



Fig. 1: *Power Lines (two horses)*, 2013, mural on 24th and York Street, San Francisco, CA, 30' x 100'

Andrew Schoultz—An Epic Tale

by Karen Crews Hendon, *Chief Curator*

To know the work of Andrew Schoultz on the street, the massive armored warhorse is the maker's mark. Rearing up on hind legs at full speed with exuberant steam shooting out its nostrils, the charger carries a banner in its mouth, signifying the victory to come (Fig. 1). The asymmetrical body seems to shape-shift from a Persian-style horse to a Germanic wooden hulk ship ready for combat on land or sea. Not surprisingly, Schoultz uses the horse as a symbol of primal power, an icon that has captured the attention of humanity for thousands of years since the discovery of pre-historic cave painting.

Growing up in Milwaukee, Andrew Schoultz wanted to break out of the constraints of the Midwest to become a part of the thriving graffiti and skateboarding scenes in California. He loved drawing comics as a young man, and his first experience with graffiti art was in the third grade when he saw *Breakin'*, the 1984 Los Angeles-based break-dancing film, and *Beat Street*, a film about New York hip hop culture in the early 1980s. Schoultz remembers one of the main graffiti artists in *Beat Street* crediting his self-taught skills to his childhood interest in drawing comic books. Schoultz might say the same. Comics provided elemental satisfaction and graffiti was in part self-serving, staking a territorial claim and making symbolically gratifying marks meaning "I was here."

In his formative years, Schoultz did not break down the reasons behind his graffiti and skating, but he later gained awareness of how he views and fits into his environment. Schoultz, who has skated since age ten, was less interested in building a ramp than utilizing whatever he found in the street. Street skateboarding functioned as a rite of passage of appropriating one's surroundings for alternate purposes. Utilizing objects and places in different ways than they were intended created an acknowledgement of duality, a tension very much present in his work today. Living in an area where skateboarding, graffiti, and BMX (bicycle motocross) were not widely accepted, he moved to where his talents would be appreciated. The social politics and energy of the California coast seemed more favorable to his lifestyle.

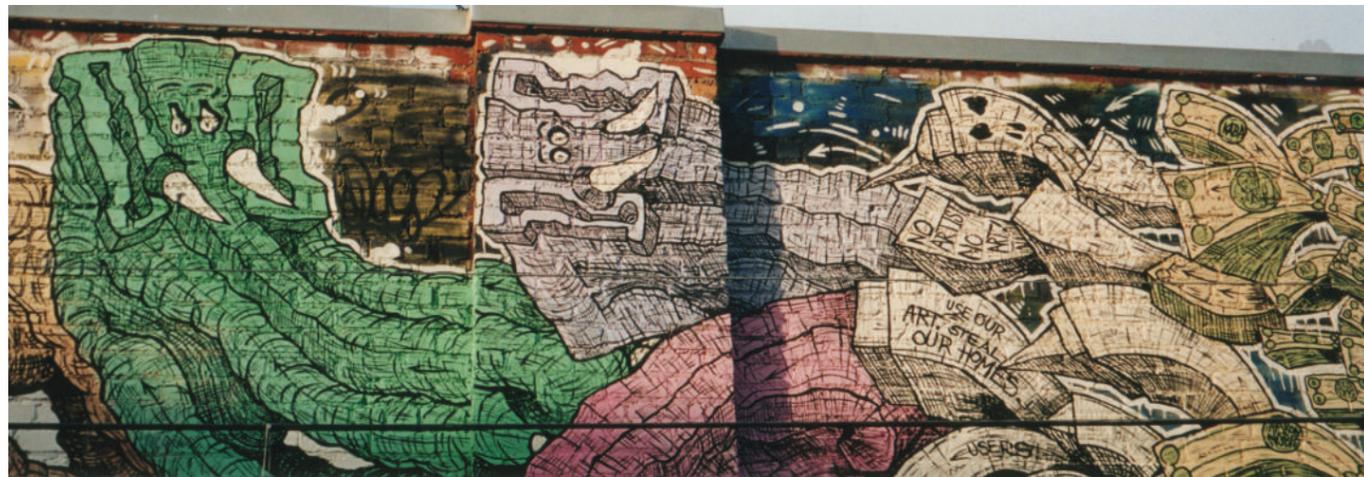


Fig. 2: *F&#KIN' Dot Com*, 2000, Clarion Alley Mural Project, San Francisco, CA, 24' x 24', courtesy of the artist



