

NYUAD

ARTS &

HUMANITIES

RESEARCH

IN REVIEW

2023-2025

#myNYUAD

جامعة نيويورك أبوظبي



NYU ABU DHABI

NYUAD
ARTS &
HUMANITIES
**RESEARCH
IN REVIEW
2023-2025**



DEAN'S FOREWORD

Welcome to the 2023–2025 edition of the Arts and Humanities at NYU Abu Dhabi Research in Review.

As Dean, it is my profound pleasure to present this collection, which stands as a testament to the vibrant intellectual curiosity and scholarly rigor thriving within our division. This report highlights the diverse and innovative contributions of our faculty, showcasing how their profound engagement with the human condition continues to shape our understanding of the world.

Our research is inherently varied, spanning disciplines from the ancient to the contemporary and exploring questions that range from the deeply personal to the globally resonant. What truly unites these endeavors, however, is a shared commitment to illuminating the complexities of human experience in all its singularity, universality, and profound interconnectedness.

The impact of our work extends far beyond traditional academic boundaries. Whether through groundbreaking publications, compelling artistic creations, public engagements, or integration into our pedagogical frameworks, the research presented here enriches both our campus community and the wider world. Each project embodies our dedication to excellence, innovation, and meaningful societal impact.

Crucially, interdisciplinarity and collaboration remain at the heart of our mission. We continuously strive to traverse the conventional boundaries of knowledge, forging new connections between the humanities, social sciences, and natural sciences. This collaborative spirit enables us to deepen understanding, foster empathy, and develop innovative, inclusive solutions to the pressing issues facing our diverse global society.

Thank you for exploring these pages and for celebrating the remarkable achievements of our Arts and Humanities faculty.

Sincerely,

Awam Amkpa

Dean of Arts and Humanities, Vice-Provost for the Arts,
Professor of Drama, Social and Cultural Analysis

ARTS AND HUMANITIES RESEARCH BY NUMBERS

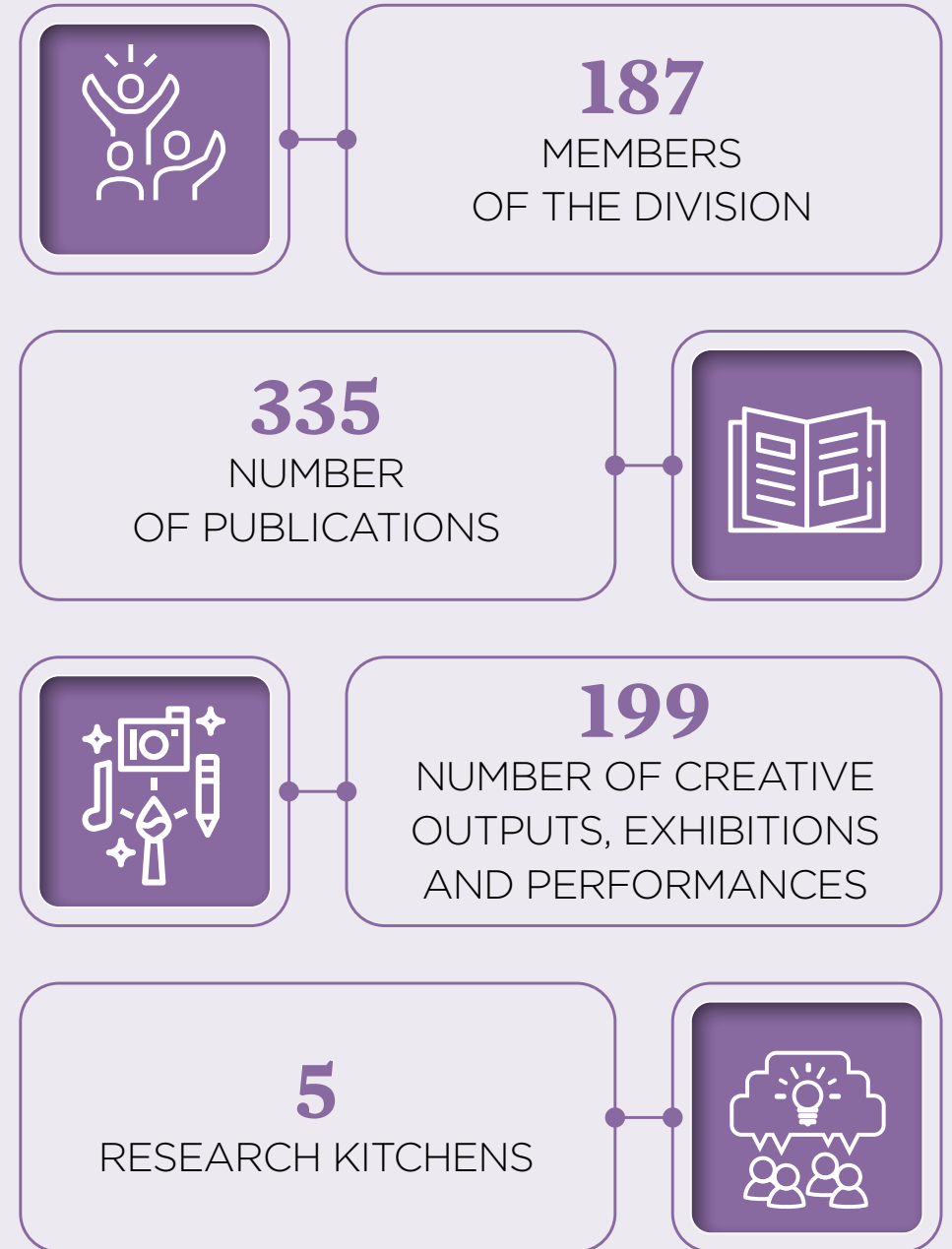


TABLE OF CONTENTS

FACULTY'S RESEARCH	10
Arab Crossroads Studies	12
Art and Art History	16
Film and New Media	20
History	24
Interactive Media	28
Legal Studies	32
Literature and Creative Writing	36
Master of Fine Arts	40
Music	44
Office of the Dean	48
Philosophy	52
Theater	54
Writing Program	56
EXTERNALLY FUNDED RESEARCH AND PARTNERSHIPS	60
Arabian Aromatics	62
Meritocracy And Its Challenges	64
COLLABORATIVE RESEARCH PROJECTS	66
Research Kitchens	68
Research Group	88
Research Centers	92
PUBLICATIONS	104
Global Sixties	106
The Journal of Ethics and Social Philosophy	108
SELECTED AWARDS AND HONORS	110
STUDENT RESEARCH PROGRAMS	114
Temporariness: The Performativity of Change by Yoonsik Park (supervisor: Katia Arfara)	116
Sensus Fractus by Maya Muwanga / Amal Surmawala (supervisor Sam Anderson)	118
SELECTED CREATIVE WORKS	120
SELECTED PUBLICATIONS	128
DIRECTORY	134

FACULTY'S RESEARCH

ARAB CROSSROADS STUDIES	12
• Understanding Gulf Urban Cultures, Laure Assaf	12
• Arab Women Writers And Their Living Archives, Maya Kesrouany	14
ART AND ART HISTORY	16
• Through The Lens Of Design, Goffredo Puccetti	16
• Viewing Positions: Art Dealing With Painting's Other Side, Gregor Stemmrch	18
FILM AND NEW MEDIA	20
• Happy Holidays, Scandar Copti	20
• Music In A Village Named 1 Pb, Surabhi Sharma	22
HISTORY	24
• The Eastern International And Beyond, Masha Kirasirova	24
• Hubs And Spokes Of Ancient Arabia, Salila Kul Shreshtha	26
INTERACTIVE MEDIA	28
• Multisensory Integration in Virtual Reality: Enhancing Presence and Engagement through Body Ownership, Domna Banakou	28
• The Body Of Time, Michael Shiloh	30
LEGAL STUDIES	32
• Beyond Regulations: Harnessing Business Law To Align Economic, Financial, And Environmental Performance, Aude Epstein	32
• Global Environmental Sustainability, Law and Religion, and Western and Islamic Law, John Coughlin	34
LITERATURE AND CREATIVE WRITING	36
• Teaching the 1,001 Nights, Paulo Lemos Horta	36
• Threads Of Khuntha, Saqer Almarri	38
MASTER OF FINE ARTS	40
• The Sea Is A Body Which Moves, Adele Bea Cipste	40
• Listening to Al Bada'a Skies, Zara Mahmoud	42
MUSIC	44
• Symphony No. 1 Gram's 12 Tone Rows, Mary Gatchell	44
• Listening To The Sonorous Poetics, Andy Eisenberg	46
OFFICE OF THE DEAN	48
• Air - Conditioning Bahrain, Marwa Koheji	48
• Emirati Women Journalists and "Unmasking Patriarchy", Noura Al Obeidli	50
PHILOSOPHY	52
• Language And Reasoning: An Arabic Perspective, Kalle Taneli Kukkonen	52
THEATER	54
• Kavan, Abhishek Majumdar	54
WRITING PROGRAM	56
• Israel's Punitive War On Palestinians In Gaza, Camilla Boisen	56
• Gladiola Girls: Found Family Archives and the Secrets We Keep, Marion Wrenn	58



HUMORISTIC IMAGE REPRESENTING THE HAIRDO AS A STORAGE SPACE FOR A SERIES OF OBJECTS, FAMILIAR TO THE GENERATIONS WHO GREW UP IN THE GULF IN THE 1990S. POSTED BY THE TWITTER ACCOUNT OMGAMBOO3A IN 2010

UNDERSTANDING GULF URBAN CULTURES

LAURE ASSAF

ASSISTANT PROFESSOR OF
ARAB CROSSROADS
STUDIES AND
ANTHROPOLOGY

What do a museum, a concept, and a hairdo have in common? Beyond being the objects of publications I completed in the past academic year, they all serve a broader research project. They are central topics in a systematic exploration of the urban cultures of the UAE and the Gulf region, across various scales and social actors: from top-down urbanism to city dwellers' ethos, and to gendered modes of self-presentation in public spaces.

In the article “Dubai sur orbite” (*Terrain*), the Museum of the Future in Dubai serves as an entry point to analyze how the Emirati government envisions the relationships between past, present, and future—what historian F. Hartog has labeled a “regime of historicity.” Conceived as the public-facing branch of the Dubai Future Foundation, this museum of a new kind—with no objects, no collections—seeks to immerse visitors in an affective experience of the future, starting with the architecture of the museum itself. I show how this discourse is part of a broader shift in the dominant regime of historicity in the UAE: while the relationship between past and present was previously construed as a rupture (between the pre-oil past and a present/future shaped by oil modernity), the prospect of oil depletion brought forth a different relationship to temporality, characterized by the idea that the future needs to be “created” rather than anticipated. In this context, the Museum of the Future is mandated with shaping visitors' subjectivities, turning them into “future-ready” subjects able (and willing) to take part in the state's vision.



“THE LIBRARY” ROOM AT DUBAI'S MUSEUM OF THE FUTURE. SIMULATION OF A DNA BANK OF ANIMAL AND VEGETAL SPECIES. PHOTO BY L. ASSAF, AUGUST 2022

If top-down urban development inscribes this vision onto the city, much less has been said about the ethos that shapes residents' interactions and attitudes. Cities are often portrayed as spaces of anonymity—“a human settlement in which strangers are likely to meet,” in the words of urban scholar Richard Sennett. But this is not true of all urban contexts and of all categories of city dwellers. In the book chapter “Ségrégation urbaine et anonymat à Abu Dhabi,” part of an edited volume questioning the universality of urban anonymity, I show how, for young people who grew up in the UAE capital, anonymity is a tactic rather than a given. The highly segregated environment of the Emirati city and the regimes of visibility associated with it shape an urban space where one is likely to cross paths with acquaintances, and hence to be subjected to social control. At the same time, this segregation opens up the possibility, for Emirati youths, of visiting the spaces of others—where it becomes possible to erase the visible signs of status and merge, at least for a moment, into the anonymous urban crowd.

Another article (“Girls' Fashion and Khaleeji Pop Culture,” *Arabian Humanities*) explores how tensions aroused by urban development around the Gulf, and the social and economic changes that accompanied it, played out in the early 2000s through the public debates around the *gambū'a*—a beehive-style hairdo adopted by many young women in the region. First a target of moral panic, expressed in religious and national idioms condemning this practice of Khaleeji girls, the hairdo soon became an object of online humor. I argue that its transformation into a meme shifted the meanings attributed to the *gambū'a* by displacing moral blame into ridicule, and then by inscribing the hairdo within broader regional and pop cultural references. In turn, the circulation of these humorous online representations participated in the formation of a sense of cultural affinity at the scale of the region: the *gambū'a* became part of a shared Khaleeji pop culture.



My current book project, provisionally titled *Privilege Not Rights: Historicizing Women's Activism in Lebanon, Syria and Egypt*, documents women's activism in the three countries from 1919 to 2019, using archival and ethnographic research. Archival sources—including journals like *Al-Fajr* [The Dawn] (1919–1924), edited by Najla Abi Lamaa; *Fatat Lubnan* [The Girl from Lebanon] (1914–1918), edited by Sarah Ibrahim; and *Al-Mar'a al-Jadida* [The New Woman] (1921–1924), edited by Julia Dimashqiyya—are central to this project. I have also conducted oral histories with women activists and descendants of early female leaders in Lebanon. This research traces discourses on women's social activism through letters, journalistic exchanges, interviews, and records from welfare associations.

The project historicizes women's understanding and performance of privilege from precolonial to postcolonial and neocolonial times, with a special focus on women's writings and translations in Lebanon, Syria, and Egypt since 1919. The book has a twofold interest: the first is in tracing the status of privilege in women's cultural and political discourses from 1919 to 2019. The second is in investigating how women's aesthetic discourses intersected with their activist agendas: I trace the promises of a literary education in their vision of nation-building and citizen-making, a perspective that is quite distinct from other discourses prevalent during that time.

Although much has been written on the Arab Left's engagement with social and political spheres, the historiography of women's activism remains underexplored. This project was inspired by my experiences during the October 2019 Lebanese movement, where I observed contrasting views on activism and civic action.

المرأة الجديدة : مجلة غايتها بث روح التربية الإستقلالية وتحسين الحياة العائلية وترقية المرأة السورية ادبيا وعلميا واجتماعيا
al-Mar'ah al-jadidah : majallah ghāyatuhā bath rūh al-tarbiyah al-istiqlāliyah wa-tahsīn al-hayāt al-ā'iliyah wa-tarqiyat al-mar'ah al-suriyah adabīyan wa-ilmīyan wa-ijtimā'īyan

ARAB WOMEN WRITERS AND THEIR LIVING ARCHIVES

MAYA
KESROUANY
ASSOCIATE PROFESSOR OF
LITERATURE AND ARAB
CROSSROADS STUDIES

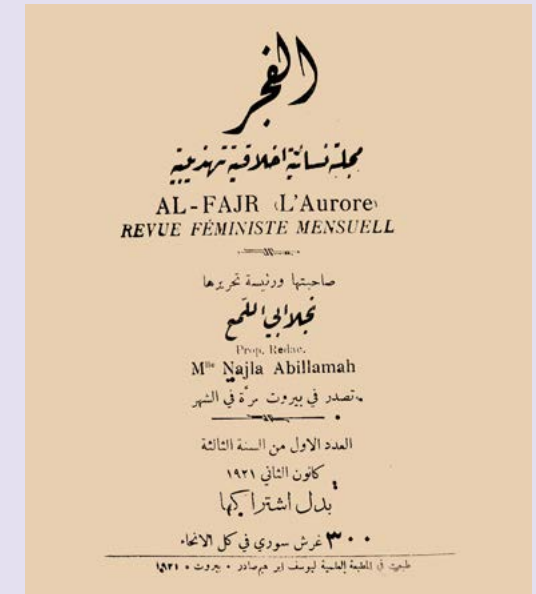


Mīnirfā : majallat adab
wa-fan wa-ītimā' مینرفا : مجلة أدب
وفن وإجتماع

These dynamics recalled earlier articulations of women's roles, prompting me to investigate the relationship between women's social privilege and political disenfranchisement.

Since my first book's publication, I have published several articles exploring the experiences of the Arab Left following the 1967 defeat against Israel. These works examine how Leftist intellectuals crafted complex narratives of cultural decolonization and the public's role in state-building. I take a similar approach in my current work on women's activism, focusing on contradictions in political and social emancipation. Specifically, I investigate how women have historically envisioned their roles in political change, even as legal reforms continually reshape and regulate their participation.

The book has two sections: the first historicizes the evolution of the experience of privilege through women's writings and oral histories; the second explores the legacies of this evolution in modern and contemporary iterations of movement and privilege.



الفجر : مجلة نسائية أخلاقية تهذيب
al-Fajr: majallah nisā'iyah akhlāqīyah tahdhībīyah

In parallel to the research project, I am also translating a collection of articles from three of the journals on which I have focused. I intend to publish these translations in a short, edited volume.

During my fellowship at the Crown Center of Middle East Studies (Brandeis University) in 2025–2026, I am planning a workshop on Arab women in the archives that investigates current feminist archives across the Arab world. I am currently finishing an article on Arab feminist archives based on interviews with six online entities in Lebanon, Egypt, Palestine, Syria, and Tunisia that have been documenting Arab women's discourses over the last decade.



ANDREW MEAD AT THE TRANSIT MAPPING SYMPOSIUM AT NYU ABU DHABI, FEBRUARY 2024

THROUGH THE LENS OF DESIGN

GOFFREDO
PUCCETTI

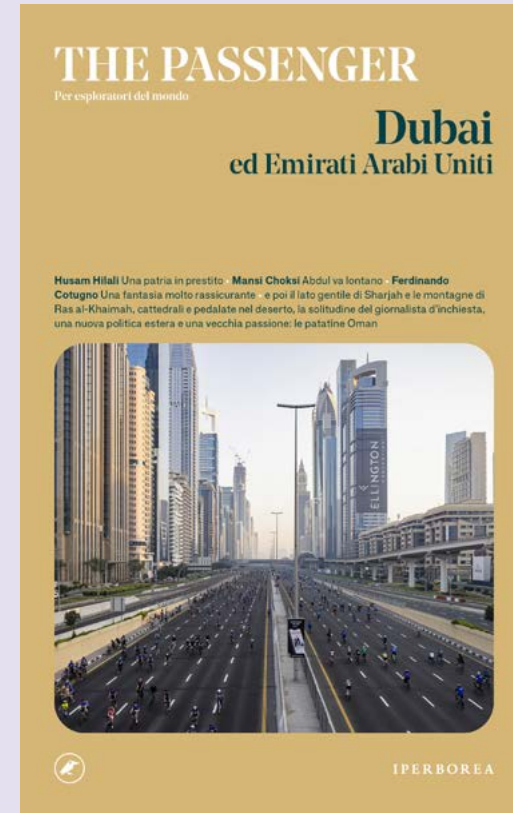
ASSISTANT PROFESSOR OF
PRACTICE OF VISUAL ARTS

For Visual Design at NYUAD, 2024 was an extraordinary year.

In February, with the support of the Cities Research Center, Goffredo Puccetti hosted the fifth edition of the Transit Mapping Symposium, an annual international gathering of transport network professionals organized by Jug Cerovic and Richard Archambault. For two days, NYU Abu Dhabi welcomed world-renowned designers who shared their wayfinding projects and experiences from countries including the UAE, France, Japan, India, China, Hong Kong, Singapore, Russia, Belarus, Zambia, Egypt, Canada, Qatar, Saudi Arabia, and Uganda.

Visual Design at NYUAD was also prominently featured in the inaugural issue of *Grafica Magazine*, with a comprehensive survey of design's role in the school's liberal arts curriculum by Goffredo Puccetti. Edited and designed by the art director Stefano Cipolla, *Grafica Magazine* aims to be a key reference for Italian and European graphic design. The magazine is structured into three sections, each dedicated to the history, the key figures, and the teaching of design. In its first issue, the teaching section is entirely devoted to NYUAD, featuring a seven-page profile. Goffredo's article is complemented by a heartfelt "love letter to the design community at NYUAD" from NYU Shanghai alumna Celia Forster, who attended two Design classes in Abu Dhabi and is now pursuing a master's degree in Learning Design, Innovation, and Technology at Harvard.

Dubai and the Emirates, as seen through the lens of design and architecture, are also the focus of an article commissioned to Goffredo Puccetti by *The Passenger* magazine, published in Italy by Iperborea. The piece explores how design and architecture may serve as a litmus test for understanding the nation's creative energy and remarkable political ambition—one that is

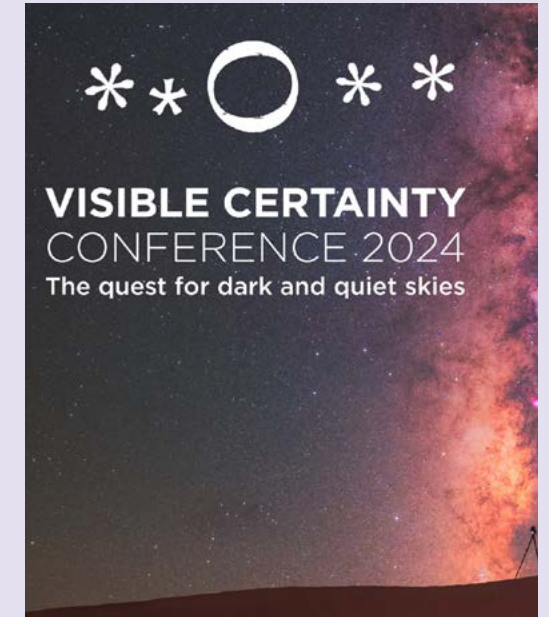


THE PASSENGER, EDITED BY IPERBOREA

increasingly positioning the UAE as a key world player in diplomacy and progress.

As part of a long-standing tradition in the Visual Design Lab, Goffredo has also been commissioned to design visual identities for various labs and programs at the university. Among the most notable releases this year are the visual identity and naming for the Visible Certainty Conference, and the logos for the SANAD Lab (Software Analysis and Developer Support) and MESME (Microbial Ecology Society in the Middle East), both based at NYUAD.

As a service to the international design community, Goffredo accepted invitations to join the juries of the 2024 WOLDA World of Logos Award and the Fine Crafts and Concept Design Award UAE 2024.



VISUAL IDENTITY AND NAMING FOR A THE CONFERENCE VISIBLE CERTAINTY, HOSTED AT NYUAD

Staying true to his commitment to interdisciplinarity, Goffredo was also engaged in the European tour of *The Acting Class*, a bilingual play co-written with Francesca Bizzarri. Conceived at NYU Abu Dhabi, the production received widespread acclaim from both audiences and critics, earning two prizes at the Junction Awards 2024 in Dubai, for Best Actress and Best Foreign Play. After two sold-out nights at the Arts Center in Abu Dhabi, the play was performed in the autumn in Serbia, North Macedonia, and Montenegro.

VIEWING . POSITIONS: ART DEALING WITH PAINTING'S OTHER SIDE

GREGOR
STEMMRICH

PROFESSOR OF ART AND
ART HISTORY

For the longest time, it seemed self-evident that a painting is an object whose back is to be excluded from its presentation. Artists, however, were interested in commenting within painting on painting, and this involved a playful dealing with the dichotomous existence of painting as an illusionistic surface and an actual material object. Early examples of paintings that show the back of a painting within or as a painting are known from the seventeenth century. *Diego Velázquez's Las Meninas* (1656) is the most famous and outstanding example. The viewer's space appears to be an extension of the painting, and the pictorially represented back of a painting in the painting provides the illusion of a real thing. When the American artist Richard Serra, who early in his career wanted to become a painter, was looking at Velázquez's masterpiece, he was thrown into a state of total confusion: "it just knocked me sideways," he later declared. The large and slightly slanted vertical steel plates of the sculptures he became famous for are reminiscent of the large, somewhat slanted



JASPER JOHNS: SOUVENIR II, IS FROM 1964

canvas standing on the floor that Velázquez's painting shows from its back. Using steel plates consisting of the same material on both sides resolved the dichotomous character of the painting as an object.

More than 350 years lie between Velázquez's and Serra's work. My research focuses on the developments in between, which made it clear that avoiding the traditional illusionism of painting would have to provoke an awareness that a painting is a flat material object with a back. Artists started to create situations in and with painting or situations derived from painting to become able to comment on painting. Cubism, for instance, integrated newspaper clippings into painting and thus highlighted the latter's two-sidedness. Russian constructivism took its lead from there, and Marcel Duchamp famously replaced the painted canvas with a sheet of glass filled with applications of enigmatic outlines. At the same time, artists and architects conceived new modes of exhibiting paintings to reveal their



RICHARD SERRA: TERMINAL IS FROM 1977

existence as material objects. But since an absolute resolve of the dichotomous objecthood of painting could not be achieved in this way, Jasper Johns felt compelled to declare: "One of the extreme problems of paintings as objects is the other side—the back; it can't be solved, it's in the nature of the work." This finding informed subsequent developments in America, Europe, South America, and Japan. In my book, I explore



LAS MENINAS BY VELAZQUEZ (1656)

how artists have developed different ways to cope with this problem. They created new forms of art that couldn't be called painting but involved an awareness of issues that were inherited from the tradition of painting. They created situations that gave viewers reasons to understand their viewing positions in regard to a viewing of positions of objects, information, and people that affects their *viewing . positions*—as the book's title suggests.



INTERNATIONAL POSTER HAPPY HOLIDAYS

HAPPY HOLIDAYS

SCANDAR COPTI

ASSOCIATE ARTS PROFESSOR OF FILM

A minor accident sets off a chain of events, exposing buried secrets and unraveling lies that challenge the fabric of a patriarchal society.

Happy Holidays, my second feature film, premiered at the 81st Venice International Film Festival, where it won the Orizzonti Award for Best Screenplay.

Structured as a series of intimate glimpses, this panoramic family drama unfolds through personal quests, poor choices, and the quiet weight of social

expectations. Unlike traditional multi-strand films, *Happy Holidays* immerses the audience in the struggles of one character at a time, revealing only the truths they perceive. Divided into four chapters, the film fully explores the journey of each protagonist—Rami, Hanan, Miri, and Fifi—before shifting to the next. As timelines overlap and intersect, new details emerge, reshaping past events and challenging the audience to continuously reinterpret the story.

The film's screenplay has received widespread critical acclaim. AwardsWatch called it “one of the year's most thoughtful and potent screenplays full of timely themes and rich characterization.” The *Hollywood Reporter* praised it as “a cleverly structured Palestinian drama,” commenting that “the interconnected structure lays the ground for a gripping mystery attentive viewers will be eager to solve.” Screen International described it as “a globally resonant drama for cineastes who appreciate tough, gritty, thought-provoking stories.”

I directed *Happy Holidays* using the Singular Drama method I developed and now teach at NYU Abu Dhabi. The film achieves heightened realism by casting non-actors whose real-life professions mirror their roles and whose personalities closely align with my written characters.

As part of their preparation, the non-actors explored their characters' inner worlds through role-playing and discussions, gradually identifying with them as extensions of their own personalities.

On set, they responded spontaneously to unfolding events without ever seeing a script, delivering raw, authentic performances that blur the line between fiction and reality. *Screen Daily* observed, “Following Copti's . . . Oscar-nominated debut *Ajami*, the film is further proof of the writer/director's ability to coax powerful turns out of non-professional actors.” *Variety* adds, “It's a film about performances in more ways than one. Not



STILL FROM HAPPY HOLIDAYS

only is every single actor a treat to watch, but they all play characters forced to play a specific role in society. It's in brushing up against those unspoken boundaries that the drama here is born.”

- *Happy Holidays* has won top honors at some of the world's most prestigious film festivals:
- **Orizzonti Award for Best Screenplay** – Venice International Film Festival
- **Étoile d'Or for Best Film** – 21st Marrakech International Film Festival
- **Best Performance by an Actress** – Wafaa Aoun & Manar Shehab, Marrakech IFF
- **Golden Alexander for Best Film** – Thessaloniki International Film Festival
- **Golden Aurora for Best Film** – Tromsø International Film Festival
- **Best European Co-Production** – Hamburg International Film Festival
- **Special Mention** – Bridging the Borders Award – Palm Springs International Film Festival

As its festival journey continues, the film resonates with audiences worldwide, sparking dialogue and lasting impact.

Happy Holidays

- Palestine, Germany, France, Italy, Qatar | 2024 | 123 min | Arabic, Hebrew
- Produced by Fresco Films, Red Balloon Film, Tessalit Productions, Intramovies
- Written, directed, and edited by Scandar Copti



POSTER OF MUSIC IN A VILLAGE NAMED 1PB

MUSIC IN A VILLAGE NAMED 1 PB

SURABHI
SHARMA

ASSOCIATE PROFESSOR OF
PRACTICE; PROGRAM HEAD,
FILM AND NEW MEDIA

On my first visit to a home of a percussionist from the Mir community in 2009, the landscape burned white in the afternoon sun. We were close to the India-Pakistan border. I sat in the cool, dark

shadows, in a mud hut with thick walls, listening to Bassu Khan and Abdul Jabbar make extraordinary music. They led me to other musicians, some older and some younger, and through their music I was led into the world of fifteenth- and sixteenth-century Sufi and Bhakti poet-saints and their wanderings among the scrub and wild grass of the desert. The Mirs are recorded as Damami, a Muslim backward caste, in government records. Their status and dignity as musicians is persistently unacknowledged, and they have been forced to earn their livelihood as daily wage workers in government poverty alleviation schemes or as farm hands. I began shooting this film to archive the Mirs' rich musical tradition. In recent years, the need to complete the film became urgent with the growing invisibilization of syncretic legacies of collective life and living in India, and the increasing violence against minorities across the subcontinent.

Music in a Village Named 1 PB is a portrait of the Mirs. In this film we honor our time spent with the singers and our experience of the limitlessness, the beauty, the harshness of the landscape evoked by their music. Our encounters blurred the lines between remembering and forgetting, as music immersed us in the eternal wait for clouds heavy with rain.

Synopsis of the film

What stories of thirst and longing can poetry and music tell us in a village with no name, just a number?

In a landscape of shifting sands, a community of musicians rehearse their music in villages like 1 PB, a dot in the shifting sands of the Rajasthan desert in India.

"P" is for Pugal, among the oldest villages in the region. "B" is for "branch" of the Indira Gandhi



MIR MUKHTIYAR ALI IN MUSIC IN A VILLAGE NAMED 1PB ED 1PB



PRODUCTION STILL FROM MUSIC IN A VILLAGE NAMED 1PB

Canal. The Indian government's grand scheme to transform the parched desert produced a mirage, a grid of shimmering lines stretched across the dunes, one of the country's major irrigation projects. Pastoralists and nomads were made to settle down in sedentary clusters to cultivate infertile farms surrounded by miles and miles of sand dunes. The way of life that nourished their musical tradition was lost.

This landscape is home to the Mirs, a community of musicians who are the custodians of a timeless poetry and practitioners of a music not bound to *quam* (religion) or *desh* (nation). But the land has now degraded, boundaries have hardened, and the music has become a whisper. This film gleans songs and poems to stitch together a portrait of a group of musicians struggling to keep their inheritance of Sufi and Bhakti music alive.



As a historian of exchanges between Soviet Eurasia and the Middle East, my research excavates stories suppressed by the Cold War-era politics and intellectual frameworks. Drawing on methodologies from new imperial history, Soviet and Middle Eastern history, and the history of art, science, and the environment, this work seeks to illuminate the distortions of modernization theory and area studies. I believe that understanding these distortions can foster new approaches to studying the twentieth century and its legacies. My first book, *The Eastern International: Arabs, Central Asians, and Jews in the Soviet Union's Anticolonial Empire* (Oxford, 2024), examines how the Soviet Union used the concept of “the East” (*Vostok*) to shape geopolitical narratives, influence decolonization efforts, and project power across Eurasia. It highlights the roles of intermediaries who helped establish the USSR’s global reputation as an anticolonial force, using propaganda, education, and cultural diplomacy to spread critiques of capitalism and imperialism. It argues that these efforts often contributed to concealing inequalities within the Soviet Union.

