

NYUAD ARTS & HUMANITIES RESEARCH IN REVIEW 2021-2023

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ARTS &
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**RESEARCH
IN REVIEW
2021-2023**



DEAN'S FOREWORD

Welcome to the 2021–2023 edition of the Arts and Humanities at NYU Abu Dhabi Research in Review. The objective of this report is to highlight the scholarly endeavors and innovations made by the members of the division in studying and advancing the human condition.

As you will notice, our fields of exploration are manifold and span a wide range of disciplines. However, I invite you to peruse these pages as more than a collection of individual and group achievements. All of the activities presented in this booklet represent the joint efforts of our academic cohort to illuminate the complexities of the human experience in its singularity, its universality, and its interconnectedness with the world.

The research carried out in the Arts and Humanities allows audiences to experience their results in both traditional and less traditional formats, expanding the reach of our inquiries. Each endeavor showcased within these pages embodies a commitment to excellence, innovation, and societal impact. This commitment translates through the integration of our research into the pedagogical framework of the classroom, but also into the world, where our creations engage the public, near and far.

At its core, our research is committed to interdisciplinarity and collaboration. The aim of our group is to traverse the boundaries of conventional knowledge, bridging the gap between the sciences, social sciences, and humanities, to deepen understanding and forge innovative, inclusive solutions to pressing issues, in a diverse world in which no single culture dominates.

We hope you enjoy the wonderful contributions by the members of our division and thank you for your support and interest in the Arts and Humanities at NYU Abu Dhabi.

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

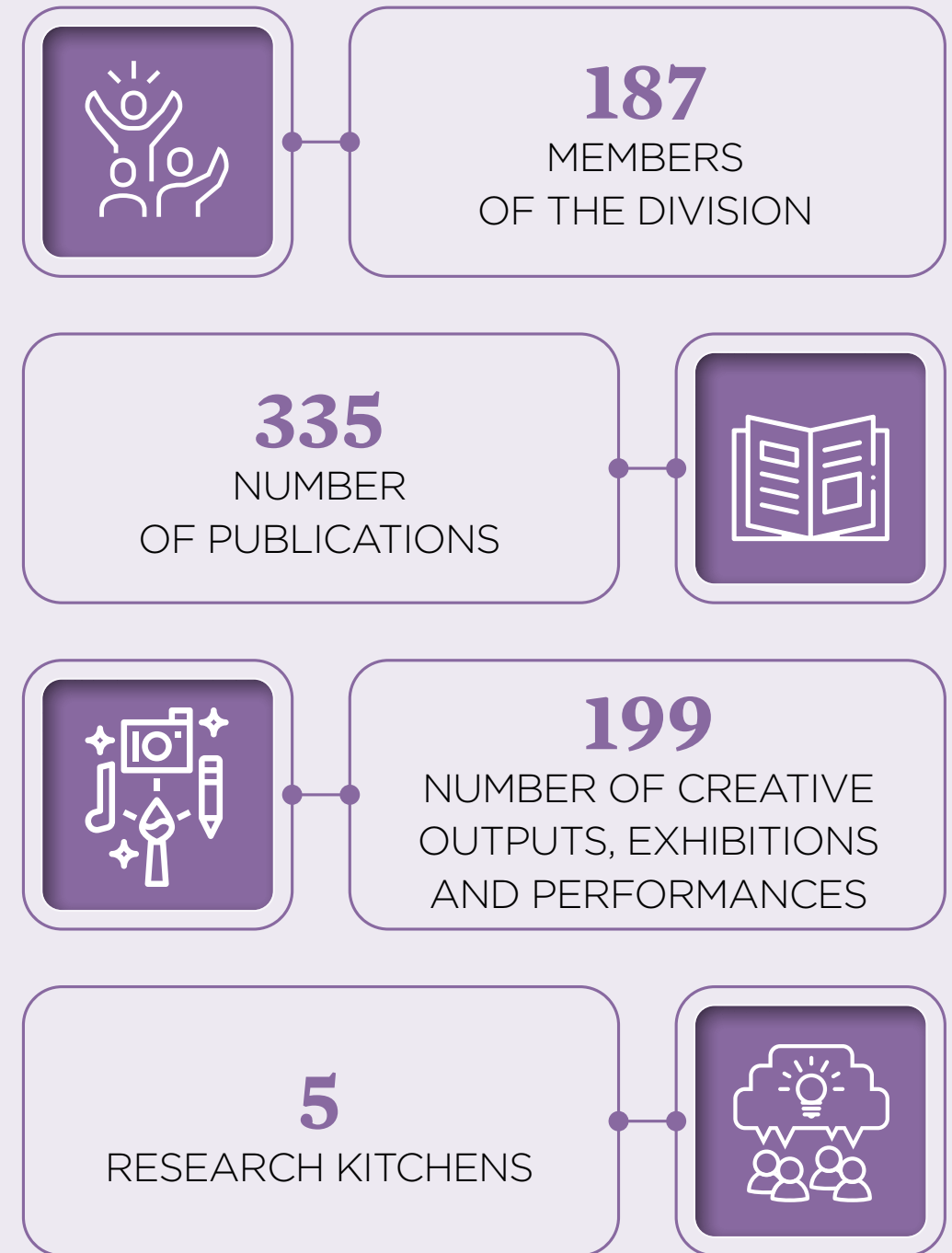


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1. MS FATIH 4097, FOL. 2R OLDEST EXTANT MANUSCRIPT OF THE MAQAMAT, COPIED IN 520/1126.

