

United States Embassy
ART IN EMBASSIES EXHIBITION
Riyadh, Saudi Arabia

COVER

Wenda von Weise, **Elizabeth's Grandson's World**, 1974

Photo silk screen with dyes on cotton; trapunto, machine-and hand-quilted

85 x 75 in. (215,9 x 190,5 cm)

Courtesy of Ford and Chip von Weise, Concord, Massachusetts and Chicago, Illinois



Dear Guests,

It is my pleasure to welcome you to Quincy House, the Residence of the U.S. Ambassador to Saudi Arabia. Named for the ship that hosted King Abdulaziz and President Franklin Delano Roosevelt's historic February 13, 1945 meeting, the name Quincy has grown to signify the warm relationship our great nations have shared for seventy-five years, since our first agreement on diplomatic relations in 1933.

The works on display in the Residence represent a great range of American talent and interpretation. From representations of American flora, to contemporary abstraction, American landscape, and family images that remind me of my upbringing, to Alaskan traditional art, this exhibition truly represents the cultural and artistic diversity of the United States.

The American immigrant experience also features prominently in the exhibition. Works reflect roots in the Islamic world, in ancient whaling traditions, and in the immigrant experience of seeking a brighter future in what many have called a land of opportunity. Our unique history of opening our doors to people from around the globe who bring ancient traditions, modern histories, and a passion to succeed enriches our culture, as you can see in these assembled works.

I would like to thank the ART in Embassies Program for making this exhibition possible, and my Embassy colleagues who have participated in bringing it to Quincy House.

As the United States has opened its doors to people from all over the world seeking freedom and opportunity, I open our doors to you. I hope you will enjoy your visit to Quincy House and the diverse and truly American art on display, and that you will return soon.

Sincerely,

Ambassador Ford M. Fraker

Riyadh
July 2008

الضيوف الكرام،

أود أن أشكر "برنامج الفن في السفارات" لجهوده في جعل هذا المعرض ممكنا، كما أشكر زملائي في السفارة الذين شاركوا في تنظيمه في كوينسي هاوس.

وكما فتحت الولايات المتحدة أبوابها لمشارب من الناس من جميع أرجاء العالم يسعون نحو الحرية والفرص، فاني أفتح أبوابنا لكم. أمل أن تستمتعوا بزيارتكم إلى كوينسي هاوس والاطلاع على الفن الأمريكي المتنوع والحقيقي الذي يتم عرضه. أمل أن أراكم قريبا.

المخلص،



السفير فورد فريكر

الرياض، يوليو 2008

يسرني أن أرحب بكم في كوينسي هاوس، مقر سكن السفير الأمريكي لدى المملكة العربية السعودية. وكوينسي هي اسم السفينة التي استضافت الاجتماع التاريخي بين الملك عبد العزيز والرئيس فرانكلين ديلاانو روزفلت في ١٣ فبراير ١٩٤٥، وقد نما اسم كوينسي ليعبر عن العلاقة الوطيدة التي يشاطرها شعبنا العظيمين لخمسة وسبعين عاما، منذ اتفقا الأول لإقامة علاقات دبلوماسية في عام ١٩٣٣.

تظهر الأعمال التي نعرضها نطاقا واسعا من الإبداع والفن الأمريكي. بدءا من صور الحياة الأمريكية إلى صور العائلة التي تذكرني بنشأتي، إلى الفن القبلي في ألاسكا، ويعكس هذا المعرض بحق تنوع الولايات المتحدة.

والأعمال المعروضة تعكس تجربة المهاجر الأمريكي. كما تعكس جذورا متأصلة في العالم الإسلامي، عادات قديمة في صيد الحيتان، والسعي نحو مستقبل أكثر إشراقا لما يسميه كثير من الناس أرض الفرص. إن تاريخنا المتميز بفتح أبوابنا لأناس من مختلف أرجاء المعمورة جلبوا معهم تقاليد قديمة، وخلفيات تاريخية حديثة وتصميم لتحقيق نجاح أثرى ثقافتنا، كما تشاهدونه في هذه الأعمال الفنية.