Fig. 3: *Generator*, 2002, mural on 18th and Lexington Street, San Francisco, CA (with artist Aaron Noble), 34' x 100', courtesy of the artist

He arrived in San Francisco in 1997 to attend the Academy of Art University with a suitcase full of clothes, a skateboard, and a couch to sleep on. As he adapted to his new home and developed a political consciousness, his graffiti evolved into mural-making. Wanting to paint on a larger scale in public spaces, Schoultz embraced the social implications and responsibilities of images and their locations. He progressed past the narcissism of a tagger merely writing a name or symbol on a wall. As a skater, he acclimated easily to San Francisco and came to know the streets and nuances of the city. His artwork explored a wide scale of themes, from neighborhood territorial disputes to current international relations. The constant transition of people in the city and socio-economic instability filtered into his work, and he continues to describe the daily grind as "mental quicksand."¹ Whether confronting or escaping, he paints based on what he observes, resulting in disjointed worlds that liquefy, shatter, and explode.

Andrew Schoultz painted his first mural in San Francisco as part of the Clarion Alley Mural Project (CAMP) in 2000, during a period of gentrification in the Mission District fueled by the dot-com boom of the late-1990s. Founded in 1992, CAMP is a non-profit artist collective that transforms blighted spaces into ones filled with colorful murals with a bold variety of styles and content. Schoultz saw friends and many other people who had lived in the city for decades get kicked out of their homes and displaced from their communities. Since dislocation posed an immediate problem and fear since his arrival, he painted a mural that addressed issues of departure: *F&#KIN' Dot Com*, 2000, (also referred to as the Money Elephants mural) depicts two elephants sucking apartment buildings toward them (Fig. 2). The bent-over buildings transform into stacks of money influenced by the brute force of the elephants. Tags of protest on the sides of buildings read, "Use our Art. Steal Our Homes" and "No Artist No Art!" On the same day as the celebration of the completion of his mural, new prospectors viewed Schoultz's home because he too was preparing to move. The mural made a major artistic contribution to San Francisco. It was a pivotal work for Schoultz, containing meanings and purposes that people might not have considered otherwise. An undergraduate at the time, he realized mural-making gave him the most diverse audience for which he could ask.²

With artist Aaron Noble, Schoultz painted another mural in the Mission District with related symbolism, *Generator*, 2002 (Fig. 3). Capturing the same nervousness and forced energy as *F&#KIN'*

Dot Com, Generator depicts birds flying in a frenzy from their homes as they're uprooted from the ground. The propellers on the roofs leave one questioning how much power is truly needed to carry all to safety. An enormous, clumsy elephant shakes the piled apartments and their inhabitants, adding powerful resonances to the mural's apt title, a device whose main function is to convert and force energy into another direction. The birds carry signs that say "No" in protest as the white picket fences around their homes dramatically tear apart at the hinges. This mural loosely mirrors *Twisting Houses*, an ink and acrylic work on paper Schoultz created in 2006. Rocket-like, the twisting houses launch away from an emerging black hole at their base. Schoultz calls gentrification "a mass exodus," which brings to mind not only human diasporas but also the forced migrations in the animal kingdom due to habitat loss. Both *Generator* and *Twisting Houses* portray the consequences of the influx of new businesses, as if an encroachment of a new species, in a city with limited space.

Unlike invasive billboard advertisements, Schoultz's goals include integrating a mural into its environment. He talks to the surrounding people and learns of the political and social concerns that directly affect their neighborhood. For Schoultz, this constitutes the main responsibility of an artist working with public space. He holds that a good piece of public art should serve a purpose and form a connection. His activist nature about art and community accords with American author and California historian Kevin Starr in his book *The Dream Endures: California Enters the 1940s*. Starr reminds his readers to "get out on the street, see what was around them, and take a spontaneous, engaged attitude toward the creation of art."³ Andrew Schoultz fulfills this mission, and his climactic visual vocabulary combines history with contemporary counterculture.

