

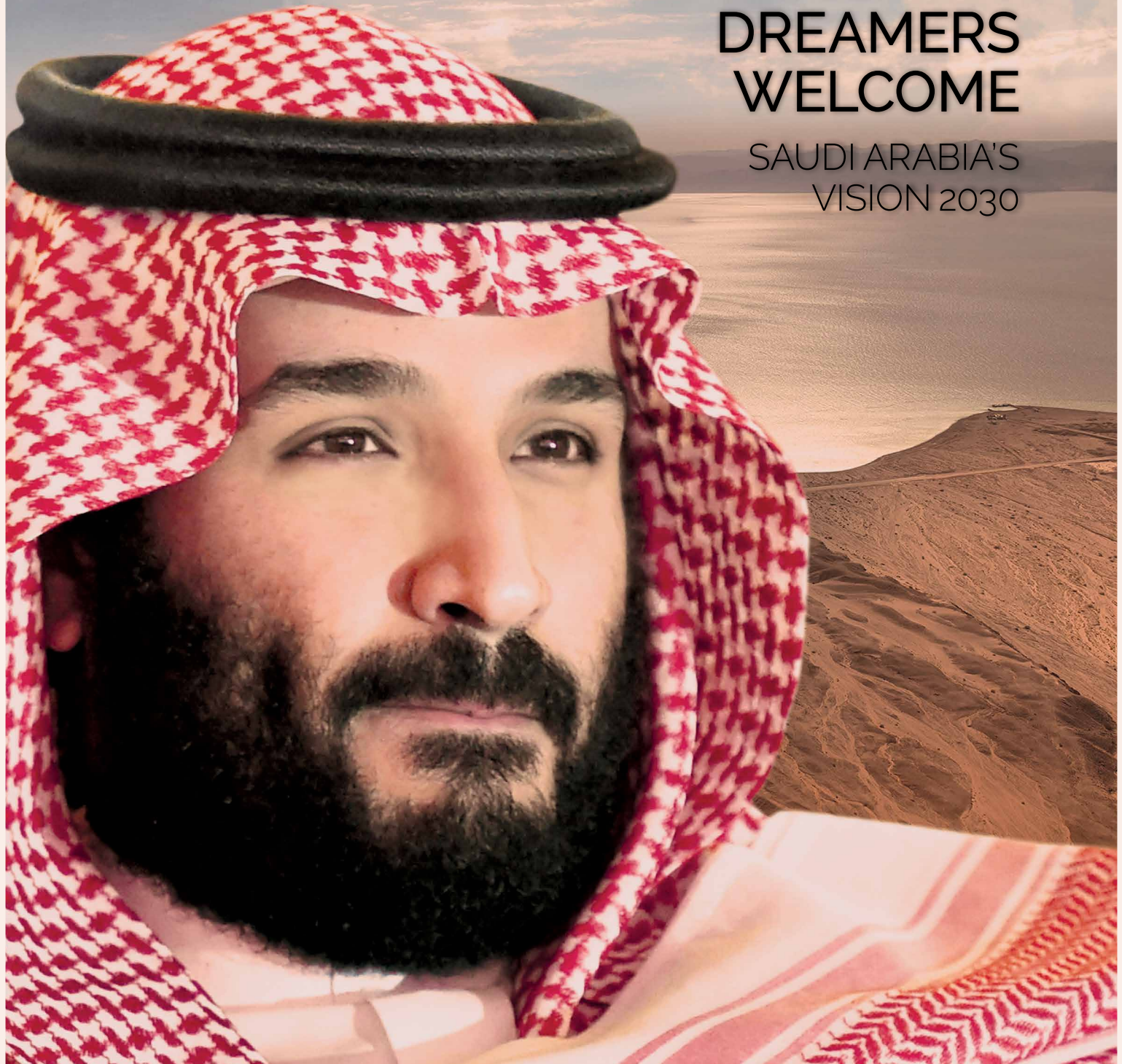
LEADERS

MIDDLE EAST AND NORTH AFRICA

ISSUE 12. DECEMBER 2017

**DREAMERS
WELCOME**

SAUDI ARABIA'S
VISION 2030



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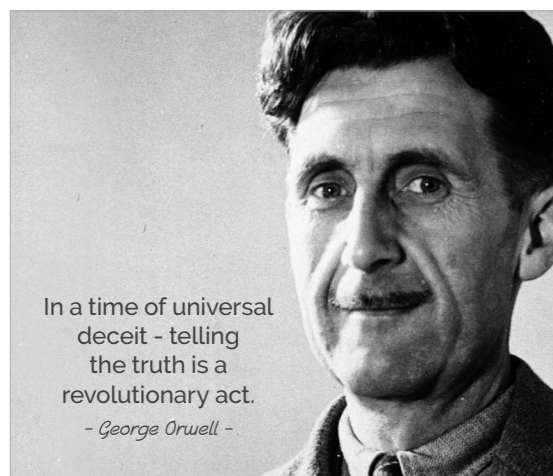
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PRINTED
SAUDIA PRINT SHOP

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Published by
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In a time of universal
deceit - telling
the truth is a
revolutionary act.
- George Orwell -

EDITOR'S NOTE

By default, much of this month's issue of LEADERS focuses on Saudi Arabia where recent events have generated a veritable tsunami of commentary and opinion from around the world. Described by political analysts as "tectonic" and "seismic", the arrests last month of dozens of royal princes, ministers and high-profile business leaders in an anti-corruption drive by the Saudi authorities was nothing short of breathtaking (see the story on page 8). At the end of October, only days before the arrests were made, some of the world's leading movers and shakers gathered in the Saudi capital, Riyadh, for the "Future Investment Initiative" where they discussed current and long-term global investment trends (see the story on page 27). The investment conference was held at the luxurious Ritz-Carlton hotel in Riyadh's diplomatic quarter - the same hotel where, only a few days later, many of those detained in the anti-corruption drive were held for questioning. The investment conference was organized by the Public Investment Fund, Saudi Arabia's sovereign wealth fund, which is spearheading much of the kingdom's Vision 2030 agenda (the subject of our cover story on page 15).

