school's ballerinas. These dancers were known as "petits rats de l'opéra," literally opera rats, presumably because of their scurrying around the opera stage in tiny, fast-moving steps. But the derogatory association of the name with dirt and poverty was also intentional.





# Spotlight:

## Stereotypical crafts - low quality expectations

There is a terrible stereotype associated with national heritage handicrafts, that somehow they are generally low quality and out of fashion. There is a perception that unless you wear something by an international brand, it won't be as great. What many are not aware of, is that some of the international brands that they support and wear were influenced by world heritage styles and crafts, including our own. In today's highly technical societies where mass production provides an unending supply of identical

products, there is a genuine pleasure in creating something that is 'one of a kind.' International markets recognize the high value of handmade crafts and the uniquely long-standing tradition of arts and crafts. They appreciate this field and support it. Only recently have we here, in Saudi Arabia, started to understand that the arts and crafts of today could become future antiques, therefore the value of handmade elements today will just increase in value in time. Many of us do appreciate the handmade crafts because





there is an emotional connection with our roots. They remind us of our grandparents' house and the love and the warmth we felt whenever we visited them. The old traditional crafts are a connection to our golden memories. When we visualize the time and effort behind each handmade piece, we understand how precious this piece is.

Unfortunately, some traditional crafts have already disappeared due to the lack of demand for them. So I leave you with a question now, do you still believe handicrafts are of low quality and beauty?

Written by Special Contributor Somaya Badr, CEO of **Art of Heritage** and Art of Heritage Cultural Trust.





# A Poetic Pause

Stereotypes can strip people of their complex true stories, and the stories they carry within their histories. So take a moment and reflect over your own story, and how much of it has been influenced by beliefs held by others who came before you



## △ Library Under My Skin

“I feel the words pouring  
Pouring from the pages  
Pages contained in a library  
A library under my skin  
Skin that is softening  
Softening under the water flowing  
Flowing over stories, washing  
Washing away the ink  
Ink that seemed so permanent  
Permanent only as chalk  
Chalk that fills pages  
Pages of pain and pleasure deprived  
Pieces of hopes and dreams scattered  
Scattered over volumes hidden  
Hidden volumes of untold tales  
Tales of longings unfulfilled  
Unfulfilled potential, unheard voices  
Voices of the voiceless women arise  
Arise in my fingers  
Fingers caressing the cheeks  
Cheeks of voiceless grandmothers, aunts, second wives...”