THE MAQĀMĀT OF AL-HAMADHĀNĪ: AUTHORSHIP TEXTS AND CONTEXTS

MAURICE A.
POMERANTZ
PROFESSOR OF
LITERATURE AND ARAB
CROSSROADS STUDIES



2. MS AYA SOFYA 4283, AN ORNATE TITLE PAGE FROM AN EARLY MANUSCRIPT OF THE MAQAMAT OF AL-HAMADHANI COPIED IN 692/1225.

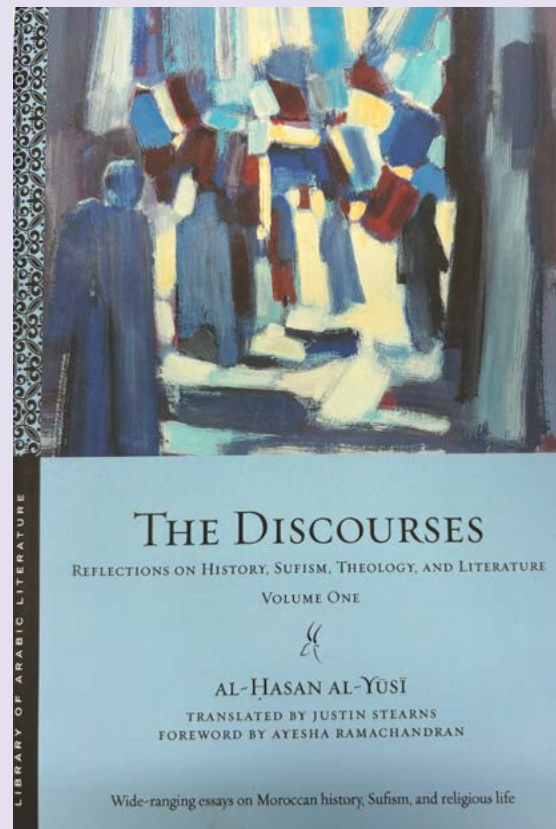
The *Maqāmāt* of al-Hamadhānī (d. 398/1008) are a group of around fifty short tales composed in rhymed prose. Each tale, or *maqāma*, recounts the exploits of a rogue named Abū al-Fath al-Iskandarī as he travels to cities across the Muslim world in the tenth century. Since their publication by Muhammad ‘Abduh in 1889, the *Maqāmāt* have become some of the most important and studied texts of Classical Arabic literature. Critics have long remarked on the refinement of Hamadhānī’s prose, the ingenuity of his imagery, and the diversity of his plots.

Despite their renown, during the last century, very little work was done on the texts of al-Hamadhānī. Over the past ten years, I have worked with Dr. Bilal Orfali to redress this, culminating in the publication of a book, *The Maqāmāt of Al-Hamadhānī: Authorship Texts and Contexts* (Wiesbaden: Reichert Verlag, 2022), which explores important aspects of the life of Badi’ al-Zaman al-Hamadhānī and their relation to the *Māqāmāt*. The broad concerns of the book are divided into three sections: authorship, texts, and contexts, although there are some overlaps across these fields. One constant is that each chapter investigates hitherto unstudied textual materials

related to al-Hamadhānī’s *Māqāmāt*. Part 1 of the book, Authorship, begins with two studies of al-Hamadhānī’s authorial role. It reviews several theories about al-Hamadhānī’s reliance on earlier forms in the creation of the *maqāmas* and provides an edited fragment of a lost work by the well-known grammarian Ibn Fāris (d. 395/1005). It also describes how al-Hamadhānī’s individual *maqāmāt* came to be included in manuscript collections in the years following his death. Part 2, Texts, presents the editions of four *maqāmas* attributed to al-Hamadhānī in the manuscript tradition that were not included in Muhammad ‘Ab-duh’s printing—the *Tibbiyya*, *Sharifiyya*, *Hamadhāniyya*, and *Khātamiyya*—along with a discussion and analysis of their contents in relation to the extant corpus of al-Hamadhānī’s *maqāmāt*. Part 3, Contexts, provides studies and translations of key *maqāmas* of al-Hamadhānī. “Adab and Metamorphosis: The *Mawsiliyya*” is an edition, translation, and modern commentary on this *maqāma*, in which Abu l-Fath famously attempts to raise a dead man from the grave. The commentary identifies sources from which al-Hamadhānī may have drawn, affording modern readers further context with which to explore this tale. “What the Qadi Should Not Hear: The *Shāmiyya*” provides the first scholarly edition of this *maqāma*, which ‘Abduh excised from the 1889 Beirut printing. The study explores how this *maqāma* draws upon ideas about the limits of proper and improper speech. The last chapter offers a study and edition of a hitherto unknown commentary on the *Maqāmāt* of al-Hamadhānī that the authors argue may be an example of auto-commentary. The proposed interpretation has profound implications for how the *Maqāmāt* of al-Hamadhānī were understood by the first generations of readers, including the writers of *maqāmas* who followed him.



3. MS SALISBURY 63, BEINECKE RARE BOOK AND MANUSCRIPT LIBRARY OF YALE UNIVERSITY 30V. COPIED IN 603/1206, THIS MANUSCRIPT WAS IN THE PERSONAL COLLECTION OF SEVERAL FAMED ARABIST SCHOLARS INCLUDING EVERARD SCHEIDT (D. 1794) ANTOINE ISAAC SILVESTRE DE SACY (D. 1838) BEFORE IT WAS PURCHASED BY YALE PROFESSOR EDWARD ELBRIDGE SALISBURY (D. 1901).

1. YUSI'S *DISCOURSES* (ENGLISH ONLY COVER).

REVEALED SCIENCES AND THE DISCOURSES

JUSTIN STEARNS
PROFESSOR OF ARAB
CROSSROADS STUDIES

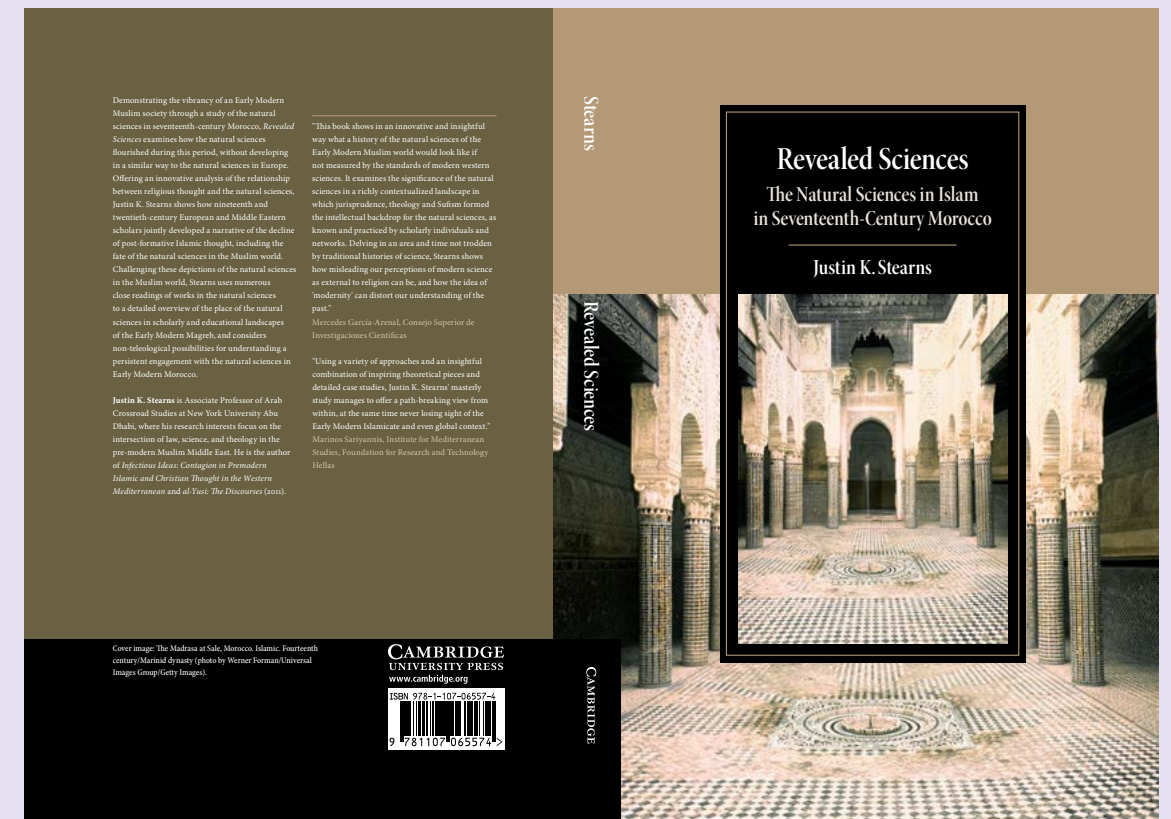
The last three years have witnessed the culmination of the two major research projects that have shaped my academic career over the late decade.