Following some of the characters of *The Eastern International* beyond the scope of the book, I have published an article in the *International Journal of Middle Eastern Studies (IJMES)* about Lebanese and Syrian peace activists who promoted nuclear disarmament and Soviet interpretations of geopolitics. I argued that they revitalized Arab leftist intellectuals’ engagements with the USSR by maintaining a distance from organized communist parties tarnished by their support for the partition of Palestine in 1947 while simultaneously expanding the field of activism through alliances with religious and right-wing leaders that explicitly opposed the communist left. In parallel, I have pursued several related collaborative projects. A co-edited sourcebook of

ARRIVAL OF THE EASTERN INTERNATIONAL
PHOTO BY LAILA SOLIMAN

THE EASTERN INTERNATIONAL AND BEYOND

MASHA

KIRASIROVA

ASSISTANT PROFESSOR
OF HISTORY



COVER OF RUSSIAN-ARAB WORLDS

documents and essays, *Russian-Arab Worlds: A Documentary History* (Oxford, 2023), has been recognized as one of the Best Historical Materials published in 2023–2024 by the Reference and User Services Association of the American Library Association. Another co-edited roundtable, “Soviet- and Russian-Arab Linkages: A Dimension of Global Middle East Studies,” came out in *IJMES* in 2024.

My new research continues the study of connections between Eurasia and the Middle East, focusing more on the histories of energy, the environment, technology, and visual culture. It seeks to understand state-led efforts to transform the natural environment and political culture across the Soviet Union and Arab states that styled



SOVIET UZBEK POLITICIAN NURITDIN
MUKHITDINOV WITH GAMAL ABDEL NASSER,
1958. FROM ULUGBEK MUKHITDINOV'S
FAMILY ARCHIVE

themselves as anti-imperialist, socialist, and modern in the sense of demonstrating their techno-economic power. How did projects like the Aswan Dam shed light on the USSR’s various differentiating spatial, social, and cultural dynamics? When did science and its representation facilitate the erasure of these politics of difference across the USSR and the Middle East? When did it illuminate these politics or even offer opportunities for political critique? These questions inspired a series of academic essays, conference presentations, and my collaboration with Ala Younis to produce an exhibition about the Aswan Dam in 2025–2026 supported by the NYUAD Research Kitchens and the NYUAD [al Mawrid Arab Center for the Study of Art](#). Another new collaboration focuses on mapping, comparing, and critically analyzing futurescapes across the Arabian Peninsula and neighboring regions.



LANDING PAGE OF THE MAP AND THE DOTS INDICATE PRE-ISLAMIC COASTAL SITES ON THE ARABIAN PENINSULA

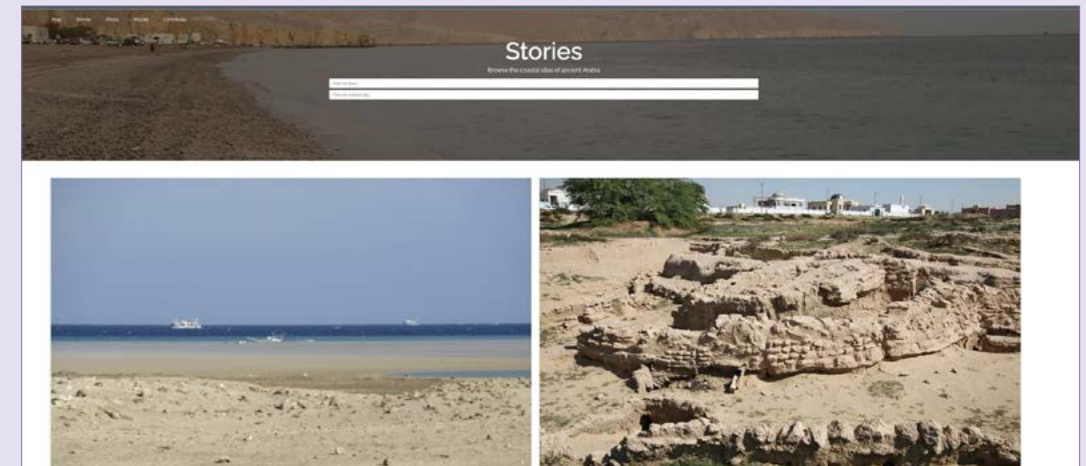
HUBS AND SPOKES OF ANCIENT ARABIA

SALILA
KULSHRESHTHA
VISITING ASSOCIATE
PROFESSOR OF HISTORY
AND ART AND ART
HISTORY

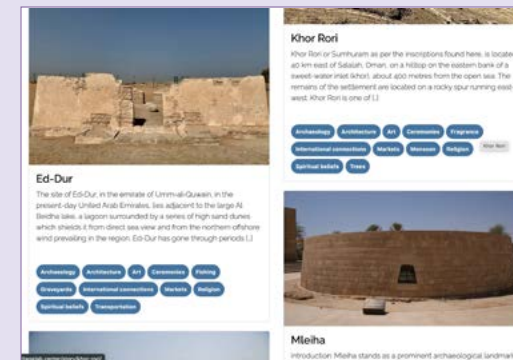
Hubs and Spokes is an attempt to present the maritime history of the Arabian Peninsula using tools of digital scholarship and transcribing historical data onto a digital map. The term “hubs and spokes” refers to travel, transport, and routing systems in which major nodal centers serve as points of conglomeration for people and commodities, before their distribution over wider overseas and inland networks. Drawing on this

framework, the map shows coastal sites on the Arabian Peninsula from the second century BCE and draws their connection with other sites both inland and across the Indian Ocean. Some of the sites are now preserved as cultural, archaeological, and ecological treasures by individual nation-states, and some are also listed as UNESCO World Heritage Sites (Figure 1).

The various dots on the map indicate places, and the interactive nature of the map allows users to click on each dot to dig deeper into the history of individual sites. The location of the sites on the coast of the Indian Ocean suggests their maritime orientation, and some are also close to lagoons or natural harbors or on islands that would have served as ancient landing places. The documentation of archaeological material excavated from the sites indicate large amounts of “imported items” and inscriptions in several languages, establishing their connection with places overseas. These sites would have thus served as “hubs” where people, objects, and ideas gathered and various ancient sailing routes converged (Figure 2).



SEARCH OPTIONS TO EASE NAVIGATION AND INTERACTION FOR THE USERS



LANDING PAGE OF THE MAP AND THE DOTS INDICATE PRE-ISLAMIC COASTAL SITES ON THE ARABIAN PENINSULA

The “spokes” or imaginary lines on the map indicate the many ancient and modern networks that these sites are imbricated in. Through various overland routes (spokes), the sites were connected with other inland sites in Arabia (settlements, oasis, markets, places of worship) and through maritime routes with other places around the Arabian Gulf and across the Indian Ocean. The second set of spokes allows the user to move back and forth in time. Through the stories embedded in the map, users can gather information on the reconstruction and expansion of the sites over time and how some have grown into modern port

cities. Moving into the present day, the map also recounts the archaeological discovery of the sites and the documentation of recovered artifacts. A third set of spokes connects these places from the past to museums in the present, across the Gulf and around the world, recounting object biographies and tracing the dispersion of archaeological materials. The map thus tells stories of connectivity between the Arabian Gulf and the larger Indian Ocean world and the cultural implications and heritage of this connectivity in the present day, (Figure 3).

Employing the mapping technique and digital scholarship, *Hubs and Spokes* is an alternate way to present and disseminate historical data apart from academic writing and thus reach out to a wider audience. Most of the field work and data collection for the map has been made possible as part of my collaborative research for the Heritage, Memory, and Mobility Research Kitchen. The map, designed and launched in collaboration with the [Heritage Lab](https://hubsandspokes.heritagelab.center/), can be accessed at <https://hubsandspokes.heritagelab.center/>.



A MALE PARTICIPANT IN VIRTUAL REALITY ENGAGES IN REHABILITATION WITH A VIRTUAL FEMALE PHYSIOTHERAPIST WHILE SIMULTANEOUSLY EXPERIENCING TACTILE FEEDBACK ON HIS REAL ARM

MULTISENSORY INTEGRATION IN VIRTUAL REALITY: ENHANCING PRESENCE AND ENGAGEMENT THROUGH BODY OWNERSHIP

DOMNA
BANAKOU

VISITING ASSISTANT
PROFESSOR OF PRACTICE
OF INTERACTIVE MEDIA

Virtual reality (VR) has revolutionized the way we understand human perception, emotion, and behavior, offering innovative applications in mental health interventions, training, and human-computer interaction. Over the past year, my research has focused on two pioneering VR projects: Virtual Reality Exposure Therapy (VRET) for public speaking anxiety and multisensory experiences of affective touch in immersive environments.

Public speaking anxiety is one of the most prevalent social anxieties, affecting professional and academic success. Traditional exposure therapy, while effective, often faces accessibility barriers and patient reluctance due to the real-world discomfort associated with public speaking. Our study on VRET for public speaking builds on gradual exposure principles, incorporating imperceptible changes in audience behavior and environmental cues to reduce fear responses in a novel way. By leveraging VR's immersive and controllable nature, we have demonstrated that users can increase confidence, improve speech fluency, and regulate anxiety in a safe, repeatable virtual environment.



A FEMALE PARTICIPANT UNDERGOING VRET, DELIVERING A SPEECH IN FRONT OF A VIRTUAL AUDIENCE AND A VIRTUAL THERAPIST. THE PARTICIPANT'S VIEWPOINT FROM THE STAGE, FACING A VIRTUAL AUDIENCE WHILE STANDING IN FRONT OF A MICROPHONE, PREPARING TO INTRODUCE THE BAND DIRE STRAITS FOLLOWING THE THERAPY

In parallel, we investigated how affective touch in VR enhances presence, body ownership, and emotional engagement. In our study, we combined haptic feedback, visual embodiment, and audio cues to examine how simulated touch affects user experience. Findings suggest that affective touch enhances engagement and increases the perception of social connectedness, providing a deeper understanding of how multisensory integration modulates presence and self-identification. This research has profound implications for digital therapeutic interventions, social VR applications, and AI-driven virtual agents that replicate human touch.

Additionally, our work on the development of a modular adjustable wearable haptic device advances haptic interaction in extended reality (XR) applications. This device enables precise tactile feedback, bridging the gap between physical and digital experiences in training, rehabilitation, and therapeutic interventions.

Together, these projects push the boundaries of VR-based therapy, human sensory perception, and interactive media, demonstrating how immersive technology can enhance learning, communication, and well-being.

Banakou, D., Johnston, T., Beacco, A., Senel, G., Slater, M. (2024). Desensitizing Anxiety Through Imperceptible Change: Feasibility Study on a Paradigm for Single-Session Exposure Therapy for Fear of Public Speaking. JMIR Form Res 2024;8:e52212. URL: <https://formative.jmir.org/2024/1/e52212> DOI: 10.2196/52212

Sun, W., Banakou, D., Świdrak, J., et al. (2024). Multi-sensory experiences of affective touch in virtual reality enhance engagement, body ownership, pleasantness, and arousal modulation. Virtual Reality 28, 162. <https://doi.org/10.1007/s10055-024-01056-2>

Najm, A., Banakou, D., & Michael-Grigoriou, D. (2024). Development of a Modular Adjustable Wearable Haptic Device for XR Applications. Virtual Worlds, 3(4), 436-458. <https://doi.org/10.3390/virtualworlds3040024>



FOUR-BAR LINKAGE, MICHAEL SHILOH, HAMIFFAL GALLERY

THE BODY OF TIME

MICHAEL SHILOH

PROGRAM HEAD OF
INTERACTIVE MEDIA;
ASSOCIATE PROFESSOR OF
PRACTICE OF INTERACTIVE
MEDIA

The Body of Time was a residency, performance, and kinetic sculpture installation by artist, engineer, and Associate Professor of Practice Michael Shiloh, at HaMiffal Gallery, Jerusalem, Israel, which ran from May 27 to July 31, 2024.

Following in the tradition of using recycled and discarded objects, I combine parts from broken machinery along with salvaged industrial materials such as metal, concrete, and glass to make motorized kinetic sculptures, each with a unique appearance, sound, and personality.

For *The Body of Time*, I scrounged materials from around Israel. Using the public workshop at HaMiffal I created autonomous mechanized sculptures, partly familiar and partly alien. As the machines “woke up” and animated at seemingly random times, visitors experienced a sense of fascination and joy at seeing parts that were familiar to them (such as tools, appliances, lamps, and bicycles) assembled and moving in unexpected ways.

Taking place within the “In Situ” program, the gallery and workshop were open to the public,



MANOFIM FESTIVAL PERFORMANCE, MICHAEL SHILOH, HAMIFFAL GALLERY

allowing them to see me disassembling the rusted and broken objects and then grinding, welding, drilling, wiring, and programming, creating new sculptural objects that took shape over time.

As each device made a unique sound, I was invited to collaborate with a musician and gave a musical performance during the *Manofim* festival, during which I “played” the different mechanisms.

At the end of the residency, HaMiffal Gallery acquired one of these pieces for its permanent collection.

From the curatorial statement by curator Avital Wexler:

We are in a time as tough as steel, days of fracture and destruction: homes, people, dreams, images, and misconceptions.

[...]

The resulting cumulative apparatus resembles the mechanical limbs of a living machine, a body of works that moves within several dimensions, raising questions about beauty and ugliness, wastefulness and usefulness, animate and inanimate, rough and gentle, human and machine, old and new.

The exhibition operates as an invitation to enter into the body of the machine, to see and feel how its organs work, move, and transform, converse and play rhythms. Observing the movements of the machines, as well as the physical material from which they are made, partly familiar and partly alien, demonstrates the passing of time, translates time into an idea, a real material body that moves in repetitive cycles like an analog watch. The mechanisms do not mark or measure relevant time, yet they seem to echo the pace of the heartbeats within the viewer’s body.

In an alchemical process that contains hope and humor, Shiloh proposes creating something out of something which has been forsaken. This enables an excited, enterprising, and creative observation of a broken reality, from which renewals and enhancement can be discovered.

BEYOND REGULATION: HARNESSING BUSINESS LAW TO ALIGN ECONOMIC, FINANCIAL, AND ENVIRONMENTAL PERFORMANCE

AUDE EPSTEIN
ADJUNCT ASSOCIATE
PROFESSOR OF LEGAL
STUDIES

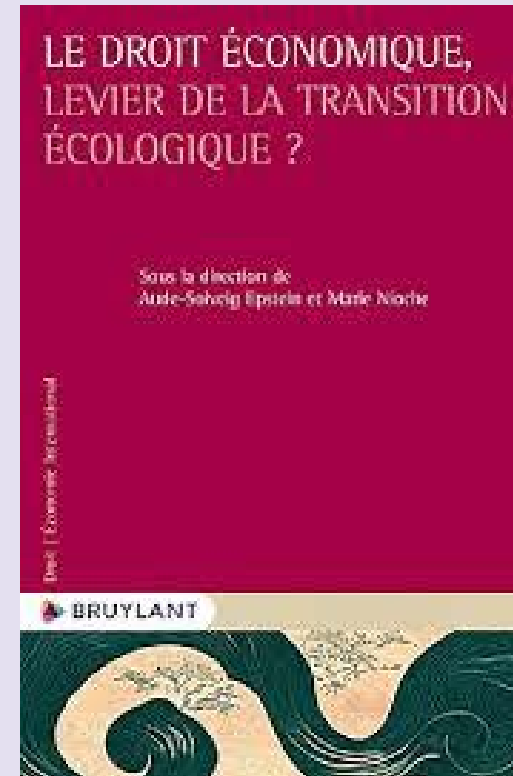
How is it that centuries of environmental protection policies have failed to prevent the ecosystemic collapse we are now facing? We must recognize that public policies and the legal frameworks they rely on are not just part of the solution—they are also part of the problem. In many countries and on the international stage, the law continues to draw a sharp distinction between business regulation and environmental regulation. Business law is designed to maximize transaction volume, with little regard for the nature of those transactions. Meanwhile, environmental law is tasked with mitigating pollution and resource

depletion, striving to keep them within so-called “acceptable” limits.

This separation reflects the thinking of neo-classical economists, who distinguish between economic transactions and their negative externalities. While this framework may be theoretically useful, its legal implementation has rendered environmental law structurally weak—deprived of both ambition and impact. As long as companies and governments are evaluated primarily on financial growth rather than sustainability, the transition to a sustainable economy will remain an elusive goal. The economic and political costs of meaningful ecological reforms are often underestimated. While the financial risks of climate change are growing, it remains highly profitable to engage in environmentally harmful activities—and prohibitively costly to do otherwise.

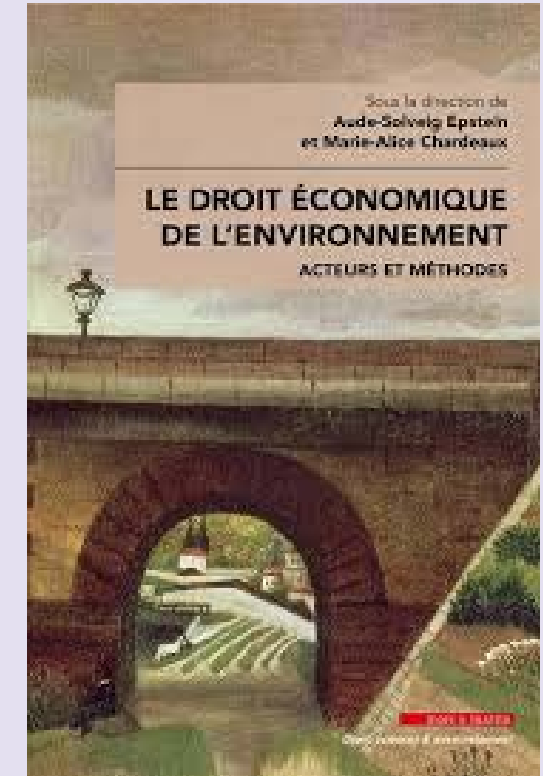
This is where my research comes in. I argue that instead of continuously adding layers of specialized environmental regulations, we should rethink the very foundations of economic law to ensure that financial, economic, and environmental objectives are aligned. This requires developing legal tools that integrate ecological values into the core of economic regulation while supporting the transition of businesses and states from unsustainable to sustainable growth models.

My research explores a range of legal mechanisms—including corporate environmental disclosure, ecological accounting, capital requirements for banks, climate transition plans, and environmental conditions tied to subsidies and public procurement—alongside various governance models, such as corporate voluntarism, centralized planning, corporate



ECONOMIC LAW AS A CATALYST FOR
ECOLOGICAL TRANSITION (BRUYLANT, 2022)

research group focused on these issues, resulting in several key publications. Notably, I co-edited *Economic Law as a Catalyst for Ecological Transition*, published in 2022, and *Actors and Methods of Ecologizing Business Law*, published in 2023 (in French). Currently, I am finalizing two additional works: *The Ecological Transformation of Business Law*, a report



ACTORS AND METHODS OF ECOLOGIZING
BUSINESS LAW (MARE & MARTIN, 2023)

commissioned by the French Environmental Protection Agency and the Research Department of the Ministry of Justice, set for release in the coming weeks (with an English version expected by late 2025), and a forthcoming book with Palgrave Macmillan on the role of business law reform in advancing animal protection (in English).



GLOBAL SUSTAINABLE CITIES

GLOBAL ENVIRONMENTAL SUSTAINABILITY, LAW AND RELIGION, AND WESTERN AND ISLAMIC LAW

JOHN COUGHLIN

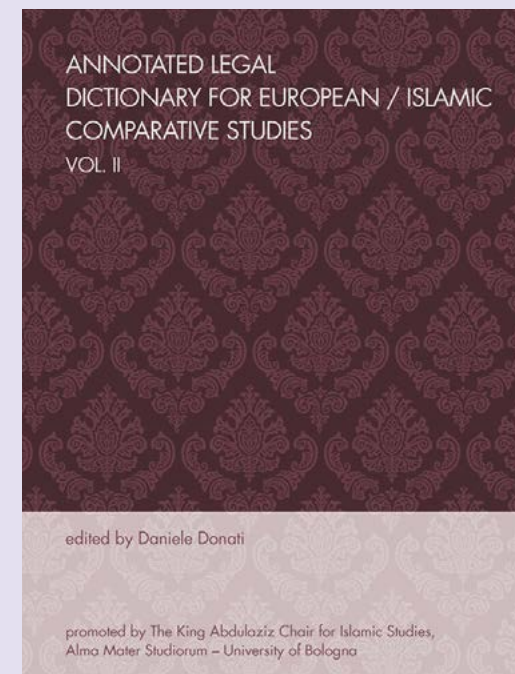
GLOBAL DISTINGUISHED PROFESSOR OF RELIGIOUS STUDIES AND LAW

Together with law school colleagues Katrina Wyman and Danielle Spiegel-Feld, I co-edited a book, *Global Sustainable Cities: City Governments and Our Environmental Future*, published by NYU Press. Originating from a seminar that we co-taught for undergraduates, the book presents case studies of Abu Dhabi, Beijing, Berlin, New Delhi, New York, and Shanghai and the role these cities play in efforts to protect the environment. As my co-editors and I note in the book's introduction, the choices that global cities make about how, for example, to acquire potable drinking water, limit the use of fossil fuels, protect biodiversity, develop renewable energy, and reduce air pollution have far-reaching consequences for not only for the tens of millions of people who live in them but also for global environmental sustainability. To offer an ethical framework for the discussion, I wrote the book's lead article, "Global Sustainable Cities and *Laudato Si.*" Drawing on Pope Francis's aspirations for environmental well-being, the article discusses sustainability in light of the need for an integral ecology, our common humanity, a critical legal studies perspective, and the possibility of religious wisdom as a conversation partner in pluralistic society.

My article "Law, Theology, and Development" appeared in the *Research Handbook on Legal Evolution* published by Edward Elgar Press. In requesting contributions, the book's editors sought cutting-edge insights into the interdisciplinary field of legal evolution. Consisting of two parts, my article focuses on the relation between law and theology in terms of development. The first part offers examples of the unity of law and theology drawn from some of the world's religious traditions. The second part of the article considers the question of the evolution of secular law as

exemplified by the right to private property and the inequitable distribution of wealth. I describe both the problem and the promise of religious law. On the one hand, the unity of law and theology poses a problem for religious law in terms of its capacity to develop in accord with legal positivism, science, and human rights. On the other hand, the unity promises to elevate public discourse about secular law by enriching it with a contemplative perspective.

The *Annotated Legal Dictionary for European / Islamic Comparative Studies*, edited by Daniele Donati, juxtaposes Western and Islamic legal systems, their central principles and proper meanings, and the different traditions, history, and cultures that underpin these diverse systems. Published in Arabic and English by the University of Bologna Press, the second volume of this multi-volume work treats concepts that are fundamental to constitutional and administrative law. As a contribution to the comparative study, I wrote the article on "Responsibility and Accountability" in Western law. The article defines the concepts of responsibility and accountability, sketches their history and evolution in broad strokes, and examines the private law of contract and tort as well as the public law of criminal justice. It concludes with the perspectives of legal positivism, Dworkin's interpretivism, and critical legal studies on the evolution of responsibility and accountability in law.



RESPONSIBILITY AND ACCOUNTABILITY IN THE ANNOTATED DICTIONARY FOR EUROPEAN/ISLAMIC COMPARATIVE STUDIES



LAW, THEOLOGY AND DEVELOPMENT IN THE RESEARCH HANDBOOK ON LEGAL EVOLUTION

TEACHING THE 1,001 NIGHTS

PAULO LEMOS
HORTA

ASSOCIATE PROFESSOR
OF LITERATURE

I'm delighted to share that I have published *Approaches to Teaching the Thousand and One Nights* with MLA Press—an edited collection that represents a significant scholarly milestone and a personal commitment to rethinking how we approach one of literature's most enduring story collections. Building upon my earlier work in *Marvellous Thieves: Secret Authors of the Arabian Nights* (Harvard University Press) and *The Annotated Arabian Nights* (Liveright, WW. Norton)—in which I commissioned, edited, and commented on a new translation—I joined forces with colleagues from NYUAD, the NYUAD Library of Arabic Literature editors, and other institutions to bring together diverse perspectives on this rich corpus.

In my years of teaching the 1,001 Nights at a global university, I have witnessed firsthand the ways in which these tales captivate and challenge a diverse student body. While discussions of the Nights often tend to overemphasize the famous tales (like “Aladdin”) introduced through French translations—narratives that have come to dominate conversations about their impact on popular culture—this emphasis can obscure the broader, more diverse heritage of the text. In truth, musical, film, and other media worldwide reflect influences that extend far beyond the Anglo-

French-American traditions. My edited volume strives to balance these narratives by inviting educators to explore both the original Arabic tales and the celebrated stories added in French from the storytelling of Hanna Diyab, ensuring that we don't reduce the question of global influence solely to later adaptations.

A significant aspect of the collection is its willingness to confront the controversies embedded within the 1,001 Nights. We examine not only the prejudices that appear in certain classic translations but also those inherent in the original Arabic texts themselves—biases that are products of their specific historical contexts. By addressing these complexities, my colleagues and I provide educators with a nuanced framework for navigating both the celebrated and problematic aspects of the corpus. This approach is designed to empower teachers to move beyond simplified interpretations and to foster vibrant, well-rounded discussions that acknowledge both the beauty and the challenges of these texts.

The volume covers the origins and transmission of the Nights—from its formative roots in Arabic storytelling traditions to its evolution through Persian compilations and later European translations. By unearthing these layers, I hope to provide a comprehensive resource that underscores the importance of historical context, offering educators a richer palette from which to draw when engaging with the text. In doing so, we open the door to reimagining the influence of the Nights in various media representations worldwide—inviting a broader conversation that spans beyond the familiar European narratives of popular culture.

Ultimately, *Approaches to Teaching the Thousand and One Nights* is both a reflection of my passion for these extraordinary tales and a call to



TIM SUPPLE PRODUCTION, 1001 NIGHTS,
SOPHIE AUSTIN, 2011

reexamine how we teach them. I hope that this edited collection inspires educators to adopt innovative strategies that celebrate the full spectrum of the 1,001 Nights, encouraging classroom discussions that honor both its traditional roots and its dynamic global influence.



DIA AL-AZZAWI, SHAHRAZAD 1986

THREADS OF KHUNTHA: A DIGITAL TAPESTRY OF GENDER VARIANCE IN ARABIC TEXTS

SAQER ALMARRI
VISITING ASSISTANT
PROFESSOR OF GENDER
STUDIES, AND LITERATURE
& CREATIVE WRITING

The “Threads of *Khuntha*” research project embarks on a journey through the rich tapestry of the Arabic literary tradition to explore nuanced and often overlooked narratives of intersexuality and gender variance. We rely on a rich digital corpus developed out of existing digital corpora that have compiled texts encompassing legal treatises, medical discourses, literary narratives, and religious commentaries written between the eighth and nineteenth centuries. We have developed a specialized sub-corpora of the writings that discuss the *khuntha* through computational keyword extraction and context analysis. By focusing on the Arabic term *khuntha*, historically used to denote individuals with ambiguous or mixed sex characteristics, we are reconstructing the contours of the premodern Arabic gender system to trace its evolution over time.

Our methodology employs computational text analysis tools, such as word embeddings and topic modeling, to identify semantic networks around the terminology. These computational methods complement traditional literary methods by leveraging a vast digital archive of Arabic texts, employing both close reading and distant reading techniques. This allows for in-depth examination of specific narratives and conceptualizations of gender variance, revealing the intricate social, cultural, and religious contexts in which they were embedded, while also enabling the identification of broader patterns, trends, and shifts in the representation of *khuntha* across a large corpus of texts. This innovative approach allows for a more comprehensive understanding of how notions of gender were constructed, contested, and transformed throughout centuries of Arabic literary production.

Through these methods, we ask a variety of questions: What were the prevailing understandings of intersexuality and gender variance in the Arabic literary tradition? How did these understandings reflect and shape the broader social and cultural norms of the time? How did these concepts evolve and change across different periods and genres? By addressing these questions, we primarily seek to challenge conventional assumptions about the universality and fixity of gender categories, demonstrating the historical and cultural specificity of gender systems.

The impact of this research is twofold. First, it pushes the boundaries of digital humanities methodologies within Arabic studies. By demonstrating the efficacy of combining close and distant reading techniques, this project offers a model for future research that seeks to engage with large datasets of Arabic texts. Second, it

The screenshot displays the ANTCOnc software interface. At the top, it shows the 'Target Corpus' as 'OpenITI-2022-2-7' with 11296 files and 2302258132 tokens. The search results table is as follows:

File	Left Context	Hit	Right Context
0001AbuTalibCabdManaf.D	مشكل أمام الصلاة	خُنْثَى	وهو الصلاة وإن صلى خلف مشرك أو امرأة أو
0001AbuTalibCabdManaf.D	مشكلا فقيه نصف دية ذكر ونصف دية أنثى فإن	خُنْثَى	من ذلك أو أكثر وهكذا الأمانة فإن كان المقتول
0001AwsibnHajar.Diwan.Sh	مشكل أمام الصلاة. # وإن صلت امرأة بالنساء	خُنْثَى	أو الصلاة. # وإن صلى خلف مشرك أو امرأة أو
0001CalqamaFahl.Diwan.JK	مشكلا فقيه نصف دية ذكر ونصف دية أنثى فإن	خُنْثَى	من ذلك أو أكثر وهكذا الأمانة فإن كان المقتول
0001CamrIbnKulthum.Diwa	بضم الناء، كما يقال أشو وضنا كما يقال	خُنْثَى	الهورى يرفس أو يتفرق. # قال أبو حاتم: ويقال
0001CamrIbnKulthum.Muc	تتادمهم: % ولا يرى لهم فرد، له حشم % 59 #	خُنْثَى	لا يوتهم للسوء محتشم % 58 # % ولا تبيت لهم
0001CamrIbnMalik.Diwan.Jl	تتادمهم: % ولا يرى لهم فرد، له حشم # الركب	خُنْثَى	؛ % ولا يوتهم للسوء محتشم # ولا تبيت لهم
0001CamrIbnQumaya.Diwa	حتى غابت الخشفة في قبل أو دير، يجب عليه	خُنْثَى	خلق الذكر حتى غابت الخشفة منه، في ذكر أو
0001CantaralbnShaddad.Di	فلذا أجنب كان عليه الغسل، وإذا حاض توطأ وما	خُنْثَى	نلق الرجال الجنابة، ومن خلق النساء الحيض، فهو
0001CantaralbnShaddad.Di	قبل له: إن الماء الدافق قد يكون # eV01P047	خُنْثَى	، ويخرج منه الدم من خلق الأنثى استويا وكان
0001CurwalbnWard.Diwan.J	فيكون له ميراث الخنثى، # وإذا ثبت أنها ولو كان	خُنْثَى	محصيات، ولا يثبت في معاني الأحكام أن يكون أبا
0001HajibIbnMudallil.Diwa	ولا زوج خنثى ولا زوجة خنثى، ولا يكون جد	خُنْثَى	دة، فيكون لها ما للأم وما للجددة ولا تكون جدة
0001HarithIbnHilliza.Diwan	ولا زوجة خنثى، ولا يكون جد خنثى ولا	خُنْثَى	ما للأم وما للجددة ولا تكون جدة خنثى ولا زوج
0001HarithIbnHilliza.Diwan	ولا يكون جد خنثى ولا	خُنْثَى	للجددة ولا تكون جدة خنثى ولا زوجة
0001HatimTai.Diwan.JK007	ولا يكون جدة خنثى في معاني الموارث كلها، في	خُنْثَى	خنثى ولا زوجة خنثى، ولا يكون جد خنثى ولا
0001HatimTai.Diwan.Sham	في معاني الموارث كلها، في معاني أحكام	خُنْثَى	ولا يكون جد خنثى ولا
0001ImruQaysIbnHujur.Diwa	بأنثى ورضيت به زوجا وجزأ بها، أو لم يجزأ	خُنْثَى	أنه يخرج في معاني أحكام الإشكال أنه لو تزوج
0001LaqitIbnYacmur.Diwan	فيكون له نصف ميراث الزوجية، ونصف ميراث	خُنْثَى	من هناك حكم امرأة من الزوجية، ولا يكون زوجا
0001MuhallIbnRabica.Div	ولا خنثى ولا أنثى، ولا خنثى يذكر في حكم ولا	خُنْثَى	في الإطلاق في الزوجية على الخنثى على # P051
0001MuthaqqibCabdi.Diwa	لائي، ولا خنثى يذكر في حكم ولا فتيا، ولا	خُنْثَى	في الإطلاق في الزوجية على الخنثى على خنثى، ولا

The interface also shows search options like 'Search Query' (Words, Case, Regex), 'Results Set' (All hits), 'Context Size' (10 token(s)), and 'Sort Options' (No sort, Sort 1, Sort 2, Sort 3).