By the poet **Latifa Nur**





# Arabic Treasures:

## The real Aladdin?

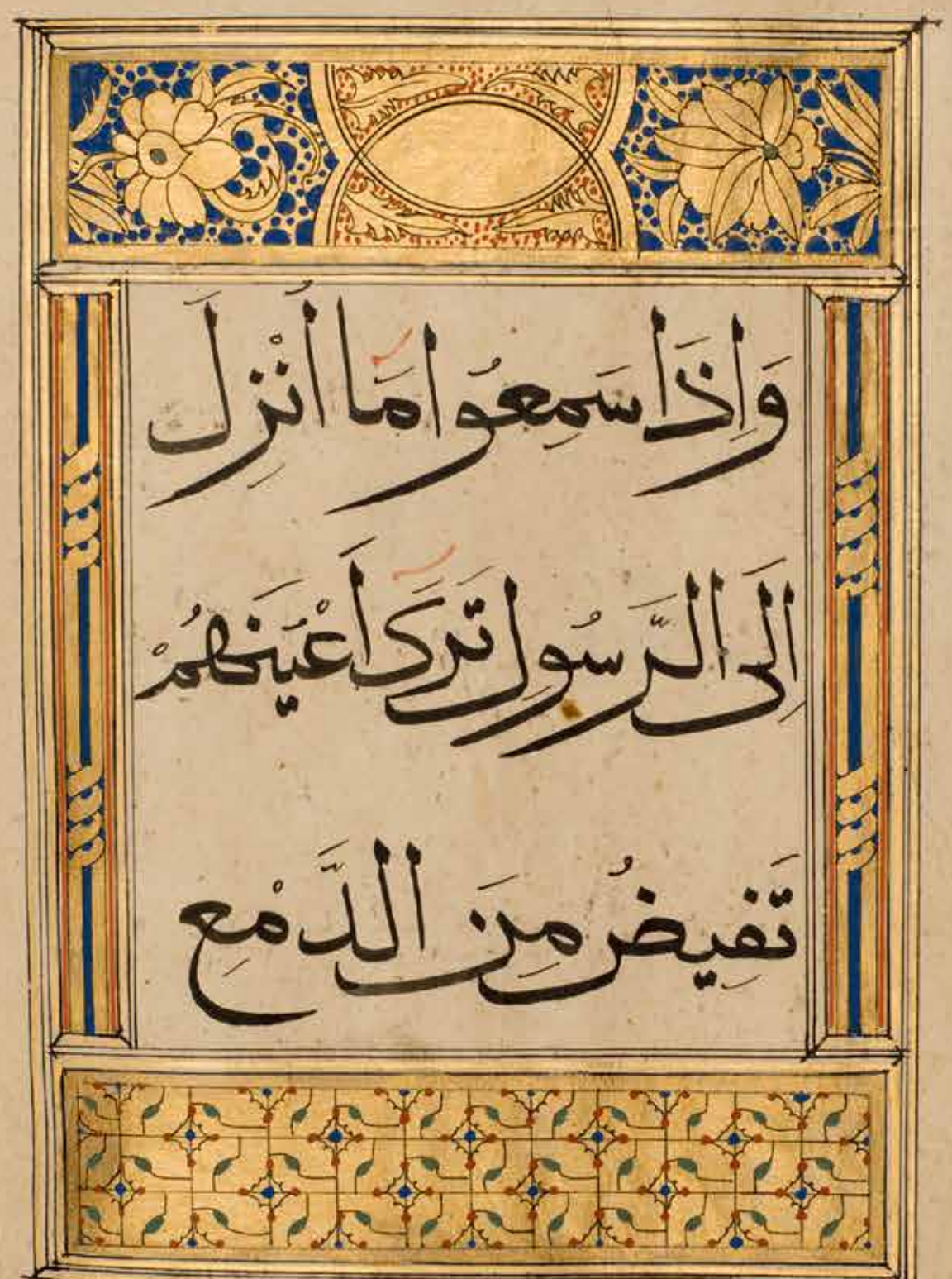
***There once lived a poor tailor, who had a son called Aladdin, a careless, idle boy who would do nothing but play all day long in the streets with little idle boys like himself...***

***He knew that the poor tailor's son could only have accomplished this by means of the lamp, and travelled night and day till he reached the capital of China, bent on Aladdin's ruin... Aladdin went to the dead magician, took the lamp out of his vest, and bade the genie carry the palace and all in it back to China...***

While the famous tale of Aladdin features a very stereotypically Arabic setting, its history and origins are anything but. This is a tale from the One Thousand and One Nights that was not part of the original 14th century Arabic manuscript or stories, but rather added by a Frenchman, Antoine Galland, when he published the first translation of the incomplete Arabic original in the early 1700s. Still, just as with Scheherazade's tales that twist and turn with each new revelation, we have also learned that Galland did not create the tale of Aladdin out of thin air.



## A Quran with a special story



**Manuscript of the Holy Qur'an in 30 Volumes**

China, 18th century. Ink on paper. Height: 24.8cm, Width: 18.4cm  
Ithra Museum 2019.0010.1-30 to 2019.0010.30-30

Ithra's Islamic civilization gallery 'Kunooz' (translates to Treasures) represents a unique undertaking. For the first time, a Saudi cultural institution is devoting resources, and a permanent space, to the study, preservation and exhibition of Islamic visual culture in the broadest sense. This gallery offers a unique opportunity to reconnect Islamic cultural objects with the people, regions and communities in which they originated, but also presents curators with the broader challenge of connecting Saudi audiences to the wider Muslim world, including often peripheral, and overlooked regions and cultures in Sub-Saharan Africa

and South and Southeast Asia as well as the far east. Many visitors to the gallery are pleasantly surprised to find Islamic objects from China on display. For example, this 18th century copy of the Holy Qur'an, made in 30 parts, was hand written by a Chinese master calligrapher for use by Chinese Muslims. As such, placing this Chinese made Qur'an in Ithra's gallery not only challenges misconceptions about Muslims and Islam, but broadens horizons about what constitutes the collective Islamic cultural identity for Saudi audiences in relation to the rest of the Muslim world.