Upon first seeing the twenty-foot-high white walls of the Monterey Museum of Art, Schoultz said he wanted his installation to be epic, and he has done just that. With the exhibition *In Process—Andrew Schoultz*, he created his largest museum mural installation. Merging his imagery with California history and its origins in Monterey, Schoultz's artwork made a titanic impact, reawakening the local mural history and pushing it into the twenty-first century.

Since the late nineteenth century, Monterey has been a magnet for artists, forging one of the oldest bohemian art colonies in California. Murals have long been part of Monterey's environment and

California's visual legacy. The series *In Process* is a contemporary exhibition program that began at the Museum in 2009. With the opportunity to produce new and exciting work, *In Process* artists often produce ephemeral, site-specific installations. The program gives artists the freedom to experiment with large-scale ideas and techniques, but the scale and scope of Andrew Schoultz's installation is by far the most ambitious that the museum has ever experienced. He takes us on a journey of retinal delight through an energetic atmosphere lush with layers of meticulous renderings and dualistic themes that resonate with cataclysmic force. Furious and fantastical, his imagery is deeply rooted in American historical symbols as well as contemporary metaphors. Playing between reality and fantasy, Schoultz has made a vortex of political and environmental commentary—a characteristic of his art that is a lovely seduction and freedom. While confrontational in size and specter, Schoultz's installation allows us to escape on an impressive visual adventure.

The three-part mural acts as an enormous triptych that perhaps comments on cycles of the past, present, and future. Before beginning his installation, Schoultz walked the Path of History Tour through Monterey to find local stories and icons that he could incorporate into his mural. He visited many preserved adobes, Colton Hall, the Custom House, the Royal Presidio Chapel (known as the San Carlos Cathedral), and one of the first brick buildings in California. The walk fed his interest in how the state of California transitioned out of Mexican rule. He wanted above all to create a dominating nautical theme. Water remains a significant source for commerce, artistic development, and survival on the Monterey Peninsula. In considering the facts that Northern California's first port of entry was Monterey, its early twentieth-century artists painted life by the sea, and today it contends with an ongoing water shortage, Schoultz found that water connects Monterey from the past to the present.

Viewing the mural from the upper gallery balcony, with the museum wall extending to the second story, visitors are entirely consumed by its immensity before entering the bottom floor to view it from its base (Fig. 4). The center of the mural confronts the viewer with a gigantic slave ship amid violent cobalt waters intensified by sharp, curling waves moving left and right, crushing into each other. The high blue horizon line makes one feel diminutive and elevates the grand expansiveness of the ocean. The red bricks carried away by rushing water suggest that the momentum and strength



Fig. 4: *In Process*—Andrew Schoultz, mural installation detail, photograph by Randall Dodson



Fig. 5: *In Process*—Andrew Schoultz, mural installation detail, photograph by Rick Pharaoh

of the sea can easily break down man-made structures. Through an arch of suspended arrows, visitors see Schoultz's signature cloudy sky, composed of calligraphic red scalloped marks, and peeks of yellow sunlight indicating hope for what could lie ahead. Other mysterious symbols appear. An eye surrounded by a halo of reflective gold emanates a red fiery power, and a shaman figure assertively sits on the bowsprit of the ship as if guiding the way for the captive rowers down below.

The sails of the ship offer clues that tell the story of Monterey's origin and identity. The left sail, made of multi-colored U.S. stock certificates, reads July 7, 1846. On July 7th, Commodore John Drake Sloat led sailors and marines to seize the *Pueblo de Monterey* and raised the American flag over the Custom House. Together with an image of a bear, a symbol of California, and the words *California Republic*, Schoultz evokes the historic day the Mexican province of Alta California became known as California—the thirty-first state to join the United States of America. The right sail, collaged with over three hundred U.S. one-dollar bills, contains the year 1835 and the script *Two Years Before the Mast*, referring to the classic memoir Richard Henry Dana Jr. wrote during his two-year sea voyage from 1834 to 1836. The book intrigued Schoultz because it recounts first-hand what Monterey was like a decade before becoming U.S. territory. Originally from Massachusetts, Dana was an American lawyer, politician, and abolitionist who enlisted as a common sailor to document their poor treatment. Sailing to all the ports of California, he came to Monterey in 1835 and described the quiet environment with "white adobes and red-tiled roofs dotted along the bay, and a Mexican flag flying from the Presidio."⁴