A SCREENSHOT OF ANTCOnc, A SOFTWARE WHICH ASSISTS THE TEXTUAL ANALYSIS OF CORPORA, SHOWING THE WORD KHUNTHA IN THE RESULTS IN ITS CONTEXT.

contributes to a more inclusive and nuanced understanding of the Arabic literary tradition. The resulting annotated primary texts with translations will highlight the presence and significance of gender variance within its historical narratives and provide a valuable resource for scholars.



INSTALLATION VIEW FROM PRESSURE POINTS, MFA MID-PROGRAM EXHIBITION CURATED BY DUYGU DEMIR (NYUAD ART GALLERY)

THE SEA IS A BODY WHICH MOVES

ADELE BEA
CIPSTE

MFA IN ART AND MEDIA
2ND-YEAR STUDENT

My art practice, rooted in drawing, photography, and text, takes a strong interest in physical space and its effects upon the observer. On the whole, I position what I make as a means of encouraging slow looking and prompting a reflection on topics such as urban transformation, place attachment, and the relationship between permanence and transience through landscape. Most of my recent work has focused on the UAE, and involves a multilayered reflection on my own position as a

transplant in the environments that I engage with, as someone who is not from here, and yet, after seven years of residing in the country, partially is of here.

My MFA thesis project, consisting of visual artworks and a research paper, explores the physical properties and metaphorical meanings of the sea, through observation of different sites by the water in Abu Dhabi. The artworks which I have been making ask the viewer to consider what can the sea be, what can it hold, what insights about time, place, and memory can be garnered from it. My text-based research has mainly consisted of learning about the natural and architectural history of the Emirate, as well as the mythical and spiritual meanings which the sea holds in different cultural contexts. Besides this, I have surveyed a range of artists' and writers' practices which focus on water to contextualize my own creative process, and have studied the various understandings of water in different religious, philosophical, and post-humanist contexts.



ARTIST'S BOOK FROM THE SERIES THE SEA IS A BODY WHICH MOVES, INSTALLATION VIEW FROM THE MFA MID-PROGRAM EXHIBITION CURATED BY DUYGU DEMIR (NYUAD ART GALLERY)

In May 2024, this process resulted in a presentation of a series of artworks—photographs and text-based drawings—at the NYUAD Project Space, in a group exhibition curated by Duygu Demir of the NYUAD Art Gallery. The photographs intentionally avoided showing a clear horizon line to create a sense of boundlessness and ambiguity, serving at once as extracts from a specific city and sites which could be anywhere. The text-based drawings, made by tracing over typewritten texts, featured questions addressed to the landscape—as if speaking to the space.

Thematically, they dealt with how physical space holds personal memory, and how one's perception of an environment, or of what is no longer physically accessible, shifts with time. The artist's book accompanying these works combined text and images, highlighting thoughts such as how the shore can be conceived of as both a point of departure and return, how water materially holds memory through what is dissolved in it, and how the physical experience of being on a boat differs from being on land.

Through relating the landscape to the observer's embodied experience, the project aims to sensitize the viewer to the archipelagic surroundings in Abu



UNTITLED (SEASCAPE 1, ABU DHABI) FROM THE SERIES THE SEA IS A BODY WHICH MOVES

Dhabi, as well as highlight the various ways in which we can think with water. Currently, my fieldwork's focus is shifting to the manifestations of industry and real estate development at different shoreline points, as well as the concept of the horizon line as an element which allows one to find one's bearings or which can be radically reshaped by land development.



FILMING THE SMOG AT SAADIYAT ISLAND (PHOTO COURTESY BEATRICE RIVOIRA)

LISTENING TO AL BADA'A SKIES

ZARA MAHMOOD
MFA STUDENT

I have been gazing out of my studio window in Al Bada'a for seven years. Documenting the passage of time through studying natural light and its manifestations on different surfaces in my home has involved a ritualistic practice of drawing the blinds in the early morning to acknowledge the subtle yet fleeting gradients of the sky and the clouds that are adrift, in the form of prints on select surfaces. This direction in my studio practice continued for a few years, gradually being overlaid with commutes from the city of Dubai to Abu Dhabi since my MFA studies at NYU Abu Dhabi began in August 2022. These have been accompanied by an acknowledgement of the atmospheric haze on the long drives, a

presence that brought itself to the fore in the summer of 2023, prompting an online investigation into the air quality of my surroundings.

A language of "first sightings," as described by late artist and educator Daniel M. Mendelowitz, drawing's engagement of the eyes and hand as the body is draped in stillness is a pathway to the medium's role as a method of knowing. Dominated by sight, training in the language of drawing begins with mark making through observation from life, but vision that relies solely on the unaided eye is limited. The atmosphere is a composite of diverse particulate matter that lies beyond the periphery of vision. Scientists and activists have been voicing concern about a rise in global temperatures for decades, with the summer of 2023 witnessing devastating fires across the continents of Europe, Africa, and North America. How can I communicate the materiality of an intangible atmosphere and its constituents, addressing the accumulation of time and its consequential decay, in the language of drawing?



LISTENING TO AL BADA'A SKIES (MFA THESIS INSTALLATION VIEW 1)

With the help of research instrumentation scientist James Weston at NYUAD, I was able to access atmospheric specimens in my neighborhood of Al Bada'a through sampling air using a vacuum filtration system. The microscopic filters were taken back to the laboratory at NYU Abu Dhabi for viewing under an electron microscope. My newfound visual access to particulate matter beyond the usual sensory confines prompted reflection on the atmospheric haze that I was driving through in my commutes to Abu Dhabi and how it was a buildup of matter that the naked eye could not detect.

Looking back on the journey that my works have taken since the summer of 2023, I started to retrace the steps in my investigations as a practicing artist over the past couple of years. Pulling out works and experiments of cloud studies on surfaces such as metal plate, fabric, ceramic tile, and newsprint paper sparked a conversation between past and present works. These were all laid out to locate synergies between

images accessed through scientific research and those created in response to sight, sounds, and intuition.

"Listening to Al Bada'a Skies" is a constellation of skies, with works developed over seven years coming together to reveal a common thread that highlights a ritualistic yet slowly shifting engagement with the sky and its interpretation over time in the language of drawing. With the artworks being reinforced by an empirical scientific approach involving firsthand observations, the aim is to sow the seeds of awakening, the way I was made aware in the summer of 2023 when looking out of my studio window.



NYC CONCERT POSTER

SYMPHONY NO. 1 GRAM'S 12 TONE ROWS

MARY GATCHELL VISITING LECTURER OF MUSIC

In 1959, in her small New England town of Milton, New Hampshire, my grandmother and piano teacher, Dorothy Hazel Pratt Gatchell Bassett (1918–2009), composed two 12-tone rows in the early twentieth-century compositional style developed by Austrian composer Arnold Schoenberg called 12-tone music. These two

haunting melodies were written when my father, musician and educator J. Bruce Gatchell, was a teenager. When she played them for him one day on the piano, they made a profound impression, as he internalized these melodies, learning them by heart. The original manuscript of these compositions is long gone, but my father never forgot the melodies.

After lying dormant for sixty-four years, these melodies sprang to life again in late 2023 when my father and I decided to expand, arrange, and develop them into a symphony for orchestra. We used compositional techniques including retrograde, inversion, transposition, and retrograde inversion with expanding and contracting rhythms to express these melodies in their various permutations, as is the 12-tone tradition. We harmonized the melodies with inspiration from jazz and postmodern music, which break from 12-tone tradition. We pursued endless exploration using various harmonies and rhythms to create an expansive work that is modern and vibrant, all while using these same two melodic pillars. And, importantly, at times we left the melodies untouched, letting the originals speak for themselves as my grandmother composed them.

In New York City on March 15, 2024, I conducted the first movement to the symphony. It was premiered at Advent Lutheran Church in Manhattan's Upper West Side on Broadway, with top musicians from the jazz and classical world.

In New York City on March 15, 2024, I conducted the first movement to the symphony. It was premiered at Advent Lutheran Church in Manhattan's Upper West Side on Broadway, with top musicians from the jazz and classical world. My father and I included sections for improvisation, giving freshness to the music that



NYC LIVE CONCERT PHOTO WITH MARY AND J. BRUCE GATCHELL & ORCHESTRA

will vary from performance to performance. The musicians chosen for the concert are colleagues of mine that I've performed with in various capacities over the years, from classical to Broadway, gospel to opera, chamber music to jazz.

Symphony No. 1 *Gram's 12 Tone Rows* Mvt. 1, March 15, 2024, Advent Lutheran Church, New York https://youtu.be/_e9LuQccjmo?si=iL71TbWjPIfFSMar

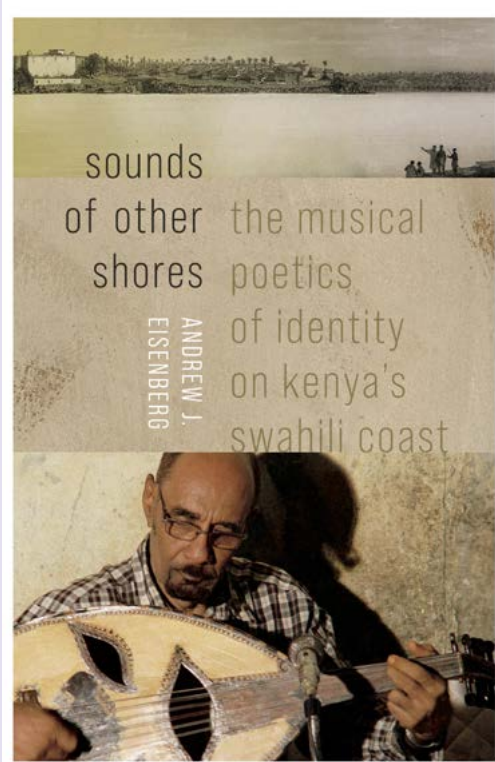
On October 11, 2024, I conducted the second movement at Advent Lutheran Church.

Symphony No. 1 *Gram's 12 Tone Rows* Mvt. 2, October 11, 2024, Advent Lutheran Church, New York <https://youtu.be/haZWDc0wcf0?si=QnVBIMXcSAOL-g2q>

Movement 3 will be premiered in New York on April 4, 2025, and there are plans to premiere movement 4 in the fall.

Symphony No. 1 *Gram's 12 Tone Rows* is a culmination of music spanning three generations of my family—my grandmother, my father, and myself. Composing this piece with my father has been a true joy and something I hope would have made my grandmother smile.

FIRST PAGE OF THE ORCHESTRAL MUSIC SCORE



COVER OF SOUNDS OF OTHER SHORES
(WESLEYAN UNIVERSITY PRESS, 2024)

LISTENING TO THE SONOROUS POETICS OF IDENTITY ON KENYA'S SWAHILI COAST

ANDY EISENBERG
ASSOCIATE PROFESSOR
OF MUSIC

A major strand of my research explores ethnic and political subjectivity on Kenya's Swahili coast through ethnographic studies of local music and sonic-expressive practices. My first monograph, *Sounds of Other Shores: The Musical Poetics of Identity on Kenya's Swahili Coast*, published in April 2024 by Wesleyan University Press, furthers this project by turning an ethnographic ear to the history of transoceanic stylistic appropriation in the Swahili taarab music of the Kenyan port city of Mombasa.

Swahili taarab, a form of sung poetry that emerged as East Africa's first mass-mediated popular music in the 1930s, is a famously cosmopolitan form, rich in audible influences from across the Indian Ocean. But the variants of the genre that emerged in the Kenyan coastal city of Mombasa during the twentieth century feature particularly dramatic, even flamboyant, appropriations of Indian and Arab sonic gestures and styles. Combining oral history, interpretive ethnography, and musical analysis, *Sounds of Other Shores* explores how Swahili-speaking Muslims in twentieth-century Mombasa derived pleasure and meaning from acts of transoceanic musical appropriation, arguing that these acts served as ways of reflecting on and mediating the complexities and contradictions associated with being "Swahili" in colonial and postcolonial Kenya. The result is a musical anthropology of Kenyan Swahili subjectivity that reframes longstanding questions about Swahili identity while contributing to broader discussions about identity and citizenship in Africa and the Indian Ocean world.

All of the recorded musical works analyzed in *Sounds of Other Shores*, and hundreds of other recordings that I collected during my fieldwork in Mombasa, are archived in the Andrew Eisenberg Collection of East African Commercial Sound



MOMBASAN MUSICIAN-POETS MBARAKA ALI HAJI AND MWANATE KIBWANA AT NYU ABU DHABI FOR COLLABORATIVE WORK ON EISENBERG AND HOFFMAN'S "SONIC INTIMACIES OF THE WESTERN INDIAN OCEAN" PROJECT, FEB 2025 (PHOTO COURTESY WALEED AL MADANI)

Recordings. Established in collaboration with the Center for Digital Scholarship and the Music and Sound Cultures research group, this collection underscores my commitment to making *Sounds of Other Shores* a starting point for further research.

Building on the themes of *Sounds of Other Shores*, I began a collaboration in fall 2024 with composer Elizabeth Hoffman (Professor of Music, NYU FAS) to explore these questions through a fusion of ethnography and artistic creation. Our project, supported by a faculty fellowship from the NYU Abu Dhabi Institute in New York, is an aesthetic exploration of the Swahili coast's "sonic intimacies," by which we mean the nondiscursive linkages, associations, and affinities between local languages that are enacted in everyday communication and artistic expression, and which sometimes—or perhaps always, to varying extents—serve as vehicles for felt understandings of the linkages, associations, and affinities between different communities of speakers.

Working collaboratively with *taarab* musicians from the Kenyan coastal city of Mombasa as well as poet-musicians from other Indian Ocean

locales, Professor Hoffman and I seek to create a sound composition that enables listeners to encounter and reflect upon the experience of living in and with the polyphony of interrelated languages and ways of vocalizing that one encounters every day in Mombasa and other Swahili port cities. In addition to exploring the texture of everyday life in the Indian Ocean world, our intention is to establish a dialogue between art and research as two ways of knowing, leveraging the power of art-making to access ideas that may not yet be articulated or articulable, and the power of humanistic research to hone questions that open up new insights.



AN OVERHEAD SHOT OF AWALI IN 1959

AIR- CONDITIONING BAHRAIN: TOWARD AN ETHNOGRAPHY OF EXCESS

MARWA KOHEJI
VISITING ASSISTANT
PROFESSOR OF
HUMANITIES

In 1936, the Bahrain Petroleum Company—a subsidiary of the Standard Oil Company of California—constructed the first air-conditioned settlement in the oil town of Awali, making Bahrain the first place in the Gulf region to adopt air-conditioning. Over a remarkably short period of time, air-conditioning spread rapidly, becoming, by the 1970s, a defining feature of Bahrain's urban landscape. Today, even outdoor spaces are increasingly air-conditioned, with cooling systems accounting for up to 65 percent of domestic electricity consumption.

Prior to conducting my research, and as a Bahraini myself, I took the pervasiveness of air-conditioning as logical. Bahrain, after all, is in one of the hottest regions on earth. But what research revealed was that the control of temperature is never a neutral response to the climate. Instead, it is always in the service of social and political ends.



ADVERTISEMENT FOR PHILCO AIR-
CONDITIONERS DISTRIBUTED BY BAHRAINI
MERCHANT YOUSIF KHALIL AL-MOAYYED.
AL-WATAN, OCTOBER 1955

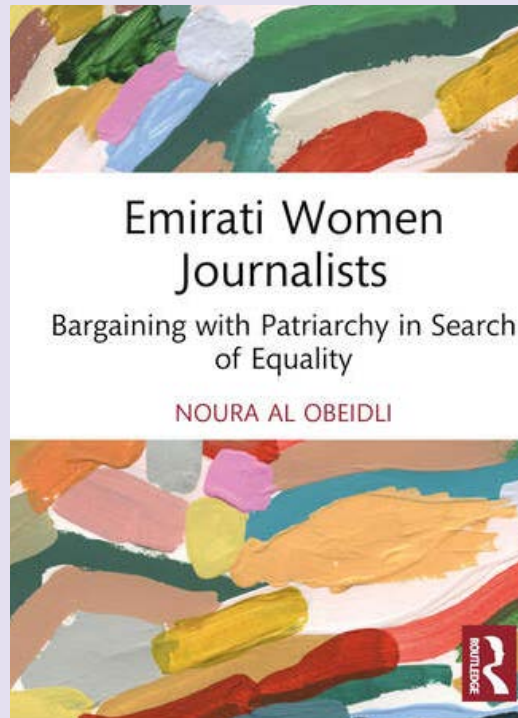
My current book project, *Air-conditioning Bahrain: Toward an Ethnography of Excess*, traces the political and socio-material networks that produce air-conditioning as a normalized fact of everyday Bahraini life.

In examining the regulation of thermal environments, my focus is not only on the use of the technology but also on its excess. In Bahrain, the widespread presence of air-conditioning has created extremes—some employ air-conditioning to an extent that is too cold for comfort while others lack access to it to an extent that verges on life-threatening. The book is thus also about how heat, and its control, is a means of distributing governance, distinction, pain, ease, poverty, and wealth in excessive, wasteful, and even absurd ways.

In tracing the history of air-conditioning in Bahrain, I was interested in exploring how its adoption was imbricated in colonial rule. Coolness intersected with colonial anxieties about heat, ideas of oil-driven progress, and the circulation of engineering expertise at a time when infrastructural thinking dominated colonial projects. With the advent of air-conditioning, new thermal hierarchies materialized that distributed comfort and leisure in unequal ways, upholding racialized and classed forms of domination that were central to the colonial enterprise.

The book further examines the pervasiveness of air-conditioning in the contemporary period. It argues that the use of air-conditioning has intensified not simply as a continuation of a colonial legacy. It is also due to specific state-citizen relations, energy policies, technological redesign, and contemporary engineering and architectural practices. These factors have collectively normalized air-conditioning use and produced a norm of overcooling that, to many, is uncomfortable. At the same time, the ubiquity of air-conditioning has produced bodily and social norms and practices that are deeply gendered and classed, binding individuals to heavy dependencies on the technology. At their cores, such usages are tied to racialized labor regimes that make air-conditioning available to some while painfully unavailable to others.

With the support of the Arts and Humanities Division, my goal is to host a book launch at NYUAD once the book is published.



ROUTLEDGE BOOK COVER

Emirati Women Journalists: Bargaining with Patriarchy in Search of Equality

This book presents a rare investigation of the media landscape and gender dynamics in Emirati newsrooms, with a socio-cultural focus on the influence of tribal patriarchy in determining Emirati women's role as newsmakers.

Shedding light on the stories of forty Emirati and Arab expat journalists, including pioneer Emirati women journalists, the book offers insight into how these journalists construct gender differences and identity and how this influences their everyday attitudes, conversations, routines, and journalistic practices.

The empirical study is complemented by ethnographic examinations of the newsroom norms and journalistic practices from the author, who used participant observation inside two major news centers in Abu Dhabi and Dubai to understand the socio-cultural factors that shape the lives of Emirati and Arab expat journalists, their thoughts and beliefs about the media environment in the Emirates, and their opinions on authoritarian political control, censorship, and outdated media law.

Publishing House Link: <https://www.routledge.com/Emirati-Women-Journalists-Bargaining-with-Patriarchy-in-Search-of-Equality/AIObeidli/p/book/9781032785417>

“Unmasking Patriarchy: Emirati Women Journalists Challenging Newsroom Norms in Pursuit of Equality.” In **Gulf Women's Lives: Voice, Space, Place**, edited by E. Buscemi, S. Alshammari, and I. Kaposi.

This edited volume investigates how Gulf women negotiate spaces of dissent through their writing. Focusing on women's narratives, it offers critical perspectives on how women in the Gulf construct

EMIRATI WOMEN JOURNALISTS AND “UNMASKING PATRIARCHY”

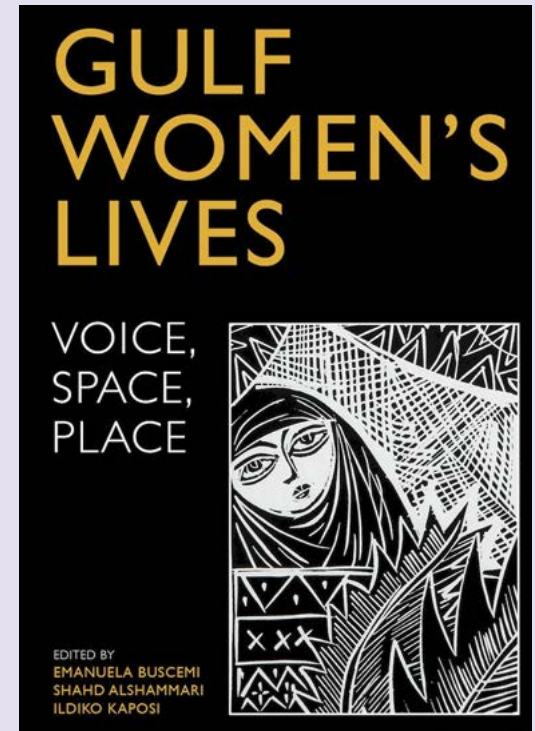
NOURA AL
OBEIDLI

VISITING ASSISTANT
PROFESSOR OF GENDER
STUDIES AND MEDIA
STUDIES

themselves as gendered selves and authors, how they exist within public and private spaces, and how voice and agency are part of their conversations in various spheres. In the process, the book engages readers in theoretical reflections and conversations with literary works, media, the law, disability studies, and oral narratives from the Gulf.

My chapter focuses on the influence of tribal and patriarchal culture in determining Emirati women's roles as newsmakers within the context of newsroom norms and journalistic practices delimited by an oppressive forty-year-old media law, authoritarian political power control, censorship, and self-censorship. Using participant observation at Dubai Media Incorporated's news center (Dubai TV) and Abu Dhabi Media Company's news center (Abu Dhabi Channel One), and semi-structured interviews with twenty-one Emirati female journalists, the chapter presents an analysis of the emergence of women's journalism in the UAE.

The findings reveal which elements of newsroom practices are related to gender. They also shed light on socio-cultural restrictions and institutionalized engagements inside the newsroom that disempower Emirati female women journalists, thus putting them at a disadvantage in relation to their male colleagues. As the chapter demonstrates, gender as an identity marker intersects with others such as tribe, family, and class in the Emirates, where tribal patriarchy as a socio-political system is imposed on Emirati women journalists.



EXETER BOOK COVER

Finally, the findings explain the historical progression of Emirati women's societal role before being integrated into the state's nation-building scheme, addressing the anomalies that have arisen with the state's approach to empowering Emirati women while holding on to tradition in the face of rapid social change. The research data reflect Emirati women journalists' experiences in terms of their “bargaining with patriarchy” and the struggle to overcome the pressure for self-censorship and voice their concerns.

Publishing House Link: <https://www.exeterpress.co.uk/products/gulf-womens-lives>



HAYY PERFORMS HEART SURGERY (FROM AN 18TH CENTURY DUTCH WOODCUT)

Hayy Ibn Yaqzān (*Living, Son of Awake*) is perhaps the most famous philosophical work in all of Arabic letters. The twelfth-century story of a boy who grows up alone on a tropical island and rises first to a mastery of his surroundings, then a comprehensive understanding of the universe, *Hayy* provided inspiration and entertainment to centuries of readers in the Islamic world and in Europe, where early modern translations into Latin and English influenced both the British empiricist philosophers and Daniel Defoe.

Yet there is a mystery at the heart of the work that has hitherto gone undetected. One of the book's central tenets is that *Hayy*, who grows up around deer rather than human beings, initially does not learn human language either, communicating instead with his animal companions through noises and gestures. There is a lovely passage late in the book where *Hayy*, now a man of fifty, finally gets taught the various names of things by a visitor to his island. So how come *Hayy* in the course of his natural investigations is described as talking to himself—not once, not twice, but five times?

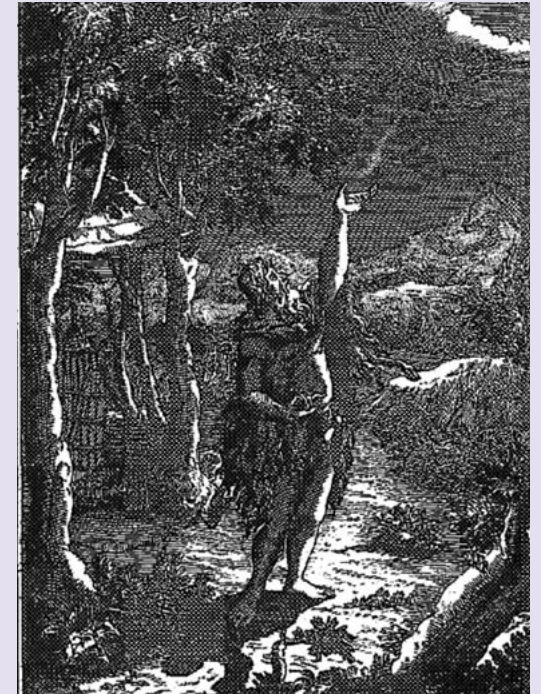
In “He Said to Himself: Ibn Tufayl and the Language of Thought,” published in 2024, I make an attempt to resolve this puzzle. In the process, a hidden layer to *Hayy Ibn Yaqzān* is uncovered, one that sheds new light on the edifice of classical Arabic philosophy. It turns out that *Hayy* the treatise evokes the notion of an inner language, or a language of thought, on precisely those occasions upon which *Hayy* the man has to reach out to the unknown, the unseen, or the unimaginable—whether this be the postulation of a second chamber to the heart, or an infinite expanse to the universe.

Hayy's author, Ibn Tufayl (d. 1185 CE), a courtier and physician hailing from Muslim Spain, generally presents his idealized protagonist as

thinking in pictures. *Hayy* simply sees things for what they are, in an undistorted manner and without fear of failure. This reflects the speculative ideal of Greek philosophy. Theory is a kind of perfect seeing; and if our vision were as pure as that of angels, no language would be necessary among us.

Yet even the most rationalist philosopher has to admit that, in some circumstances, speculation requires the use of concepts long before we have successfully defined them. Such reasoning involves the use of linguistic items as tokens and logic as the art of moving those tokens around in a reliable manner even when we have not fully grasped their contents. This picture of language additionally conjures an image of human society as the natural environment for conducting such reasoning. The absence of society on *Hayy*'s island, however, entails that the solitary philosopher must mutter to himself from time to time, even if it is difficult for us to imagine what that would sound like.

I will get to present some of these findings in a lecture at the Louvre Abu Dhabi in March 2025. A fresh translation of key passages from *Hayy* is also imminent in a *Sourcebook of Global Philosophy* edited by former LAL fellow Mohammed Rustom.



HAYY CONTEMPLATES THE HEAVENS

LANGUAGE AND REASONING: AN ARABIC PERSPECTIVE

KALLE TANELI KUKKONEN

PROFESSOR OF PHILOSOPHY; RESEARCH KITCHEN PI



MUKTA'S SONG

KAVAN

ABHISHEK MAJUMDAR

PROGRAM HEAD, THEATER; ASSOCIATE ARTS PROFESSOR OF THEATER

Kavan is a play, a poem, a composition in verse written to be performed. The play presents an Ambedkarite Shahiri Jalsa, following the traditions of the Marathi poet-singers who played a crucial role in preserving Marathi culture and folk traditions. Shahiri Jalsa has been an important tool for documenting historical events and expressing social commentary through poetry and music.

Yalgaar Sanskrutik Manch and Nalanda Arts Studio came together to form our ensemble and team of theater practitioners, who believe in ideas of equality, liberty, and fraternity. Inspired by Ambedkarite ideology and personal experiences, the play focuses on caste-based social oppression

in Indian society, using the tools of humor, satire, opera, and storytelling. The process has been a collaboration between artists from various communities, social backgrounds, and geographies. This diversity among the team itself made sure that we always account for multiple, even contradictory, beliefs and ideas and not let any one perspective dictate our artistic expression. From writing the script and composing the music to developing the play on the floor, each phase has been a collective effort where everyone's thoughts and suggestions were welcomed and discussed. Whenever the team hit a roadblock, the floor was opened for creative discourse.

The play also uses visual projections in tandem with the soundscape and music to bring forth the world of the characters. Movement pieces have been incorporated to add another form of storytelling in which words are not needed for expression. All of the stage design, properties, and performative elements have been conceived seamlessly weave into each other and the world that the story depicts. The team has also worked on different versions of the play as we intend to



SHAHIR

perform not just in proscenium/theater spaces but also in community spaces, so that the play reaches the marginalized sections of society who inspired it and for whom it was made.

Over a span of two years, the team met online and in-person to work on specific tasks, dividing themselves into smaller focus groups until January 2025 when they all came together to collectively create this operatic theatrical experience.



CURTAIN CALL AT PRITHVI THEATER, MUMBAI

After a month-long rehearsal period, we opened on the weekend of February 8–9, 2025, at Prithvi Theatre, Mumbai.

Accounts of caste-based (and class-based) discrimination are relevant and essential to be brought forward because they are still deeply rooted in our society. Our festivals, rituals, politics, and even colloquial and spoken language reek of caste-based prejudice. We automatically become observers of and participants in this discriminatory tradition and do not realize how it hampers our growth as individuals, a society, and a country.

We hope this play will help the audience realize this fact, ignite conversations about caste in our lives, and encourage all involved to reflect on their own practices and behaviors going forward.



CURTESY OF AMNESTY INTERNATIONAL

ISRAEL'S PUNITIVE WAR ON PALESTINIANS IN GAZA

CAMILLA BOISEN

ASSOCIATE DEAN OF
UNDERGRADUATE
ACADEMIC PLANNING ;
LECTURER OF WRITING

This article examines the alignment of Israel's justifications for its military actions in Gaza since October 7, 2023, with early modern notions of punitive war. Since the October 7 attack on southern Israel by Hamas-led forces, Israel has claimed that its military operations in Gaza are justified in two interrelated ways. First, it is executing its right to self-defense in retaliation for

the attack on Israeli citizens, including civilians, by a terrorist organization whose avowed aim is to destroy Israel. Secondly, in exercising its right to self-defense, it is engaging in "genocide prevention"—by destroying the capacity of Hamas and Palestine to perpetrate a "second Holocaust."