# Add to your Bucket List:

## Lands for All People

Thinking in stereotypes helps keep things simple and can be useful as a quick reference, but the danger lies in not seeing things that are outside of those strong held stereotypical beliefs and stories. Either we do not consider them as representative, or we ignore that they exist or have existed in the past as part of our rich and diverse heritage. Let us explore a couple of locations in Saudi Arabia that showcase how much history our land has been through and how connected we are to the greater human experience.

△ **Khaybar** Located about 150 kilometers north of Madinah, Khaybar had a strong Jewish population until the 7th century CE. It was situated in a valley with many natural springs and wells, not to mention consistent rainfall. Subsequently, several ancient dams were erected to cultivate the land into a rich and fertile oasis of palm trees. Between their keen agricultural talents, commerce and craftsmanship, the population of Khaybar turned it into a vital stop on the incense trade route between the Levant region and southern Arabia...





Leaf with Calligraphic Composition in Gold Leaf Turkey, 19th century. Gold on chestnut leaf H. 13.5 cm x W. 28 cm AKM538

# Bridges: Cross-Cultural Conversations

## The Eyes and the Heart: Moving Beyond First Impressions

An old Arab proverb says:

**‘عينك ميزانك وقلبك الخبير’**

***‘Your eye is your measure and your heart is your expert.’***

In today’s busy, preoccupied and often absent-minded world, we no longer take the time to reflect on anything our eyes take in. Too often, we make up our minds based on first impressions, and we no longer probe further to understand and judge better what lies beneath a shiny surface. This month’s featured object invites us to stop for a while and do exactly that. It

gives us an opportunity to truly engage both our eyes and our hearts, and spend some time contemplating the deeper meaning of what we see. What draws the eyes first is a spectacular calligraphic composition exquisitely rendered in gold. Looking closer, the writing reveals itself to be a prayer from the Qur’an, **"And say, ‘Lord grant me a good entrance and a goodly exit, and sustain me with Your power'"** (Sura 17, Al-Isra’ (The Night Journey), verse 80), with its boat-shaped design perhaps referring to the hope for a smooth passage through life. But how