The right wall mural is dense, layered with red painted bricks. Bricks have long been incorporated into Schoultz's artwork, suggesting physical or metaphorical barriers that are broken down or blast-

ed apart (Fig. 5). The installation's brick structure also pays homage to a landmark in Monterey, one of the first brick buildings in California, a house constructed at 351 Decatur Street in 1847 by Gallant Duncan Dickenson before he left for the gold rush. Hanging on top of the painted brick mural is a five-panel acrylic and collage artwork titled *Exploding Wall*, 2013, a series joined as one large masterwork. Two warhorses surround an explosion of red, white, and blue bricks, smoke, and sinuous black line-work. Camouflaged yet emerging beneath the smoke, another warhorse pulls the trunk of an uprooted tree. The arrangement of the mural and the work on panel produces a surprising and fun three-dimensional effect. Schoultz's rearing warhorses break free of their restraints, including the domestication and training of their magnificent strength into a tool for combat.

On the left wall mural, ocean waves continue from the center mural with the grandest warhorse of all. Larger than the adjacent slave ship on the center wall, the warhorse struggles through the ocean, hauling a massive tree (Fig. 6). Holding a flag in its mouth, the horse's body echoes the shape of the ship's body. The eye on this flag radiates a powerful neon-bright light, the same light that shoots out of the horse's snout and the palms of the shaman on the nearby ship. The tree, still partially alive, sheds its colorful leaves like fireworks. Looking closely, one notices that many of the leaves are printed U.S. dollar bills. The symbol that adorns the horse's saddle spotlights the historical context of Monterey. Schoultz prominently decorates the saddle with California's capitol building in reference to Colton Hall, the local site of California's first Constitutional Convention in 1849. Reverend Walter D. Colton, after whom the building is named, erected the hall and served as Monterey's first *alcade* (or mayor) during the American period.

On the stirrup of the saddle teems another of Schoultz's dualistic images, a bear and bull fight, referencing upward and downward financial market trends. The use of these two animals did not occur to Schoultz until his discovery of the Pacific House, an adobe built in 1847, the site where bull and bear fights took place as Sunday public events. In an article titled "Monterey Before the Gringos Came" in a 1903 issue of the magazine *Overland Monthly*, Richard L. Sandwick writes, "There were bullfights in Monterey in the olden times such as are known in Spain and Mexico. But more frequent, as affording greater amusement, was the bull-and-bear fight. A grizzly was lassoed by two or



Fig. 6: *In Process*—Andrew Schoultz, mural installation detail, photograph by Rick Pharaoh



Fig. 7: *In Process—Andrew Schoultz, Fall Out*, installation image, photograph by Randall Dodson

more vaqueros and dragged to the scene of combat, and the monarch of the herd was brought to give him battle. I talked with an old lady who saw one of these fights from the rear porch of the old Pacific House in 1847. The beasts were within the stone corral, still partly standing, and were fastened together by a long chain."⁵ Schoultz draws an ironic parallel between this wild local pastime and central economic symbols.

Although laborious to produce, the ephemeral lifespan of Andrew Schoultz's murals is completely intentional. Those in this exhibition took many weeks to paint and remained on view for five months, a longer period than most of his murals. After watching him pour so many hours into his work, the public often laments when it is painted over. Schoultz doesn't share this sense of tragedy. He enjoys the short duration of his murals and would not want them to be permanent like his paintings and works on paper. He comes from a very different artistic background with specific time parameters and strategies to get work up swiftly—sometimes guerrilla-style in the night—without being seen. After climbing up and down buildings before sunrise, he'd be happy to get five whole days before someone covered his artwork. In his earlier years, he would stage the event as if he had permission, managing to execute block-long murals in San Francisco. Although he could be caught or asked to stop at any moment, he has many years of practice and can paint and achieve all his details quickly. Regarding the ephemerality of his work, he comments, "Having my whole being attached to what I'm painting has never been there. I don't view my work as precious. I want people to touch it, and I want people to interact with it. At the end of the day, maybe that tangible object is no longer existing, but the viewer's memory of what they saw is a lot stronger based on their experience."⁶