Cumulatively, these two book projects published in 2020–2023 have provided substantial evidence for the intellectual vibrancy of the Muslim world in the early modern period, particularly with regard to the natural sciences in the Islamic West, and have nuanced our understanding of science and religion.

Revealed Sciences: The Natural Sciences in Islam in Seventeenth-Century Morocco (Cambridge University Press, 2021 [paperback, 2023]), which was [shortlisted for the Sheikh Zayed Book Award](#) in 2022, argues that the natural sciences occupied a vibrant place in Moroccan Muslim scholarship from the sixteenth to the eighteenth centuries. Perhaps most importantly for those scholars more broadly interested in the conflict thesis—the idea that religion has consistently impeded and at best tolerated the natural sciences—it argues that a significant number of Moroccan scholars understood the natural sciences to have been part of God's revelation.

I supplemented this monograph with the publication of two articles (“The Place of Sorcery in the Thought of a Seventeenth-Century Moroccan Astronomer and Alchemist,” *Magic, Ritual, and Witchcraft*, v. 16, 2 (2021), 139-72; “Medicine, God, and the Unseen in Eleventh/Seventeenth-Century Morocco,” *Early Science and Medicine*, v. 26 (2021), 459-79).

In addition, I co-organized and introduced (with Nahyan Fancy) a roundtable in the journal *History of Science* that conveys recent developments in the field of Middle East studies to the broader history of science community (“Current Debates and Emerging Trends in the History of Science in Pre-modern Islamic Societies,” 2023, 1-56). A forthcoming chapter on the esoteric work of the seventeenth-century Algerian scholar al-Maqqarī—“Looking to the End of Time in al-Maqqarī's *Perfect Diagram* in the

2. FRONT AND BACK COVER OF *REVEALED SCIENCES*.

Seventeenth Century”—is also the product of this research project.

In parallel with my work on *Revealed Sciences*, I have been engaged in the translation of al-Hasan al-Yūsī's *The Discourses* (al-Muhadarat) for the Library of Arabic Literature (*The Discourses: Reflections on History, Sufism, Theology, and Literature - Volume One*. Translation and Critical Edition. New York University Press, 2020 [English-only paperback, 2021]). Al-Yūsī was an influential and prolific seventeenth-century author who wrote on logic, Sufism, theology, and epistemology. *The Discourses* is a late work of his and contains a series of essays on literature, history, theology, and Sufism and numerous anecdotes from the author's life. The first volume of my edition and translation appeared in

2020 (and was [profiled](#) in a *New York Times* global survey), and I am finishing my work on the second volume. Together with *Revealed Sciences*, my translation of al-Yūsī has drawn broad attention to the intellectual dynamism of Early Modern Morocco, an aim I have built on by recently submitting an article to *Modern Philology* comparing al-Yūsī with his contemporaries the English physician Thomas Browne and the Japanese poet Bashō (“Early Modern Literary Heritages in the Work of al-Yūsī, Bashō, and Browne,” under review).



1. BEYOND ALL MEASURES II.

BEYOND ALL MEASURES

SHAIKHA
AL MAZROU
ASSISTANT
ARTS PROFESSOR

Shaikha Al Mazrou's sculptural experimentations and investigations are expressions of materiality—articulations of tension and the interplay between form and content as well as an intuitive, keenly felt understanding of materials and their physical properties. She combines and evolves ideas from contemporary artistic movements similarly preoccupied with formal and material elements, from color theory to geometric abstraction.

Beyond All Measures, her current project, is an exploration of color theory and material exploration through the process of metal—in particular, copper—oxidation and the concept of the horizon. When looking at the horizon, it is traditionally associated with landscape painting and represents the point at which the sky and the land or sea appear to meet. In this context, the horizon line might be interpreted

metaphorically as a boundary or threshold, a point where different realities or perspectives intersect. It could also symbolize the limits of our perception or the ways in which our understanding is shaped by external forces.

The horizon line was an extremely important element in navigation. It defined the limits of communication and understanding. Beyond the horizon, there was only muteness and silence. Within it, things could be made visible. But it could also be used for determining one's own location and relation to one's surroundings, destinations, or ambitions. – Hito Steyerl

The infinite space implied by the horizon line, on the other hand, can evoke ideas of boundlessness and the immensity of the universe. The engagement with the concept of infinite space may be related to the expansion of digital networks and the interconnectedness of our contemporary world. Al Mazrou is interested in exploring the impact of these global networks on power structures, economies, and cultural production.

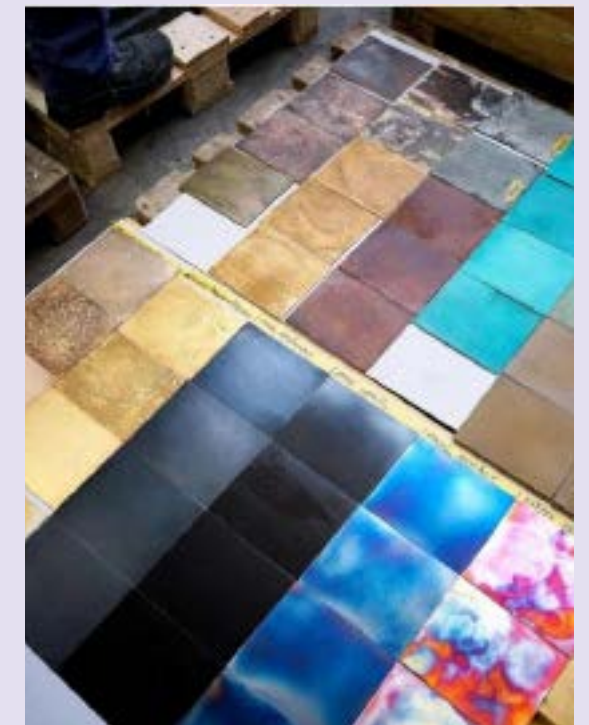
The term “groundless” implies a lack of solid foundation or stability. It could suggest a state of uncertainty, flux, or questioning of established truths. In art, the notion of groundlessness might be associated with exploring new ideas, challenging existing norms, or pushing the boundaries of perception.