Approaches to forcible punishment in early modern writings in the Western Just War Theory tradition (JWT) relate both to defensive and offensive war. In the early modern period, the use of force for self-defense was a type of inter-state punishment justified by the aim of deterrence and the goal of preserving the state. Offensive war, by contrast, was deemed justified to deter aggressors, preemptively, or violators of the natural law, even warranting rejection of a principle of discrimination between perpetrator and innocents. Most of the early modern jurists insisted that a right to inflict punishment was integral to claims of just war. For Hugo Grotius (1583–1645), wars were justified only to vindicate rights, which included wars to defend the common good and interventions by a third party when crimes have been committed against another state. Before him, Francisco de Vitoria (1483–1546) warned of the danger associated with resort to the

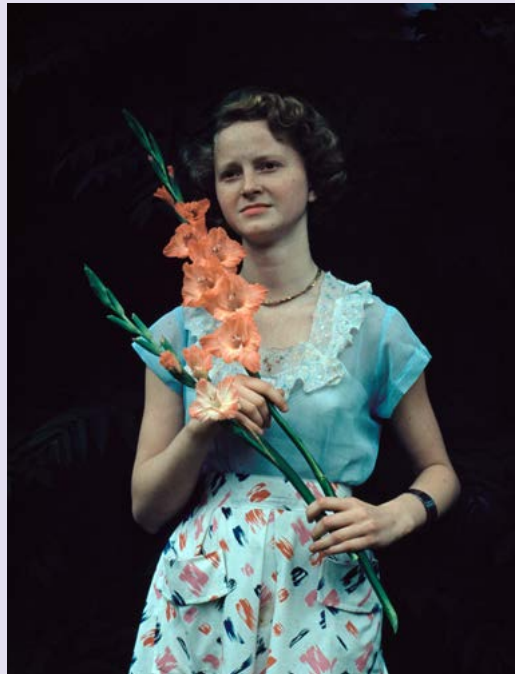


principle of punishment because it allowed space for acts of revenge or vengeance masquerading under the pretext of humanitarian protection—a guise that remains a common feature of contemporary international politics.

Since the Spanish conquest of the Americas in the sixteenth century, settlers have justified their retaliatory actions against indigenous resistance as necessary for their own "self-preservation." Furthermore, the "doctrine of double effect" provided moral justification, allowing them to consider the killing of innocents acceptable as a consequence of achieving a moral objective such as preservation by means of self-defense. In exceptional circumstances where the levels of depravity were deemed abhorrent, the punishment of whole communities for violating the laws of nature was justified. The article then explores how these historical perspectives of Just War Theory relate to both defensive and offensive strategies of war, where punitive actions were often justified as deterring aggression and preserving state integrity. Although punitive measures are typically taken under a different name as modern international law continues to sanction norm-violating behavior, Israel's reassertion of the right to justify its deterrence and collective punishment of a purported unlawful genocidal enemy exposes its

continuation. Given that both parties involved in the conflict have placed an excessive emphasis on the question of genocide, this article also shows how such myopia fails to acknowledge the ways in which genocide itself is an outgrowth of history.

Thus, the intellectual history of punitive war enables us to comprehend the extent to which violence against civilians, Palestinians included, is a fundamental aspect of a state's security concerns and represents a paradigm of exceptionalism and moral repudiation.



ELISABETH C. KIERAN HOLDS A "SWORD LILY," AKA GLADIOLA STEMS, CIRCA 1950

GLADIOLA GIRLS: FOUND FAMILY ARCHIVES AND THE SECRETS WE KEEP

MARION WRENN
EXECUTIVE DIRECTOR OF
WRITING; INTERIM
PROGRAM HEAD OF
GRADUATE WRITING;
SENIOR LECTURER OF
WRITING AND LITERATURE
& CREATIVE WRITING

Writing about personal loss and grief runs the risk of sliding into sentimentality. Life is impermanent—we all suffer and mourn. How to face these truths with equanimity? It's taken me some time to realize the answer is in the alchemy of transforming loss into sense, grief into a love song.

Gladiola Girls is my new book of poems (Cooper Dillon Press, 2025), whose inception occurred during the COVID-19 pandemic while moving my ninety-year-old mother from one home to another, a ten-hour drive away. In the tumult and trauma of that rushed upheaval, I found a box marked "Edgar's Slides."

My mother inherited this cache of her father's slides when her sister, Elisabeth, passed; "Aunt Betsy" had kept them stashed under her kitchen sink. Edgar Rohrbach, their father, was a Methodist minister in the early part of the twentieth century, educated at Albright and Drew, and erudite and funny. Edgar played cards in the woods with Yale's Beinecke brothers, apparently, and he loved to grow gladiolas. Family lore has it that the reverend cross-bred several strains in order to spawn a green gladiola, a bright feather in his horticultural cap. He also loved to fly fish. In fact, he died while fishing alone; he slipped and drowned in a shallow creek. I never knew him.

Until I found this box of slides. There were hundreds of images—photos of his wife and daughters in his garden, his daughters holding gargantuan gladiolas; pictures of his congregation; pictures of a cross-country trip the family took in 1951 on a Greyhound bus to attend the North American Gladiolus Society Conference in Los Angeles, California.

What are the objects we keep over a lifetime? What are the stories they tell? My mother and my aunt, who raised my sister and me after our young



THE AUTHOR'S MOTHER WADES INTO A BACKYARD FLOOD, CIRCA 1950

father died suddenly, never spoke of their father much. When they did it was clear there had been tensions between them. But they kept his photographs. When I looked at the slides for the first time it felt like a revelation: here was evidence of Edgar's gaze. I could see the way he looked at

his family, and I could see the way he caught the complicated looks on his girls' faces. Light and shadows everywhere.

Perhaps it was this inheritance that allowed me to complete the poems in *Gladiola Girls*. The materiality of the slides as a family archive kept me grounded and curious and writing about what, to an outsider, might come across as a litany of personal woes: death, displacement. But I was careful to keep my eye on the underlying facts of a family history rife with peculiar griefs revealed in the images. Using a poetic technique called "ekphrasis," where the writer uses one form of art to create another, I focused on Edgar's slides as a found art collection and began to see something like meaning, something beyond confession, in writing about my family's calamities and secrets—from a grandfather drowned while fly fishing, to my father's tragic death, to the grit and endurance my mother and aunt showed as they worked to keep us together. This book is a celebration of them.



THE GIRLS IN THE GARDEN LOOK AWAY, CIRCA 1950

EXTERNALLY FUNDED RESEARCH AND PARTNER- SHIPS

EXTERNALLY FUNDED RESEARCH AND PARTNERSHIPS

- Arabian Aromatics (Alqassimi Grant), William Zimmerle. 62
- Meritocracy And Its Challenges: A Cross Cultural Perspective, Jonathan Kwan 64



ARABIAN AROMATICS (ALQASSIMI GRANT)

WILLIAM
ZIMMERLE

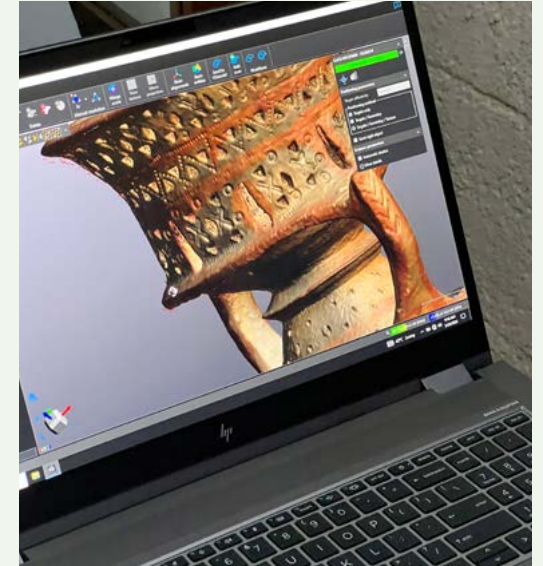
SENIOR LECTURER, ARTS
AND HUMANITIES;
AFFILIATED FACULTY
MEMBER OF THE HISTORY
PROGRAM

Incense burners today are a touchstone of Khaleeji culture. As a handicraft, they are traditionally made from clay and designed by communities of men and women dependent upon talented artisans. In Ras Al Khaimah and the Musandam Peninsula, a particular form was made unique. Known as *al madkhan* or *al majmarah* in Arabic these rounded-circular clay forms were crafted on a small hand-turned wheel made of either wood or clay. Significant care was devoted to replicating these forms and designs in exactitude. As traditional Julfar-ware incense burners, they were designed by pressing geometric designs into clay using small, handheld wooden tools. The finished artifact was an incense burner designed to fumigate the body as well as the home, often used in hospitality rituals to welcome visitors, create good smells, and remove malodors from the surrounding air.

Carrying forward this ancient craft, the making of traditional ceramics such as incense burners is alive and well in Ras Al Khaimah. As the Sheikh Saud bin Saqr Al Qasimi Foundation Visiting Scholar and Research Fellow, I attended the inauguration in June 2024 of a new kiln at the Shamal Heritage Association, which organized a series of heritage activities, including demonstrations of traditional ceramics making by a younger generation of Emiratis who are learning and sustaining this craft. As the new kiln was fired

up, the entire community was in attendance, including the general director of Antiquities and Museums at Ras Al Khaimah and the president of the Shamal Folk Art and Theatre Society, who shared with me their passion and vision to revitalize the handicraft industry. At the event, I learned first-hand of the pride of place of incense burners in every Emirati household alongside the famed *jerz* (axe) in Ras Al Khaimah, designed to be used daily both in the home and when traveling seasonally deeper into the mountains. Traditionally, both objects were made and used by family members in the same household.

As part of my work to document the cultural heritage of Ras Al Khaimah and the UAE as a Research Faculty Fellow of the Al Qasimi Foundation, I have established a digital heritage library at NYUAD for the study of Arabian perfumes and traditional handicrafts for burning incense. Through the library, named *Ra'eha* راحة: The Digital Heritage Library of Arabian Incense, Ancient Aromatics, Perfumes and Fine Fragrances, my team and I aim to support the resurgence of handicrafts as a living heritage in Ras Al Khaimah. Supported by the Al Qasimi Foundation, and using the scanners and equipment at the Core Technology Platforms (CTPs) of NYUAD, we were able to scan the traditional incense burners that had been given to the National Museum of Ras Al Khaimah by the royal family. Our work on this research project includes preserving various forms of incense burners in high resolution, recording videos of the intangible ways of making the crafts, interviewing members of the community, and digitizing artifacts in the many local museums for future study, community posterity, collective memory, and heritage identity. We will replicate our scans by 3D printing the incense burners, which is an innovative method to model heritage with broad applications for other sectors, including tourism and marketing. I also hope that



our work serves as an inspiration for the sponsorship of additional training sessions in the making of these crafts by hand in traditional ways. Through my scans, photographs, and ethnographic videos, I aim to preserve contemporary, traditional, and archaeological handicrafts alike.

Once *Ra'eha* is available as an open digital library, local and international scholars will be able to study Emirati heritage from high-resolution 3D scans and photographs taken from the archaeological records, museum storage rooms, and video field interviews of craftspeople keeping their heritage alive. Moreover, the people of the UAE and our academic community at NYUAD will be able to learn about varieties of *bukhoor* (traditional scents and perfumes locally made), *dukhoon* (traditional fine fragrances, also locally made), new Emirati luxury perfumes, and traditional ceramic incense burners and branded bottles. Finally, we hope that this digital library will allow us to engage with our local students and create more opportunities to study and raise cultural awareness of the value of such legacy crafts in enriching the lives of community members.



LMU LUDWIG-MAXIMILIANS-UNIVERSITÄT MÜNCHEN

ZEPF ZENTRUM FÜR ETHIK UND PHILOSOPHIE IN DER PRAXIS

Meritocracy and Its Challenges: A Cross-Cultural Perspective

LMU-NYU Research Cooperation Program

Peter Adamson (LMU)
Kwame Anthony Appiah (NYU)
Marius Baumann (LMU)
Evan Behrle (NYU)
Oren Hanner (Duke Kunshan)
Paulus Kaufmann (LMU)
Jonathan Kwan (NYU)
Thomas Mulligan (Georgetown)
Elena Ziliotti (Delft)

🕒 29 + 30 November 2024

📍 LMU Main Building
ZEPP
Room M210

Registration: 

Organization:
Marius Baumann
Paulus Kaufmann

Meritocracy, the concept advocating that decision-making and influence should be entrusted to the most deserving, virtuous, or accomplished members of society, has served as a guiding principle in various facets of human life, both in Western and Asian societies. Its roots can be traced back to early philosophical thought, with discussions found in the works of Aristotle and Plato in ancient Greece, and in writings attributed to Confucius, Mencius, and Xunzi in classical China. And yet, despite its pervasive application across political, economic, and cultural domains to determine the just distribution of goods, meritocracy has received relatively limited attention in contemporary philosophy, leaving open questions regarding both its precise meaning and the justificatory role it should play in contemporary societies. At the same time, while the meritocratic ideal is popular in contemporary Chinese philosophy, it faces numerous objections from various philosophical positions. Egalitarians argue that meritocracy disregards the moral ideal of equality, while proponents of epistemic democracy contend that democratic procedures, which value the equal weight of every vote and can incorporate diverse opinions, surpass meritocratic methods in making decisions beneficial to society. This raises doubts about whether the ideal should play a bigger role in contemporary (Western) philosophy as well.

My co-organizers—Marius Baumann (Director Center for Ethics and Philosophy in Practice, Ludwig-Maximilians-Universität München), Paulus Kaufmann (Researcher at Japan Center, LMU), and Oren Hanner (Visiting Assistant Professor of Philosophy, Duke Kunshan)—and I hosted a workshop, “Meritocracy and Its Challenges: A Cross-Cultural Perspective,” funded by the LMU-NYU Cooperation Program to lay the groundwork for a comprehensive discussion of

MERITOCRACY AND ITS CHALLENGES: A CROSS-CULTURAL PERSPECTIVE

JONATHAN

KWAN

ASSISTANT PROFESSOR OF PHILOSOPHY



A MING DYNASTY PAINTING DEPICTING PALACE EXAMINATION AT KAIFENG DURING THE SONG DYNASTY

meritocracy. The workshop took place at LMU’s Center for Ethics and Philosophy in Practice (ZEPP) on November 29–30, 2024, and aimed to address two key sets of questions. The first set pertains to the nature of meritocracy itself: What are its defining characteristics? How has it been interpreted throughout the history of philosophy in both Western and non-Western traditions? Are there distinct forms of meritocracy, and if so, what criteria can differentiate them? The second set of questions focuses on the contemporary challenges confronting meritocracy. Specifically, the workshop seeks to elucidate the shortcomings of the meritocratic system, assess the extent to which alternative principles for distributing influence in society question the validity of meritocracy, and examine whether proponents of meritocracy can adequately address these concerns, or alternatively, whether we should consider replacing meritocracy with other guiding principles that better serve society’s goals.

This LMU-NYU collaborative endeavor sought especially to tackle these questions from a cross-cultural perspective, transcending the confines of Western philosophical heritage and embracing insights from diverse traditions. Workshop participants included specialists in contemporary moral and political philosophy, as well as the history of philosophy in India, China,

Japan, the Muslim world, and the West. In addition to the organizers, the speakers at the workshop included Kwame Anthony Appiah (Professor of Philosophy and Law, NYU), Peter Adamson (Professor of Philosophy, LMU and King’s College London), Thomas Mulligan (Visiting Scholar, Georgetown), and Elena Ziliotti (Assistant Professor of Ethics and Political Philosophy, TU Delft). The talks at the workshop were wide-ranging and covered topics such as meritocracy as an ideology, the justification of merit in liberal democracies, Plato on the role of women within a meritocracy, Buddhist understandings and justifications of meritocracy, conceptual analyses of the notion of merit, Japanese Confucian reflections on how to recognize merit, hybrid meritocratic democratic proposals, and comparisons of Confucian eco-democracy versus eco-meritocracy concerning which form of government would be more ecologically responsible.

By adopting a culturally diverse approach, the workshop sought to provide a comprehensive understanding of meritocracy, one informed by global human knowledge. Such an understanding holds theoretical and practical relevance for the diverse cultures and geographical regions studied and represented on the campuses of NYU and LMU.

COLLA- BORATIVE RESEARCH PROJECTS

RESEARCH KITCHENS

- Introduction 68
- Infographic 69
- What Happens in a Research Kitchen? 70
- Culture, Rights, and Representation in and for the 21st Century 72
- Writing, Languages, and Pedagogy 75
- AlMashhad 78
- Heritage, Memory and Mobility 80
- The Anthropocene: Urbanism, the Environment, and Sustainability 83

RESEARCH GROUPS

- Music and Sound Cultures (MaSC) in 2024: An Exceptional Year,
Carlos Guedes and Andy Eisenberg 88

RESEARCH CENTERS

- The Humanities Research Fellowship for the Study of the Arab World:
New Directions, Nathalie Peutz and Erin Pettigrew 92
- Library of Arabic Literature - Ibn Khaldūn's The Requirements of the Sufi Path,
Leah Baxter 96
- Research inspired by al Mawrid's Arab Art Archive, Salwa Mikdadi 100

RESEARCH KITCHENS

AT NYUAD

TANELI KUKKONEN

EXECUTIVE DIRECTOR OF THE RESEARCH KITCHENS; PROFESSOR OF PHILOSOPHY

The Arts and Humanities Research Kitchens were launched in late 2020 in the depths of the Covid-19 pandemic as a distinctive cross-disciplinary venture to bring our community together and lift our collective spirits – our scholarly and creative imaginations – at a time when physical togetherness was all but impossible and time horizons became constrained.

Since their inception, the Kitchens have provided a venue for exploratory and outside-the-box research collaboration across the entire Arts and Humanities community, including students and academic staff. The Kitchens have grown to include cross-divisional initiatives, NYU global network partners, and external partnerships. Moving forward, our aim is to enhance further the visibility of the collaborative research we do within the city, the country, and the region as well as globally.

From the beginning, the metaphors of cooking and meal sharing have been central to the Kitchen concept. They are meant to convey the joys of togetherness and unexpected discovery as we get involved in projects inhabiting a third space, one distinct from our respective disciplines and institutional homes. There is the possibility of experimentation, of introducing new ingredients to spice things up, and of taking things in a new direction as fresh possibilities emerge.

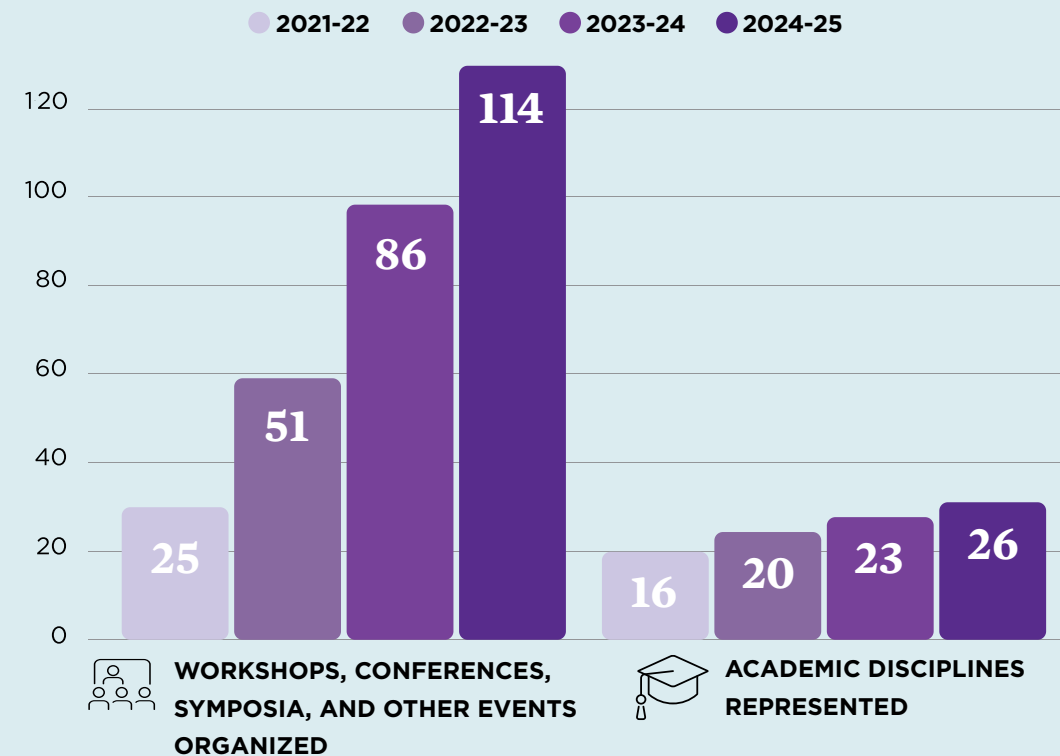
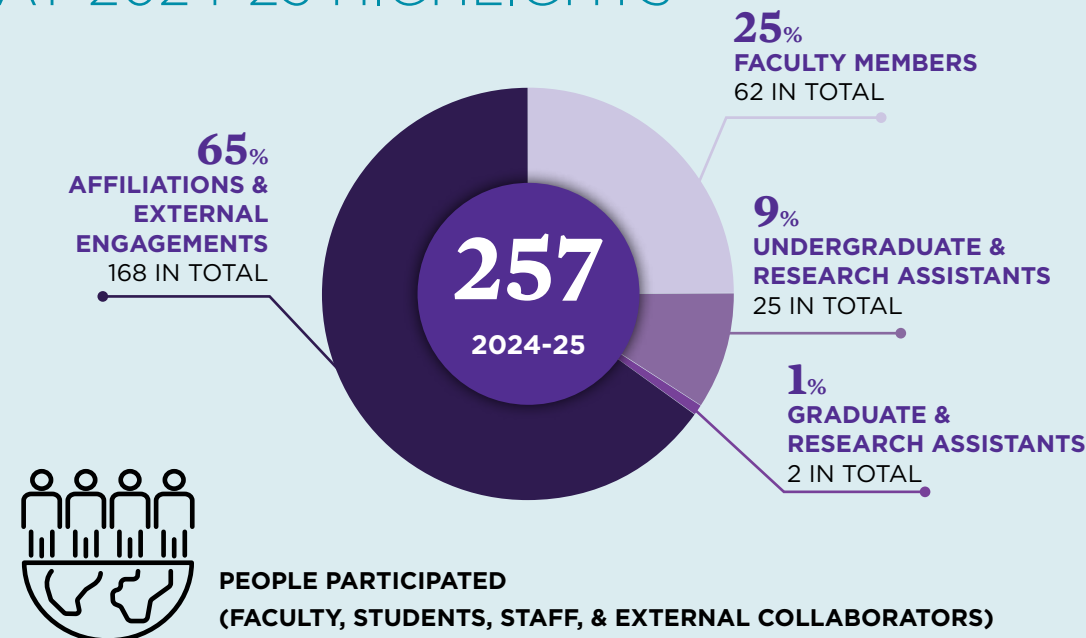
Above everything, the Research Kitchen concept denotes a commitment to inclusivity and a ground-up approach to initiating research. All members of our Arts and Humanities community are welcome to join; the only institutional imperative is that the work undertaken shall be intrinsically collaborative and cross-disciplinary in nature. Organized under five broad and capacious themes, the space provides ample room for ideation and experimentation.

Each year, the Research Kitchens put out an incredible amount of events programming and artistic and scholarly production, and 2024 is no exception. Projects report annually on milestones reached and aspirations for the future, with peer review guiding the Division's allocation of resources. The Kitchens furthermore act as incubators for research and research translation in other venues, including external and international collaborations.

The research space remains dynamic and lively, with the launch of Al Mashhad in 2023 and the anticipated introduction in 2025 of Inter/Facing – a brand new space dedicated to the intersection between art, science, and technology.

In 2025, the Kitchens will evolve into the Arts and Humanities Research Forums. While we celebrate the remarkable achievements of the Research Kitchens in 2024, I'm excited to see what our researchers create next.

BY THE NUMBERS AY 2024-25 HIGHLIGHTS



WHAT HAPPENS IN A RESEARCH KITCHEN?

The themes of the five kitchens from their inception were designed to be broad and open-ended, inviting a multitude of interpretations and critical perspectives across the arts and humanities and beyond. In this they have succeeded: by the end of 2024, more than a third of our faculty and academic staff will have taken part in the research done in the kitchens, with over twenty academic disciplines represented. But how do so many people with significantly different research backgrounds and methods come together and engage in meaningful, productive collaboration?

The backbone of the kitchen model is a commitment to a unifying set of frames, questions, and conversations. Each summer, those who are interested in working within a particular kitchen

are asked to deliberate together to come up with a proposal for what they plan to do in the coming academic year. However diverse, all the proposed projects must cohere with one another to an extent that is sufficient to give the kitchen a specific identity. The framing of the kitchen's specific orientation toward the theme can evolve from year to year, as participants move in and out. The underlying continuity is grounded in the idea of organizing around a broad theme in order to find new synergies.

A full accounting of the five kitchens' accomplishments in 2024 would be altogether impossible in the space allotted. In the following pages, we have invited projects hosted by the kitchens in 2024 – or pods, or clusters – to describe just some of their most salient activities



1. RESEARCH KITCHENS WEBSITE

in their own words, resulting in a panoply of research constellations large and small. In order to honor the hard work done by our kitchens' Head Chefs – the faculty conveners whose task it is to maintain lines of communication and to enhance synergies between individual researchers and projects – these activities are grouped under each of the five Kitchens separately. Yet it is exciting to notice how many ideas criss-cross between kitchens and between seemingly separate spaces. The dissemination of these ideas and perspectives in 'salons' – open-seminar research showcases that share outcomes and outputs with the entire NYUAD community, but also fresh initiatives and works in progress – is an exciting new practice that can be expected to ignite even more of these synergies in coming years.



2. "INDIGENEITY & REPRESENTATION" SYMPOSIUM POSTER, 2024



CULTURE, RIGHTS, AND REPRESENTATION IN AND FOR THE 21ST CENTURY

The Research Kitchen “Culture, Rights, and Representation in and for the 21st Century” (CRR21) engages contemporary theoretical and practical questions about politics and law, with particular attention to how they shape and are shaped by cultural norms, expectations, and ideals. Incorporating the many global and local perspectives converging at NYUAD, the kitchen examines the complexities and paradoxes of justice, reconciliation, and tolerance within and between societies, with particular emphasis on the distinctive contributions the Arts and Humanities make to understanding the challenges of living together on equal and dignified terms.

Throughout 2024, CRR21 hosted more than twenty faculty members working on thirteen projects across five thematic clusters—Language, Visualities, Campus, Migration, and Post-Human Rights. In May, we convened a collective two-day workshop on “Representations of Crisis/Crises of Representation” where NYUAD-based research kitchen members presented their work in the

context of disciplinary and interdisciplinary debates regarding how we best represent rights, their violation, and their redress. Guests Surafel Abebe (Africa Institute), Moyukh Chatterjee (University of Edinburgh), Taras Fedirko (University of Glasgow), and Saygun Gökarişel (Boğaziçi University) discussed the complex dynamics of propaganda and solidarity in contexts across Ethiopia, India, Ukraine, and Türkiye. Inspired by the workshop’s success, the Kitchen initiated a monthly salon series to share updates on our projects across the 2024–25 academic year. Alongside these workshops, a major part of our efforts also involved undergraduate participation: in total, we supported eight student’s research assistantships, training them in theory, data collection, translation, archive creation, and filmmaking in the study of human rights and conflict.

Many ongoing projects reached fruition in 2024. Umair Bilal and Manuel Contreras compiled their research on the human rights documentary industry and the surprising and enlightening commonalities between the struggles faced by filmmakers in Pakistan and Colombia. One



3. “REPRESENTATIONS OF CRISIS/ CRISES OF REPRESENTATION” WORKSHOP, 2024

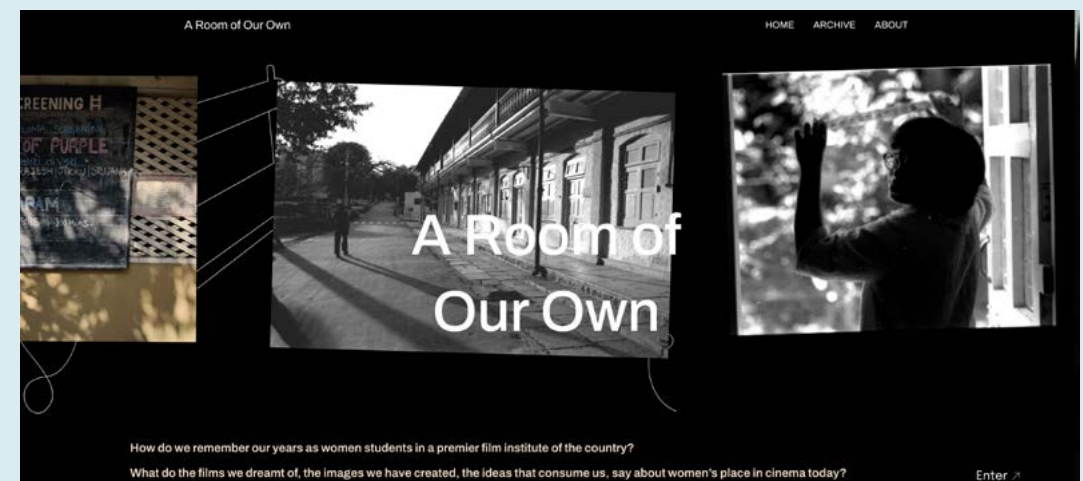
filmmaker’s lament now titles their book project: “We are Barely More Than Black and White.”

Surabhi Sharma and her collaborators Reena Mohan and Bina Paul finished their archival project “A Room of Our Own.” Engaging both auto-ethnography and biography, Sharma and her collaborators counter the erasure of women’s work from the diverse cinema histories of India through a multimodal curation of photographs, film and sound works, personal artifacts, text and oral histories. In August, they shared the collective website at a public event organized at Harkat Studios, Mumbai, attended by more than 50 film curators, journalists, scholars, and filmmakers.

Under the umbrella of our new “post-human rights” cluster, Merritt Moore and Michael Shiloh’s interdisciplinary project on “Robot Rights” uses dance performance to interrogate how we extend empathy, consciousness, responsibility, and even humanity to non-human subjects such as robots. Merritt Moore performed with a robot followed by a Q&A session at the National Theatre of Belgrade for WORLD.MINDS in May 2024; the audience, including former

prime ministers and business leaders, discussed the essence of humanity in the AI era and the potential roles of government in human and non-human rights. At the ISTE Convention in Colorado June 2024, Moore performed in front of 5,000 attendees; and Shiloh spoke at the San Francisco Asian Art Museum in August 2024. Additionally, an experimental robotic performance was conducted at NYU Abu Dhabi, furthering the research’s reach among students.

Daungyewa Utarasint extended ideas explored in CRR21’s 2023 “Unsettled Accounts” exhibition for a July EuroSEAS Conference (Amsterdam) and an October presentation at Ohio University on “Malay Muslim Migrant Workers and their Voting Behaviors” that explored how Thai migrants continue to participate in democratic elections from abroad. Also building on the legacy of the “Unsettled Accounts” exhibition, Samuel Mark Anderson joined a panel on social media imagery and nationalism at the Arts Council of the African Studies Association Triennial (Chicago) for a presentation called “Online Imaginations of National Crisis” that reflected on the various uses



4. SURABHI SHARMA, “A ROOM OF OUR OWN” ARCHIVAL WEBSITE, 2024

of graphic social media during Sierra Leone's 2023 presidential elections.

CRR21's "fusions" with other research kitchens proved successful. Ram Natarajan's project with the Anthropocene Kitchen, "The Venom of Forgetting," resulted in two campus talks with artists Azul Blaseotto and Eduardo Molinari, a workshop for students and faculty on using art in research, and a studio critique of NYUAD's Art MFA students' portfolios. Laila Soliman, Lama Choufani, and Angelyn Hilgendorf's project with the Al-Mashhad Research Kitchen, "On Motherhood and Its Shadows," hosted a dynamic trans-disciplinary February event including talks, workshops, and artistic interventions around womanhood and motherhood. Hannah Elsis's "Sonic Rights," another collaboration with Al Mashhad, explored popular music and shared global experiences of migration and displacement due to war, climate change, economic collapse, and gender violence, culminating in a major 13-hour

durational work "Chromesthesia" at Utrecht's Le Guess Who festival in November.