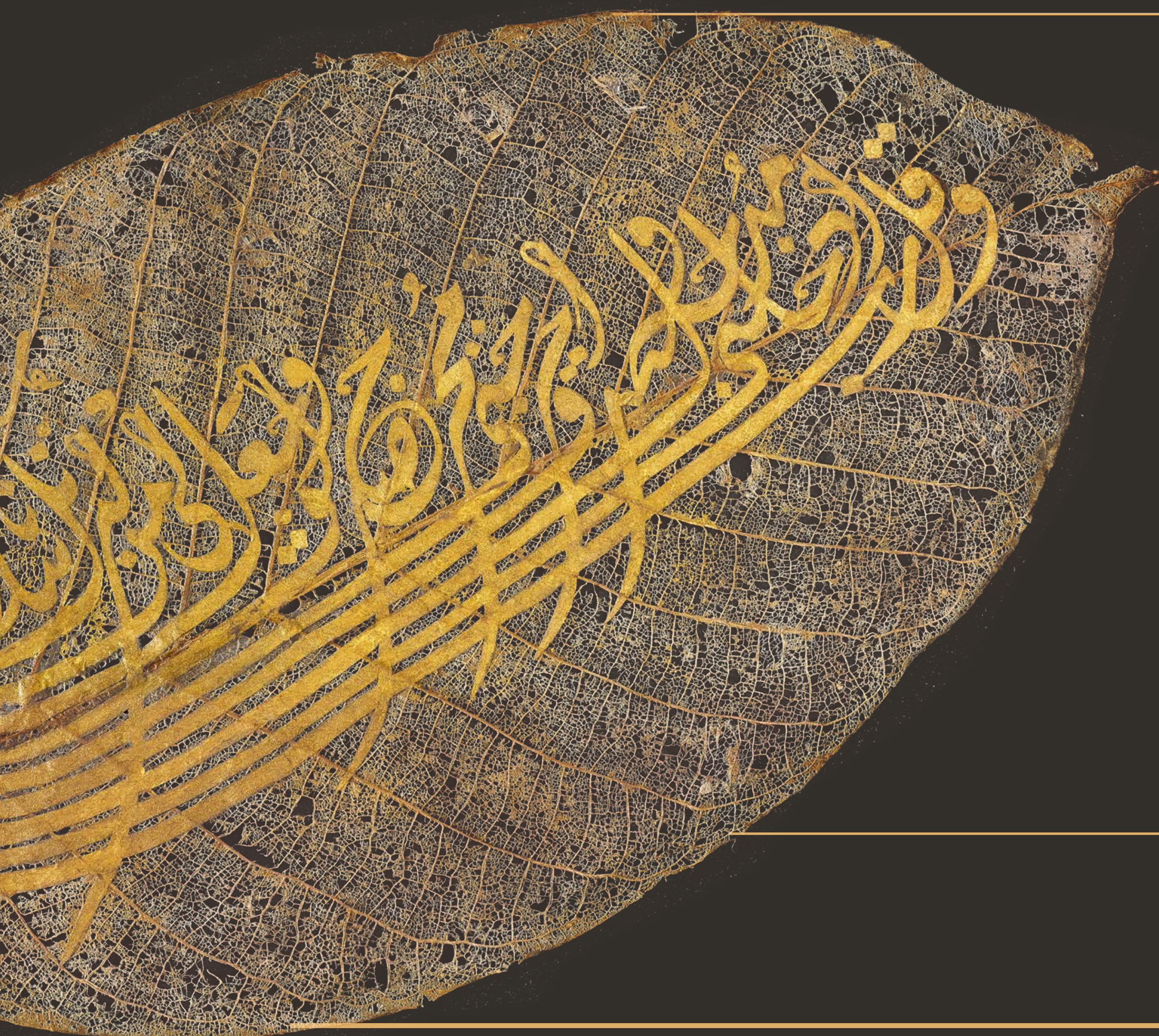
safe might that passage really be, given the delicate matter sustaining the boat? Only now do we really come to realize that the bold gold inscription floats — as it were — on the breathtakingly fragile skeleton of a chestnut leaf. How is that even possible?

In fact, achieving this artistic effect was fiendishly complicated: the calligrapher first applied the inscription to the chestnut leaf before sealing the writing on both sides with a wax barrier. He then soaked the leaf in an alkaline solution until only its skeleton remained, leaving the inscription intact to be covered with gold leaf. Just imagine for a moment how carefully the artist's hand must have moved to apply the gilding smoothly and without damage! Undoubtedly, much thought and effort went into the outer appearance and

inner meaning of this beautiful artwork, suggesting that God and His world not only rise above the fragility and transience of the physical world, but provide the believer with a safe passage in the face of a fragile, transient human existence.

Written by Special Guest Contributor:

**Dr. Ulrike Al-Khamis**, Interim Director and CEO at the **Aga Khan Museum**, Toronto. In each issue, we feature a special treasure from the Aga Khan Museum, one that tells a story, captures a moment and inspires conversation.





# From the Vault:

## The Art of Stereotypes

We all have certain expectations and notions about people in different cultures, and what they look like and what they do. We may for instance have a certain image of a typical Arab family and what each member does. From breaking stereotypes of what women can do and the different notions of what a family may look like, to the lives of Bedouins and how diverse and dynamic our own histories and stories really are, here we explore the different impressions through this very special collection of art from **Barjeel Art Foundation**.



“Coffee Shop #4,” 2014,  
Acrylic on canvas, 177 x  
150 cm. Image courtesy of  
Barjeel Art Foundation.