On another note entirely, two stories this month deal with the subject of integrity in public discourse. The British philosopher, Bertrand Russell, once famously said: "The whole problem of the world is that fools and fanatics are always so certain of themselves, but wiser people so full of doubts." This month's featured thought leaders include two well-known British public figures. The first of them, Dame Nemat Shafik, the Director of the London School of Economics and Political Science, put forward the case, in an address earlier this year at the Oxford Union, that our so-called "experts" in the field of economics and many other disciplines need to be held to higher standards of accountability. The second thought leader, Lord Christopher Monckton, a former advisor to British Prime Minister, Margaret Thatcher, has spent over ten years pushing back against the highly-questionable "scientific consensus" on climate change. Science, says Lord Monckton, is not advanced by consensus but by informed dissent.

ALJAWHARA ALOTEISHAN
EDITOR-IN-CHIEF

THIS MONTH'S LEADERS



25. LORD CHRISTOPHER
MONCKTON



37. DAME NEMAT SHAFIK



41. STUART CRAINER AND
DES DEARLOVE



47. REV. PAUL-GORDON
CHANDLER

This year's award winners were the late Dr. Ghazi Al-Gosaibi (1940 – 2010), the late Yousif Al-Shirawi (1927 – 2012) and the late Abdulbaqi Al-Nouri (1929 – 2010). Dr. Ghazi Al-Gosaibi, Saudi Arabia's Minister of Industry and Electricity from 1976 to 1983 and the first Chairman of the Saudi Basic Industries Corporation (SABIC) was recognized for his instrumental role in founding SABIC and leading it to success. Yousif Al-Shirawi was Bahrain's Minister of Development and Industry from 1971 to 1995 and was recognized for the key role he played in establishing a petrochemical industry in Bahrain in addition to the formation of the Gulf Petrochemical Industries Company (GPIC), the first and only regional GCC joint venture. The third award was given to Abdulbaqi Al-Nouri, the former Chairman and Managing Director of Petrochemical Industries Company (PIC), for spearheading

the development of Kuwait's chemical fertilizer industry and laying out the strategy that PIC followed to become an important manufacturer of aromatics and olefins.