In part because of CRR21's successes and in part due to the importance of its themes, the Kitchen welcomed an unprecedented number of new projects and fusions throughout 2024. They include:

- Jinan Bastaki, Hanine Shehadeh, and Rana Tomaira's "Disrupting Identity Constructs: Arabs before colonialism, Arabs after neo-colonialism" facilitates in-depth academic discourse on the cultural, historical, and political dimensions of Arab identity, exploring its intersection with global culture and emphasizing its significance for the sociopolitical, economic, and international dynamics of the region.
- Rashmi Devi Sawhney and George Jose's "Now You See Us, Now You Don't" identifies, collates, and archives indigenous cinema for screenings and critical analysis, and in doing so, rethinks



5. MERRITT MOORE, "LOVE IN THE AGE OF ROBOTS" TALK AT XPANSE, 2024



6. MICHAEL SHILOH EXPERIMENTAL ROBOTIC PERFORMANCE, 2024

foundational concepts of film and media theory, as well as postcolonial and subaltern studies. Sawhney has already established an Indigenous Film and Media Alliance (IFMA) during pilot research over the summer of 2024 that includes indigenous filmmakers, documentary filmmakers, archivists, scholars and activists. Sawhney and Jose are currently working on an international symposium and an edited journal issue.

- Masha Kirasirova and Ala Younis's "Visual Cultures of the Aswan Dam: Rethinking Development in the Middle East during the Cold War" supported by the AlMawrid Arab Center for the Study of Art, investigates what historical media around Aswan's High Dam tells us about statebuilding in the Middle East, the cultural Cold War, and alternative narratives and images that were censored or suppressed.
- Jinan Bastaki, Camilla Boisen, Adeel Hussain, and Mikhail Xifaras's "Emancipating International Law" studies and theorizes how international law might overcome its imperialist history and complement the struggle against racialisation and racism.

With these new initiatives, CRR21 continues to chart out vital avenues of research into the political tensions and possibilities that shape our time.



WRITING, LANGUAGE, AND PEDAGOGY

Writing, Language, and Pedagogy (WLP) seeks to foster a culture of exchange and to create a space for meta-level reflection on best pedagogical practices by delivering on the promise of the way the GNU(+) affords cultural, linguistic, scholarly and pedagogical exchange. From the perspective of reflective practitioners, we are engaging in action research and as such we aim to locate praxis as a locus of research and inquiry.

Research and practice in the Writing, Language, and Pedagogy has never been more important than it is now in the era of emergent generative AI technologies. Because writing and languages circulate through the entire university across an array of disciplines, and because the central pedagogical move that joins them is the effort to teach critical thinking, members of this Research Kitchen are at the forefront of paradigm shift: the way we talk about writing and teaching is changing, and the way we perform as writers and teachers is changing, as well. This means they not only confront the challenges of a classroom environment where co-creating with AI is emerging as a norm; we are also in position to clarify and refine inclusive teaching practices that honor and preserve students' authentic voice as budding authors, scholars, and researchers.

The Perceptions and Positions of Postcolonial Englishes (PPPE) project (Aieshah Arif, Sweta Kumari) aims to decolonise pedagogy by considering the diversity and pluricentricity of language and the society we live in. We challenge the idea of a "norm" or "standard" of English language in a global university setting, building on the paradigm of 'World Englishes', proposed by the late Braj. B Kachru. Home to over 120 nationalities, the NYU network becomes an interesting site to raise the questions: which Englishes are "standard", and which are not? If the purpose of Language is mutual comprehensibility in spoken or written form, why necessitate a single standard? How is the conversation on Englishes central to education in an age of Generative AI?

Having conducted fieldwork and data gathering over the first two years of the project, the PPPE published a 15-episode podcast series titled *English or Englishes?* featuring researchers, speakers and experts in varieties of English. We bring this research directly into the classroom, developing pedagogy through workshops, faculty

training programs, and presentations at local and international conferences and symposiums including the UAE, Qatar, China and the US. Ongoing research features a cross-disciplinary collaborative project between the Writing Program, Library Archives and Computer Science, on how AI and speech recognition software can aid in understanding the challenges of multiple Englishes, thereby formulating practical methods of designing more inclusive pedagogies within the campus.

Among Us (Jing Chai, Jiani Lian, Jiadong Du) experiments with the community-engaged learning and service learning that integrates with language education and intercultural communications students and other entities. The project has developed extensively with a crowdsourcing website hosting 6000+ entries of students across NYU Global Network sharing their innovative strategies of learning Chinese characters, designed 90+ character graphics, hosted 40+ Community-engaged Learning events, Intercultural Salons, Public speeches and academic conference presentations, as well as a comprehensive collection of digital and in-print teaching materials for learners across all ages, including native speakers too.

Write Now (Piia Mustamaki, Deborah Williams and Marion Wrenn) builds on six years of collaborative scholarship with scholars across the region to create an anthology of research-centered essays that argue for the centrality of multilingualism in the composition classroom and teaching in the global liberal arts curriculum. The team has continued providing feedback to the contributors of an anthology of essays on teaching writing to multilingual students in the age of AI.

We argue for a decolonized classroom that doesn't center on language correctness – an emphasis that drives students to use AI – but on students' voice

and critical thinking, and secured an advance contract from SUNY Press, with the working title “Teaching Writing in the Translingual College Classroom: Practices, Paradigms, Possibilities.” The essays each center on an exercise useful in the multilingual writing classroom, some also using AI in the exercise design, and representing diverse institutions in seven different countries. Based on the research for the anthology, the team presented at two conferences: in June in Rome at the Twenty-second International Conference on New Directions in the Humanities, and in September in Dubai at the Middlesex Teaching and Learning Conference.

Language Matters (Jing Chai, Eduardo LageOtero, Xiaobo Shui, Madeline Woolf, Corinne Stokes) highlights the importance of language learning and instruction at NYUAD and the global network. Through the language webinar series and thanks to support from the WLP Kitchen, we continue to connect language professionals from the region and around the world to share their research and expertise with language faculty and students at NYU Abu Dhabi. The webinars have been a successful way for NYUAD faculty to develop new relationships with faculty in the NYU Global Network and beyond. During the fall 2024 semester, we hosted three scholars who shared with us their scholarship on cognitive linguistics, learning strategies, and how to engage with race in the language classroom context. This semester we are finalizing an exciting series of webinars ranging from translanguaging to self-efficacy and the use of generative AI for language learning.

The four WLP projects are unified in their efforts to cross-pollinate and foster greater collaborations with the GNU+ community and other regional and international campuses. As such, we have organized two symposiums where the GNU came together to discuss and devise pedagogy on how to bring our research to the actual classroom



7. JING CHAI, “DONGMING COMMUNITY FESTIVAL” AMONG US PROJECT, 2024



8. AIESHAH ARIF, SHANGHAI PODCAST RECORDING, PPPE PROJECT, 2024

experience for making the teaching and learning process more inclusive through more workshops and faculty training programs. Looking forward, the WLP is poised to expand this work by co-hosting international conferences such as the 2025 Middle East North African Writing Centers

Alliance (MENAWCA) conference, which will focus on “Co-Creation with AI: Navigating New Horizons in Writing and Learning”.



AL MASHHAD

How can we understand, represent, and archive place against the grain of linear, fixed systems? Taking Abu Dhabi's mangrove shorelines as its departure point, Al Mashhad, launched in 2023, has embarked on an interdisciplinary, critical investigation of place that questions categories of identity (national, gendered, raced) and systems (of music, literary canons, language, ecology, and urbanity).

Al Mashhad is anchored in the Arabian Gulf and its interconnections, from the Indian Ocean to the Gulf of Mexico. The various projects in this Forum explore what happens to our understandings of place when globalization and migration are understood as hybrid, complex, moving processes rather than linear, predetermined trajectories; and as situated in the in-between and the margin, rather than some purported center.

The year 2024 witnessed the first creative and scientific outcomes of the five initial projects, culminating in two exhibitions and three performances, as well as multiple workshops, roundtable conversations, and class visits. These projects converged through their exploration of the entanglements of identity (racialized, gendered, classed) through language, movement, and sounds; their interdisciplinary and collaborative dimension, bringing together NYUAD faculty with artists and scholars from around the region; and their interest for archives – both official and unofficial, public and intimate – either constituting, exhibiting, or examining them.

In January, anthropologist Laure Assaf joined forces with curators Farah Hallaba and Farida Youssef to bring the exhibition *Being Borrowed. On Egyptian Migration to the Gulf (Kharaj wa-al-mafrūd ya'ud)* to NYUAD's The Project Space. First exhibited in Cairo in 2022, *Being Borrowed*

draws from mixed-media artworks to explore the understudied experiences of many Egyptian migrants; evoking collective and personal narratives on family, memory, home, death and belonging. These experiences were placed in conversation with those of other migrant communities in the Gulf through a series of roundtable conversations, bringing together *Being Borrowed's* artists with international scholars, UAE-based artists, and community members. These conversations addressed the material cultures of Gulf migration; the relationship to domestic space, in the Gulf and back home; and the question of language and its politics. In a context where academic studies of Gulf migration tend to remain in silos, separated by nationality, ethnicity, class and language, this project created a space which transcended these lines and engaged scholars, artists, and community members in a common reflection around these experiences.

February saw *On Motherhood and its Shadows*, a kaleidoscope of events co-curated by theatre director Laila Soliman and IRB Director Lama Choufani. After a successful series of events in May 2023, this project continued unpacking the multitude of lived experiences and discourses shaping motherhood in the region. Contributions followed various thematic threads, including reproductive rights, labor and care; memory; mothering and the neoliberal workplace; journeys of fertility; mothering in conflict and under oppression, etc. The project included a series of oral history workshops organized in collaboration with Lauren Kata, oral historian and NYUAD Library Archivist. It featured an exhibition in the Arts Center lobby; an evening program of artistic interventions; a public NYUAD Institute talk interrogating the complex role of mothers in social movements and activism; as well as a preliminary presentation of the performance 'Story of...', written and directed by Laila Soliman, which

weaves together music, video projection, and belly dance, exploring personal and intimate journeys of fertility.

In April, PETTEE, a dance piece co-written by Deepak Unnikrishnan and Karthika Nair, premiered at the Art Center's Red Theater. Presented over two evenings, the performance married conversations about living and leaving, about sharing stories real and surreal, through movement and music and flight. Plotting to make that dream of weightlessness real along with the two writers were composer Sarathy Korwar, set and lighting designer Willy Cessa, illustrator Appupen (George Mathen), and three choreographers/performers (Wanjiru Kamuyu, Saju Hari and Ali Thabet), all of whom share similar histories of movement, memories and languages springing from other places. PETTEE was the result of several weeks of work and artist residencies, which included multiple class visits and conversations with students, public talks and community engagement, and a documentary film, *Pettee: Storybox*, directed by Philip Rashid.

Al Mashhad's events culminated in the Fall 2024 with a 12-hour durational performance directed by Hannah Elsis for the festival *Le Guess Who* in Utrecht. Telling 1000 years of afro-descendent musicking and migration, this performance is an outcome of Hannah Elsis's broader research project *Chromesthesia* (the colour of sound), which investigates the sonic and sensory rites of African migration across four bodies of water that comprise the global mangrove archipelago: the Persian Gulf and the Arabian Sea; the red sea and Mediterranean, the Indian ocean, the Atlantic Ocean, the Gulf of Mexico and Caribbean Sea. In reprising the interaction of *longue durée* African migratory patterns (1500-present) with more recent movements of migration (1989-present), *Chromesthesia* centres rituals of song, dance, music and performance in which racialised labour



9. PETTEE PERFORMANCE, 2024

global community. The resulting performance was featured in many publications, including *The Guardian*, *NRC*, *Songlines*, *Wire*, *Pan African Music*, *Dazed*, *Resident Advisor*, *DJ MAG*, *Crack'd*, *BBC*, as well as the radio channels *BBC Radio 1* and *6*, and *NTS Radio*, amongst others.

This first year of Al Mashhad also witnessed the development of the Spoken Khaleeji Corpus, an ethnolinguistic project initiated in April 2024, which gathered a team of 5 undergraduate researchers to conduct oral history and linguistic interviews with long term inhabitants of the UAE. This project aims at documenting, recording, and analysing the varieties of Gulf dialects, as well as experiences of multilingualism among Emiratis and UAE residents.

In the Fall 2024, these initial contributions to Al Mashhad were joined by four new projects. These projects bring new objects of investigation, looking notably at the residues of urban space, the liminal spatialities that emerge between the cracks of the glitzy, and the struggle to excavate and archive in the face of historical and contemporary erasures in the country and in the region. We look forward to showcasing the results in 2025 and beyond.



HERITAGE, MEMORY, AND MOBILITY

Where did we come from, and where are we going? How are we shaped by our ancient histories, our collective memory, and our collective amnesia? What kinds of economic, political, social, religious, and environmental facts give rise to movements of people, ideas, and commodities in the contemporary world? This Kitchen theme emphasizes the tensions between tradition and modernity, globalization and localism, cosmopolitanism and rootedness.

Through the academic year of 2023–2024, the Heritage, Memory, and Mobility Research Kitchen developed as a collaborative space for students and scholars in an exploration of how tangible artifacts and creative processes illuminate the interplay of heritage, memory, and migration. Two new head chefs, Salila Kulshreshtha and Álvaro Luna-Dubois, joined the existing team to shape and direct the Kitchen's work in the context of NYU Abu Dhabi's Research Kitchens initiative. By involving students in hands-on projects and inviting the broader community to participate in research events, the HMM Kitchen cultivated a dynamic atmosphere of collaboration and discovery.

Salila Kulshreshtha's project reached its third year and made a crucial leap forward through the creation of a digital map titled *'Hubs and Spokes of Ancient Arabia'*. This map documents pre-Islamic structures along the Arabian Peninsula's coast, drawing on the idea of hubs and spokes, a current day transport and routing system, to show how ancient landing places connected to inland settlements. The goal is to reveal how material remnants of the past can reshape our understanding of early cultural exchange and religious practices in the region. By working closely with the Dhakira HeritageLab, Salila ensured that the map was openly accessible as part of a larger digital humanities project. This initiative drew international recognition when the HeritageLab received a prestigious award for World Heritage Education Innovative Cases under the auspices of UNESCO in July 2024. Salila then presented her research at key academic gatherings, including the 'Arts of the Indian Ocean' conference at the University of Toronto, where she discussed new perspectives on the Frankincense Route, and the University College London, where she delved into digital humanities



10. ÁLVARO LUNA-DUBOIS, SORBONNE UNIVERSITY ROUNDTABLE, 2024

approaches for interpreting the Arabian Peninsula's pre-colonial history.

Álvaro Luna-Dubois and Paulo Lemos Horta's project *'Migrant Itineraries'* revolved around linguistic and cultural translation as a lens for examining migration and cross-border identities. A series of events and workshops highlighted these ideas, most notably through a cycle of conferences under the banner "Écrire en français langue autre au XXI^e siècle" [Writing in French as a second language in the 21st century]. Scholars, authors, and translators from multiple continents gathered to explore the political and artistic dimensions of writing in French as a second or third language. Students took an active role, especially in graphic novel workshops led by Moroccan author Zineb Benjelloun, whose novel *Darna: La Maison des Héritiers* served as an inspiring case study. Through these sessions,

participants investigated how illustrated narratives can communicate movement, memory, and heritage. Public lectures on the francophone graphic novel further showcased how the fusion of text and image can preserve individual and collective stories of displacement. The conversations expanded to include broader issues of translation, transcultural communication, and the cultural weight carried by language itself.

William Zimmerle's *'Ways of Seeing Arabian Rock Art as Heritage'* focused on the study, documentation, and preservation of pre-Islamic and Islamic rock art in Oman and the UAE. By gathering photographic evidence, building a comprehensive database, and highlighting the art's fragility, William seeks to bring global attention to sites that often remain unrecognized or under threat. His fieldwork, which involved local experts and archaeologists, documented hundreds of

RESEARCH KITCHENS AT NYUAD

Objects on the Move: Heritage Memory & Mobility at NYUAD!



11. OBJECTS ON
THE MOVE EVENT
POSTER, 2024

petroglyphs and inscriptions, thus contributing to a growing resource meant to inspire conservation and academic study. William shared his work at the Society of American Archaeology's Rock Art Symposium in New Orleans, where he spoke on the critical importance of preserving painted cave shelters in southern Oman. His small photographic catalog of rock art was also displayed at "Objects on the Move," allowing attendees to connect this archival endeavor with the Kitchen's larger theme of how material traces tell broader stories of migration, culture, and time.

Robert Deguzman's *'The Museum of Migration and Memory'* merged performance studies and decolonial research methods to examine themes of migration, diaspora, and ecological consciousness. By collaborating closely with undergraduate students, Robert encouraged them to become co-creators of both performance pieces and the underlying research questions. Their major

showcase was *'Thinking With Ocean,'* an immersive performance that debuted at two international theater conferences in London and Manila. This piece invited viewers to reflect on oceanic cosmology and the historical role of water routes in shaping human mobility. Drawing on Filipino history and the experiences of diaspora communities worldwide, the performance highlighted ritual, storytelling, and physical movement as methods of knowledge production. Students also led workshops at the University of the Philippines, bridging the fields of arts and STEM in discussions about intercultural collaboration. Following these presentations, Robert's proposal for an exhibition at the NYU Abu Dhabi Art Gallery was accepted, guaranteeing that his creative exploration of migration would reach a wider audience in the next academic cycle.

All four projects converged powerfully at the *'Objects on the Move'* event in April 2024. Envisioned as a celebration of the Kitchen's annual theme—"the Materiality of Heritage"—this gathering created a space for students, faculty, and researchers to engage with the personal narratives embedded in everyday objects. Many participants brought items that held special meaning, reflecting journeys from home countries to NYU Abu Dhabi. These stories converged with interactive displays of ongoing research, such as William's photographic series and the graphic narratives produced by Literature and Creative Writing students. The event also featured an open *Material Culture Table* where attendees could reflect on the power of artifacts to spark conversations about ancestry, diaspora, memories of migration and shared histories. The open format of the event, punctuated by performances and interactive exhibits, embodied the Kitchen's ethos of bringing scholarship, creativity, and community engagement together in real time.

By spotlighting both tangible and intangible forms of heritage, the HMM Kitchen explored and demonstrated how thinking through ancient structures, personal objects, artistic expressions, and documentary evidence, can offer rich insights into how communities move, adapt, and remember. Through digital technology, performance, academic conferences, and innovative classroom strategies, Kitchen members showcased a vibrant mosaic of approaches to studying the past and understanding its ongoing influences. By doing so, they revealed how personal histories and broader collective narratives intersect in the objects people carry, the art they create, and the knowledge they pass on to future generations.

The many activities of the HMM Kitchen underscore that heritage is not just about static monuments or dusty archives, but a living process of exchange. By bridging disciplines and forging personal connections, members affirm that the material traces of human movement—and the stories they hold—are vital threads in understanding our shared past, present, and future.

THE ANTHROPOCENE: URBANISM, SUSTAINABILITY, AND THE ENVIRONMENT

The five research clusters comprising the Anthropocene Kitchen work in interdisciplinary ways across and beyond the Arts and Humanities. The goal of our work is to identify, through innovative new research, the ways in which the Anthropocene concept poses challenges to, and helps redefine, creative practice and research in our respective disciplines, and in interdisciplinary collaborations. While mindful of the term's semantic and conceptual limitations, our purpose is to engage directly with the Anthropocene concept's transformative power. Bringing together scholars and artists, we ask: what is the added value of the concept of the Anthropocene for the arts and humanities? And equally: What is the added value of the arts and humanities in engaging with the Anthropocene? While the grand challenges of urbanization, climate change, sustainability, and displacement doubtless require a great deal of scientific innovation, at the heart of these issues lie fundamental questions about the relationship between humanity and both natural and built environments that the arts and humanities can explore, perhaps more

meaningfully than any other tool we currently possess.

Al Makān: Place and Place Making in the Anthropocene (Balzani, Kidd)

Our project compares Anghiari, a mediaeval town in Tuscany, Italy, and millennia-old sites in the desert-steppe region of the Qyzylqum and Bukhara oasis, Uzbekistan, from the perspectives of the *longue durée*, modern history and present-day ethnography to develop new questions about and approaches to the Anthropocene. For the past year we have been focusing more specifically on water.

Our research explores the cultural meanings as well as the economic, political and social implications of contemporary water availability in our distinct field regions. Our work is informed by ethnographic methods that recognise the position of the researcher in shaping the outcomes of the study of matter and meaning, the insights to be gained from situated knowledge, and slow science. By combining qualitative understanding (including literary and artistic materials) with quantitative analysis (maps, geolocation, geological, and engineering data) we question the self-sufficiency of purely quantitative approaches that usually underwrite engineering projects or water conservation policy and limit their grasp of the issues.

Amplifying the Anthropocene

(Kalantzakos, Swislocki)

Our focus is food. We now know that agriculture and food production contribute to approximately 25 percent of the global emissions that exacerbate climate change. We know this thanks to archaeologists and agro-ecologists working with the Anthropocene concept, in their studies of early agroecosystems, as well as those industrial. Since AY21-22, we have taught “Foodways for the Anthropocene,” where we examine how climate

change is already something we can taste, a kitchen table issue that we confront daily. Our students grow an edible plant, cook grains, isolate gluten, map foraging potential on the Highline, and develop a food philosophy in light of their experiences, preferences and habits in campus dining venues.

Foodways are of course already a key subject in visual storytelling, especially in food-themed TV series and cookbook publishing. We explore ways of leveraging these media to amplify the stakes of the Anthropocene, by developing two series concepts (including a pilot, a second episode, and a pitch deck for a 10-episode season). Both series are centered on stories about plant-based foodways and explore alternatives to didacticism in communicating about dietary reform.

Elements (Arfara, Hudson)

The Elements pod focuses its research on reimagining human relations with the larger nonhuman world by focusing on modern (e.g., carbon, hydrogen, oxygen) and traditional (e.g., fire, water, wind) elements as a means to trace interconnections and interdependencies. It continued developing long-term working relationships with colleagues on the Peninsula by participating in Jameel Arts Centre’s workshop *Material Matters: Experiments in the Built Environment* in Dubai and at the Center for International and Regional Studies’ conference *Global Energy Cultures: How Energy Shapes Our Everyday Lives* at Georgetown University in Qatar. It also focused on public programming, including *Elemental Relations*, an exhibition of eco-art by NYUAD students and recent graduates, supported by ADMAF (Abu Dhabi Music and Art Foundation), at Personal Structures by the European Cultural Centre–Italy in Venice, alongside the Art Biennale; *at the border of the sea*, an exhibition of work by Dima Abou Zannad in

dialogue with the pod’s *Elements of the Anthropocene* workshop, in NYUAD’s C3 Cube; and *Elements in Relation*, a series of two workshops: *Energies, Elements, and Decolonialities* with the Energy Humanities at Georgetown University in Qatar and *WE ARE OCEAN Arabian Gulf* with Anne-Marie Melster (ARTPORTmaking_waves) and John Burt (Biology, NYUAD).

Gather Wood, Gather Words

(Natarajan, Ossmann, Robertson, Valentin)

“Gather Wood, Gather Words” focuses on the act of gathering wood that entangles human action and evolution and the basic elements of life on Earth. The act of gathering wood is a guiding movement for probing the possibility of beginning research not with a concept or theory, but with a daily quest and a gesture. We explore how repeated, necessary and often back-breaking work relates to words, be they spoken, written, printed, recorded or digitally circulated. By attending to the interface of gesture and word, we ask how gesture and bodily interaction can generate words, stories and histories. From stories told around the fire, to work of gathering words in office memos or podcasts, movements of gathering cross language and culture, places and political systems in ways that open possibilities for global research that engages bodily, sensorial and imaginative connection. Attentive to gesture and movement we examine the processes that lead to abstraction from our embodied relationships to the earth and other living beings.



12. QYZYLQUM WELL, ALMAKAN PROJECT, 2024

Urban Spaces (Anderson, Assaf, Mustamaki) “Participation in Abu Dhabi’s Public Spaces” explores the infrastructures, appropriations, and embodied experiences of public spaces in the UAE capital. These dynamics have been documented through ethnographic research conducted by student assistants, attentive to their own positionalities and sensorial experiences during fieldwork. Over the course of this project, students found themselves increasingly drawn to one particular landscaped square, informally known as Electra Park, located in Al Zahiya. We have reflected on how residents divert the intended recreational uses of the park, focusing in particular on the ways through which the park is used by

newly-arrived migrants as a pathway to job opportunities and to the city at large. These diversions became the focus of a sound/multimedia walk project that we completed for the journal *Global Performance Studies* (to be published in 2025). Another important presence in public spaces is that of delivery riders. Students conducted targeted research on how riders manage working in extreme heat, and we presented some of their findings at the Urban Affairs Association meetings in April (New York, NY). Thinking through the Anthropocene led us both to expand the concept of public space and to redefine questions of access, comfort, and opportunity.



13. AMPLIFYING THE ANTHROPOCENE PROJECT FILMING, 2024

RESEARCH KITCHENS

AT NYUAD



VISIT THE WEBSITE

RESEARCH KITCHENS TEAM

Taneli Kukkonen

Mariam AlShehhi

Tina Galanopoulos



PROF. BYRON DUECK INTRODUCING ANDREW EISENBERG'S *SOUNDS OF OTHER SHORES* AT THE BRITISH FORUM FOR ETHNOMUSICOLOGY ON THE DAY OF ITS LAUNCH

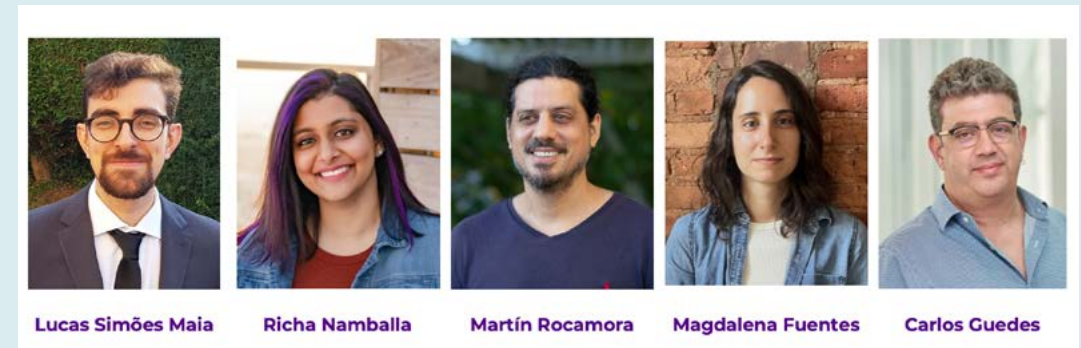
MUSIC AND SOUND CULTURES (MASC)

CARLOS GUEDES AND ANDREW EISENBERG

The In early 2024, Wesleyan University Press released Andrew Eisenberg's monograph *Sounds of Other Shores: The Musical Identity of Poetics on Kenya's Swahili Coast* [Cross Reference Andrew Eisenberg's contribution]. Included in the book is a version of a chapter that appears in the landmark 2023 volume *Sounding the Indian Ocean: Musical Circulations in the Afro-Asiatic Seascape* (ed. Jim Sykes and Julia Byle), which

received the inaugural Monsoon Book Prize for Anthropology in 2024. Eisenberg held a number of book launch events for *Sounds of Other Shores* throughout the year in cities around the world, including a public book talk at NYU Abu Dhabi's 19 Washington Square North in New York City. He also began work on an associated practice-research project, in collaboration with Elizabeth Hoffman (NYU FAS Music). The project, "Sonic Intimacies of the Western Indian Ocean," is funded by a 19 Washington Square North Fellowship for academic year 2024–2025.

Other impactful publications followed. A team consisting of Carlos Guedes, Magdalena Fuentes (Assistant Professor of Music Technology and Integrated Design & Media at NYU's Music and Audio Research Lab), Richa Namballa (Doctoral Student in Music Technology, NYU Steinhardt), and Lucas Maia (Research Engineer at MaSC, Universidade Federal do Rio de Janeiro, Brazil) presented the first results from the research done with the CREM-NYUAD collection. The CREM-NYUAD, a collection of field recordings of music from across the globe, is a subset from the



THE TEAM WORKING ON THE CREM-NYUAD COLLECTION

vast archive of recordings of the Centre de Recherche en Ethnomusicologie (CREM) in Paris. This collection, comprising 14,379 records from 129 countries selected and digitized by CREM, was subsequently analyzed by feature extraction algorithms to prepare it for Music Information Retrieval (MIR) tasks and used in MaSC's research. This was possible thanks to a grant obtained from the NYU Global Seed Fund "Creation and analysis of a digital repository of Middle Eastern Music" (co-PIs: Carlos Guedes, Robert Rowe, Juan Bello, and Godfried Toussaint).

Our first project with the CREM-NYUAD collection investigated timeline-based music traditions in field recordings focusing on bell patterns of Candomblé, an Afro-Brazilian religion. Our study made contributions in audio source separation and the computational analysis of non-Western music by employing a transdisciplinary approach we refer to as Sonic Digital Humanities (SDH) (Eisenberg & Guedes, 2024). In the broadest terms, we define SDH as a branch of digital humanities concerned with digital collections of music and other forms of sonic culture. More specifically, we view it as a space in which computational approaches to the analysis of music and related forms of sound culture may be developed and carried out in a

productive dialogue with humanistic modes of data collection and critical inquiry. This work was presented at the Analytical Approaches to World Music (AAWM) 2024 and at the ICTMD Study Group on Sound, Movement, and the Sciences (SoMoS) 2024, culminating with a paper presentation at the Conference of the International Society of Music Information Retrieval (ISMIR) 2024, the flagship conference in the field.

Carlos Guedes's "Exploring the Musical Traditions of the Shihuh (Field Research Report no. 1)" was published by the Sheikh Saud bin Saqr Al Qasimi Foundation for Policy Research. This paper presents a summary of the research by the MaSC team with members from the Shihuh tribe about their musical traditions.

Conference Presentations

Aside from the three conference presentations about the work on the CREM-NYUAD collection and the *Sounds of Other Shores* book talks, Andrew Eisenberg and Carlos Guedes presented "Prolegomena for Digital Humanities" at the British Forum for Ethnomusicology (BFE) Conference in Cork, on April 5. This paper

outlines the emerging transdisciplinary field of study that we call Sonic Digital Humanities, growing out of our collaborative transdisciplinary work within MaSC.

Slavica Ceperkovic, Professor of Interactive Media at Seneca Polytechnic Institute in Toronto, formerly Visiting Professor of Interactive Media at NYUAD, and Carlos Guedes, presented “Music of Crafts” at the ICOFOM conference “The Future of Museums and Museology Practices in a Changing World” on December 1, in Doha. This paper highlights the work Ceperkovic did in volumetric imaging as part of the Music of Crafts project leading to a VR environment depicting artisans and the crafts. The three-minute version of the presentation won Third Prize at the conference. Public Exhibitions

MaSC was invited to present the Music of Crafts audiovisual installation at ADNEC, during the UNESCO Framework for Culture and Arts Education conference (February 12–14). This immersive audiovisual installation in collaboration with Qasr Al Hosn/House of Artisans was originally presented at the 2023 Al Hosn Festival.

The audiovisual installation Formation of Soof was presented at Dubai Design Week (November 5–10). This immersive installation, created in collaboration with Qasr Al Hosn and Milktrain/Giampiero Sanguini, was originally designed for the Abu Dhabi pavilion at the London Design Biennale 2023, where it won the event’s Theme Medal.