Copper is a versatile metal renowned for its aesthetic appeal and practical applications. One of the most intriguing aspects of copper is its propensity to develop a patina—a green or blue-green layer—over time due to oxidation. This patina not only enhances the visual appeal of copper objects but also serves as a protective layer against further corrosion. Understanding the chemical processes behind patina formation and its resulting color palette is crucial for conservators, artists, designers, and material scientists.

The possibilities offered by the natural discoloration or oxidation process undergone by copper are

countless. Copper reacts when exposed to heat and oxidizing gases such as oxygen, causing luminescence and shimmery colors to spread over the surface of the metal. Oxidation, a type of heat treatment, has long been used in traditional manufacturing processes; however, the colors naturally produced in this process, known as “temper colors,” are usually considered to be a flaw.

By synthesizing the materiality of patina oxidation on copper with the metaphorical depth of horizon colors inspired by Hito Steyerl's readings, this project aims to push the boundaries of artistic exploration and philosophical inquiry. Through interdisciplinary collaboration and creative experimentation, this study seeks to illuminate the inherent connections between human perception, material transformation, and symbolic representation, offering insights that resonate across disciplinary boundaries.



2. MATERIAL SAMPLES.

EXPLORING THE ART AND ARCHITECTURE OF THE GULF AND INDIAN OCEAN WORLD

DENISE-MARIE
TEECE

ASSISTANT PROFESSOR
OF ART HISTORY

Studying and teaching at New York University Abu Dhabi, one is constantly reminded that we live on an island. The waters of the Gulf are visible from nearly every window of every building of our university, offering shimmering sunsets best admired from the palm-tree-filled plaza at the heart of our campus. More than simply providing a beautiful view, these surrounding waters have long served as lifelines connecting those who reside along their shores with ports near and far. Even today, Dubai's Mina Jebel Ali is one of the largest, busiest ports on the globe. The maritime exchange networks of the Gulf and Indian Ocean World, however, developed over multiple millennia and were firmly established well before the arrival of Portuguese ships on Indian Ocean shores in the late fifteenth century, or the advent of oil-based interests in the twentieth century. Indeed, to fully comprehend modern and contemporary events in the region, it is crucial to have some understanding of the long histories of the Gulf and Indian Ocean World littoral, and the maritime exchange networks that facilitated its growth. Study

of the art and architecture of these regions, and their related land and maritime archaeology, offers an engaging framework for exploring the histories of these long-lived connectivities.

Taking our surrounding waters as unifying aspect and inspiration, I developed the Gulf and Indian Ocean World Art & Architecture course to explore the shared artistic developments that resulted from the maritime exchange networks connecting these littoral regions. While truly “global” in scope and comprising a range of regional voices, the course is designed to foreground the artistic and architectural achievements of Muslim communities, and to highlight the role of Muslim actors within Indian Ocean World exchanges.

The course coverage spans the seventh to the seventeenth centuries CE, and encompasses materials ranging from the elegant mosques of the Kilwa Sultanate situated along the Swahili Coast to the collection and display of Chinese porcelains in Mughal South Asia, from the finds of Myanmar-made ceramics at Ras al-Khaimah to the appearance of Gujarat marble carvings at Aceh in Southeast Asia. Each semester, students study an ever-changing set of “moorings”—port cities such as Mogadishu, Aden, Siraf, Khambhat, Kozhikode, and Quanzhou—and their roles in shaping and reflecting artistic connectivities around the region. Students also research a variety of “traveling” artworks crafted from materials found within and around these waters.

The Gulf and Indian Ocean World Art & Architecture course, along with related courses I have taught such as Silk Roads, Sea Routes, and Shared Heritage, inform and inspire my research concerning the reception, collection, and emulation of objects in circulation in the Red Sea, Gulf, and Indian Ocean World. Some of this work has already appeared in the Smithsonian Institution/National Museum of Asian Art journal *Ars Orientalis* (journals.publishing.umn.edu/ars/article/id/4982/), and on the



1. THE MUGHAL EMPEROR JAHANGIR WEIGHING HIS SON PRINCE KHURRAM AGAINST GOLD AND SILVER, WITH A CHINESE-CERAMIC-FILLED CHINIKHANA (LITERALLY, “PORCELAIN HOUSE”) IN THE BACKGROUND. INDIA, CA. 1615-1625 CE, OPAQUE WATERCOLOR AND GOLD ON PAPER, BRITISH MUSEUM, ACC. NO. 1948,1009,0.69.

University of Michigan/Andrew W. Mellon

Foundation Khamseen website: sites.lsa.umich.edu/khamseen/topics/2022/monsoon-winds-and-ming-porcelains/.

Further work is set to appear in the next issue of the journal *Muqarnas*, published by Harvard University and MIT, and will be shared at the April/May 2024 Arts of the Indian Ocean conference. www.utm.utoronto.ca/dvs/media/2699/download?inline.

1. POSTER OF *YELLOW BUS*.

YELLOW BUS

WENDY
BEDNARZ

ASSOCIATE ARTS
PROFESSIONAL

Shattered by her child's death, Ananda goes after those she deems responsible and demands accountability.

When I first arrived in Abu Dhabi, nearly ten years ago, my heart was captured by a story of a young girl who died on a school bus. I couldn't imagine a fate worse than putting my child on a school bus, only to have their ashes returned to me in a clay urn. I began a years-long journey of researching this story and many others like it from the region and across the

globe. It eventually led me to write the *Yellow Bus* screenplay, successfully apply for Research Enhancement Fund grants, and build a team whose cultural backgrounds reflected those of the story I wanted to tell.

The *Yellow Bus* screenplay won numerous awards, including the Luis Buñuel Memorial Award and prizes from the International Arthouse Film Festival, Crown Wood International Film Festival, and Social World Film Festival. The film premiered at the Toronto International Film Festival in September 2023 and went on to garner multiple honors including top prize at the Johannesburg International Festival. It continues to tour festivals, with a theatrical release imminent.

The decision to make *Yellow Bus* was a significant moment in my professional career because it came with the potential for great reward but also enormous risk. *What right did I have to tell a story about people largely outside my own culture? How would I manage the ethics of representation?* Before moving forward with the project, it was imperative that I consider my own positionality as an American living in the Arab world. I had spent nearly a lifetime residing in multicultural environments and mentoring students whose films spanned the globe from China to Brazil. *Still, could I tell this story authentically?* After much reflection, I realized that a decade of living in the Gulf region, the only place my children considered their home, did have value. My position as an expat, one of alternating privilege and limitation, gave me a certain bird's-eye view that was critical in telling a story like *Yellow Bus*.