In *Fall Out*, Schoultz's second installation in the exhibition, he invites the viewer to take a seat at the center of warfare (Fig. 7). By far his most controversial staging, this transgressive, multi-layered environment consists of American flags stretched over panels that are stained with coffee, embellished with acrylic and collage, and besieged with gold-leaf projectiles. The installation is coated with forty-nine gold-leaf sculptures that spill and coagulate into puddles, insinuating the waste of precious material. Around the flag paintings on the floor and corners of the gallery, we encounter the sculptural remnants of brick structures with arrows thrust into the rubble and a menacing cannon dripping post-launch waste from gold cannon balls. The cannon, branded with the Roman

numerals MMXIII (2013), suggests contemporary narratives of social and economic collapse and reverberates throughout the environment to inspire a visceral reaction.

Shredded dollar bills purchased from the U.S. treasury pile like confetti onto flags, seeming to undermine the value of currency and challenge the idea of integrity itself. Crumbling gold-leaf wall structures imply a growing deficit and contradict the notion that gold continues to stabilize currency. During his search for American flags to use as canvases for paintings, the artist was surprised to find that the flags he purchased out of New Stanton, Pennsylvania sporting official United States Flag Store certificates turned out to be produced in China. While some humor can be found in this paradox, Schoultz thought the scenario reflective of a serious issue: the outsourcing of jobs, which directly affects his native economy. Authenticity, value, and financial instability are the subjects in question in *Fall Out*. The dichotomies of the flags parallel the themes present in his work, and he continues to rework them repeatedly until they develop into profound, new experiences. His flags, like monuments, are powerful symbols for identification. While they mean security to one, they might represent extreme threat to another. Obscured by heavy layers of gilded goop, as seen in *Made in China (Ultra Molten)*, 2012, the stars and stripes appear to liquefy, forming an ambiguous pledge that recalls the manipulated flags of Jasper Johns. Schoultz, like Johns, examines ideas beneath the facade and what it means to be "made." Providing benches to simulate a public plaza, he opens a forum that solicits viewers to contemplate and discuss the installation's double-edged meanings.

Playing with cross-cultural perspectives, Schoultz gathers many visual and linguistic symbols used and understood differently by various cultures. The all-seeing eye above the pyramid on The Great Seal of the U.S. one dollar bill connects to the Freemasons, pre-Conquest natives, and Egyptian mythology. At the bottom of the seal, a banner in Latin reads *Novus Ordo Seclorum*, meaning "New Order of the Ages," a reference to a new American era and a statement that Schoultz assertively explores. The large, almond-shaped eyes with enormous pupils appear everywhere in his work. Drawn from Islamic art and integrated into Schoultz's own style, the repetition of eyes gives the sensation of being watched. Reflecting on extreme communication through new technology and social media, Schoultz comments, "Everything is being recorded so rapidly and in abundance. Everywhere we go we are being recorded and it seems there are eyes on us at all times."⁷ With an abundance of information, one might think multiple perspectives would yield a clearer picture. Or perhaps it makes for

more confusion. Like the labyrinth of angles, curves, and layers within his artwork, people now have to navigate through overabundance in order to approach truth.

Ideas of nature, healing, and cultivation widen the spectrum of Schoultz's work. His metaphors for these ideas take whimsical shapes that prompt open-ended interpretations. Trees, like horses, are iconic images in the artist's repertoire and represent the interconnection of all life forces. A universal symbol found in many spiritual and mythological traditions, the tree of life, or cosmic tree, can connect the underworld with its roots, the terrestrial world with its trunk, and the celestial heavens with its branches. It can represent many concepts, from wisdom and protection to bounty and redemption. The magnificent trees in Schoultz's work are crudely victimized. War, imperialism, and consumerism, which effects deforestation and climate change, all permeate his work as tempestuous undercurrents. His severed trees reveal the serious impacts of a broken spiritual and environmental system, affecting the progression of human nature. The amputated branches closely resemble the blood-spurting human limbs seen in the dramatic illustrations from medieval war manuscript paintings. Schoultz's art is devoid of warring human figures. Instead the cut limbs of the arboreal victims sprout leaves of fury, exploding with magnificent colors like the torrent of lava erupting from the nearby volcanoes as if the Inca earth goddess Pachamama wakes and quakes with anger.