Life after MaSC

In our eighth year of existence, it is also worth reflecting on the impact MaSC has had as a platform that provides opportunities to strengthen the research skills of its diverse collaborators,

ranging from undergraduate students to postdoctoral research associates. Since 2016, MaSC has employed twenty undergraduate student assistants, one Kawader fellow, and two postdoctoral researchers. Successful cases of careers/academic paths related to the work the researchers did with MaSC include:

- Konstantinos Trochidis (postdoc, 2015–2018), currently Lead AI & ML Engineer with Siemens Financial Services in Munich
- Kaustuv Ganguli (postdoc, 2018–2021), currently associate professor of computational sciences at Zayed University
- Oscar Gomez (undergraduate research assistant, 2017–2021), currently pursuing a fully funded PhD in computer science at Duke University
- Leonid Kuzmenko (undergraduate research assistant, 2018–2020) just finished a PhD at Queens University Belfast with a fully funded Marie Curie Fellowship he obtained after his time at NYUAD
- Christos Plachouras (undergraduate research assistant, 2019–2021) was admitted to the prestigious Master in SMC program at Univ. Pompeu Fabra after graduating; currently pursuing a PhD at Queen Mary University of London
- Nour Abdelmoneim (undergraduate research assistant, 2019–2021), currently working at NYUAD with Keith Ross on reinforcement learning
- Maryam AlShehhi (research assistant, Shihuh project, 2022–2023), currently finishing a Master’s in Islamic Studies at Columbia University, en route to a PhD at a prestigious American university

- Gopika Krishnan (PPTP, 2023), admitted to a fully funded Erasmus Mundus program in AI at Univ. Pompeu Fabra

- Julia Drabek (PPTP, 2024), admitted to a fully funded PhD in Electrical Engineering at Johns Hopkins University



DUBAI DESIGN WEEK. FROM LEFT TO RIGHT: WALEED MADANI, AMNA ALNOWAIS, CARLOS GUEDES, JUAN SIERRA



HUMANITIES RESEARCH FELLOWS (LEFT TO RIGHT): ELI DOLLARHIDE; SAQER ALMARRI; MARWA KOHEJI; IBRAHIM GEMEAH; ALEXANDRA SCHULTZ; HENRI LAUZIÈRE; NOURA AL OBEIDLI; BURAK SAYIM AND JESSICA GERSCHULTZ

THE HUMANITIES RESEARCH FELLOWSHIP FOR THE STUDY OF THE ARAB WORLD: NEW DIRECTIONS

NATHALIE PEUTZ
ASSOCIATE PROFESSOR OF
ARAB CROSSROADS
STUDIES AND
ANTHROPOLOGY

The Humanities Research Fellowship (HRF) for the Study of the Arab World supports the growth of a multifaceted research environment for the Humanities and the study of the Arab world at NYU Abu Dhabi's campus. To this end, both distinguished scholars and promising scholars are invited to apply for residential fellowships. HRF fellows contribute to NYU Abu Dhabi's intellectual community through research and research-related activities, including collaborations with NYUAD faculty. Since the program's inception in 2014, these fellows have produced a large body of impactful scholarship. The program has not only facilitated this knowledge production but also played a vital role in the career development of some of the best scholars in the field. It has also contributed to the spread of knowledge of the various dimensions of the culture of the Arab world.

Albeit similar to other prestigious residential humanities fellowships offered by world-class universities, the HRF program is unique in its support for humanities research *in and of* the Arab



BOOKS PUBLISHED IN 2024 BY HUMANITIES RESEARCH FELLOWS AS A RESULT OF THE HRF FELLOWSHIP

World. It thereby elevates NYU Abu Dhabi as a premier research center and hub for the study of the UAE, the Arab Gulf and the Arabian Peninsula, the Arab-speaking region, and the Arab-Islamic world broadly defined—past, present, and future. The HRF is also unique in offering a wide range of fellowships to scholars at various stages of their academic careers and for various lengths of time. Its support for graduate students, postdoctoral fellows, junior scholars, and senior scholars not only helps to create a strong international network of scholars and mentors; it also provides mentoring opportunities and opportunities for collaboration to the graduate students, junior faculty, and senior faculty at NYU Abu Dhabi. This helps support and advance the careers of the NYUAD faculty, as well.

The year 2024 ushered in a significant shift in direction of the HRF program. After a decade of being housed under and funded by the NYUAD Research Institute—through two grant cycles (2014–19, 2019–24)—the HRF began its transition to becoming a prominent node of NYU Abu Dhabi's Arts and Humanities Research Platform.

This transition from the Research Institute to the Humanities Research Platform will facilitate collaboration between the fellows and NYUAD faculty and enable a more integrative approach to fellows' research, teaching, and mentoring opportunities. Despite this restructuring, the program continued to support a robust cohort of fellows and organized thirty seminars, workshops, and events throughout the year.

Fellows

In 2024, the HRF hosted **two senior** and **seven junior research fellows** for one- or two-year residential fellowships as well as **three visiting fellows**. Fellows worked on their individual research projects spanning the disciplines of Archaeology, Anthropology, History, Art History, Architecture, Translation Studies, and Media Studies.

Senior Fellow **Jessica Gerschultz** completed the transcriptions and translations of the oral histories of Arab artists for AUC's Oral History Archives and as primary sources for her own book project, *Fiber Art Constellations*. **Henri Lauzière**

conducted research in Saudi Arabia, Dubai and the Northern Emirates for his project, “Beyond Doubt: A Counter-History of Reason in Modern Arab Islamic Thought,” and convened a book workshop on this topic.

Junior Fellow **Eli Dollarhide**, concluded his NEH-funded project, “Beyond the Oasis: The Ancient Cultural Landscape of Bat and the Sharsah Valley (2021–2023).” This NEH grant established an archaeological research lab that introduces NYUAD students enrolled in AW UH 1114 (Doing Archaeology) to high-accuracy mapping and imaging equipment, ancient ceramics collection, and petrographic microscopy—increasing local capacity for archaeology and fostering interest in heritage industry careers by making critical technology accessible. **Alexandra Schultz** secured a contract for her book tentatively titled *Wayward: Histories of Water in Urban Egypt* with American University of Cairo Press. **Ibrahim Gemeah** presented his book project, “Between Secularism and Religion: State, Islam, and the Making of Nasser’s Egypt, 1952–1970” at Northwestern Qatar. In fall 2024, he accepted a postdoctoral fellowship at the Middle East Studies Center at Duke University. **Burak Sayim’s** book project, *The Making of Communism in the Middle East: Anti-colonial Revolutions, Global Networks, and Itinerant Militants*, under contract with the University of California Press, was the winner of this year’s Toynbee Prize Foundation First Book Workshop Competition.

Three of our junior research fellows, **Saqer Almarri**, **Noura Al Obeidli**, and **Marwa Koheji**, joined NYU Abu Dhabi as Visiting Faculty in fall 2024 and are currently teaching courses in the Division of Arts and Humanities and the Core Program. Almarri and Al Obeidli were the first two postdoctoral fellows hosted by the HRF in

collaboration with the Kawader Research Assistantship program, a capacity-building program for Emirati nationals. Almarri and Koheji are both working on securing contracts for their book projects, “The Khunthā Beyond the Law” and “Thermal (Dis)Comfort in the Arab Gulf: How Air-Conditioning Changed Everything,” respectively. Al Obeidli published her first book, *Emirati Women Journalists: Bargaining with Patriarchy in Search of Equality* (Routledge), this year.

Together, the research of current and former fellows resulted in thirty-seven publications in 2024: seven books, six journal articles, seven book chapters, seven other publications, and ten FBH spotlight articles.

Events

In 2024, the HRF organized and/or sponsored four fellows’ research workshops; five faculty-run workshops; fourteen seminars, talks, and working groups; five writing seminars; and two reading seminars. Highlights include NYUAD’s **3rd Annual Graduate Student Research Workshop**, “New Directions in the Study of the Arab World,” convened by Erin Pettigrew and Nathalie Peutz and attended by twelve students from diverse universities (March 4–6) and our annual publication workshop in collaboration with the Division of Arts and Humanities and the Center for Faculty Advancement (November 5), led this year by Niels Hooper (Executive Editor at University of California Press) and Marissa Mika (Developmental Editor).

Collaborations/Projects

HRF continued its collaborations aimed at enriching existing institutional research infrastructures and liaisons with internal, external, and international departments. Those



3RD ANNUAL GRADUATE STUDENT RESEARCH WORKSHOP, “NEW DIRECTIONS IN THE STUDY OF THE ARAB WORLD” WITH 12 INTERNATIONAL GRADUATE STUDENTS (MARCH 4-6, 2024)

include **Knowledge Futures**, an interdisciplinary project aimed at exploring the intersections of knowledge production, digital methods of inquiry, artificial intelligence, and the study of the Arab world, and **Family Business Histories**, an interdisciplinary project of NYUAD and the Tharawat Family Business Forum to compile, document, and analyze the history of selected regional family businesses, as well as **Recognizing Religions**, an international collaboration between NYU Abu Dhabi, Australian Catholic University, and “The European Qur’an. Islamic Scripture in European Culture and Religion 1150–1850 (EuQu)” (University of Copenhagen) that examines multidirectional processes and forms of religious, intellectual, and cultural exchange across the Ottoman, Persian, Arab, European, and American worlds.

In collaboration with the Archives and Special Collections of the NYUAD Library, the HRF awarded four **travel awards** in Spring 2024 to graduate students and researchers from India and the US to conduct research in the Arab Heritage and Gulf Crossroads collections along with the

relevant thematic holdings of the NYUAD Library. It also sponsored eight regional students to participate in the 3rd Winter Institute in Digital Humanities in partnership with the NYUAD Library, A&H, and NYUAD Institute.

New Directions

Looking forward, the HRF aims to expand its network of collaborations and partnerships, to identify new potential funding streams, and to offer a wider range of fellowship models to increase the number of fellows it can host. In fall 2024, the program organized a pilot **Winter Writing Retreat** program and embarked on the strategic recruitment of senior scholars. In addition to these new searches, the program ran its regular calls for applications for the AY25–26 graduate students research workshop, travel grant, postdoctoral fellowships, and Kawader fellowship. As a result, the HRF program will host up to forty fellows and visiting scholars in 2025. We are grateful for the NYUAD Division of Arts and Humanities’ support and excited to see what this new year will bring.

LIBRARY OF ARABIC LITERATURE - IBN KHALDŪN'S THE REQUIREMENTS OF THE SUFI PATH

LEAH BAXTER
ASSISTANT EDITOR

In November 2022, the Library of Arabic Literature (LAL) released a bilingual hardcover of Ibn Khaldūn's *The Requirements of the Sufi Path* (*Arabic title, Shifā' al-sā'il fi tahdhīb al-masā'il*), one of the latest in a series of Arabic editions and facing English translations of significant works of premodern Arabic literature. Ibn Khaldūn is widely known for his pioneering work as a sociologist and historian. He was also an accomplished legal scholar and jurist, and in this book, the first of Ibn Khaldūn's works to be published by LAL, he offers a learned legal perspective on the Islamic mystical tradition, Sufism.

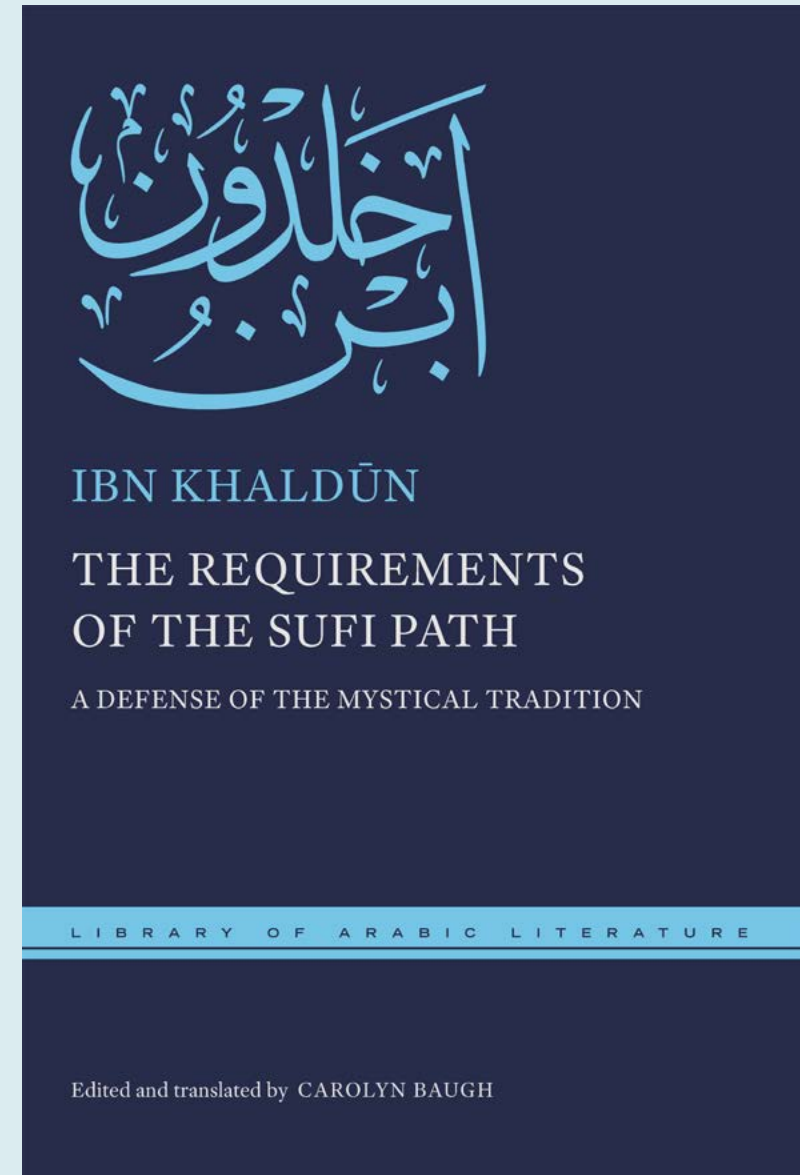
Around the time of the book's writing in the late fourteenth century, Ibn Khaldūn had moved from his hometown in Tunis to Fez, where he extended his already wide-ranging knowledge of law and literature and where he enjoyed a high status

among the local intelligentsia. He was also a skilled negotiator keenly aware of the major role that Sufism played in the lives of everyday people in Morocco—and this put him at the center of an ongoing legal debate about how best to engage with the Sufi tradition.

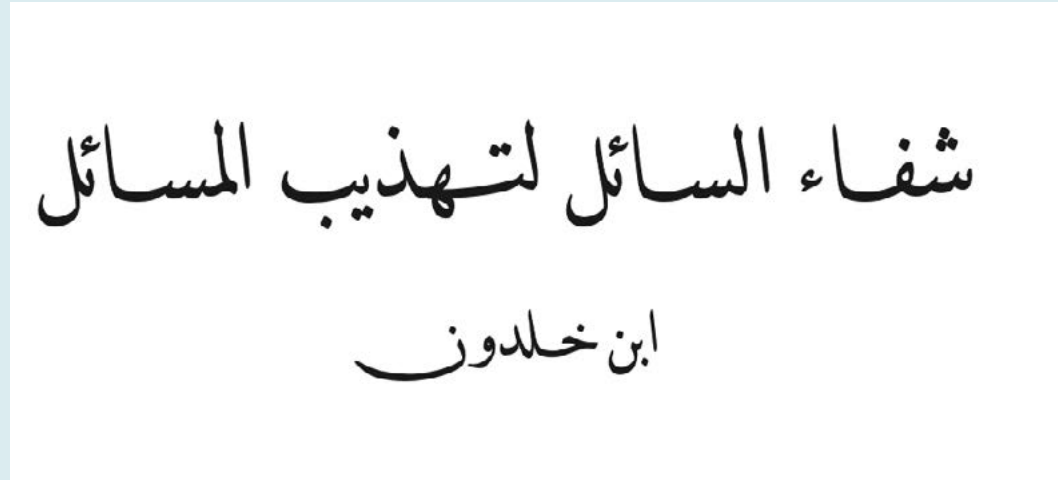
Ibn Khaldūn could not resist weighing in, and *The Requirements of the Sufi Path: A Defense of the Mystical Tradition* is the outcome of that intervention. The book is effectively a legal opinion, or fatwa, that affirms the validity of Sufism and that pronounces on the value of learning from books or from teachers. He defends the value of the Sufi path's first two levels, known as the “struggle for piety” and the “struggle for rectitude,” and expresses support for adepts to study these practices from books, but he also cautions against learning from books alone: to follow the path's third and highest level, the “struggle for unveiling,” he stresses, is risky without a master guide.

In spite of its highly specific topic and context, Ibn Khaldūn's work extends far beyond its genre. As Jesús R. Velasco, writer of the foreword for the English-only edition of *The Requirements of the Sufi Path* notes, the work probes not only into “questions of epistemology, pedagogy, and the construction of traditions,” but also into “the legal life of the soul.”

The Library of Arabic Literature believes strongly that the preparation of editions and translations is an undertaking best completed collaboratively (not unlike embarking on the Sufi path!). The edition and translation were undertaken by Carolyn Baugh, Associate Professor of History and Global Languages and Cultures at Gannon University. By meticulously reviewing centuries-old manuscripts, as well as the work of previous editors and scholars, she produced an authoritative Arabic text



COVER OF THE BILINGUAL HARDCOVER EDITION OF THE REQUIREMENTS OF THE SUFI PATH



THE BOOK'S TITLE IN ARABIC, FROM THE INTERIOR OF THE BOOK

that formed the basis for her translation, to which she devoted the same attention to detail and clarity.

As is standard practice for all LAL books, Baugh also worked closely with volume editors assigned from the editorial board. The volume editors in this case were Devin J. Stewart, Samuel Candler Dobbs Professor of Arabic and Islamic Studies at Emory University and a member of LAL's editorial board, and Shawkat M. Toorawa, Brand Blanshard Professor of Near Eastern Languages & Civilizations and Professor of Comparative Literature at Yale University and a LAL executive editor. Volume editors provide guidance to scholars editing and translating works for LAL, based on their experience preparing books themselves. Stewart is the editor and translator of al-Qāḍī al-Nu'mān's *Disagreements of the Jurists* ('Arabic title, *Kitāb Ikhtilāfuṣūl al-madhāhib*), a tenth-century overview of Islamic legal theory, and Toorawa is the editor and one of the translators of

Consorts of the Caliphs (Arabic title, *Nisā' al-khulafā'*), a collection of biographies of the lives of remarkable women of the Abbasid court.

To make its books as accessible as possible to all readers, LAL first publishes each work in a bilingual hardcover edition, with Arabic and English on facing pages, available in print and electronic formats, and simultaneously makes available the Arabic edition for free on its website. One year later, an English-only edition appears, destined for the Anglophone university classroom and a general readership. The LAL executive board selects an eye-catching image for the cover, which designer Nicole Hayward incorporates into the design of the full-color paperback, and they invite a scholar from outside the field of Arabic studies to write a foreword. *The Requirements of the Sufi Path* features a painting by the Tunis-born artist Nadia Ayari and a foreword by Jesús R. Velasco, Augustus R. Street Professor of Spanish & Portuguese and Professor of Comparative



STATUE OF IBN KHALDUN IN TUNIS, PHOTO BY SAMI MLOUHI, VIA WIKIMEDIA COMMONS

Literature at Yale University, a scholar of medieval and early modern legal cultures in the Mediterranean.

Ibn Khaldūn's *The Requirements of the Sufi Path* stands out as a gem of legal explication and a formative piece of this justly famed scholar's worldview. Through its publication by the Library of Arabic Literature, this aspect of Ibn Khaldūn's brilliant and innovative thinking can continue to shine on readers and thinkers of the future as it did those of the past.



PHOTO OF THE SUMMER ACADEMY PARTICIPANTS, DARAT AL FUNUN, AMMAN, SEPTEMBER 2000. COURTESY OF THE MARWAN KASSAB-BACHI COLLECTION AT AL MAWRID ARAB CENTER FOR THE STUDY OF ART, NEW YORK UNIVERSITY ABU DHABI.

Professor Salwa Mikdadi and Patrick Kane, PhD, are co-editors of a forthcoming book in the Syracuse University Press series on Gender, Culture and Politics, titled *Inji Efflatoun, the Early Writings and Manifestos: 80 Million Women Are with Us (1948); We the Egyptian Women (1949); Peace and Liberation (1950)*, translated by Professor Samah Selim of Rutgers University. Syracuse University Press has confirmed the acceptance of the book proposal, and final review is awaiting completion of the translation. A preface, introduction, opening chapter, and bibliography have been completed. The book makes extensive use of al-Mawrid's resources and archival materials, including access to the late artist Inji Efflatoun's personal papers and documents.

Inji Efflatoun, the Early Writings and Manifestos features translations of Efflatoun's early writing,

RESEARCH INSPIRED BY AL MAWRID'S ARAB ART ARCHIVE, NYUAD

SALWA MIKDADI

PROFESSOR OF PRACTICE OF
ART HISTORY; DIRECTOR, AL
MAWRID ARAB CENTER FOR THE
STUDY OF ART

placing her as a major actor in mid-twentieth-century world history as her literary work transects with her activism in the burgeoning Egyptian women's movement alongside her contemporaries in Europe, the Americas, and especially the Global South. Efflatoun's prose and polemics vividly resonate through the translation by Samah Selim. The book offers the reader insight into Efflatoun's social philosophy of praxis and unity of thought, writing, and art spanning five decades.

The research focused on Efflatoun's three short books written between 1948 and 1950, all published in Cairo. The first of these, *80 Million Women Are with Us*, with an introduction by Taha Hussein, was a fifty-six-page report of her participation with the Egyptian delegation of women to the Women's International Democratic Federation (WIDF) conference held in Paris in November 1945, where a new feminist international movement was formed. Efflatoun was a committed advocate for Egyptian women's rights and an organizer for WIDF. Her positions against colonialism and imperialism were reflected in resolutions adopted by the Second World Congress held in Paris in April 1948. Efflatoun reported on her own participation with women from China, Russia, Europe, and forty other countries, including an African American delegation from the United States. The second book, *We the Egyptian Women*, is a manifesto demanding the recognition of women from all social classes as equally productive members of society and the value of housework and reproductive labor. She argued for women's right to be educated, granted equal rights in marriage, employment, maternity leave, and other social benefits, along with the right to vote, hold public office, and be elected as members of parliament. Her book appeared shortly after several other Egyptian women's memoirs, including those of

Munira Thabit, who attended earlier women's conferences during the 1930s, and Dora Shafik, who founded the women's organization Bint al-Nil (Daughters of the Nile) and wrote her own book and opinion columns. Efflatoun's third book, *Peace and Liberation*, written in the context of the emerging Cold War, is a manifesto for international peace, nuclear disarmament, and the end of colonialism and imperialism, including Britain's occupation of Egypt. The book appeared in tandem with the advent of the new Egyptian affiliate organization of the World Peace Council.

In 2024, al Mawrid collaborated with the Association for Modern and Contemporary Art of the Arab World, Iran and Turkey (AMCA) on the book *1980s: Representational Pressures, Departures, and Beginnings*, edited by Nada Shabout, Aneka Lenssen and Sarah Rogers, and forthcoming from AUC Press. Four contributions to the book are based on primary documents in al Mawrid's Arab Art Archive:

Saleem Al-Bahloly and Ala Younis, "1985: Hanaa Malallah Receives Letters from the Front": In 1983, Hanaa Malallah began illustrating a weekly column for the *al-Jumhūriya* newspaper, written by literary critic *Hatim al-Sakr*, titled *Takhtūtāt bi Qalam al-Rassās* (Sketches in Pencil). Her drawings occupied a quarter of the page and featured stark contrasts between areas filled with graphite or ink and negative spaces. This technique created a noir atmosphere and visual magnetism, capturing the attention of readers. The drawings generated significant public interest, as evidenced by letters sent to the *al-Jumhūriya* offices expressing admiration and curiosity. The essay is based on documents found in al Mawrid's Hanaa Malallah Collection.

Ala Younis, "1982: Jordan Exhibition 1982 by Young Jordanian Artists": In 1982, the Jordanian Ministry of Tourism and Archaeology published a

twenty-eight-page catalogue for the *Jordan 82* exhibition organized by the Jordanian Young Artists group at the Cultural Palace in Amman. Emerging at a pivotal moment in Jordan's art scene, this group sought to challenge established artistic hierarchies and expand access to institutional spaces. A shared interest united the group's members in questioning the definition of a "Jordanian artist" and representing Jordan with socially conscious topics and self-developed styles. The exhibition was organized in response to the 1981 elections at the Jordanian Plastic Artists Association, where their victory was overturned, and their elected leadership was rejected. Utilizing papers found in al Mawrid's Samia Zaru Collection, this essay examines the Young Artists group's efforts in working with and against the artistic institutions.

Mehri Khalil (an al Mawrid external researcher), "1985: The Axis Group Creates Mural at Asilah, Morocco": This essay examines the young Egyptian artists' concerns with the repercussions of the Infitah, Egypt's liberalization policy, and the ensuing discourse on the commodification of art production, as well as their disillusionment with Pan-Arabism in the aftermath of the Camp David Accords. A group of young Egyptian artists began working outside the domain of government institutions, joining other artists at the annual Asilah Festival. Over a period of seventeen days, four young Egyptian artists met in the small village of Asilah in Morocco to the façade of the École Ibn Khaldoun.

Abdullah Al-Mutairi (an al Mawrid external researcher), "1981: Khalifa Al-Qattan, Ambassador from Kuwait": This essay explores the work of the Kuwaiti artist Khalifa Al-Qattan and in particular the Gulf-Chinese trade agreements that led to cultural exchanges with Kuwait. The essay

expands on the artist's role as a cultural ambassador, at times in conflict with his convictions. Al-Mutairi, al Mawrid's lead Kuwait-based researcher, is currently working on the digitization of Al-Qattan's collection for al Mawrid Arab Art Archive.

Marwan Kassab-Bachi's exhibitions at Darat al Funun in 1996 and 1998 deepened his engagement with regional artists. The exhibitions led to the launch of Darat's Summer Academy, where Marwan mentored young Arab artists, introducing contemporary painting theories in four editions (1999, 2000, 2001, and 2003). Conducting his teaching and communication in Arabic greatly benefited the participants, who built expanded their regional connections while exploring painting, printmaking, and installations. This research examines the processes that led to Marwan's mentorship and friendship with these artists, through thorough examination of Marwan Kassab-Bachi's papers digitized by al Mawrid Arab Center for the Study of Art.

al Mawrid's Research Scholar Ala Younis presented part of this research in a display at the Sharjah Art Museum in the context of the Sharjah Biennale 2025. The display also includes artworks by Marwan and artworks by one of his students produced during the 2000 and 2001 editions of the academy, as well as letters and photographs from Mawran's collection.



"HANA' MAL ALLAH: INQALABTU 'ALA AL-ATFAL WA-LAN A 'UD ILAYHIM," AL-JUMHURIYA, JULY 19, 1985

PUBLICATIONS

- The Global Sixties: An Interdisciplinary Journal, Martin Klimke.106
- The Journal of Ethics and Social Philosophy, Sarah Paul and Matthew Silverstein . . 108



JOURNAL COVER PAGE

THE GLOBAL SIXTIES: AN INTERDISCIPLINARY JOURNAL

MARTIN KLIMKE

ASSOCIATE PROFESSOR OF HISTORY; GLOBAL NETWORK ASSOCIATE PROFESSOR OF HISTORY

The Global Sixties: An Interdisciplinary Journal is the only academic, peer-reviewed journal to focus solely on the decade's transformative impact and legacies in our history. Launched in 2008 as *The Sixties: A Journal of History, Politics, and Culture*, it

was renamed in 2022 under the editorial leadership of Martin Klimke to account for the broader and more globally inclusive trajectory of scholarship in this area.

Generally focusing on the concept of “the long Sixties” and welcoming approaches from all disciplines, the journal addresses how this period continues to be examined and redefined across the world, encouraging global, regional, and local perspectives, as well as transnational and comparative analyses. In addition to research articles and book reviews, *The Global Sixties* includes conversations, interviews, graphics, and analyses of how that decade's meaning, impact, and legacies continue to be constructed in contemporary popular culture and discourse worldwide.

The journal also hosts the Global Sixties Colloquium, which provides a platform for scholars to present their latest research, works-in-progress, projects, and publications related to the global sixties. This online seminar series aims to encourage scholarly discussions and facilitate diverse perspectives about this pivotal period in history among scholars from across the world.

PROGRAM 2024–2025:

For more information, please visit <https://www.globalsixtiesjournal.com/>.

Editorial Team

Editor-in-Chief: Martin Klimke, New York University Abu Dhabi, UAE

Editors:

- Malgorzata Fidelis – University of Illinois, Chicago, USA
- Omar Gueye – Université Cheikh Anta Diop de Dakar, Senegal
- Naoko Koda – Kindai University, Osaka, Japan

**THE GLOBAL SIXTIES COLLOQUIUM PROGRAM 2024-25**

- Aldo Marchesi – Universidad de la República, Montevideo, Uruguay
- Judy Tzu-Chun Wu – University of California, Irvine, USA
- **Editor-at-Large:** Jeremy Varon, The New School for Social Research, New York, USA
- **Book Review Editor:** Blake Slonecker, Heritage University, USA
- **Social Media Editor:** Israa Mahgoub, New York University Abu Dhabi, UAE
- **Managing Editor:** Nisha Zacharia, New York University Abu Dhabi, UAE
- **Undergraduate Review Assistant:** Andrew Rogers, Heritage University, USA
- Juliane Fürst – Center for Contemporary History Potsdam, Germany
- Ingrid Gilcher-Holtey – University of Bielefeld, Germany
- Peniel Joseph – The University of Texas at Austin, USA
- Christopher J. Lee – The Africa Institute, UAE
- Zeina Maasri – University of Bristol, UK
- Anne Garland Mahler – University of Virginia, USA
- Valeria Manzano – Universidad Nacional de San Martín (UNSAM), Argentina

Editorial Board

- Françoise Blum – Centre d'histoire sociale des mondes contemporains (Paris1/CNRS)
- Timothy Scott Brown – Northeastern University, USA
- Jian Chen – New York University, Shanghai
- Claudia Derichs – Humboldt-Universität zu Berlin, Germany
- David Farber – The University of Kansas, USA
- Michael Stewart Foley – Independent Scholar, USA

THE JOURNAL OF ETHICS AND SOCIAL PHILOSOPHY

SARAH PAUL
AND MATTHEW
SILVERSTEIN

SARAH PAUL, EXECUTIVE
DIRECTOR OF THE NYUAD
CENTER FOR FACULTY
ADVANCEMENT;
PROFESSOR OF
PHILOSOPHY

MATTHEW SILVERSTEIN,
PROGRAM HEAD OF
PHILOSOPHY; ASSOCIATE
PROFESSOR OF
PHILOSOPHY

Philosophy faculty Matthew Silverstein and Sarah Paul continue to serve as co-editors in chief for the *Journal of Ethics and Social Philosophy*. JESP is a peer-reviewed, online-only journal that publishes cutting-edge research in moral, social, political, and legal philosophy. The Division of Arts and Humanities assumed sponsorship of the journal in 2024.

JESP was conceived to be an innovative, ethical, disruptive model for academic publishing. A fully open-access journal, it was founded nearly twenty years ago with the conviction that universities should be in the business of sharing as well as producing knowledge. Its aim is to cut out the role of for-profit presses and disseminate knowledge directly, at no cost to authors or readers. In supporting the journal, the A&H Division not only shares new and important work on a range of pressing ethical and political questions with the broader public, but also helps move forward a novel, egalitarian vision of what academic publishing can be.

In August 2024, JESP debuted a custom-built online platform for processing journal submissions. The journal receives approximately six hundred submissions a year, and publishes around 8 percent of the submissions it receives. The papers it published in the last year include University of Pennsylvania professor Mitchell Berman's article "How Practices Make Principles and How Principles Make Rules," which won the Association of American Law Schools' 2025 Jurisprudence Section Article Award.