The themes woven throughout the *Yellow Bus* narrative are ones closest to my heart—motherhood, alienation, and connection. At once intimate and universal, these themes extend far beyond the Arab world, and through them we can probe what it means to be human. It is my hope that *Yellow Bus* will debunk stereotypes by shining a light on a part of the world that is often left in the shadows, its stories untold. This, in my opinion, is what

independent filmmaking is meant to do—ignite conversations that allows us to see the world through a new lens. This is especially important in an academic setting where diversity and expression are foundational to education.

Yellow Bus, the first OSN Original, is a UAE, Jordanian, and Indian co-production; Nadia Eliewat, producer. Produced by Screen Project and co-produced by Sikhya Entertainment (*The Lunchbox*) and Creative Ventures.



2. WENDY BEDNARZ.



1. MIXED-GENDER CROWDS FOR RAJ KAPOOR'S *SANGAM* (INDIA, 1964) IN BASSAM AL-THAWADI'S *A BAHRAINI TALE* (BAHRAIN, 2006) ABOUT 1960s BAHRAIN.

BETTER UNDERSTANDING FILM, DIGITAL MEDIA, AND VISUAL ARTS ON THE ARABIAN PENINSULA

DALE HUDSON
ASSOCIATE PROFESSOR
OF FILM AND NEW MEDIA

Dale Hudson's research produced two edited volumes with Alia Yunis. Both developed from an NYUAD Institute conference that brought debates on Middle Eastern film and South Asian film into productive dialogue included an exhibition, *Cinemas in the UAE*, featuring Ammar Al Attar's photographs of UAE's first purpose-built cinemas, and a screening of Khalid Al-Siddiq's *Bas ya bahar* (*Cruel Sea*, Kuwait, 1971), considered the first narrative feature by a Gulf citizen.

Published by Indiana University Press, *Reorienting the Middle East: Film and Digital Media Where the Persian Gulf, Arabian Sea, and Indian Ocean Meet* (2023) proposes the Gulf as a locus for recovering interconnections between the Peninsula, southern Iran and Iraq, and western India and Pakistan. The introduction examines how film studies benefits from area studies' deep knowledge yet suffers from inconsistent self-reflection on methods. Scholarship tends to segregate cultures into Western-defined regions and so-called nation-states.

Hudson and Yunis reexamine films to locate moments of interconnection or identify their erasure. Acclaimed for rejecting Orientalist romanticism in its depiction of pre-oil-era pearling, evident today in

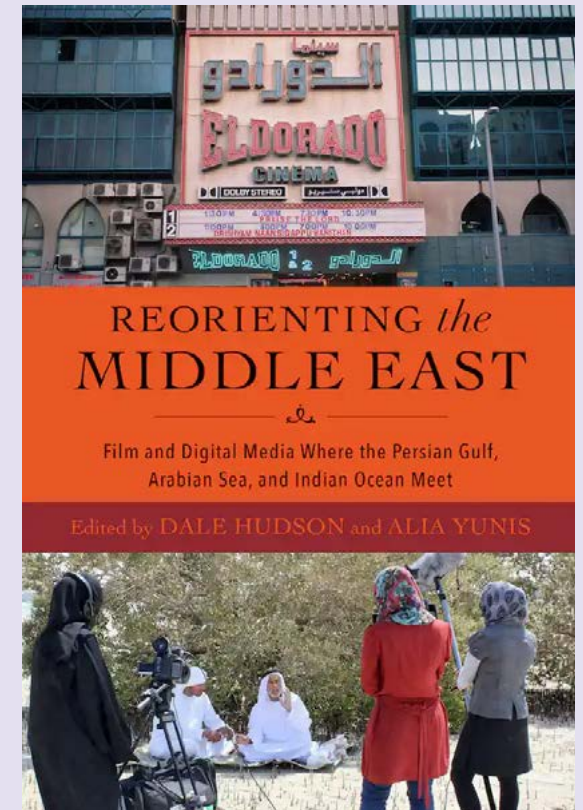
performances of sea songs for expatriates and tourists, *Bas ya bahar* focuses on the physical dangers of pearling for men and the physical dangers of patriarchy for women. The focus on a heterosexual Gulf Arab couple nonetheless minimizes the presence of Africans and Indians in Kuwait, thus not adequately contesting nationalist mythologies.

Their reading of Haifaa Al-Mansour's *Wadjda* (Germany/Saudi Arabia, 2012) looks at uncomfortable intersections of gender and ethnic oppression, largely ignored by journalists and academics entrenched in single-issue feminism. The same applies to Marzieh Meshkini's *The Day I Became a Woman* (Iran, 2000), which makes a nuanced critique of overlapping and intersecting oppressions, notably of Afro-Iranians by Persian women.

They also examine films unassimilable with the cosmopolitan tastes of Western festivals—Bassam Al-Thawadi's *A Bahraini Tale* (Bahrain, 2006), for instance, which focuses on interrelations between Muslim and Jewish Bahrainis in pre-1967 Bahrain amid influences ranging from Karl Marx to Bombay cinema. It was ignored due to its stylized acting and aesthetics, closer to *khaleeji musasalat* (television serials) than international cinema.

Chapters examine oil companies bringing film exhibition to the Peninsula, the first Indian film produced in the UAE, the emergence of Gulf studies in Western academia, digital technologies for off-site performance art that addresses social taboos, satirical videos that address social issues, and other topics.

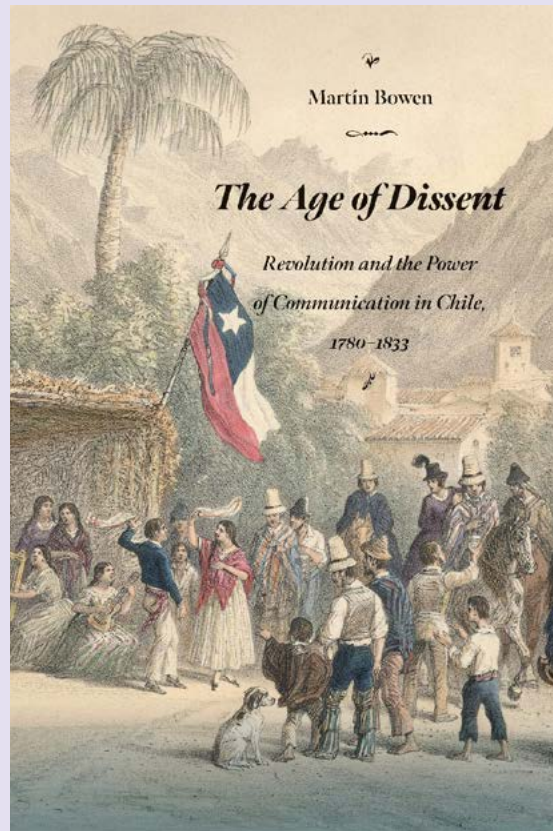
Hudson and Yunis's special double issue of the *Middle East Journal of Culture and Communication*, "Film and Visual Media in the Gulf: Historical and Contemporary Perspectives," appeared in 2021. Articles examine, among many topics, Kuwait's first official photographer; Oman TV's role in making banned Indian films available in Pakistan; migrant media produced by middle-class expatriates from