Schoultz paints worlds as he sees and experiences them everyday. However his intention is frequently to create modern-day themes that parallel major culture-shifting events in history, such as the 11th-13th century holy wars and religious military crusades. Fascinated and influenced by 13th and 14th century German mapmaking and the same era's Persian miniatures, Schoultz finds the struggles fought hundreds of years ago relevant to those fought today. He juxtaposes references to these time periods with highly stylized graffiti and street art concepts (Fig. 8). Not only do the intricate illustrations of medieval German maps intrigue Schoultz, but so do the purposes behind them: charting trade routes, war tactics, and political boundaries.

The densely detailed patterns, clustered compositions, and bright colors of Persian miniatures attract Schoultz's visual imagination. The miniature paintings were created to embellish both liturgical and secular manuscripts. Schoultz is particularly fond of the Timurid period (1370-1506), named after the emperor Timur Leng, who invaded Iran and Iraq and defeated the Ottoman Turks. He also sup-

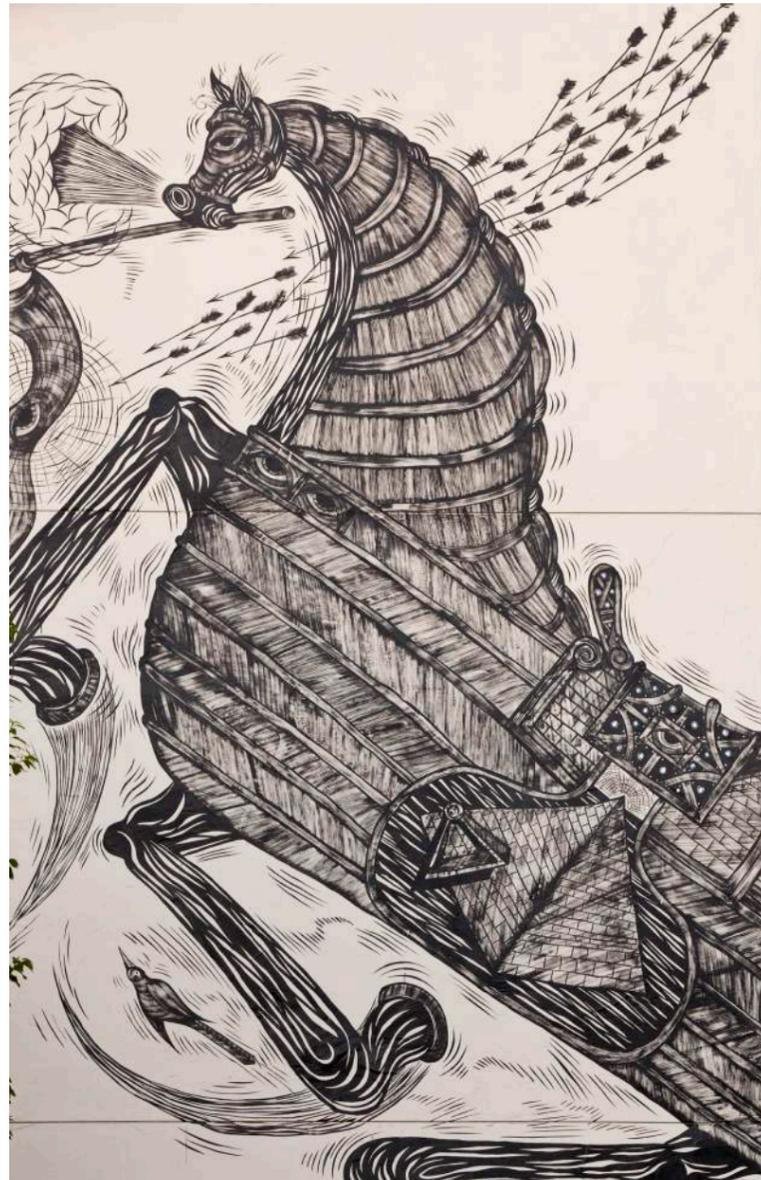


Fig. 8: *In Process*—Andrew Schoultz, exterior museum wall mural detail, photograph by Rick Pharaoh