Commenting on the awards, **Dr. Abdulwahab Al-Sadoun**, GPCA's Secretary General, said "These prominent individuals were the first to realize and explore the potential of setting up a chemical industry in the region by challenging the status quo, by overcoming any obstacle on the way and illuminating the road for the next generations to come. Through this initiative, GPCA seeks to pay tribute to their life and achievements, foster national pride and inspire current and future generations to emulate outstanding individuals from our industry's past. We believe that the history of the industry in our region is an important shared legacy that brings us together and encourages

us to advance our industry even further. In addition, this initiative brings attention to a shared heritage, and thereby strives to strengthen the sense of community among GPCA member companies".

Nominations for the GPCA Legacy Award are currently made by members of a Nomination Committee, with each of the GCC states represented on the committee. Nominations can also be made by members of GPCA's Board. To qualify for the initiative, a candidate must be retired for three years from all involvement in the petrochemical industry and must have been based in the Arabian Gulf region when realizing the achievements for which they are being recognized.

For more information about the initiative, award and criteria, visit www.gpcalegacy.com



BUILDING BRIDGES THROUGH THE ARTS



REV. PAUL-GORDON CHANDLER, an Episcopal priest, is an interfaith advocate, art curator, and social entrepreneur who has lived and worked in the Middle East and North Africa for many years. An authority on the Middle East and on Christian-Muslim relations, he is the Founding President of CARAVAN, an international peacebuilding non-profit that uses the arts to build bridges between the creeds and cultures of the Middle East and the West. He is also the author of several books, the latest of which is "IN SEARCH OF A PROPHET: A Spiritual Journey with Kahlil Gibran" (Rowman and Littlefield, September 2017).



Credit: David Dornblazer

Rev. Chandler, please tell us about your work with CARAVAN?

CARAVAN is an international and inter-religious peacebuilding arts non-profit that originated in 2009 when I was living in Cairo, Egypt, with the objective of building bridges through the arts between the creeds and cultures of the Middle East and West. Our experience in Egypt demonstrated that the arts can serve as one of the most effective mediums to enhance understanding, bring about respect, enable sharing, and deepen friendships between those of different cultures and faiths. As Khalil Gibran, the early 20th century Lebanese born poet-artist reminds us: "We have forgotten—or have we?—that there is but one universal language and that its voice is art."

How do you do this?

We develop creative initiatives that use the arts as a catalyst to bring people of diverse backgrounds and beliefs closer together. Our flagship initiative is the globally recognized annual CARAVAN Exhibition of Art, which brings together many of the premier and emerging artists from the Middle East and the West around a peacebuilding theme. These CARAVAN exhibitions have resulted in unprecedented gatherings of renowned Middle Eastern and Western artists using art for intercultural and inter-religious dialogue, and have garnered attention from the international press, media and art world, attracting thousands of visitors. Strategically, the nature of these touring exhibitions is "nomadic" - hence the "caravan" theme - beginning in the Middle East and then traveling to the West, first to Europe and then throughout North America. These exhibitions serve as catalysts for the development of a variety of other artistic programs around them to stimulate discussion, dialogue



and education, promoting further understanding - such as talks, forums, panels, artist exchanges, film screenings, concerts, lectures, symposiums, etc. One can learn more about CARAVANs' work at www.oncaravan.org.

Where are these events held?

One of the unique features of CARAVAN's exhibitions is that they are most often held in either "sacred spaces," like cathedrals, or public venues, as opposed to primarily in traditional art spaces, like galleries and museums. This allows us to maximize the number of visitors from the widest possible demographic. Additionally, within "sacred spaces" there is already a contemplative nature to the atmosphere which facilitates the peacebuilding message of the art exhibition. CARAVAN has held large interreligious peacebuilding exhibitions in places such as London's St. Paul's Cathedral, National Cathedral in Washing-

ton D.C., in New York at both Ground Zero and The Cathedral of St. John the Divine, on both Trafalgar Square and Piccadilly Circus in London, Cairo's Museum of Modern Art, Jordan's National Gallery of Fine Arts, Rockefeller Chapel in Chicago, etc.