By **Faisal  
Laibi Sahi.**

“Bedouin Tent,” 1950,  
Oil on wood, 58 x 74  
cm. Image courtesy of  
Barjeel Art Foundation.



By **Faiq  
Hassan**





By  
**Mahmoud  
Hammad.**

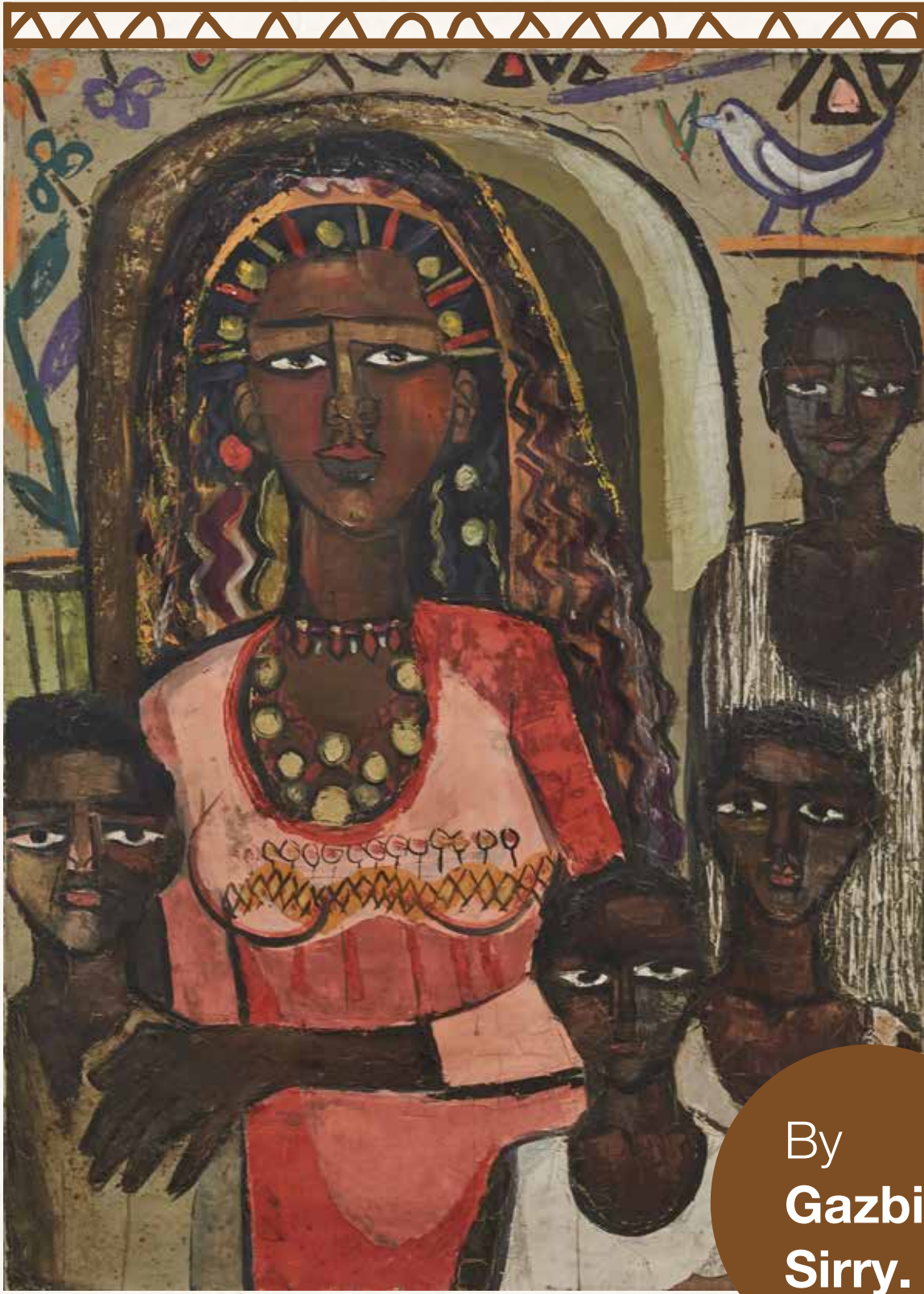
“Islamic Scientists,” 1988, Oil on canvas, 120 x 180 cm. Image courtesy of Barjeel Art Foundation.