The ART in Embassies Program

The ART in Embassies Program (ART) is a unique blend of art, diplomacy, and culture. Regardless of the medium, style, or subject matter, art transcends barriers of language and provides the means for the program to promote dialogue through the international language of art that leads to mutual respect and understanding between diverse cultures.

Modestly conceived in 1964, ART has evolved into a sophisticated program that curates exhibitions, managing and exhibiting more than 3,500 original works of loaned art by U.S. citizens. The work is displayed in the public rooms of some 180 U.S. embassy residences and diplomatic missions worldwide. These exhibitions, with their diverse themes and content, represent one of the most important principles of our democracy: freedom of expression. The art is a great source of pride to U.S. ambassadors, assisting them in multi-functional outreach to the host country's educational, cultural, business, and diplomatic communities.

Works of art exhibited through the program encompass a variety of media and styles, ranging from eighteenth century colonial portraiture to contemporary multi-media installations. They are obtained through the generosity of lending sources that include U.S. museums, galleries, artists, institutions, corporations, and private collections. In viewing the exhibitions, the thousands of guests who visit U.S. embassy residences each year have the opportunity to learn about our nation – its history, customs, values, and aspirations – by experiencing firsthand the international lines of communication known to us all as art.

The ART in Embassies Program is proud to lead this international effort to present the artistic accomplishments of the people of the United States. We invite you to visit the ART web site, <http://aiep.state.gov>.

أرت في برنامج السفارات

تشمل الأعمال الفنية المعروضة عبر البرنامج مجموعة من الوسائط والأنماط، بدءاً من فن التصوير الاستعماري للقرن الثامن عشر وصولاً إلى التركيبات المتعددة الوسائط. ونحصل عليها من كرم المصادر المؤجرة التي تضم المتاحف وصالات العرض والفنانين والمؤسسات والشركات وهواة جمع التحف الفنية الأمريكيين. عند رؤية المعارض، يتسنى لآلاف الضيوف الذين يزورون السفارة الأميركية سنوياً فرصة معرفة المزيد عن بلادنا— وتاريخنا وعاداتنا وقيمنا وتطلعاتنا— باختبار الخطوط الدولية للتواصل المعروفة لنا جميعاً مباشرة.

إنه لشرف لأرت في برنامج السفارات بأن تقود الجهود لعرض هذه الإنجازات الفنية لشعب الولايات المتحدة الأميركية. وندعوكم إلى زيارة الموقع الإلكتروني لأرت في برنامج السفارات، <http://aiep.state.gov>، الذي يعرض نسخاً إلكترونية على الخط لكل المعارض في العالم.

أرت في برنامج السفارات (ART) هو خليط فريد من نوعه من الفنون والديبلوماسية والثقافة. بغض النظر عن الوسيلة أو الأسلوب أو الموضوع المعتمد، الفن يتجاوز كل الحواجز اللغوية ويقدم سبلاً يمكن لأرت من خلالها أن تعزز الاحترام والتفاهم المتبادل بين مختلف الثقافات.

أرت التي صممت على نطاق صغير في العام 1964، نمت وباتت برنامجاً متطوراً لتقييم المعارض، وإدارة وعرض أكثر من 3,500 عملاً فنياً أصلياً مقدّم بالإيجار من المواطنين الأميركيين. يعرض العمل في القاعات العامة لزهاء ١٨٠ مقر سفارة أميركية وبعثات دبلوماسية في كافة أنحاء العالم. وتمثل هذه المعارض، مع مواضيعها ومحتوياتها المختلفة، أهم المبادئ في ديمقراطيتنا: حرية التعبير. والفن هو المصدر الأبرز لفخر السفراء الأميركيين، الذين يدعمون الوصول المتعدد الوظائف إلى المجموعات التربوية والثقافية والعمالية والديبلوماسية في البلد المضيف.

Larry ‘Ulaaq’ Ahvakana (born 1946)

Larry Ahvakana states, “I was born in Fairbanks, Alaska but raised in Barrow and Anchorage, Alaska. My first introduction to the Arts was watching my mother, who is a very competent skin seamstress. All my life, I was surrounded by my culture and my people, the Inupiaq of northern Alaska. The dances and songs of the Inupiaq tradition is the oral history of my people. It is the emotional interpretation of our respect and involvement within the environment of the North Slope of Alaska.