ported many traditional art forms such as architecture, art, music, poetry, manuscript binding, and calligraphy.⁸ Schoultz admires that many of the skilled artists of the Timurid period were self-taught and incorporated their cultural history into their work. The miniature artists used intense mineral pigments that integrated minium, a liquid red lead enhanced with gold and silver. This metallic medium added brilliance to the many bold colors applied to scenes of war or bliss. Schoultz similarly incorporates metallic flakes in paint with vivid colors to produce intense, dramatic compositions. *Slaveship in Chaos*, 2013, demonstrates these effects, and he strategically places the saturated colors in areas that create attention or momentum. Schoultz, like the artists of the *Timurid* era, makes compositions with high horizon lines, dense imagery, and intricate geometric designs that cover the entire pictorial area. He adapted the asymmetrical shape and calligraphic style of his horses from Timurid manuscripts, as can be seen in one of his favorite works, a painting from a copy of *Khwāju Kermānī's Mathnawi*, most likely created by the Herat School in Afghanistan circa 1430-40 BCE (Fig. 9). Kermānī

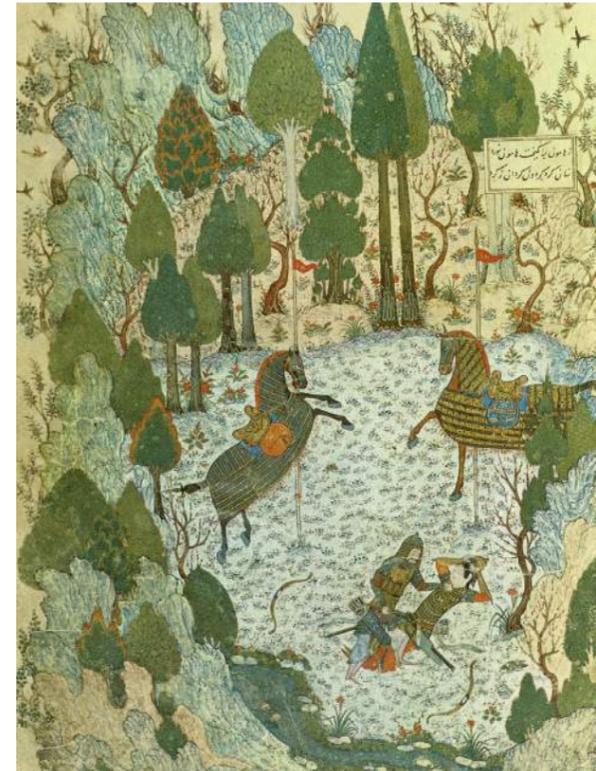


Fig. 9: Painting from a copy of *Khwāju Kermānī's Mathnawi*, circa 1430-40 BCE, 12.75 x 9.50 inches, British Museum, London

built in the 14th century by Nasrid kings in the last Islamic kingdom in Western Europe.⁹ Intrigued by the fountain's character, Schoultz stylized the image and developed his own narrative. Half-man/half-lion, the beast tends to show up when the artist references U.S. global politics. Because politics, war, and environmental issues can be heavy-hearted, Schoultz's mythical style intends to be indirect so viewers draw their own conclusions.

The titles of his artwork possess a sense of irony and comedy. *Let's Meet in the Middle*, 2008, is a painting where the middle does not exist, *Meditations Under Stress*, 2008, challenges one's spiritual strength during a time of hardship, and *Sinking Philanthropist (the end of art)*, 1798/2011, sug-

(1280-1352) was a famous Persian poet and Sufi mystic whose collection of poems became the subject of an academy of artists founded by Timur's son to codify and reproduce classical Iranian culture. The images interpreted by these artists transcended linguistic and regional boundaries, promoting intercultural values, as do the murals of Andrew Schoultz.