2. COVER OF *REORIENTING THE MIDDLE EAST* (INDIANA UNIVERSITY PRESS, 2023).

India, Nigeria, Pakistan, and the Philippines; social-media usage by tribes divided by state borders in Iraq and Saudi Arabia; and activist media's assistance to migrants from Kerala when the Indian state cannot provide it.

These volumes extend Hudson's design of Understanding MENASA Film and New Media, the only required course for an Arts and Humanities major that focuses entirely on nonwestern content and perspectives, as well as his curatorial work in the Films from the Gulf programs for the Middle Eastern Studies Association (MESA) Film Festival. Unlike commercial film festivals, MESA selects films that reclaim stories appropriated by foreign industries whose universal humanism minimizes and marginalizes. Many are available in the NYUAD Library's archives and special collections.

1. BOOK COVER, *THE AGE OF DISSENT*.

THE AGE OF DISSENT

MARTÍN BOWEN ASSOCIATE PROFESSOR OF HISTORY

Martín Bowen, Associate Professor of History, published a new book, *The Age of Dissent: Revolution and the Power of Communication in Chile, 1780–1833* (Albuquerque: University of New Mexico Press, 2023). The book tackles a fundamental question for the history of Latin America and the Atlantic world:

what was revolutionary about the Age of Revolutions in Spanish America? Focusing on urban Chile between the first anticolonial conspiracy of 1780 and the consolidation of an authoritarian regime in 1833, *The Age of Dissent* argues that the defining feature of this era was the emergence of dissent as an inescapable component of political life. While contestation and seditious ideas had always been present in the region, never before had local regimes been forced to consider radical dissension as an unavoidable dimension of politics. Dissent not only challenged imperial powers and political elites: it generated a new, pluralistic and profane political landscape. This revolution, the book shows, was caused by how ordinary people practiced communication and framed its power.

Following the activities of a diverse cast of actors, including elite men and women, the urban poor, and free people of color, *The Age of Dissent* contends that people in Chile understood communication not primarily as the transmission of information, but as a means to affect and transform others. For them, the realm of communication included phenomena such as the visual expression of society's transcendent order via clothing, the dissemination of bad examples, and the contagion of insubordination. Concerns about communication thus underpinned a wide set of norms and practices, ranging from sartorial laws enforcing racial and gender boundaries to the kidnapping of Indigenous children. In the colonial political culture, the powers of communication were reserved for the protection of the regime's two ideological pillars: the idea of unity and the unquestionability of the social and political order. *The Age of Dissent* shows how multiple actors challenged these ideals through their communicative actions. Men and women of different statuses used clothing to question racial and social difference instead of reinforcing it, wore accessories to express dissent instead of displaying unity, and sought to disseminate rather than to neutralize conflict.

2. WOMEN IN CHILE WORE THE *TAPADA* COSTUME TO APPEAR IN PUBLIC WHILE REMAINING ANONYMOUS.

Through their actions, they revolutionized the power of communication and the nature of politics, transforming the country's restricted political regime into a profane and pluralistic one.

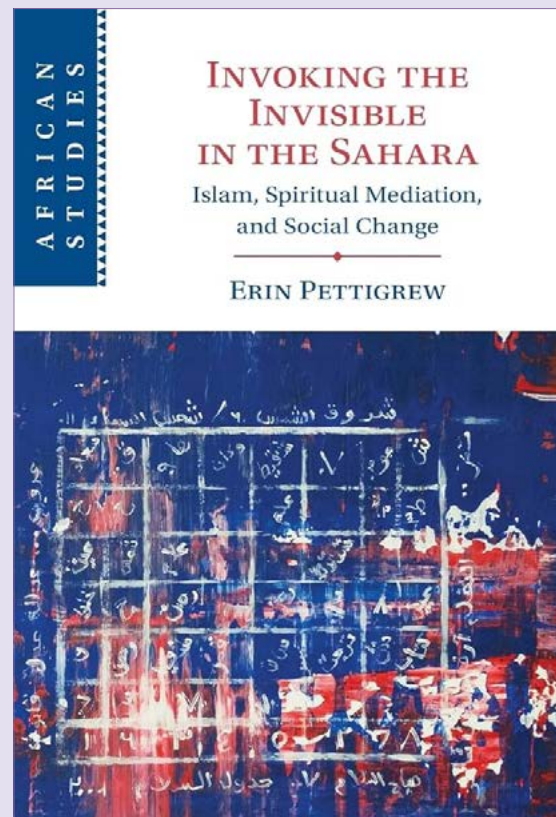
By historicizing communication, *The Age of Dissent* offers a new way of mapping power relations in late colonial and postcolonial Spanish America. The book shows how concerns over visibility and propagation were essential to multiple and seemingly heterogeneous social practices, including sartorial laws, detention houses for women, book censorship,



3. IN AN ERA MARKED BY POLITICAL UPHEAVAL, AFRO-CHILEANS LIKE JOSÉ ROMERO FOUGHT FOR GREATER VISIBILITY.

the kidnapping of Indigenous children, and public festivals. These notions similarly underpinned how actors constructed their own sense of agency, and the forces they thought they could use both to reinforce and to challenge social hierarchies and political structures. Visibility and propagation, then, were at the core of people's experience of race, gender, and status.

The Age of Dissent won Best Book Award honorable mention from the Nineteenth-Century Section of the Latin American Studies Association.



1. *INVOKING THE INVISIBLE IN THE SAHARA: ISLAM, SPIRITUAL MEDIATION, AND SOCIAL CHANGE* (CAMBRIDGE UNIVERSITY PRESS, 2023).