My grandfather, Ahvakan, was a song composer, dancer, and creator of dances and songs. This is also how we got our last name of Ahvakana. He was also a great whaler, which meant he was a very important man, as the whaling captains supplied the villages with food and leadership. My real names are Ulaaq, the name of my Great Uncle from Beachy Point, and Suweetcharuq, my Great Grandmother from Point Hope’s name. It is our belief that when we receive our names we receive something of the spirit of those ancestors.

Through my work, I can express/create my ideas of tradition, those feelings of being part of a society that’s thousands of years old, with contemporary artist influences like Alan Houser, Fritz Shoulder, Charles Lollama, Paul Klee, [Wassily] Kandinsky and others. I continually gain insight, direction, and psychic or emotional strength through the stories of how the Inupiaq defined their total subsistence lifestyle with the shamanism, ceremony, and the natural cycles of Arctic living.

I follow my people’s tradition of carving. My work involves the use of many media and materials. Within my designs, I incorporate the sense of my cultural design, but the interpretation is very personal and the conceptual format, I hope, will give the viewer an idea of the Inupiaq tradition.”

Larry Ahvakana has been working as an artist for over thirty years. He is a graduate of the Rhode Island School of Design in Providence; the Institute of American Indian Arts in Santa Fe, New Mexico; and Cooper Union School of Art in New York City. He was an instructor at the Institute of American Indian Art in sculpture and glass; served as the head of the sculpture studio at the Visual Arts Center in Anchorage, Alaska; and had a glass studio and taught glass blowing in Barrow in 1973 and 1974. Ahvakana is most famous for his Inuit or Inupiaq figures and animals. His images are sculpted from wood, alabaster, marble, glass, and ivory, and cast in bronze or other metals. The images, with their pristine, clean lined form and an almost reverent presence, capture the spirit of the Inuit.

– Donna M. Huff-Ahvakana, 2001

Larry 'Ulaaq' Ahvakana (born 1946)

Iviq, Inuq, Keretkun, Walrus-Man, 2003
Old growth red cedar, cast bronze hands and mask,
acrylic paint and beads
66 x 42 x 4 in. (167,6 x 106,7 x 10,2 cm)
Courtesy of the Alaska Native Arts Foundation,
Bethesda, Maryland



Qanattaaluk (portrait of Fred Ipalook), 2001
Bronze, 24 ½ x 10 x 6 in. (62,2 x 25,4 x 15,2 cm)
Courtesy of the Alaska Native Arts Foundation,
Bethesda, Maryland

Walter Emerson Baum (1884-1956)

Born of Pennsylvania Dutch extraction on December 14, 1884, Walter Baum painted throughout the villages and cities of Pennsylvania. A pupil of W. T. Trego and the Pennsylvania Academy of the Fine Arts, he was a member of many organizations, including the Philadelphia Art Alliance, the Philadelphia Sketch Club, the Germantown Art League, the Fellowship of the Pennsylvania Academy of the Fine Arts, the Philadelphia Watercolor Club, the National Academy of Design in New York City (Associate), the Salmagundi Club, the Woodmere Art League, and many others.

Baum was the art editor of the Philadelphia evening *Bulletin*, editor of the *Sellersville Herald*, a contributing artist of the Curtis Publishing Company, an illustrator for Story Classics, director of the Allentown Museum, and head of Kline-Baum Art School in Allentown, Pennsylvania. He was also a member of the New Hope Art Associates. The artist was a recipient of many awards, including the bronze medal from the American Artists' Exhibition in Philadelphia; the Jennie Sesnan Gold Medal from the Pennsylvania Academy; the Zabriskie Prize from the American Watercolor Society; and the Purchase Prize from the Buck Hill Art Association.

Walter Emerson Baum



House on Hill with Figure and Fence, undated

Oil on canvas, 39 $\frac{3}{4}$ x 47 $\frac{3}{4}$ in. (101 x 121,3 cm)

Courtesy of the ART in Embassies Program, Washington, D.C.; Gift of Mr. and Mrs. Philip Berman

Walter Emerson Baum



Easton Hill, undated

Oil on canvas, 32 x 40 in. (81,3 x 101,6 cm)

Courtesy of the ART in Embassies Program, Washington, D.C.; Gift of Mr. and Mrs. Philip Berman

Gene Davis (1920-1985)

Gene Davis was a major figure in twentieth century American painting whose contribution was invaluable in establishing Washington, D.C. as a center of contemporary art. Davis also played a significant national and international role in the color abstraction movement that first achieved prominence in the 1960s.