JOURNAL *of* ETHICS & SOCIAL PHILOSOPHY

VOLUME XXX · NUMBER 1
March 2025

ARTICLES

- 1 Causation, Statistical Evidence, and Toxic Torts
Vishnu Sridharan
- 29 Contractualism and Compensation for Risk Impositions
Richard Endörfer
- 54 Is It Morally Permissible for Parents to Attempt to Convince Their Children of Their Comprehensive Views?
Sabine Hohl
- 74 Nonideal Theory as Ideology
Jordan David Thomas Walters
- 98 What Makes Nepotism Wrong?
Pascal L. Mowla

DISCUSSIONS

- 137 Meaningful Lives and Meaningful Futures
Michal Masny
- 146 Leaving Principle Contractualism Behind? A Response to Salomon
Valentin Salein

JOURNAL OF ETHICS & SOCIAL PHILOSOPHY

SELECTED AWARDS AND HONORS

- Al Mazroui, Shaikha. National Grant, Ministry of Culture and Youth, for participation in the Aichi Triennale, Japan, 2024.
- Al-Khalil, Muhamed Osman. Global Research Initiative Fellowship, NYU Washington, DC, 2024.
- Amkpa, Awam. *The Man Died*, Nomination for Best Feature Narrative, Pan African Film Festival, Los Angeles, 2025.
- Amkpa, Awam. *The Man Died*, Best African Film Tackling an Important African Issue, Luxor African Film Festival, 2025.
- Amkpa, Awam. *The Man Died*, Official Selection, Johannesburg International Film Festival, 2025.
- Amkpa, Awam. *The Man Died*, Best Screenplay Award, African International Film Festival, 2024.
- Amkpa, Awam. *The Man Died*, Best Screenplay Award, Carthage International Film Festival, Tunisia, 2024.
- Amkpa, Awam. *The Man Died*, Best Audience Choice Award, Eastern Nigeria International Film Festival, 2024.
- Banakou, Domna. Associate Member, EuroXR, 2024.
- Banakou, Domna. Media Citation, Japan Broadcasting Corporation (NHK), 2024.
- Banakou, Domna. Nomination, Sigma Xi Honor Society, 2024.
- Bednarz, Wendy. *Yellow Bus*, Spotlight Award, Mosaic International Film Festival, 2024.
- Bednarz, Wendy. *Yellow Bus*, Excellence in Directing, New York Women in Film and Television, 2024.
- Bednarz, Wendy. *Yellow Bus*, Best Directing, Breckenridge Film Festival, 2024.
- Bednarz, Wendy. *Yellow Bus*, Best Film, Johannesburg International Film Festival, 2024.
- Bednarz, Wendy. *Yellow Bus*, Best Dramatic Feature, Breckenridge Film Festival, 2024.
- Bednarz, Wendy. *Yellow Bus*, Best Actress, Breckenridge Film Festival, 2024.
- Bednarz, Wendy. *Yellow Bus*, Best Actress, All That Moves International Film Festival, 2024.
- Bednarz, Wendy. *Yellow Bus*, Best Directing, New York Indian Film Festival / New York Women in Film & Television, 2024.
- Bednarz, Wendy. *Yellow Bus*, Best Festival Feature, Female Filmmakers Festival Berlin, 2024.
- Bednarz, Wendy. *Yellow Bus*, Best Performance, Female Filmmakers Festival Berlin, 2024.
- Bednarz, Wendy. *Yellow Bus*, Finalist, Manhattan Film Festival, 2024.
- Bednarz, Wendy. *Yellow Bus*, Best Feature, Light Reel Film Festival, 2024.
- Bednarz, Wendy. *Yellow Bus*, Jury Special Award, WorldFest–Houston International Film Festival, 2024.
- Bednarz, Wendy. *Yellow Bus*, Best Foreign Film, Los Angeles Independent Film Festival Awards, 2024.
- Bednarz, Wendy. *Yellow Bus*, Global Vision Award, Cinequest International Film Festival, 2024.
- Bednarz, Wendy. *Yellow Bus*, Best Feature Film, British Film Festival, 2024.
- Bednarz, Wendy. *Yellow Bus*, Finalist, EuropeNow Film Festival, 2024.
- Bednarz, Wendy. *Yellow Bus*, Best Feature Film, Festival de Sorocaba, 2024.
- Bednarz, Wendy. *Yellow Bus*, Best Production, Festival de Sorocaba, 2024.
- Bednarz, Wendy. *Yellow Bus*, Official Selection, Fribourg International Film Festival, 2024.
- Bednarz, Wendy. *Yellow Bus*, Gold Award Winner, Latitude Film Festival, 2023.
- Bednarz, Wendy. *Yellow Bus*, Official Selection, Toronto International Film Festival, 2023.
- Bednarz, Wendy. *Yellow Bus*, Official Selection, Mumbai Film Festival, 2023.
- Bouchamaoui, Ouïded. Doctor of Humane Letters, honoris causa, New York University, 2024.

- Bouchamaoui, Ouided. Honorate Doctoris Causa, University of Las Palmas de Gran Canaria, 2024.
- Bouchamaoui, Ouided. Honorate Doctoris Causa, Université Polytechnique Hauts-de-France, 2024.
- Bouchamaoui, Ouided. Doctorate Honoris Causa, Universidad César Vallejo, Perú, 2024.
- Bouchamaoui, Ouided. Honorate Doctoris Causa, Mexican Institute of Leaders of Excellence, 2024.
- Copti, Scandar. *Happy Holidays*, Orizzonti Award for Best Screenplay, Venice Film Festival, 2024.
- Copti, Scandar. *Happy Holidays*, Golden Alexander-Theo Angelopoulos Prize for Best Film, Thessaloniki International Film Festival, 2024.
- Copti, Scandar. *Happy Holidays*, Étoile d'Or (Golden Star) for Best Film, Marrakech International Film Festival, 2024.
- Copti, Scandar. *Happy Holidays*, Best Performance by an Actress (Wafaa Aoun and Manar Shehab), Marrakech International Film Festival, 2024.
- Copti, Scandar. *Happy Holidays*, Hamburg Production Award for International Cinema Co-Productions, Filmfest Hamburg, 2024.
- Doshi, Tishani. Nomination, Jack Hirschman International Poetry Prize, 2025.
- Eisenberg, Andrew Jarad. 19 Washington Square North Fellowship, NYU Abu Dhabi Institute in New York, 2024.
- Eisenberg, Andrew Jarad. GNU Fellowship, 2024.
- Epstein, Aude-Solveig. Fellowship, World Council for Environmental Law of IUCN, 2024.
- Familiar, Laila. Research Priorities Grant, American Council on the Teaching of Foreign Languages (ACTFL), 2024.
- Gambis, Alexis. Film Study Center Fellowship, Harvard University, 2024.
- Ginsberg, Marsha. *English* by Sanaz Toosi, Nomination for Best Scenic Design, Tony Awards, 2025.
- Ginsberg, Marsha. *Primary* Trust by Eboni Booth, Nomination for Best Scenic Design, Henry Hewes Design Award, 2023.
- Guedes, Carlos. Third Place, Quick Fire Ideas 3M Competition, ICOFOM Conference, Qatar, 2024.
- Horta, Paulo. Interdisciplinary Core Course Development and Teaching Grant, “Decolonizing Democracy,” NYU Abu Dhabi, 2024.
- Javeri, Sabyn. Iowa Writers Fellowship, University of Iowa, 2024.
- Javeri, Sabyn. Mentorship, Writers Without Borders, 2024.
- Kirasirova, Masha. *The Eastern International: Arabs, Central Asians, and Jews in the Soviet Union's Anticolonial Empire*, Ab Imperio Award, 2025.
- Kwan, Jonathan. LMU–NYU Research Cooperation Program, “Meritocracy and Its Challenges: A Cross-Cultural Perspective,” 2024.
- Majumdar, Abhishek. *Desdemona Roopakam*, Best Director, Windermere Theatre Awards, India, 2025.
- Majumdar, Abhishek. B. V. Karanth Fellowship, Ninasam, India, 2024.
- Marciano, Matteo. *Universe 25*, Best Horror/Suspense, Comic Con, 2025.
- Marciano, Matteo. *Universe 25*, Best Graveyard Short, Nashville Film Festival, 2025.
- Marciano, Matteo. Interdisciplinary Core Course Development and Teaching Grant, “The Science of Making Music,” 2025.
- Marciano, Matteo. Immersive Re-Recording Mixer, MUJO Performance, NYU Abu Dhabi Arts Center Commission, 2024.
- Marciano, Matteo. *La Lezione di Teatro / The Acting Class*, Best Foreign Play, The Junction Dubai Awards, 2024.
- Marciano, Matteo. *Universe 25*, Best Sci-Fi, FilmQuest, 2024.
- Marciano, Matteo. *Samad*, Young Jury Prize, Gallio Film Festival, 2024.

- Marciano, Matteo. *PENN PLAY*, Gold MUSE Award for Best Sound Design and Mix, MUSE Creative Awards, 2024.
- Mustamaki, Piia. *Lessons Learned from a Vodoun Oracle in Benin*, Bronze Award, Women's Best Travel Writing, Solas Awards, 2025.
- Mustamaki, Piia. Saadiyat Fellowship, NYU Abu Dhabi Arts and Humanities, 2024.
- Natarajan, Ram. Research Associate, Mahindra Humanities Center, Harvard University, 2024.
- Pardlo, Gregory. *Spectral Evidence*, National Book Award Longlist, National Book Foundation, 2024.
- Pardlo, Gregory. *Spectral Evidence: Poems*, Best Poetry of the Year, Library Journal, 2024.
- Pardlo, Gregory. *Spectral Evidence*, National Book Award Finalist for Poetry, National Book Foundation, 2024.
- Pardlo, Gregory. *Spectral Evidence*, Top Ten Poetry Books, Poetry Mutual, 2024.
- Pardlo, Gregory. “Theater Selfie,” Pushcart Prize: Best of the Small Presses, Pushcart Press, 2024.
- Pardlo, Gregory. Blackwell Prize, University of West Georgia, 2024.
- Peutz, Nathalie. Harvard Radcliffe Institute Fellowship, 2025–2026.
- Peutz, Nathalie. Crown Center Faculty Leave Fellowship (declined), 2025–2026.
- Peutz, Nathalie. External Faculty Fellowship, Stanford Humanities Center (declined), 2025–2026.
- Pettigrew, Erin Kathleen. Professeure invitée (Chair Sécablé), Institut d'études de l'Islam et des sociétés du monde musulman (IISMM), 2024.
- Puccetti, Goffredo. *La Lezione di Teatro / The Acting Class*, Best Foreign Play, The Junction Dubai Awards, 2024.
- Rambukwella, Harshana. Invited Plenary Speaker, VALS-ASLA (Swiss Association for Applied Linguistics), Bern, Switzerland, 2024.
- SenGupta, Gunja and Awam Amkpa. *Sojourners, Sultans, and Slaves*, Jerry H. Bentley Book Prize, World History Association, 2024.
- SenGupta, Gunja and Awam Amkpa. *Sojourners, Sultans, and Slaves*, Paul E. Lovejoy Prize, Journal of Global Slavery and Brill, 2024.
- Sherwood, Aaron. Commission for MUJO Performance, NYU Abu Dhabi Arts Center, 2024.
- Soyinka, Wole. Grand Commander of the Order of the Niger, 2025.
- Soyinka, Wole. Brazil National Award for Lifetime Creative Achievement, 2025.
- Soyinka, Wole. Sharjah Lifetime Achievement in Literature Award, 2025.
- Soyinka, Wole. Cuban National Medal of Honor (Haydée Santamaría Medal), 2024.
- Unnikrishnan, Deepak. ‘A walk about everything on a night about nothing’ within Bik Van der Pol’s *The poem that jumps the fence*. Commission for Public Art Abu Dhabi Biennial, 2024.
- Unnikrishnan, Deepak. PETTEE: *storybox*, Commission for NYU Abu Dhabi Arts Center, 2024.
- Unnikrishnan, Deepak. FACTS. Commission for Center for Art, Research and Alliances (CARA), 2024.
- Zimmerle, William. 19 Washington Square Faculty Fellow, NYU Abu Dhabi, 2024.
- Zimmerle, William. Arts and Humanities Research Kitchen Heritage Award, NYU Abu Dhabi, 2024.
- Zimmerle, William. American Institute of Bangladesh Studies Award, 2024.
- Zimmerle, William. Fellowship, American Institute for Maghrib Studies, 2024.
- Zimmerle, William. *Rock Art of the Southeastern Arabian Peninsula, UAE: Fieldwork and Digital Documentation*, Sheikh Zayed Museum Award, 2024.
- Zimmerle, William. Fellowship, American Institute for Maghrib Studies, 2024.

STUDENT RESEARCH PROGRAMS

STUDENT RESEARCH PROGRAMS

- **Temporariness: The Performativity of Change** by Yoonsik Park
(supervisor: Katia Arfara) 116
- **Sensus Fractus** by Maya Muwanga/ Amal Surmawala
(supervisor Sam Anderson)..... 118



INTERGENERATIONAL CONVERSATION SERIES ..., PERFORMANCE, ABU DHABI, APRIL 2023, PHOTOGRAPHED BY ILYA AKIMOV

TEMPORARINESS: THE PERFORMATIVITY OF CHANGE

YOONSIK CHICO
PARK

FACULTY ADVISOR:
AIKATERINI (KATIA)
ARFARA, ASSISTANT
PROFESSOR OF THEATER,
PERFORMANCE STUDIES

The burning questions relate to temporariness—the fleeting nature of things marked by moments of death and birth. Why is the world so full of temporariness, and is there meaning to be found within it?

My fellowship project attempted to gain deeper insight into these questions through research driven by my own artistic practice, particularly building on my previous performance, “Intergenerational Conversation Series: Lakwon Park (b. 1940) on the Korean War, Life’s Big Choices, Love, Religion, and Death” (2023). Site-specific to the Concrete Tent by DAAR and finalized through an NYUAD Theater Program grant, the piece combined a recording of a fictionalized institutional guest talk with a live Korean ancestral rite (*jesa*, a ritual offering of food and drink to the spirit of one’s ancestors), for both of which my late grandfather was the guest, to ask his spiritual presence a series of questions and for guidance.

Two research articles came out of this. The first argued for a theoretical justification for considering performance art as a viable medium of self-portraiture, by considering the nature of a performance as an art object and by comparing recent trends in scholarly research on self-portraiture. The second examined how rituals for the dead can act as multilayered sites of assembly, particularly focusing on the Korean *jesa* ritual and its portrayal in film and popular culture. These articles were then each presented at the College Art Association



QNA SESSION WITH DIASPORIC ASIAN ART NETWORK PANEL AT COLLEGE ART ASSOCIATION (CAA), 112TH ANNUAL CONFERENCE, CHICAGO, FEBRUARY 2024



IMMORTALIZED-ISH, PERFORMANCE, ABU DHABI, APRIL 2024, PHOTOGRAPHED BY ILYA AKIMOV

(CAA) and Performance Studies international (PSi) annual conferences.

This research subsequently informed my artistic practice, allowing me to build on two new projects. An artist’s book, “Clay Hut in a Concrete Jungle” (in process), serves as a photographic and poetic archive of both the previous performance and my artistic and scholarly development through NYUAD, while a performance, “immortalized-ish”

(2024), utilized the burning of a year-old bouquet of flowers to mark my acceptance of temporariness as a base condition of life.

The question for me is no longer whether there is meaning to be found within temporariness. Rather, what impels me now is curiosity about how we utilize various myths and narratives to give meaning to life and to make sense of the world(s) we live in, despite our fleeting existence.

SENSUS FRACTUS: POLITICS IN AN AGE OF SPLINTERED PERCEPTION

MAYA MUWANGA,
AMAL
SURMAWALA
SUPERVISOR SAM
ANDERSON

Ideals of political participation are frequently based upon shared experience; if the Enlightenment concept of *sensus communis* (common sense) prioritized knowledge and judgment, its Greek roots point to sensory perception. In either case, it signals something collective we might fall back on. At the present moment and in recent history, proliferating media technologies, diverse globalized identifications, and the segregations of capital and politics have dismantled any terrain of common perception upon which to reach consensus, to debate issues, or even to consolidate coherent ideological positions. Around the world, lack of faith in mediated images is leading to lack of faith in shared reality, nihilism, and reactionary politics. The Sensus Fractus project aims to identify and analyze this fracture, the global divergence of sensory experience itself, while presenting emerging forms of political participation and practical community.

The present moment stands in contrast to the supposed trajectory of consensus following World War II. Grand narratives promoted increasing internationalism and globalization, accelerated by the resolution of the Cold War, the triumph of capitalist democracy, and the so-called “end of history” (Fukuyama). The development of this political consensus paralleled the consolidation and proliferation of media technologies organized around capital and political power, producing an apparently unified media sensorium alternately celebrated (McLuhan) and derided (Debord). “Independent,” “alternative,” and “subcultural” communities arose, but typically in direct tension with mass media and often ultimately appropriated by it.

Of course, the unified public sphere was always a lie. Antiracist, feminist, and queer theorists have long provided insights into other terrains of political perception, including double consciousness and counterpublics (Du Bois, Fanon, Ekeh, Fraser, Warner). Contemporary scholarship has revealed how supposedly disinterested technologies perpetuate discrimination (Noble 2018; Benjamin 2019; Mhlambi and Tiribelli 2023). Similarly, postcolonial research has exposed values of human rights, democracy, and justice as anything but universal. Sensus Fractus centers these critiques as necessary tools to navigate our present moment, when no single standpoint can claim the center.

The Culture, Rights, and Representation in the 21st Century (CRR) Research Kitchen began the Sensus Fractus project last fall. Amid confusion about what constitutes our “shared reality,” Sensus Fractus seeks to explore the aesthetics that make certain perceptions or pieces of information appear truthful in the eyes of the public. As part of the Postgraduate Practical Training Program, we undertook research that included an extensive review of literature on embodiment and the senses, ideas of political “publics,” and social media/public commons. Sensus Fractus aims in part to serve as a manifesto or guidebook for navigating our fractured information terrain while considering the specific contributions of humanities disciplinary frameworks to the understanding of political phenomena.

SELECTED CREATIVE WORKS

Exhibitions:

- Ossman, Susan. *Gather Wood, Gather Words*. Tangiers American Legation Museum, May 31 – Dec. 1, 2024. Solo exhibition, collaborative performance, and film. [gather wood/ gather words | Susan Ossman Art](#)
- Peters, Sandra. *Performing the City*. The NYU Abu Dhabi Project Space, NYU Abu Dhabi, Feb. 27 – March 12, 2023. <https://sandra-peters.com/exhibition/performing-the-city/>
- Peters, Sandra. *Un-folded Cube (Landscape Mode)*. Foyer LA, Los Angeles, Feb. 12 – March 25, 2023. [Un-folded Cube \(landscape mode\) • Sandra Peters](#)
- Peters, Sandra. *LAPIDAR: zu den Steinen gehörig*. Kunstraum Potsdam, Jan. 6 – Feb. 5, 2023. [LAPIDAR: zu den Steinen gehörig • Sandra Peters](#)
- *Direct Comparison*. Instagram, curated by Stephen Behrens, Feb. 1 – Dec. 15, 2024.
- *100x100x100*. Atelier968, Porto, Nov. 16 – Dec. 7, 2024.
- Elmowafy, Farah. *Elemental Relations*. Personal Structures, Venice, Italy: European Cultural Centre–Italy, April 20 – Nov. 24, 2024. Curated by Dale Hudson, Katia Arfara, Terri Geis, Sheetal Majithia, and Tina Sherwell. [Elemental Relations – Abu Dhabi Music & Arts Foundation](#)
- Geis, Terri. Artist Talk with Terri Geis. Maumaus Independent Study Program, Lisbon. March 17, 2023
- Gauri, Gill. *'In conversation with Gauri Gill,'* by Gauri Gill, Shefalee Jain and Mariam Suhail, Shehar, Prakriti, Devi/City, Nature, Goddess, Ishara Art Gallery, Alserkal Foundation, Dubai, 11 May 2024. [Artist Talks | Shehar, Prakriti, Devi](#)
- 'Home and the World,' You're Home (visual arts exhibition), The Good Rice & Central Saint Martin's London, 13 June 2024. [You're Home - Exhibition at The Good Rice in London](#)
- Guedes, Carlos, and Ceperkovic, Slavica (Seneca Polytechnic Institute in Toronto, formerly visiting professor of Interactive Media) presented "Music of Crafts VR experience" at the International Council of Museums Conference (ICOM) in Qatar's Museum of Islamic Art, December 1-3, 2024. Under the title of "The Future of Museums and Museology Practices in a Changing World". [Music of Crafts: Award-Winning VR Ethnography at ICOM Conference Qatar 2024 | Music and Sound Cultures](#)
- Reid, Summer, and Kabbani, Nadine. ASTROBEAT NYUAD music inside the experiment box orbiting planet Earth in the International Space Station (ISS). [Astrobeat – MCAST](#)
- *Elemental Relations* Exhibition (Venice Biennale) – Curated by Dale Hudson, Tina Sherwell, Terri Geis, Katia Arfara, and Sheetal Majithia. [NYUAD students feature heavily at upcoming Italian exhibition in Venice](#)
- Sherwood, Aaron. *BIRTH*- Interactive wall installation with reactive visuals and sound for permanent water exhibit- Kaleideum Science Museum, Winston-Salem, NC. <https://aaron-sherwood.com/blog/?p=2065>
- Guedes, Carlos. *Music of Crafts* – Immersive installation by Carlos Guedes & MaSC group at UNESCO conference. [INTERACTIVE INSTALLATIONS | Carlos Guedes](#)
- Divecha, Vikram. *Short Circuits* – Survey Exhibition by Vikram Divecha (Jameel Arts Centre) Feb 1, 2024–June 15, 2024. [Vikram Divecha: Short Circuits - Jameel Arts Centre](#)

- Hudson, Dale, and Costa Pederson, *Claudia Sustained Turbulence* – Online digital media exhibition curated by Dale Hudson. [FLEFF 2024 New Media Exhibition | Ithaca College](#)
 - Hudson, Dale - co-organized the *Elements in Relation 2* workshops at NYUAD –“Energies, Elements, and Decolonialities” with Victoria Googasian, Trish Kahle, and Firat Oruc of the Energy Humanities at Georgetown University in Qatar in conversation with the Elements pod of the Anthropocene Research Kitchen at NYUAD, and “WE ARE OCEAN Arabian Gulf” with Anne-Marie Melster (ARTPORT making_waves) and John Burt (Biology). Elements pod in The Anthropocene: Urbanism, the Environment, and Sustainability, Arts and Humanities Research Kitchens. NYUAD: 04 December, 2023.
 - Guedes, Carlos. “*Formation of Soof*” is an immersive installation by Carlos Guedes and the MaSC group - Amna Alnowais, Safeya Alblooshi, Waleed Madani and Juan Sierra, showcased at Expo City Dubai for the UAE’s 52nd Union Day. [Formation of Soof at Dubai Design Week | Music and Sound Cultures](#)
 - Sharma, Surabhi- organized and participated in *Unfettered By Boundaries: Shekhar Kapur* event, Conceptualized and presented at *The Once and Future of the Documentary Seminar, March 1, 2024*. [Unfettered by Boundaries: Filmmaker Shekhar Kapur](#)
 - Sawhney, Rashmi Devi - Delivered a talk at the *Bombay Talkies* exhibition at CSMVS Museum in Mumbai, exploring Indo-German collaborations in early Indian cinema, and presented on Indian film society movements at the *Curatorial Practices* conference at the India International Centre in New Delhi. https://www.instagram.com/p/C4Fjp2_SinB/
 - Wrenn, Marion - Co-chaired the WRITE NOW Symposium on Writing Studies & Global Liberal Arts Pedagogies. May 13-14, 2022. [WRITE NOW: Rethinking Writing Studies | Research Kitchens](#)
 - Katz, Amos - “Pilots’ Decision Making: How to Make Safe, Legal, and Efficient Decisions in Complex Environments”, collaboration with Etihad Aviation Training to create a flight deck simulation video. The video was used as part of a workshop at the premier decision making conference. June 6-7, 2024. [Pilots’ Decision Making: How to Make Safe, Legal, and Efficient Decisions in Complex Environments](#)
 - Guedes, Carlos - Organized the bid for hosting ISMIR 2026 in Abu Dhabi, supported by major institutions and sponsors. November 15, 2024. [MaSC to co-organize ISMIR 2026 in Abu Dhabi | Music and Sound Cultures](#)
 - Sherwood, Aaron - *MUJO* (dance and multimedia installation/performance): Exhibited at Manarat al Saadiyat - Sept. 7, 2024 - Sept. 17, 2024, and NYUAD Project Space - Sept. 26, 2024 - Nov 3, 2024, Includes choreography, sound, and immersive visuals based in the desert. [MUJO - Live Performance & Installation – Purring Tiger](#)
- Artwork:**
- Handall, Nathalie. *Poster Series for The City and the Writer: A Global Gathering of Writers*. Designed and produced with Erin Collins, Goffredo Puccetti, Marta Pienkosz, and a team of students. NYUAD Blue Hall, March 2024. Info: [City and Writer Symposium Author Posters](#).
 - Pucetti, Goffredo. *Visible Certainty Conference Logo Design 2024 -The quest for dark and quiet skies*. Designed for the Visible Certainty Conference. [Visible Certainty Conference Logo](#)

Film/Cinema:

- Copti, Skandar. *Happy Holidays*. Directed by Scandar Copti. Produced by Fresco Films, Red Balloon Film, Tessalit Productions, and Intramovies, 2024. [CinemaNA: Happy Holidays by Scandar Copti](#)
- *Sustained Turbulence*. Ithaca: Finger Lakes Environmental Film Festival (FLEFF), April 2024. Curators: Dale Hudson & Claudia Costa Pederson. [FLEFF 2024 New Media Exhibition | Ithaca College](#)
- *Films from the Gulf*. Sponsored by the Association for Gulf and Arabian Peninsula Studies. Middle East Studies Association (MESA) Film Festival, Washington, DC, Nov. 2024. Coordinator: Dale Hudson. [MESA 2024](#)
- Sharma, Surabhi. Presented “*A Room of Our Own: Film History as Gendered Labor*” at The Archive: Event, Infrastructure, Imagination - workshop organised by Columbia University at Columbia Global Center, Mumbai. 16-18 December. [In FTII memory project A Room Of Our Own, a reminder that women were there too](#)
- Sharma, Surabhi. Presented “*Shifting Registers, Transient Lives: The Figure of The Worker in Indian Documentary*” at ‘Body, Work and Doing Art’ , a workshop organised by TENT (Theatre for Experiments in New Technology), Arthshila Santiniketan, 19-21 Dec. ‘[Body, Work, and Doing Art’ a three-day workshop on subjects of labour and art practice – Arthshila](#)
- Sharma, Surabhi. Screened Bidesia in Bambai, film by Surabhi Sharma at ‘Body, Work and Doing Art’ a workshop organised by TENT (Theatre for Experiments in New Technology) , Arthshila Santiniketan, 19-21 Dec. [Body, Work, and Doing Art’ a three-day workshop on subjects of labour and art practice – Arthshila](#)

- Gatchell, Mary. *Gram’s 12 Tone Rows and Giza Suite* – Premieres by Mary Syretha Gatchell. <https://www.marygatchell.com/>

Plays and Performances:

- Puccetti, Goffredo and Francesca Bizzarri - *La Lezione di Teatro/The Acting Class*. Performed in Dubai, Abu Dhabi (The Black Box, The Arts Center) October 2024, Belgrade (Serbia), Skopje and Gostivar (North Macedonia), and Podgorica (Montenegro). [La Lezione di Teatro | The Acting Class](#)
 - Guedes, Carlos - *Portuguese Marimba Quartets* Portuguese Marimba Quartets is an album exclusively dedicated to the work of Portuguese composers challenged to expand this unusual ensemble. [Portuguese Marimba Quartets](#)
 - Guedes, Carlos. *Time Poetries* – Music premiere by Carlos Guedes and Drumming GP. <https://www.instagram.com/p/C3R3rorrDSH/>
 - Sherwood, Aaron, *Mahakala Oratorio* – Visuals by Aaron Sherwood for live musical performance [MAHAKALA ORATORIO](#)
 - Ossman, Susan - *Gather Wood, Gather Words* – Solo exhibition and performance [GATHER WOOD, GATHER WORDS](#)
 - Settle, Joanna - Directed “Canticles for a Pyre Foretold” by Wole Soyinka, a large-scale collaborative fall theater production at NYUAD [Canticles for a Pyre Foretold](#)
 - Al Mulaifi, Ghazi - percussion ensemble Boom. Diwan, led by composer Ghazi Al-Mulaifi, perform at Global FEST 2025 at Lincoln Center in New York City. [Details of performance](#)
- Conferences:**
- Soliman, Laila, and Choufani, Lama. *Motherhood and Its Shadows* – Paper (“*Some Thoughts on*