An image risen to great prominence in Schoultz's work is the lion-like beast, seen in *Pollution Hole (Summons the Dynamic)*, 2006, and seen emerging from the waves of *Slaveship in Chaos*, 2013. The cat-like animal grew to a massive size in a mural near the 4th Street exit in San Francisco. The collaborative mural with artist Victor Reyes shows the beast rising up from the freeway with four heads shooting ahead like cannon balls (Fig. 10). Schoultz adapted the beast from the fountain supported by twelve stone lions in the Court of the Lions of the Alhambra palace in Granada, Spain (Fig. 11). One of the greatest creations of Islamic architecture, the Alhambra was



Fig. 10: *Untitled (Beast)*, 2013, 4th Street exit, San Francisco, CA (with artist Victor Reyes), 32' x 120', courtesy of the artist

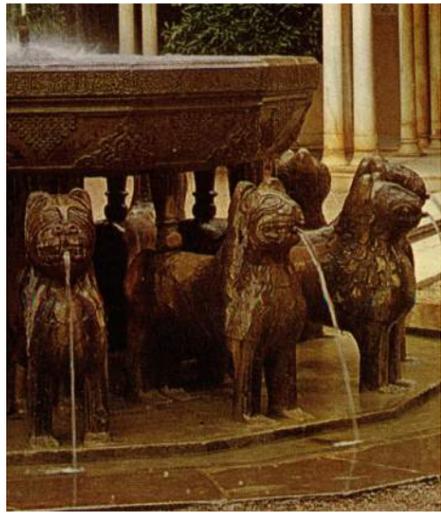


Fig. 11: *Patio de los Leones* (Court of the Lions) of the Alhambra Palace, 14th century C.E., Alhambra, Granada, Spain

gests an environment where benefactors struggle to make a difference. The titles at times seem satiric and downplay the major catastrophes in his work.

While mankind's journeys spiral into each other in Schoultz's work, praying shaman figures act as the bastions of nature, helping her sprout back to life for reconciliation. Although his work has long been void of human figures and is more concerned with consequences of their actions, humans are now present in physical form. Schoultz brings them in as healers. It seemed obvious to the artist that if there were an entity to fix global warming and repair terrestrial mayhem, it would have to be a medium with a higher consciousness that transcends the current situation. Be it on the bow of a ship or surrounding a tree, the strategic placement of the shamans advocates humanity's potential. Dressed as one would in a desert climate, these little characters

look calm, meditative, and positively charged (Fig. 12). They represent hope that humankind may generate sustainable solutions in order to advance in the future.

The art of Andrew Schoultz is not subtle. Whether it is on the street or inside a museum, his imagery surrounds you. Absorbing the metaphorical warhorses, pyramid schemes, slave ships, and defoliated trees takes a concerted effort. Yet they are all beasts we live with everyday. They reside in our countries, move in our communities, lie in our backyards, and walk with us in our wallets. Schoultz's artwork is a dramatic example of how evolution can teeter on a fragile edge. He reminds us that life can either be progressive through symbiotic solutions or violently regressive through invasive dominance. The artist admits, "While some believe nature's existence is constant, it is Man's existence that seems questionable. A call to alarm is one of the underlying themes I've been trying to integrate into my work."¹⁰ Schoultz champions this challenge with his exhibition at the Monterey Museum of Art. He hopes that we walk away from his art with a new perspective and the motivation to create something of our own. Andrew Schoultz is an inspiration and, fortunately for us, his epic tale has just begun.



Fig. 12: *In Process*—Andrew Schoultz, mural installation detail of shaman, photograph by Rick Pharaoh

¹ Andrew Schoultz, interview by Karen Crews Hendon, 12, November 2013.

² Ibid.

³ Kevin Starr, *The Dream Endures: California Enters the 1940s* (New York: Oxford University, 1997), 234.

⁴ Richard Henry Dana Jr., *Two Years before the Mast* (New York: Harper Brothers, 1840), 79.

⁵ Richard L. Sandwick, "Monterey Before the Gringos Came," *Overland Monthly* 41 (1903): 202.

⁶ Schoultz, interview.

⁷ Ibid.

⁸ Ernst J. Grube, *The World of Islam* (New York: McGraw-Hill, 1966), 84.

⁹ Ibid., 131.

¹⁰ Interview with the artist, November, 2013