Born in Washington, D.C., Davis attended local schools and later worked as a sportswriter and White House correspondent before pursuing a career in art. Although never formally trained, Davis educated himself through assiduous visits to New York's museums and galleries as well as to Washington's art institutions, especially The Phillips Collection. He also benefited from the guidance of his friend Jacob Kainen, an artist and art curator. Davis considered his nonacademic background a blessing that freed him from the limitations of a traditional art school orientation. His early paintings and drawings – though they show the influence of such artists as the Swiss painter Paul Klee and the American abstractionist Arshile Gorky – display a distinct improvisational quality. This same preference for spontaneity characterizes Davis's selection of color in his later stripe paintings. Despite their calculated appearance, Davis's stripe works were not based on conscious use of theories or formulas. Davis often compared himself to a jazz musician who plays by ear, describing his approach to painting as “playing by eye.”

In the 1960s art critics identified Davis as a leader of the Washington Color School, a loosely connected group of Washington painters who created abstract compositions in acrylic colors on unprimed canvas. Their work exemplified what the critic Barbara Rose defined as the “primacy of color” in abstract painting. Although Davis's work from the 1960s – mostly hard-edged, equal-width stripe paintings – is generally viewed in the context of the Washington Color School, his goal differed significantly from the other Color School practitioners. Artists like Morris Louis and Kenneth Noland generally preferred what Noland called “one-shot” compositions, mostly symmetrical images that could be comprehended at a glance.

In contrast, Davis experimented with complex schemes that lend themselves to sustained periods of viewing. Davis suggested that “instead of simply glancing at the work, select a specific color – and take the time to see how it operates across the painting. Enter the painting through the door of a single color, and then you can understand what my painting is all about.” In discussing his stripe work, Davis spoke not simply about the importance of color, but about “color interval:” the rhythmic, almost musical, effects caused by the irregular appearance of colors or shades within a composition.

Gene Davis

Davis is known primarily for the stripe works that span twenty-seven years, but he was a versatile artist who worked in a variety of formats and media: modular compositions consisting of discrete but related pieces that together form one composition; collages combining cutout fragments of images and text with painted and drawn elements; Klee-inspired images that resemble musical scores; and silhouette self-portraits. His works range in scale from miniscule micro-paintings to mammoth outdoor street paintings. Works in other media include printed conceptual pieces, video tapes, and abstract compositions in neon.

In keeping with his unorthodox attitudes, Davis's works do not follow in an orderly sequence. He described his method as "a tendency to raid my past without guilt [by] going back and picking up on some idea that I flirted with briefly, say fifteen or twenty years ago. I will then take this idea and explore it more in depth, almost as if no time had elapsed between the present and the time of its original conception." As a result, similar works may be separated by years or even decades. Davis's works, which resonate with his romantic, free-wheeling approach to art-making, reveal a seriousness balanced by whimsy and an unpredictability that is always a source of joy.

Jacquelyn D. Serwer. *Gene Davis: A Memorial Exhibition* (Washington, D.C.: National Museum of American Art, Smithsonian Institution, 1987)

Helen Frankenthaler (born 1928)

Born in New York in 1928, Helen Frankenthaler first studied with Rufino Tamayo at the Dalton School in New York City. At Bennington College, Vermont (1945-1949), she received a disciplined grounding in cubism from Paul Feeley, though her own instincts lay closer to the linear freedom of abstractionist Arshile Gorky and the color improvisations of Wassily Kandinsky's early work. In 1950 the critic Clement Greenberg introduced Frankenthaler to contemporary painting. During that summer, she studied with abstract artist Hans Hofmann in Provincetown, Massachusetts.