By **Vera  
Tamari.**

“Palestinian Women at Work,” 1979, Ceramic relief. Image courtesy of Barjeel Art Foundation.





“Portrait of a Nubian Family,”  
by **Gazbia Sirry**. 1962,  
Oil on canvas, 72 x 53 cm.  
Image courtesy of Barjeel Art  
Foundation.

By  
**Gazbia  
Sirry.**



“I Am a TV Producer,”  
by **Manal Al-Dowayan**.  
2007, Silver gelatin fibre  
print, 41 x 51 cm. Image  
courtesy of Barjeel Art  
Foundation.

By **Manal  
Al-Dowayan**

“I Am a Scuba Diver,”  
2009, Silver gelatin  
fibre print, 43 x 48.5  
cm. Image courtesy  
of Barjeel Art  
Foundation.



By **Manal  
Al-Dowayan**



“Mother, Daughter, Doll,” by **Boushra Al-Mutawakel**, 2010, Digital c-print  
60 x 40 cm. Image courtesy of Barjeel Art Foundation.





# From the Archives:

## Photographic Impressions



1965  
Dammam, June

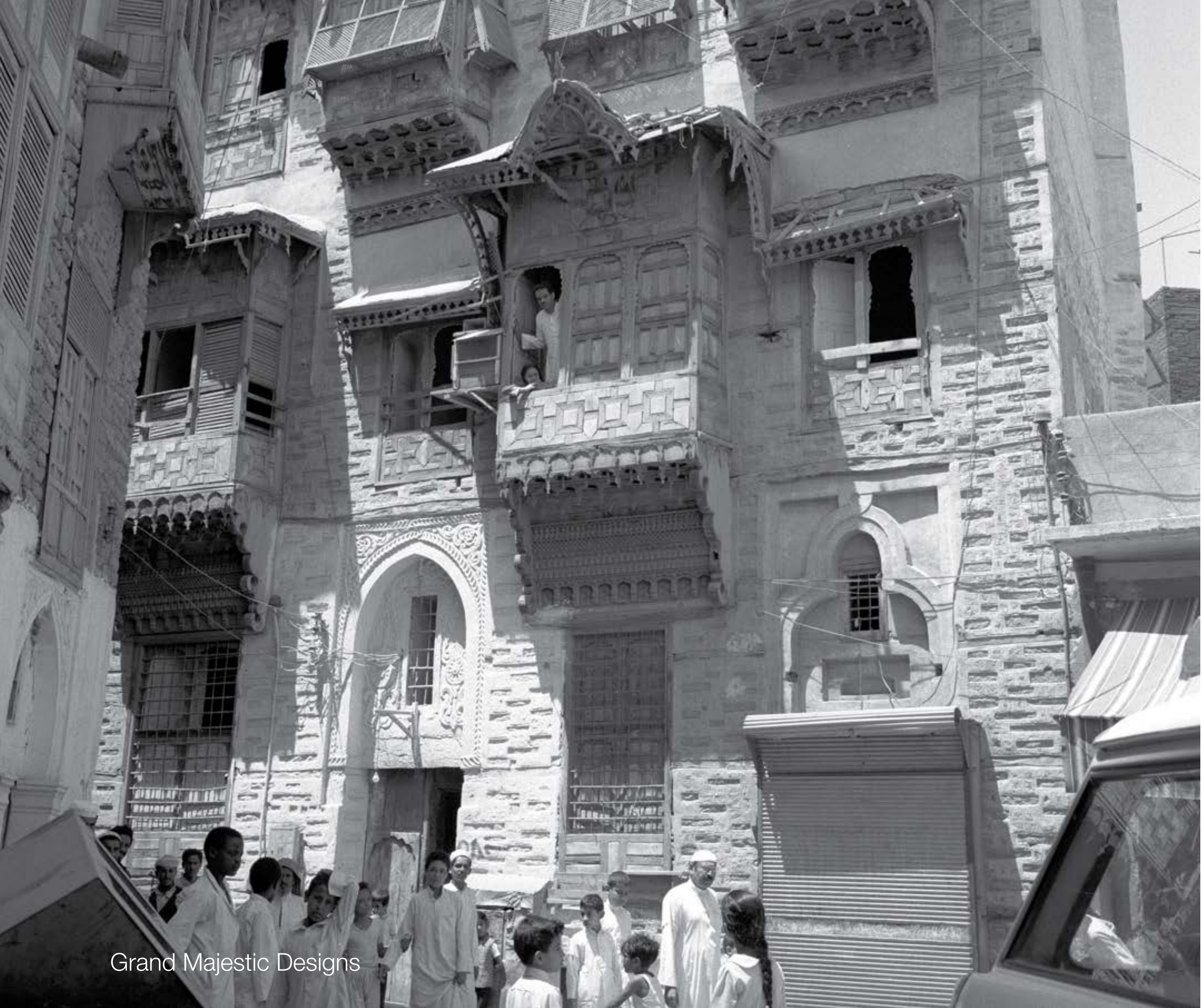
Children rest in the shade as they view traditional architecture of the old Dammam Amirate Building (Saleh Islam's House).