What have been some of the milestones?

The inaugural exhibition, which we called "On a Caravan," was held in Cairo in January and February of 2009. We brought together eighteen contemporary artists from both Egypt and the West. The exhibition focused on what the Middle East and the West, and Muslims and Christians, hold in common, with an emphasis on "building bridges" between the two. One of our most popular exhibitions was held in 2013. It was a public art exhibition titled "In Peace and with Compassion: The Way Forward," which featured 45 premier Arab and Western artists

and each painted a life-size fiberglass donkey (the donkey being a symbol of "peace and compassion" in both Islam and Christianity). After being showcased throughout Cairo, the 45 donkeys traveled to London, England to the world-renowned St. Paul's Cathedral, where they were positioned in a caravan heading in a symbolic direction between Jerusalem and Mecca, and were viewed by over 120,000 people in six weeks. Our current touring exhibition is titled I AM and features 31 premier Middle Eastern women artists from 12 countries. Designed to challenge existing stereotypes and misconceptions, I AM celebrates the rich, diverse and critical contributions that Middle Eastern women make to the enduring global quest for harmony and



peace. I AM opened in Amman, Jordan at the National Gallery of Fine Arts under the patronage of Her Majesty Queen Rania Al Abdullah, and was then exhibited on London's Trafalgar Square. It is now touring the US through the end of 2018.

In addition to your work with CARAVAN you are a prolific author. What was the genesis of your latest book about Khalil Gibran?

Well, I profoundly believe that artists can lead the way. With their embrace of

greater tolerance, artists provide new pathways of understanding that transcends borders and how we see the "other".

This book started out when I was doing research on a previous book about Christian-Muslim relations. And I was struck by how enthusiastically the poet-artist Khalil Gibran (spelled "Kahlil" in the US) is loved both throughout the Middle East and in much of the West. The East was proud of him and the West admired him. He was a uniting

figure! And it intrigued me to look more deeply, not just into his life and work, but also into his inner spiritual journey. And in so doing I came to discover that Khalil Gibran, as a supreme East-West figure, can be an unparalleled guide for our times, related to peace, harmony and the building of bridges between the cultures and creeds of the Middle East and West.

So, I decided to visit all the places he lived, and take Gibran with me so to speak, through his writings, reading everything he wrote in the order he wrote them in each place, during each respective phase of his life. I began in his birthplace village of Bscharre high up in the snowy mountains of Lebanon, and end up in Mexico City at the spectacular Museo Soumaya, owned by Carlos Slim, a Mexican of Lebanese heritage and one of the world's richest men, where the largest collection of Gibran's art and writings in the Western Hemisphere is held.

So, what happened in between Lebanon and Mexico?

After Lebanon, I went first to Boston

where Gibran and his family emigrated, then to Paris where he did his art training, and on to New York where he spent most of his career. My journey with Gibran also took me to the far-reaching places of influence his writings and art have traveled, such as Cairo, Egypt where most of his writings in Arabic were first published, to Savannah, Georgia at the Telfair Museums that holds the most extensive collection of his work in the US, to the Detroit area at the Arab American National Museum that focuses on his legacy...and so many other places around the world where monuments, streets, schools, parks, etc. are named after him. So, it was a several-year journey as I immersed myself in all things Gibran.

What did you discover?

It didn't take me long to realize that I knew a lot less about Gibran than I had imagined. And I discovered that his life, approach and work touch on so many of today's critical issues: the need to bridge between creeds and the cultures, care for the environment, equality for women, interest in spirituality as opposed to religion, immigration, status of refugees, conflict in the Middle East, the inclusive embrace of different faiths and the need to learn from the best in each tradition... and the list goes on and on. Gibran of course also touches on a spiritual depth that so many desire for themselves, which is why his writings, such as his book *The Prophet*, speak to people from all religions.

What was it about Gibran that most interested you while writing this book?