In 1951 Adolph Gottlieb selected her for an important New Talent exhibition, and she had her first one person show in New York later that year. The work of Jackson Pollock proved the decisive catalyst to the development of her style. Immediately appreciating the potential, not fully developed by Pollock, of pouring paint directly onto raw unprimed canvas, she thinned her paint with turpentine to allow the diluted color to penetrate quickly into the fabric, rather than build up on the surface. This revolutionary soak-stain approach not only permitted the spontaneous generation of complex forms but also made any separation of figure from background impossible since the two became virtually fused a technique that was an important influence on the work of other painters, particularly Morris Louis and Kenneth Noland.



Sirocco, 1989

Mixografia on hand-made paper
37 x 35 in. (94 x 88,9 cm)

Courtesy of the artist, New York, New York

William Hopson (born 1959)

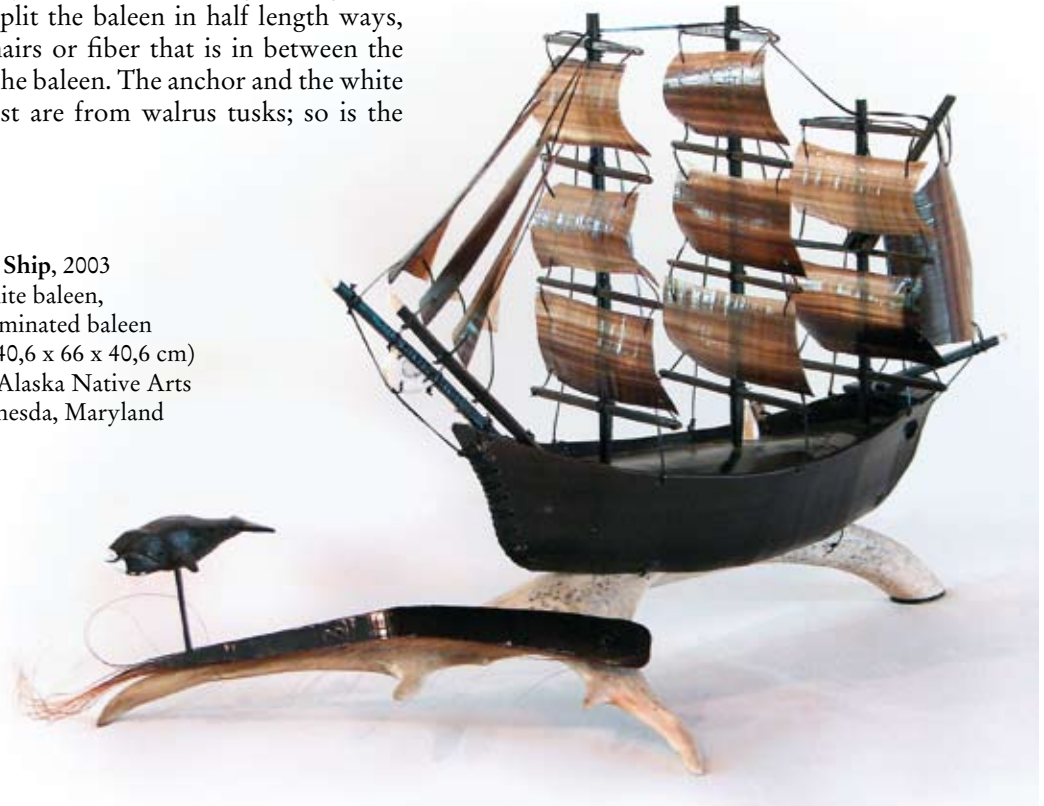
“My great grand father came from England on a whaling ship to Barrow [Alaska] around 1867. To date, my family is still whaling over 140 years later. But the Inupiat side of my family has been hunting them for thousands of years. Whaling is a way of life for my people.

The black baleen is from smaller whales 20-30 ft in length. The white baleen (the sails) are from older whales maybe 40-60 feet in length. To get the white color I split the baleen in half length ways, then pull the hairs or fiber that is in between the outer shells of the baleen. The anchor and the white tips on the mast are from walrus tusks; so is the

rudder. The base it sits on is from Caribou antlers. The whale is made from laminated baleen. To make one of these boats it takes about 80-100 hours. Baleen does not come clean. I have been making my native crafts for the last twenty years. I have been whaling since I was thirteen years old and I will hunt whales as long as I am here because it is the main diet of our people here in Barrow.”