INVOKING THE INVISIBLE IN THE SAHARA

ERIN PETTIGREW

ASSOCIATE PROFESSOR
OF HISTORY AND ARAB
CROSSROADS STUDIES

As a historian of Africa specializing in West African colonial and postcolonial history with a focus on Muslim societies, my research has focused on the cultural history of Islam, slavery, race, gender, and nation. I came to the study of history, African studies, and Islam through two formative personal experiences: the first was my undergraduate honors thesis (2003), which examined the legacies of French colonialism in post-independence Algeria through the lens of conflicts over language; the second was my over two years of service as a Peace Corps volunteer in Mauritania (2003–2005), where I lived and taught English as part of a small town's public middle and high school. These early undertakings shaped my intellectual interests by introducing me to the Sahara and West Africa, histories of French colonization, the Arabic language spoken in Algeria and Mauritania, and the politics of identity in postcolonial nations.

In 2023, I published my first book, *Invoking the Invisible in the Sahara: Islam, Spiritual Mediation, and Social Change in the Sahara* (Cambridge University Press). The book focuses on invisible forces and entities—esoteric knowledge and spirits—as a source for cultural and social history. Knowledge of and relationships cultivated with unseen forces and entities have shaped social structure, religious norms, and political power in the Saharan West. This book brings to light the importance of the Islamic esoteric sciences in Saharan societies, argues for a new approach to historical research that takes the occult seriously, and illuminates Saharans' enduring reliance on these sciences of spiritual mediation to manage their daily lives.

Unwed women sought out the expertise of Muslim spiritual mediators to ensure a timely marriage. Once married, they asked these same specialists for numerological squares filled with references to and verses from the Qur'an that would guarantee fertility and their husbands' loyalty. Warriors and emirs rewarded these specialists in secret knowledge with



2. PRESENTING AT A BOOK LAUNCH IN NOUAKCHOTT, MAURITANIA, FEBRUARY 2023.

herds of animals and promises of exemption from taxes usually paid for protection from raids. Families with a suddenly ill child summoned these spiritual mediators to diagnose and heal illnesses caused by malevolent spirits or jealous neighbors who are understood to cause harm through the evil eye or bloodsucking. These powerful sciences constituted a system of knowledge in response to the needs of its consumers, to ensure the health and welfare of local populations. The book traces the changing roles of Muslim spiritual mediators and their Islamic esoteric sciences in the long-term history of a region I call “the Saharan West,” with a focus on the colonial and post-colonial eras.

Just weeks after its publication, I traveled to Mauritania with a suitcase full of copies of the book

to distribute to colleagues and libraries there. Two local research centers also hosted a book launch that included commentary from a University of Nouakchott philosophy professor and questions from the audience, made up of journalists, university faculty, students, and public intellectuals.



1. BIO2DXB PAVILION RENDERING.

BIO2DXB: A MODEL FOR REGENERATIVE ARCHITECTURAL DESIGN

AYA RIAD

VISITING ASSISTANT
PROFESSOR OF
INTERACTIVE MEDIA

BIO2DXB is an endeavor to redefine the relationship between humans and their environment, offering a vision of sustainable living that integrates cutting-edge design with ecological consciousness.

Spearheaded by the Shift + Space collective, co-founded by Aya Riad and Joumana AbdelKhalek, this ongoing research project aims to showcase a model

for the future of living that harnesses the potential of local microalgae within the built environment. Microalgae, responsible for one third of the world's carbon fixation and 70% of the atmospheric oxygen, hold immense potential for renewable biofuels, wastewater remediation, and the production of biochemicals, pharmaceutical products, fertilizers, bioplastics, and cosmetics. Through a regenerative design approach, BIO2DXB not only seeks to raise awareness of the symbiotic relationship between humans and photosynthetic organisms but also underscores the health benefits of integrating microalgae into our living spaces.

The tangible manifestation of this research was showcased in the form of a fully functioning prototype and installation at Festival X in Dubai in October 2023, co-curated by Ars Electronica. The installation served as a large-scale bioreactor for microalgae cultivation, emphasizing the myriad benefits of these microscopic organisms. Unfiltered urban air was channeled through the water-medium of the architectural units, facilitating the interactions with the microalgae. Carbon dioxide and air pollutants were captured and converted into



2. BIO2DXB PAVILION PERSPECTIVE SECTIONS.

biomass. This process culminated in the release of freshly produced oxygen, epitomizing the regenerative capabilities of the installation.

Designed using a modular, prototypical system of panels inspired by Kufic Arabic script, the installation embodies a dynamic interplay of color and form, reflecting the lifecycle of the microalgae. Each panel is inscribed with text that resonates with Emirati culture and vision, highlighting the project's commitment to bridging the gap between tradition and innovation.

It is estimated that the building industry accounts for 80 percent of energy consumption in the UAE. BIO2DXB aims to raise the awareness and practicality of energy-efficient and regenerative buildings by providing a biofuel alternative and encouraging the use of local microalgae species in the future of the UAE's built environment.

Beyond its practical applications, BIO2DXB serves as a catalyst for meaningful discussions about the intersection of creativity and ecological consciousness. By harnessing the power of art and

science, the project illuminates the potential of regenerative design to address pressing environmental challenges. Through its innovative approach to carbon capture and biomaterial production, BIO2DXB envisions a future where cities serve as interfaces with nature, fostering harmony between human development and the living world.

Central to the ethos of the Shift + Space collective is the fusion of computational design innovations with an ecological agenda, exploring material processes unfolding in space and time. This approach is evident in both small-scale prototypes and large-scale theoretical designs, exemplified by the BIO2DXB research project. By rethinking traditional notions of architecture and embracing cybernetics-inspired systems, the collective aims to establish a dynamic equilibrium between users and the local context, fostering a deeper connection between humans and their environment.



1. USING COMPUTER VISION, KIORI KAWAI WIPES AWAY VISUALS SHE CREATED BY DANCING, INTO SAND PARTICLES.

MICHI

AARON SHERWOOD

ASSOCIATE ARTS PROFESSOR OF INTERACTIVE MEDIA

MICHI is a duet performance between NYU Abu Dhabi Associate Arts Professor Aaron Sherwood and dancer Kiori Kawai. The piece tells a manifold story of life. It is a story of ignorance and suppression, of force and resistance, but also the potential of freedom and redemption. It's our personal stories and also our collective narrative. What is on my path, what is on your path, what is on our path? Whatever

it is, this is a way of processing. Perhaps in this commons, we might meet.

Michi (道) means “path” in Japanese. The performance explores how individually, socially, culturally, and as a species, we navigate all the divergent and collective possibilities of coexisting together. How do we deal with our differences? Can we forge a path beyond our patterns? How do we find and walk our own path within the limitations of the body and the environment?

In the performance, sound initiates movement, movement initiates visuals, visuals initiate sound, and vice versa through an improvisatory setting. A depth camera tracks Kawai's movements from above and projected visuals on the ground are aligned with where she is dancing. Sherwood improvises on different instruments on stage during the show. Sherwood created all the visuals, composed the



2. AARON SHERWOOD PLAYS BANSURI FLUTE AS KIORI KAWAI MOVES WITH THE INTERACTIVE VISUALS.

music, and developed the computer vision system, matching the camera with the projector. Video excerpts of the performance can be found [here](#).