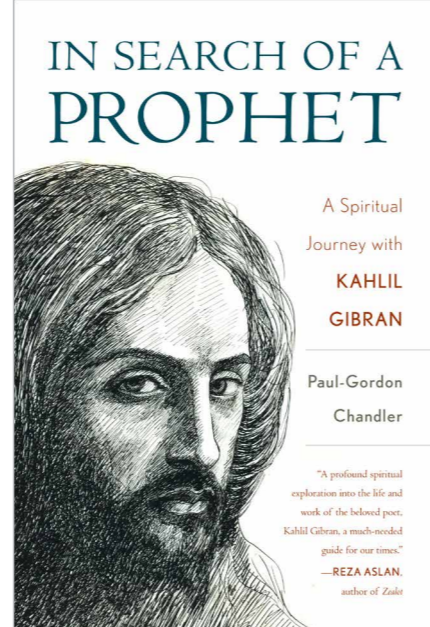
What most interested me in looking at Gibran's inner spiritual journey was to understand what led him from being



someone born in the late 1800s into what was then an exclusive, sectarian and intolerant historic Christian community, to becoming someone who embraced all in our world, regardless of religious or cultural background, and as a result he became one embraced by all. I love how he expressed his all-embracing perspective of God when he wrote, "I love you when you bow in your mosque, kneel in your temple, pray in your church. For you and I are [children] of one religion, and it is the Spirit."

What is it you would like readers to take away from reading this book?

Now more than ever I think there is a need to hear voices that call us to unity and respect, and to be inspired to live deeply and generously in our thinking and actions toward the "other" - whomever the "other" is. And Khalil Gibran is just that voice, and his profound insights offer our day much needed wisdom and guidance. His life and words can't help but challenge us all. He reminds us that it is time to reach across the divides that surround



us and build bridges in whatever ways we can. His writings and example call us to unite and see our own reflections in the faces of others. For, as Gibran so beautifully said, "Your neighbor is your other self dwelling behind a wall. In understanding, all walls shall fall down."

For more information about CARAVAN, visit www.oncaravan.org

THE MOST EXPENSIVE PAINTING EVER SOLD

On the evening of Wednesday November 15 at Christie's auction house in New York, Leonardo da Vinci's *Salvator Mundi* (which is Latin for Savior of the World) became the most expensive painting ever sold at auction. Sold for an astonishing \$450.3 million to an unknown buyer over the phone after a protracted bidding war of almost twenty minutes, the haunting oil-on-panel painting depicts a half-length figure facing frontally and dressed in flowing robes. He holds a crystal orb in his left hand as he raises his right hand in benediction.

Over 1,000 art collectors, dealers, advisors, journalists and onlookers packed into the main auction room at the Rockefeller Center, with many thousands more tuning in via a live stream. Since the sale was announced on October 10, almost 30,000 people had flocked to Christie's exhibitions of what had been dubbed the 'male Mona Lisa' in Hong Kong, London, San Francisco and New York, the first time the painting had ever been shown to the public in Asia or the Americas.

Leonardo da Vinci died in 1519 and is thought to have painted *Salvator Mundi* sometime after 1500, during the same period that he produced *Mona Lisa*. In the early seventeenth century, it made its way into the royal collection of King Charles I (1600-1649), where it is recorded in the inventory of the



royal collection drawn up a year after his execution. The painting disappeared from 1763 until 1900 when it was acquired by Sir Charles Robinson, who purchased the picture as a work by Leonardo's follower, Bernardino Luini, for the Cook Collection, Doughty House, Richmond. In the dispersal of the Cook Collection, the work was ultimately consigned to auction in 1958 where it fetched £45 (\$60), after which it disappeared once again for nearly 50 years, emerging only in 2005 when it was purchased by a consortium of American art dealers including Robert Simon, a

specialist in Old Masters, who paid less than £7,600 (\$10,000) for it. The painting had clearly been mishandled, painted over, and shoddily restored with an artificial resin that congealed and turned gray.

In 2007, an extensive six-year restoration of *Salvator Mundi* was undertaken by Dianne Dwyer Modestini, Senior Research Fellow and Conservator of the Kress Program in Paintings Conservation at the Conservation Center of the Institute of Fine Arts, New York University. Dr. Modestini has extensively documented