Baleen Whaling Ship, 2003

Black baleen, white baleen,
caribou antler, laminated baleen
16 x 26 x 16 in. (40,6 x 66 x 40,6 cm)
Courtesy of the Alaska Native Arts
Foundation, Bethesda, Maryland



Wolf Kahn (born 1927)

Wolf Kahn was born in Stuttgart, Germany in 1927. The son of the conductor of the Stuttgart Philharmonic Orchestra, he was sent to live with his grandmother in Frankfurt when he was three years old. Kahn left Germany in 1939 as an eleven-year-old refugee from Nazi Germany, to live in England. The grandmother who raised him perished in the concentration camp of Theresienstadt during World War II.

In 1940 Kahn joined his father, two brothers, and sister who had settled in the United States and became a student at New York's High School of Music and Art. After graduation, he enlisted in the U.S. Navy. After the war ended, he used the GI Bill to

study with the well-known teacher and abstract expressionist Hans Hofmann, becoming Hofmann's studio assistant. After completing his Baccalaureate at the University of Chicago in just one year's time, Kahn emerged determined to become a professional artist. He joined with a group of other former Hofmann students to establish The Hansa, a cooperative gallery. Though his first two shows there were favorably received, sales of his work were slow in the beginning and he was forced to teach part-time. By 1955 Kahn was able to devote himself entirely to painting, although he would still occasionally teach classes (at the University of California, Berkeley; Dartmouth College, Hanover, New Hampshire; and the Cooper Union, New York City).



Overdose of Magenta, 1992
Oil on canvas
26 x 36 in. (66 x 91,4 cm)
Courtesy of the artist,
New York, New York

Wolf Kahn



David's View, 1989

Oil on canvas, 36 x 52 in. (91,4 x 132,1 cm)
Courtesy of the artist, New York, New York

Wolf Kahn



Inlet IV, undated
Pastel, 21 x 29 in. (53,3 x 73,7 cm)
Courtesy of the artist, New York, New York

Lowell Nesbitt (1933-1993)



Blue Monochrome Flowers, 1979
Acrylic on canvas, 26 x 26 in. (66 x 66 cm)
Courtesy of Mr. Charles Revson,
Greenwich, Connecticut



Pink Monochrome Flowers, 1979
Acrylic on canvas, 26 x 26 in. (66 x 66 cm)
Courtesy of Mr. Charles Revson,
Greenwich, Connecticut

Lowell Nesbitt was born in Baltimore, Maryland in 1933. He graduated from the Tyler School of Art at Temple University in Philadelphia, and the Royal College of Art in London, where he majored in stained glass and etching.

“The subject matter of my paintings has become so completely buried that it doesn’t matter what I paint, whether it is my shoes, my dog, the work clothes, my easels, or the bridges of New York. It is the painting first and subject matter latter. In fact, I paint sometimes so much of one kind of imagery that I drown within imagery, which then ceases to become less important than what I can do with it.”

Lowell Nesbitt



Light Green Monochrome Flowers, 1979
Acrylic on canvas, 26 x 26 in. (66 x 66 cm)
Courtesy of Mr. Charles Revson,
Greenwich, Connecticut



Light Pink Monochrome Flowers, 1979
Acrylic on canvas, 26 x 26 in. (66 x 66 cm)
Courtesy of Mr. Charles Revson,
Greenwich, Connecticut

Despite such thematic variety, Nesbitt was best known for huge images of irises, roses, lilies, and other flowers that he often depicted close-up so that petals filled the canvas. Dramatic, implicitly sexual and a little ominous, he remarked of these

images: “I’ve been trying to treat the flower monumentally, to get beyond its prettiness.”

www.absolutearts.com

Harriet Rosenbaum (born 1927)

Harriet Rosenbaum has been an active participant in the art community of Washington, D.C. and the surrounding area for more than thirty years. She studied fine art at the Corcoran School of Art, American University, and George Washington

University, all in Washington. A painter and print-maker, she is particularly known for images of the landscape. She currently resides in Falls Church, Virginia, and shows her work at the Touchstone Gallery in Washington.