- Medea, Motherhood, and being a Foreigner*) and live Noh demonstration event hosted by Carol Martin. [On Motherhood and its Shadows: Kaleidoscope of Events | Research Kitchens](#)
- Mustamäki, Piia - led a workshop titled “Present Practices and Future Impact: Multilingualism in the Undergraduate Writing Classroom” at the 22nd International Conference on New Directions in the Humanities, held at Sapienza University of Rome from June 25–29, 2024. [Conference proceedings](#)
 - Puccetti, Goffredo - Visible Certainty Conference – Visual identity and branding by Goffredo Puccetti [2024 Logo](#)
 - Ossman, Susan - Presented on *Shifting Worlds, Shaping Fieldwork*, blending scholarly and artistic methods. [Book details](#)
 - Gabriel Rabin- Presented “Artist-Meaning and Artwork-Meaning” at a philosophy conference
 - Zimmerle, William - “Analyzing Images from the Jebel Qara Environment: Preserving Painted Rock Art in the Cave Shelters of Southern Arabia.” Presented at the 89th Annual Meeting of the Society for American Archaeology. [The Digital Archaeological Record](#)
 - Ezugha, Chinasa- presented her paper titled “Exploring Glossolalia in Theatrical Performance: Unveiling Socio-Cultural Significance” at the Theatrical Voice: Performing Class, Gender, Race and Identity Conference, held at the University of Surrey, United Kingdom. [23 May 2024 - The Theatrical Voice: Performing Class, Gender, Race and Identity | University of Surrey](#)
 - Martin, Carol - keynote address is entitled “Moments Between Murders” and is about teaching the course “Women Who Kill” at NYUAD. [WOMEN WHO KILL](#)
 - Bastaki, Jinan - participated in the Law and Society Association’s annual conference in Denver, Colorado on gender and citizenship in the Arab world and practice of women’s citizenship. [June 6-9, 2024 Hyatt Regency Denver at Colorado Convention Center](#)
 - Utarasint, Daungyewa - gave a special lecture on “Resentment and Violence” to students at Thammasat University, Bangkok, Thailand
 - Ezugha, Chinasa - presented her current research titled *Nourishing Narratives: Exploring Practice-Based Research Through Food and Autoethnography*. [Nourishing Narratives: Exploring Practice-Based Research Through Food and Autoethnography](#)
 - Kumari, Sweta - World Englishes and Whisper - AI in OH Oral History Symposium (Ohio) presentation, presented in a remote Oral History symposium titled, AI In OH in Ohio. [Symposium Program](#)
 - Utarasint, Daungyewa - participated in the panel “Contested Belonging: Solidarity and Survival Amongst Southeast Asian Migrant Communities”, presentation was titled “The Politics of Tom Yum Kung and the Story of Thai Diaspora Voters in Malaysia.” [Contested Belonging: Solidarity and Survival amongst Southeast Asian Migrant Communities – EuroSEAS 2024](#)
 - Utarasint, Daungyewa - was the Chair of the panel, “Religions and Humanitarianism: Protection of Civilians during Armed Conflict in Asia.” [ANNUAL CONFERENCE PROGRAM](#)
 - Laila Familiar- Delivered a workshop called “Designing Simplified Literature for Teaching Arabic (December 2023)” as part of a conference organized by the American University in Cairo.
 - Churchill, Warren - Guest Lecture: “Engaging Disability Theorizing in Curriculum Planning.” Teachers College, Columbia University
 - Mustamaki, Piia participated in the panel called “The Politics of Travel Writing” at Asian Pacific Writers and Translators conference called “Heart and Water” in Chiang Mai, Thailand. [Craft of Travel Writing | Asia Pacific Writers & Translators || APWT](#)
 - Hudson, Dale was invited to conduct a conversation titled “Countering the Colony: Reclamation, Archives and Visual Memory,” with Flavia Mazzarino at Sharjah Film Platform (SFP) 7, organized by the Sharjah Art Foundation, focused on her collaboration with filmmaker (and former NYUAD faculty) Kamal Aljafari on A Fidai Film (2024). [#sharjahfilmplatform | Sharjah Art Foundation](#)
 - Surabhi Sharma - Gave a talk titled, ‘ Cinematic Landscapes within and beyond Indian Documentary’ for the 2024 edition of Docustan, a documentary program based in India. [Guest Lecture – Docustan](#)
 - Al-Mulaifi, Ghazi - Led a panel on Kuwaiti Pearl Diving Music and performed with Ghazi & Boom.Diwan x Arturo O’Farrill at WOMEX (first Gulf representation in WOMEX history). [Arabian Gulf Pearl Divers’ Songs Inspire Fusion Music | AramcoWorld](#)
 - Banakou, Domna - Organizer and Chair of ArtsIT 2024 Conference; 42 research papers to be published and indexed by Springer. [EAI ArtsIT 2024 - 13th EAI International Conference - NYU Abu Dhabi](#)
 - Zimmerle, William - Conference paper: “Ethnoarchaeology of the madkhan” at Sheikh Zayed Museum and DCT Conference, Moderator: “The Journey of Words” panel at Dubai International Library Conference, Lecture: “From Tangible to Intangible Heritage” at Al Qassimi Foundation. [Exploring the Future and Safeguarding Heritage: Highlights from Day Two of the Dubai International Library Conference at Mohammed Bin Rashid Library](#)
 - Shiloh, Michael - Founded W.E.A.T. (Weird Experiments in Art and Technology), a new initiative inspired by the historic E.A.T. and Dorkbot projects. [Michael Shiloh](#)
 - Younis, Ala, Al Mawrid Center (Salwa Mikdadi, Ala, Younis, others)- Conversations, lectures, and panel discussions tied to: *Mapping Arab Art Exhibitions, Between the Brush and the Archive* (with Abdullah Al Mutairi, by Ala Younis), Roundtable and panels at Seoul Museum of Art, Abu Dhabi Art, Focal Point Art Book Fair, Public history panels and presentations. [Abdullah Al Mutairi in Conversation with Ala Younis | Sharjah Art Foundation](#)
 - Bouchamaoui, Ouided - Zayed Award collaboration meetings. [Sounds of Human Fraternity - NYU Abu Dhabi](#)
 - Sharma, Surabhi - Co-designed and presented at *SSAF-Kasauli Art Project* (expanded documentary practice, Oct 2024)
 - Assaf, Laure - Public talk with architect Jean Nouvel at Institut du Monde Arabe (Paris): “Cities and Architectures of the Future.” [Jeudis de l’IMA | Villes et architecture du futur, avec Laure Assaf et Jean Nouvel | Institut du monde arabe](#)
 - Zimmerle, William - Invited paper: “Roasting Aromas” at *Food Cultures in the Arabian Peninsula* (Sorbonne Abu Dhabi). [https://www.sorbonne.ae/events/symposium-food-cultures-in-the-arabian-peninsula-between-traditions-innovations-and-challenges](#)

- Younis, Ala (al Mawrid Research Scholar)- Presented a paper at the *Lost But Activating* conference (Seoul Museum of Art), Co-moderated at *Visual and Material Histories of Oil Infrastructure in the Global South Conference: Presentation = public intellectual output, fits under publications*. [SeMA - Cultural Events Detail](#)
 - Ali, Ibrahim (al Mawrid Assistant Archivist)- Presented at *Digital Archiving in the Arab World Conference* (Sorbonne University Abu Dhabi), Participated in an online session on *Digitization and Preservation of Audiovisual Heritage* (National Library and Archives), Attended Archival Education and Research Institute, workshop on handwritten text recognition: *Presentations and contributions to academic discourse = publications*. <https://www.sorbonne.ae/wp-content/uploads/2024/09/DAAW-2024-Booklet-Final-2-DigitalUse.pdf>
 - Guedes, Carlos - Panelist: “*Out of the Box – Universal Connections*” at Louvre Abu Dhabi (ICCA congress). [Carlos Guedes](#)
 - Familiar, Laila - Speaker: Conference on AI & Arabic Language at Institut du Monde Arabe (Oct 21–25). قياس وتقييم ودكاء صناعي: مئات الاحتمالات. | [Institut du monde arabe](#)
 - Hudson, Dale - Organizing committee of Interactive Film and Media Conference 2024. [#IFM2024 | Interactive Film & Media Journal](#)
 - Hussain, Adeel - Met with Justice Syed Mansoor Ali Shah of the Supreme Court of Pakistan to explore collaborations in judicial education and reform. <https://www.fja.gov.pk/files/publications/virtual-engagement2024.pdf>
 - Churchill, Warren - on the planning board for the 4th Biennial Disability Studies and Music Education (DSME) conference, [Symposium description](#)
 - Farouk, Yasmin : Attended the European Association for Southeast Asian Studies (EuroSEAS) Conference at the University of Amsterdam, July 23–25, 2024. [EuroSEAS 2024](#)
 - Sharma, Surabhi - Presented the web archive project, *A Room of Our Own*. [A memory project by FTII's women alumni recounts how tough it was to make it in the Indian film industry | Vogue India](#)
 - Al-Mulaifi, Ghazi - chaired World Music Expo 2025 panel discussion
- Miscellaneous:**
- Valentin, Andreas completed a book (forthcoming) about his lifelong relationship with Brazilian artist Hélio Oiticica (1937-1980).
 - Carol Martin interviewed the award-winning Moises Kaufman and Amanda Gronich about their stunningly popular work “Here There Are Blueberries.”
 - In collaboration with the Department of Culture and Tourism (DCT), Marwa Koheji organized two field trips to Al-Ain for different classes to visit sites relevant to the themes of the class.
 - Al Mawrid Arab Center for the Study of Art-Partnership and digitization agreement with Emirates Fine Art Society

SELECTED PUBLICATIONS

Books and edited volumes

- Al Obeidli, Noura. Emirati Women Journalists: Bargaining with Patriarchy in Search of Equality. Routledge, 2024.
- Boisen Camilla. received a contract for a co-authored research monograph titled Political Theory of Academic Knowledge Production: Merit and Justice for Ideas. Palgrave Macmillan, forthcoming.
- Clements Cotton, Brídín, and Natalie Robin. Theatre Work: Reimagining the Labor of Theatrical Production. Focal Press, 2024
- Eisenberg, Andrew J. Sounds of Other Shores: The Musical Poetics of Identity on Kenya's Swahili Coast. Wesleyan University Press, 2024.
- Hudson, Dale, and Alia Yunis, editors. Reorienting the Middle East: Film and Digital Media Where the Persian Gulf, Arabian Sea, and Indian Ocean Meet. Indiana University Press, 2024.
- Isleem, Nasser. Qur'anic Arabic: Delve and Dive into the Language of Qur'an (co-authored with Khalid Shahu). 2023.
- Pardlo, Gregory. Spectral Evidence. Knopf, 2024.
- Sawhney, Rashmi Devi, editor. The Vanishing Point: Moving Images After Video. India Since the 90s, no. 3. Tulika Books, 2022.
- Stemmrich, Gregor. Robert Rauschenberg's Erased de Kooning Drawing (1953): Modernism, Literalism, Postmodernism. Hatje Cantz, 2023.

Articles, chapters, conference proceedings

- Al Obeidli, Noura. "Unmasking Patriarchy: Emirati Women Journalists Challenging Newsroom Norms in Pursuit of Equality." In Gulf Women's Lives: Voice, Space, Place, edited

by Emanuela Buscemi, Shahd Alshammari, and Ildiko Kaposi, pp. 75–94. University of Exeter Press, 2024.

- Assaf, Laure. "Le désert d'Abou Dhabi." In Désert. Vivre en Milieux extrême (exhibition catalogue). National Museum of Natural History, Paris, 2024.
- Assaf, Laure. "Ségrégation urbaine et anonymat à Abou Dhabi." In L'Anonymat urbain et-il universel?, edited by Franck Mermier and Virginie Milliot. Karthala, 2024.
- Balzani, Marzia, and Gabriela Grinfeld. "La enseñanza de la Antropología en el Bachillerato Internacional—desafíos y logros." Antropologia na Educação Básica 3, 2024, pp. 29–51.
- Balzani, Marzia, and Leonardo Schiocchet. "Movement, Faith, and Home in Muslim Communities in the Diaspora: Introduction," part 1. HAU Journal of Ethnographic Theory 14, no. 1, 2024, pp. 95– 103.
- Balzani, Marzia, and Leonardo Schiocchet. "Movement, Faith, and Home in Muslim Communities in the Diaspora: Introduction," part 2. HAU Journal of Ethnographic Theory 14, no. 2, 2024, pp. 320– 326.
- Banakou, Domna. "Cultivating Empathy through Narratives in Virtual Reality: A Review." Personal and Ubiquitous Computing 28, no. 3–4, May 2024, pp. 507–519.
- Banakou, Domna. "Desensitizing Anxiety Through Imperceptible Change: Feasibility Study on a Paradigm for Single-Session Exposure Therapy for Fear of Public Speaking." Journal of Medical Internet Research 8, 22 July 2024.
- Banakou, Domna. "Development of a Modular Adjustable Wearable Haptic Device for XR

- Applications.” MDPI Virtual Worlds, 16 October 2024.
- Banakou, Domna. “Multisensory Experiences of Affective Touch in Virtual Reality Enhance Engagement, Body Ownership, Pleasantness, and Arousal Modulation.” *Virtual Reality*, 18 October 2024.
 - Churchill, Warren. “Crip-Queer Reclamations: Mass Media - Music Education.” In *The Oxford Handbook of Gender and Queer Studies in Music Education*. Oxford University Press, 2022.
 - Churchill, Warren, et al. “Ethnomusicologies of Disability, Neurodiversity, and Deaf Culture.” In *Bloomsbury Handbook on Ethnomusicology*. Bloomsbury, forthcoming.
 - Epstein, Aude-Solveig. “Crise du modèle agricole: ‘Céder aux exigences antiécologiste de la FNSEA est irresponsable.’” *Le Monde*, 7 February 2024.
 - Epstein, Aude-Solveig. Legal talks at Erasmus University Rotterdam and Paris Nanterre.
 - Guedes, Carlos, et al. “Investigating Line-Based Music Traditions with Field Recordings: A Case Study of Candomblé Bell Patterns.” Paper presented at ISMIR 2024.
 - Hudson, Dale. “Filmmaking and Film Culture on the Arabian Peninsula.” In *Handbook of Arab Cinema*, edited by Noha Mellor, pp. 40–59. Routledge, 2024.
 - Hudson, Dale. “Producing Palestine as Layers of Historical Evidence with Interactive Documentaries.” In *Producing Palestine: New Visions, New Technologies, New Knowledge*, edited by Helga Tawil-Souri and Dina Matar, pp. 181–197. I.B. Tauris, 2024.
 - Hudson, Dale. “Remaining Palestinian: Annemarie Jacir’s Films and Protagonists as ‘Unruly Subjects.’” *Afterimage* 51, no. 1, 2024, pp. 70–95.
 - Hudson, Dale. “Witnessing Gaza.” Workshop presentation at the Visible Evidence XXX conference “Decentring Documentary: New Visions and Perspectives,” Monash University, Melbourne, Australia, 17–20 December 2024.
 - Hudson, Dale, and Patricia R. Zimmermann. “On the Outside Looking In: Perspective on the New Media Documentary in Canada.” Afterword to *The Interactive Documentary in Canada*, edited by Michael Brendan Baker and Jessica Mulvogue, pp. 326–340. McGill-Queen’s University Press, 2024.
 - Isleem, Nasser, et al. “Uses of Proverbs in the Arabic Language Classroom.” Submitted to *Al-Arabiyya*.
 - Javeri, Sabyn. “Book Review: Hidden Histories of Pakistan: Censorship, Literature, and Secular Nationalism in Late Colonial India.” *Journal of South Asian Studies* 46, no. 6, 2023, pp. 1333–1337.
 - Koheji, Marwa. “On Cooling and Comfort: The Engineering of Thermal Spaces in Bahrain.” *Engineering Studies* 17, no. 1, 2025, pp. 30–50.
 - Kukkonen, Taneli. “He Said to Himself: Ibn Tufayl on Language and Thought.” In *Mind and Obligation in the Long Middle Ages*, edited by Jari Kaukua, Vili Lähteenmäki, and Juhana Toivanen, pp. 13–39. Brill, 2024.
 - Kukkonen, Taneli. “‘Ibyā’ ‘Ulūm Al-Dīn by Abū Hāmid Al-Ghazālī.” In *Key Classical Works on Islamic Ethics*, edited by Muetaz al-Khatib, pp. 206–228. Brill, 2024.
 - Mikdadi, Salwa. First [NYUAD Curators Talk](#) of 2024–2025 academic year, focusing on her curatorial practice and the relation of her exhibition-making to regional political transformations.
 - Müller, Henriette, and Ingeborg Tömmel. “Between Cooperation and Rivalry: The Leadership of Charles Michel as President of the European Council.” *JCMS Journal of Common Market Studies*, 25 July 2024. <https://doi.org/10.1111/jcms.13660>.
 - Mustamaki, Piia. Guest editor of *Pratik* literary magazine, “City Diversions” special issue.
 - Pardlo, Gregory. “Giornata 4.” Poem-a-Day, Academy of American Poets, 11 January 2024. poets.org/poem/giornata-4.
 - Pardlo, Gregory. “Dragonflies.” *The New Yorker*, 22 January 2024.
 - Pardlo, Gregory. “Know Yourself.” *Shanghai Literary Review*, no. 8, 21 September 2024.
 - Pardlo, Gregory. “Supernatural Bread.” *Shanghai Literary Review*, no. 8, 21 September 2024.
 - Pardlo, Gregory. “Amusement Ruins.” In *Invisible Strings: 113 Poets Respond to the Songs of Taylor Swift*, edited by Kristie Daugherty, p. 108. Ballantine Books, 2024.
 - Pardlo, Gregory. “Antebellum.” In *This Is the Honey*, edited by Kwame Alexander. Little, Brown and Company, 2024.
 - Pardlo, Gregory. “Theater Selfie.” In *Pushcart Prize XLIX*, edited by Bill Henderson, pp. 231–232. Norton, 2024.
 - Peutz, Nathalie. “Afterlives of Revolution: Nathalie Peutz’s Comments.” *Allegra Lab*, June 2024.
 - Puccetti, Goffredo. “Qui ho capito che siamo tutti designer” (feature article on NYUAD design). *Grafica Magazine* 1, September 2024.
 - Rabin, Gabriel Oak. “Music Notation: What, and Who, Is It For?” Paper presented at American Society of Aesthetics conference.
 - Rabin, Gabriel Oak. “The Structure of Iconic Representation.” Paper presented at International Society for the Philosophy of the Sciences of the Mind conference.
 - Rajadhyaksha, Ashish, and Rashmi Sawhney. “Considerations on the Uncanny.” *India International Centre Quarterly* 47, no. 3/4, 2020, pp. 328–344. www.jstor.org/stable/27130914.
 - Rajappa, Amoolya, and Rashmi Devi Sawhney. “I Don’t Play Games: Migrant Workers and Digital Media in Bengaluru.” *Society and Culture in South Asia* 10, no. 2, 9 June 2024, pp. 255–276. <https://doi.org/10.1177/23938617241256238>
 - Utarasint, Daungyewa. “Charting History: Malay Muslim Elites in Political Mobilization and the Democratic Movement in Thailand’s Deep South.” *Journal of Human Rights and Peace Studies* 10, no. 1, 2024, pp. 54–77.
 - Wrenn, Marion. “The Truth of Travel,” “Commedia dell’Arte (Colombina),” and “On the Lam” (poems). *Georgia Review*, Fall 2024.
 - Zimmerle, William. “Incense Burner TWL Reg. No. 195” (co-authored with Liaqat Ali, Matthew O’Connor, and M. Shiraz Ali). In *Petra’s Temple of the Winged Lions: Vol. 2*, edited by Pearce Paul Creasman, Noreen Doyle, and China Shelton, pp. 485–498. American Center of Research, 2024.
 - Zimmerle, William. “Incense Burners: A Special Study.” In *Final Report of Excavations on the Hill of the Ophel by R.A.S. Macalister and J. Garrow Duncan 1923–1925*, edited by Garth Gilmour, pp. 285–295. Routledge, 2025.
 - Zimmerle, William. “Mapping Incense Culture at the End of the Iron Age to the Beginning of Late

Antiquity: The Typology, Lexicography, and Taxonomy of Incense Burners, ‘Aromatics of All Kinds,’ and Gum Resins from Arabia.” Invited paper for Sur Les Routes d’Arabie: Itinéraires terrestres et maritimes de l’âge du bronze à la période islamique, thème 3 , partie 1: commerce et réseaux marchands, Institut du Monde Arabe, Paris, 13 December 2024 .

Digital data contributions

- Cipolla, Stefano, editor. [Report on design in the UAE](#). Grafica Magazine 1 , September 2024.
- Collins, Erin, and students. Transit Mapping Symposium Poster Series. [City and Writer Symposium Author Posters](#), March 2024.
- Utarasint, Daungyewa. “[Talks Alone Will Not Bring Lasting Peace to Thailand’s Deep South](#)” Nikkei Asia, 3 April 2024.

ARTS & HUMANITIES DIRECTORY (SPRING 2024)

Aaron, Sherwood	Associate Arts Professor of interactive Media
Abby, Díez	Associate Instructor of Producing
Abdulrazak, Gurnah	Arts Professor of Literature
Abhishek, Majumdar	Program Head, Theater; Associate Arts Professor of Theater
Abir, Saidani	Adjunct Instructor of Music
Adeel, Hussain	Associate Professor of Legal Studies Associate Program Head of Legal Studies
Aieshah, Arif	Assistant Instructor of Writing
Alanood, Bukhammas	Adjunct Lecturer of Art and Art History
Alex, Sandu	Director, Arts and Humanities Research Platform
Alexis, Gambis	Assistant Professor of Biology, Film & New Media
Alia, Yunis	Visiting Associate Professor of Practice of Heritage and Film
Alvaro, Luna-Dubois	Visiting Assistant Professor, Literature and Creative Writing
Amani, Alzoubi	Center Manager, Library of Arabic Literature
Amos, Katz	Senior Lecturer of Film and New Media
Andreas, Valentin	Visiting Professor of Art and Art History Co-Program Head of Art and Art History
Andrew, Eisenberg	Associate Professor of Music
Anne-lise, Tropato	Adjunct Lecturer of Writing
Anthony, Bragg	Instructor of Arts Workshop
Aude, Epstein	Adjunct Associate Professor of Legal Studies
Awam, Amkpa	Vice Provost for the Arts Dean of Arts and Humanities Professor of Drama, Social and Cultural Analysis
Aya, Riad	Visiting Assistant Professor of Interactive Media Associate Program Head of Interactive Media
Balaqis Mubarak, Al-Senani	Research Assistant
Beth, Russell	Associate Director for Research Services and Strategy Associate Academic Librarian for the Humanities
Bilal, Orfali	Adjunct Professor of Arabic and Islamic Studies

Brídín, Cotton	Arts Instructor - Project and Stage Management of the Arts
Caitlin, Newsom	Program Manager - Core Curriculum
Camilla, Boisen	Associate Dean of Undergraduate Academic Planning Lecturer of Writing
Carlos, Guedes	Associate Professor of Music
Carol, Genetti	Professor of Linguistics
Charalambia, Steliou	Adjunct Instructor of Music
Charles, Siebert	Professor of Practice of Literature and Creative Writing
Chieko, Yamada	Adjunct Assistant Professor of Japanese Language
Chinasa, Ezugha	Assistant Arts Professor of Live/Art Art as Social Practice
Claude, Cozens	Adjunct Instructor of Music
Cristina, Ioan	Adjunct Instructor of Music, Flute
Dale, Hudson	Associate Professor of Film and New Media
Daungyewa (Hong), Utarasint	Visiting Assistant Professor
David, Wrisley	Associate Professor of Digital Humanities
David, Allway	Instructor of Writing
Deepak, Unnikrishnan	Associate Arts Professor, Literature and Creative Writing
Denise, deCaires Narain	Senior Research Scholar and Research Professor
Denise-Marie, Teece	Assistant Professor of Art History
Domna, Banakou	Visiting Assistant Professor of Practice of Interactive Media
Dustin, Foster	Instructor of Fabrication and Visual Arts
Duygu, Demir	Curator; Research Assistant Professor
Eduardo, Lage-Otero	Visiting Assistant Professor of Spanish and Digital Humanities
Elizabeth, Han	Adjunct Instructor of Music
Erin, Pettigrew	Associate Professor of History and Arab Crossroads Studies Program Head of History
Erin, Collins	Instructor of Arts
Evi, Mansor	Adjunct Associate Professor of Practice of Interactive Media

Fadi, Wahbeh	Film Production Supervisor
Fatema Ali, Al Fardan	Research Assistant
Faustin, Linyekula	Visiting Assistant Professor of Practice of Theatre, Artist in Residence
Fida, Alameddine	Manager of Curricular Affairs and Special Projects
Fiona, Kidd	Associate Professor of History and Art and Art History
Gabriel, Rabin	Associate Professor of Philosophy
George, Jose	Adjunct Associate Professor of Anthropology
Ghazi, Al-Mulaifi	Assistant Professor of Arab Music
Gina, Choi	Visiting Assistant Professor of East Asian History
Gleb, Iarvoi	Recording Studio Supervisor and Associate Instructor of Music Technology
Goffredo, Puccetti	Assistant Professor of Practice of Visual Arts
Gregor, Stemmrigh	Professor of Art and Art History
Gregory, Pardlo	Professor of Literature and Creative Writing LITCW Program Head
Gunja, SenGupta	Visiting Professor of History
Gwyneth, Bravo	Assistant Professor of Music
Haewon, Yoon	Assistant Instructor of Writing
Hanine, Shehadeh	Visiting Assistant Professor of Humanities
Hannah, Elsisi Ashmawi	Visiting Assistant Professor of Gender, Governance, and Society
Henriette, Mueller	Assistant Professor of Gender, Governance, and Society
Idil, Barre	Writing Instructor
Ioannis, Potamousis	Adjunct Instructor of Music
Israa, Mahgoub	Research Associate
Jawad, Ahmed Mahmoud AlMalhi	Adjunct Lecturer of Art and Art History
Jesse, Boere	Instructor of Music
Jesusita, Santillan	Associate Dean of Administration and Planning
Jinan, Bastaki	Associate Professor of Legal Studies

Joanna, Settle	Associate Dean for the Arts and Creative Practices Arts Professor of Theater	Martin, Klimke	Vice Provost; Associate Professor of History Literature & Creative Writing Associate Professor of History
João, Menezes	Instructor of Music Senior Manager of Arts Technical and Equipment	Maruan, Manaja	Lecturer of Film & New Media
John, Coughlin	Global Distinguished Professor of Religious Studies and Law	Marwa, Koheji	Visiting Assistant Professor of Humanities
Jonathan, Sharfman	Lecturer of Writing	Marwa, Mehio	Instructor of Writing
Jonathan, Kwan	Assistant Professor of Philosophy	Mary, Gatchell	Visiting Lecturer of Music
Justin, Stearns	Program Head, Arab Crossroads Studies Associate Professor in Arab Crossroads Studies	Marzia, Balzani	Research Professor of Anthropology
Katia, Arfara	Assistant Professor of Theater, Performance Studies	Masha, Kirasirova	Assistant Professor of History
Kevin, Coffey	Associate Professor of Philosophy	Matteo, Marciano	Assistant Professor of Practice of Music Technology
Khulood, Kittaneh	Senior Lecturer of Arabic Language; Arabic Program Head	Matthew, Silverstein	Associate Professor of Philosophy; Philosophy Program Head
Klaudia, Olborska-Szymaniska	Adjunct Instructor of Music	Maurice, Pomerantz	Associate Professor of Literature Executive Director of the NYUAD Institute
Laila, Familiar	Senior Lecturer of Arabic Language	Maya, Allison	Galleries Executive Director and Chief Curator and Senior Research Scholar
Laure, Assaf	Assistant Professor of Arab Crossroads Studies and Anthropology	Maya, Kesrouany	Associate Professor of Literature and Arab Crossroads Studies
Laurene, Manaa Abdallah	Instructor of the Arts - Assistant Manager of the Equipment Center	Merritt, Moore	Distinguished Artist in Residence, Adjunct Professor of Practice
Layla, Al Sawan	Communications and Arts Coordinator	Michael, Ang	Assistant Professor of Practice of Interactive Media
Lee Gurdial Kaur, Singh	Lecturer of Writing	Michael, Shiloh	Program Head of Interactive Media Associate Professor of Practice of Interactive Media
Maha, Moussa	Program Manager, al Mawrid Arab Center for the Study of Art	Miguel, Syjuco	Associate Arts Professor, Literature and Creative Writing
Manal, Al-Marzooqi	Lecturer of Arabic Language	Mikhail, Xifaras	Professor of Legal Studies
Manuel, Contreras	Visiting Lecturer of Film & New Media	Mitchell, Atkinson III	Lecturer of Writing
Mariam, Al Shehhi	Research Kitchen Coordinator	Mohamed, Al Mubarak	Research Assistant
Marion, Wrenn	Executive Director of Writing Interim Program Head of Graduate Writing Senior Lecturer of Writing and Literature & Creative Writing	Mohammed, Dohai	Adjunct Music Instructor of Oud
Mark, Swislocki	Associate Professor of History Associate Dean for Faculty Development and Faculty Affairs	Mohammed, Muqbel	Interim Assistant Instructor of Arabic
Marsha, Ginsberg	Associate Arts Professor of Theater	Monica, Marks	Assistant Professor of Arab Crossroads Studies
Martin, Bowen	Associate Professor of History	Muhamed, Al-Khalil	Professor of Practice of Arabic Language
		Munira, Khayyat	Clinical Associate Professor of Anthropology

Nadia, Khayati	Research Assistant, Arts and Humanities Institute for Peace and Conflict Resolution
Nadine, Debbas Achkar	Visiting Professor of Practice of Legal Studies
Nadine, Roth	Assistant Teaching Professor of History
Najwa, Belkziz	Lecturer of Writing
Nasser, Isleem	Senior Lecturer of Arabic
Nathalie, Peutz	Associate Professor of Arab Crossroads Studies and Anthropology Executive Director of the Core Curriculum
Nathalie Handal	Professor of Literature and Creative Writing
Nawaf, Alsulaim	Adjunct Lecturer of Legal Studies
Neelam, Hanif	Instructor of Writing
Nelida, Fuccaro	Professor of Middle Eastern History
Nelson Reyes	Instructor of Arts Workshop
Nicholas, Mann	Adjunct Instructor of Music
Nimrah Syed	Visiting Assistant Professor of Interactive Media
Nisha, Zacharia	Research Assistant
Nisrin, Abdulkhadir	Senior Administrative Coordinator
Noura, Al Obeidli	Visiting Assistant Professor of Gender Studies and Media Studies
Omima, El Araby	Senior Lecturer of Arabic Language
Ouided, Bouchamaoui	Professor of Practice in Diplomacy and Conflict Resolution PI of Arts and Humanities Institute of Peace and Conflict Resolution
Özlem, Özhabeş	Visiting Lecturer of Theatre
Paulo, Horta	Associate Professor Of Literature
Pavlos, Eleftheriadis	Professor of Legal Studies Program Head of Legal Studies
Piia, Mustamaki	Lecturer of Writing
Rashmi, Sawhney	Associate Arts Professor of Film and New Media
Reindert, Falkenburg	Emeritus Professor of Early Modern Art and Culture

Robert, Rowe	Professor of Music Technology; Music Program Head
Sabyn, Javeri	Senior Lecturer of Writing and Literature & Creative Writing
Safa, Mahmoud	Executive Assistant to the Dean
Salha, Reema Fadda	Adjunct Lecturer of Art and Art History
Salila, Kulshreshtha	Visiting Associate Professor of History and Art and Art History
Salwa, Mikdadi	Professor of Practice of Art History Director, al Mawrid Arab Center for the Study of Art
Samia, Meziane	Associate Instructor of Writing
Samuel, Anderson	Senior Lecturer of Writing; Arts and Humanities Curriculum Committee Chair
Sandra, Peters	Associate Arts Professor of Arts Practice Co-Program Head of Art and Art History
Saqer, Al Marri	Visiting Assistant Professor of Gender Studies and Literature and Creative Writing
Sara, Niroobakhsh	Visiting Assistant Professor of Interactive Media
Sarah, Paul	Associate Professor of Philosophy Executive Director of the NYUAD Center for Faculty Advancement
Scandar, Copti	Associate Arts Professor of Film
Shaikha, Al Mazrou	Assistant Arts Professor of Visual Arts
Shamoon, Zamir	Professor of Literature and Art History
Sherine, Tohamy	“Adjunct Instructor of Music
Soha, Sarkis	Lecturer of Writing; Program Head of Undergraduate Writing
Sohail, Karmani	Senior Lecturer
Sophia, Kalantzakos	Visiting Professor of Environmental Studies
Stefania, Avramidi	Associate Instructor of Interactive Media
Sun-Hee, Bae	Lecturer of Writing
Suphan, Kirmizialtin	Adjunct Assistant Professor
Surabhi, Sharma	Associate Professor of Practice Program Head, Film and New Media

Susan, Ossman	Visiting Professor of Movements and Places, Movement and Cultural Practices Associate Dean for Graduate Studies
Sweta, Kumari	Associate Instructor of Writing
Talha, Muneer	Instructor of Film & New Media and Sound Stage Manager Manager of Equipment Center
Taneli, Kukkonen	Professor of Philosophy; Research Kitchen PI
Terri, Geis	Associate Professor of Art; Co-director of the MFA program
Terry, May	Associate Instructor of Arts in Mixed Media
Thaddeus, Stegall	Instructor of Music and Producer
Tina, Sherwell	Associate Professor of Art Co-Director of the MFA Program
Tishani, Doshi	Visiting Associate Professor of Practice, Literature and Creative Writing
Tucker, Russell	Assistant Director of Academic Space Operations
Umair, Bilal	Lecturer of Filmmaking Practice
Ume, Hussain	Instructor of Interactive Media
Valeriya, Golovina	Assistant Manager Equipment Center and Associate Instructor of Art
Vasilije Borovic	Research Assistant
Venkatesan (Ram), Natarajan	Visiting Assistant Professor of Writing
Vikram, Divecha	Visiting Assistant Professor of Art and Art History
Warren, Churchill	Senior Lecturer of Music; Coordinator of Musical Performance
Wendy, Bednarz	Associate Arts Professor of Film and New Media
Will, Cotton	Interim Arts Practice Manager Adjunct Instructor of Arts- Audio, Video, Projection and Lighting
William, Zimmerle	Senior Lecturer, Arts and Humanities Affiliated Faculty Member of the History Program

Wole, Soyinka	Arts Professor of Theater
Xiaobo, Shui	Senior Language Lecturer of Chinese
Yarub, Smarait	Adjunct Instructor of Music
Yusuf, Samara	Instructor of Writing
Zachary, Shellenberger	Associate Instructor of Writing



VIEW THE ARTS AND HUMANITIES RESEARCH IN REVIEW ONLINE



nyuad.nyu.edu

 [@NYUAD.Arts.Humanities](https://www.facebook.com/NYUAD.Arts.Humanities)

 [@NYUAD_AH](https://twitter.com/NYUAD_AH)