## Rarities from the Aramco Archives.

If you were to check photo albums at your parents house, and then, at your grandparents house, you are bound to find some 'stereotypical' images that capture the fashions and architecture of the different times the photos were taken at. Here, we share some wonderful architecture that truly capture the essence of arabesque Saudi designs and motifs, ones orientalist imagined and

poets captured in their verses. Images of women hard at work, who didn't have much except their resilient nature and love of life. Then there are the photos of children studying in the Saudi Arabia's earliest schools, breaking any notions of lagging or lacking. The country's pioneers graduated from these early schools, each student leaving a scribble on their desks, and a mark on a nation's legacy.





Grand Majestic Designs







The resilient women, who worked hard and helped build a nation.





1969

Al Khobar

A modern classroom in an Aramco built Government School.





# Digital Art

**A Garden Of Men:** a collaboration between **Alya Alqarni** and **Sara Khalid**

A Garden of Men is an AI-generated artwork that raises the question of machine perception of different cultures. It addresses the issue of cultural exclusiveness and biases of machine learning through a practical critique of culturally biased datasets. These datasets are, in analogy, the modern archeological record of material culture, through which we perceive—contemporary— societies.

**The concept of the piece** is to layer, either to conceal or to expose. The process of making the piece consists of three main layers: the original image, the texture, and finally the model treatment. Conceptually, that layering could also be found in the composition of the seated men, how that manifests both dystopic and cynical impressions especially with using DeepDream, all of which created a pseudo-archival piece of the history of the "other."





“Simplicity of Islam Series 2,” by **Khalid Zahid**. 2017. Photo paper encased in acrylic. 110 × 140 cm. Courtesy the artist and **Hafez Gallery**.

# From the World Wide Web:

Art stories to browse through

- ◀ **Enough Is Enough: artworks by 12 GCC based artists that raise awareness on sexual harassment**
- ◀ **Saudi artist’s painting of a classic draws Mercedes-Benz attention**
- ◀ **'Noor Riyadh' to illuminate capital city from March 18**
- ◀ **Two Arab artists take part in California’s Desert X art show**
- ◀ **Art world rocked as digital 'NFT' work fetches \$69.3m**



We look forward to sharing our ‘makhzan’ of stories with you every month.

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**Special thanks for contributing artists & art:**







# About Ithra

The King Abdulaziz Center for World Culture (Ithra) is one of Saudi Arabia's most influential cultural destinations, a destination for the curious, creatives, seekers of knowledge, and more. Through a compelling series of programs, performances, exhibitions, events and initiatives, Ithra creates world-class 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 the 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 Knowledge Tower. For more information, please visit: [www.ithra.com](http://www.ithra.com)

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