Sunset, undated

Oil on canvas, 29 x 49 ¼ in. (73,7 x 125,1 cm)

Courtesy of the ART in Embassies Program, Washington, D.C.; Gift of the artist

Wenda von Weise (1943-1984)

Wenda von Weise was born in Princeton, New Jersey. She grew up sewing, taught by her mother, a watercolorist. In 1959 she enrolled in classes at the Cincinnati Museum of Art, Ohio, where she had studied the textile and tapestry collection donated by the von Weise family. In the early 1960s the family moved to Gates Mills, Ohio, outside Cleveland, where she began a lifelong project of photographing and documenting the landscape around her. “I first started putting photographs on fabric using the photo-silkscreening process, and printing the colors using dye,” she recalled.

In 1969 von Weise enrolled in the fibers program at the Cleveland Institute of Art, majoring in textile design with a minor in photography. She completed her studies in 1975. Although she had extensive sewing experience, von Weise was drawn to making quilts for aesthetic reasons: “The idea of the family photograph album and its history; the idea of a family’s quilt and how so many quilts were prized and treasured and kept away. I wanted to combine both of them, so I learned the photographic techniques I needed to know [in order to] transfer the photographic images to the fabric and to quilt them.”

The artist borrowed all the old family photos and worked through an entire series of quilts (including the one in this exhibition) until, as she put it, “I had said what I wanted to say.” Her studies with Robert Rauschenberg in the early 1970s greatly influenced her work, as he had been a pioneer in the use of photo transfers in printmaking, and in the use of combine images that integrated photography. During the short period until her death in 1984, she established herself as a major contributor to contemporary art quilting’s becoming a recognized art form in the United States.

– Gayle A. Pritchard, *Uncommon Threads: Ohio’s Quilt Revolution*. Athens, Ohio: 2006

Wenda von Weise



Elizabeth's Grandson's World, 1974

Photo silk screen with dyes on cotton; trapunto, machine- and hand-quilted
85 x 75 in. (215,9 x 190,5 cm)

Courtesy of Ford and Chip von Weise, Concord, Massachusetts and Chicago, Illinois

Mohamed Zakariya (born 1942)

Mohamed Zakariya is an Islamic calligrapher, artist, and maker of custom instruments from the history of science. Born in Ventura, California in 1942, he began his study of Islamic calligraphy with A.S. Ali Nour in Tangier and London in 1964. After continuing his studies independently at the British Museum, he was invited in 1984 by the Research Center for Islamic History, Art, and Culture (IRCICA) in Istanbul to study with two celebrated Turkish calligraphers: Hasan Celebi and Ali Alparslan. In 1988 Zakariya received the prized icazet (diploma) in sulus/nesih script from Mr. Celebi in a ceremony in Istanbul, and in 1997 he received the icazet in ta'lik from Dr. Alparslan.

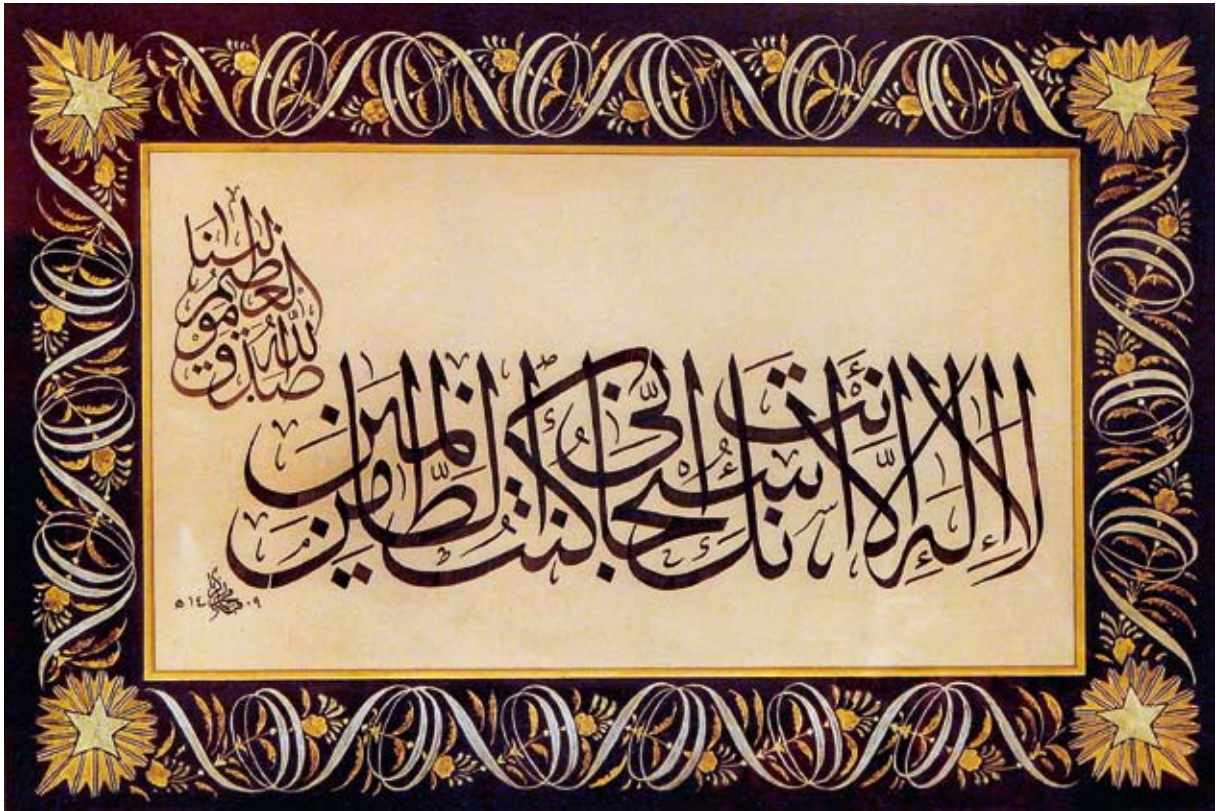
Zakariya has presented numerous workshops and lectures on Islamic calligraphy, and his calligraphic works have been exhibited widely. In this country, for example, his work has been shown at the Smithsonian Institution's Renwick Gallery and S. Dillon Ripley Center and at the Klutznick National Jewish Museum, all in Washington, D.C. He has also shown his calligraphy and given demonstrations in conjunction with Islamic art exhibitions at the Metropolitan Museum of Art in New York City and the Walters Gallery in Baltimore, Maryland. Abroad, Zakariya has participated in

invitational exhibitions and symposia in Turkey, Kuwait, Iraq, Qatar, Bahrain, Oman, Abu Dhabi, and Saudi Arabia. He is the author of numerous articles and monographs, including *Music for the Eyes*, published by the Metropolitan Museum of Art and the Los Angeles Museum of Art in conjunction with a 1998-1999 exhibition of Ottoman calligraphy from the Sakip Sabanci collection. He has also translated from the Turkish the exhibition catalogue, *Letters in Gold*, by Ugur Derman, as well as Mr. Derman's *Art of Calligraphy in the Islamic Heritage* (IRCICA, 1998).

A master woodworker, engraver, and machinist, Zakariya also designs and constructs functioning examples of antique-style horological and scientific instruments, examples of which are in the collections of the Aramco Science Museum in Saudi Arabia; the National Museum of Qatar; the Time Museum in Rockford, Illinois; and the Adler Planetarium in Chicago, Illinois. His woodturning has been exhibited at the American Craft Museum in New York, and his engraved astrolabes at the Ornamental Metal Museum in Memphis, Tennessee.

www.zakariya.net

Mohamed Zakariya



#22, undated

Ink drawing, 19 x 27 in. (48,3 x 68,6 cm)

Gift of Mohamed Zakariya to the ART in Embassies Program, Washington, D.C.

Acknowledgments

Washington

Anne Johnson, Director, ART in Embassies Program

Robert Soppelsa, Curator

Jamie Arbolino, Registrar

Marcia Mayo, Senior Editor and Publications Project Coordinator

Sally Mansfield, Editor

Amanda Brooks, Imaging Manager and Photographer

Riyadh

General Services Office

Public Affairs Office

Vienna

Nathalie Mayer, Graphic Designer



Published by the ART in Embassies Program
U.S. Department of State, Washington, D.C.
July 2008