Sherwood also [open-sourced the computer vision system](#) he developed for the performance. This includes a variety of tools. In this system, a pointcloud generated from the depth camera can be rotated virtually in order to get the viewing angle needed to track a person correctly. This allows for the camera to be placed anywhere in a room or space. A novel approach of getting unique thresholds for every point in the pointcloud allows for a dynamic background subtraction. Homography is used to map the desired tracking area of the pointcloud onto a scaled rectangle with the same aspect ratio of the screen. Average depth is calculated, as well as optical flow (calculated on the graphics card). The latter allows for optical flow use per pixel with transform feedback particle systems.

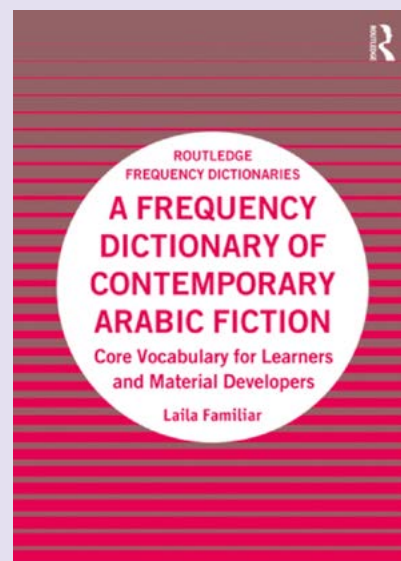
To have flexibility with where the projector goes, projection mapping is also included.

Scene list: 1. 日常 – Nichijō (daily life); 2. 無知 – Muchi (ignorance); 3. 鬼 – Oni (agony); 4. 行 – Gyō (practice); 5. 森羅万象 – Shinrabanshō (all nature)

Credits: Code, music, visuals: Aaron Sherwood; Choreography/dance: Kiori Kawai

Crew: Lighting: Jonathan Pettigrew; Video: Claire Carroll; Vision mixer and photos: Harshini Karunaratne; Stage and rigging: Gareth Roberts; Sound engineer: Subin Thompson

Developed in part with support from: New York University Abu Dhabi Arts Center, Abu Dhabi, UAE; Catwalk Institute, Catskill, NY, USA.

1. COVER OF *THE FREQUENCY DICTIONARY*.

HELPING LEARNERS OF ARABIC BECOME SKILLED READERS

LAILA FAMILIAR
SENIOR LECTURER OF
ARABIC LANGUAGE

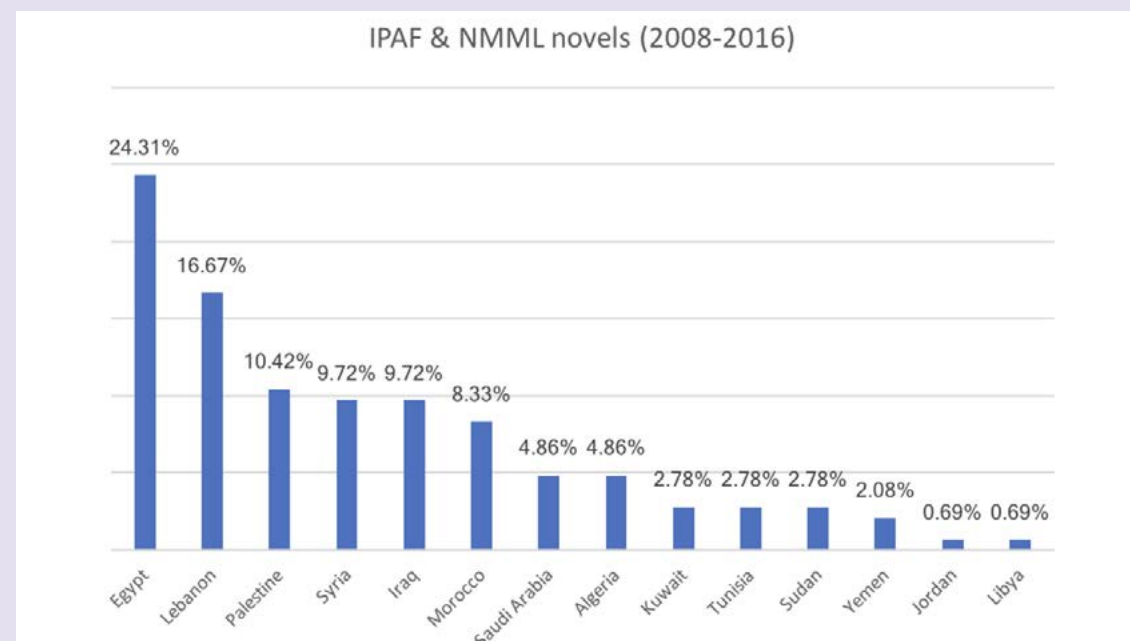
Reading is fundamental in Teaching Arabic as a World Language curricula, and vocabulary development specifically is a critical component of literacy. Researchers from around the globe are actively engaged in research to enhance the quality of instructional materials for Arabic, and effectively train students to become skilled readers.

A significant stride in this direction was the publication of *A Frequency Dictionary of Contemporary Arabic Fiction: Core Vocabulary for Learners and Material Developers* (2021). This dictionary focuses on the essential vocabulary used in contemporary Arabic fiction, and it is derived from a literary corpus that includes samples from 144 novels, all of which were contenders for the prestigious Naguib Mahfouz Medal for Literature and the International Prize for Arabic Fiction.

The dictionary is an indispensable tool for both Arabic students and pedagogues, particularly in designing and developing graded readers that adhere to empirical lexical standards. By creating materials that expose learners of Arabic to the core vocabulary found in contemporary literature, they become able to decodify printed words quickly and effortlessly. In other words, we help learners of Arabic attain reading fluency.

The dictionary includes the 2,000 most frequently used words in Arabic fiction, ranked in order, alongside essential statistical and linguistic data. Additionally, it presents illustrative sample sentences that demonstrate real-world usage, drawn straight from the original novels, complete with English translations. To further aid learners and educators, the dictionary is enriched with additional frequency lists categorized by parts of speech, including nouns, adjectives, verbs, adverbs, auxiliary verbs, prepositions, conjunctions, and particles. It also features thematic lists that spotlight the recurrent motifs prevalent in contemporary Arabic novels.

As an extension of this project, I am currently engaged in a collaborative initiative with scholars from the University of Leeds and Ohio State University to create the first Arabic Vocabulary Profile (AVP). This innovative resource will be a comprehensive database of Arabic lexicon benchmarked against the Common European Framework of Reference (CEFR), with plans for open access to the public.



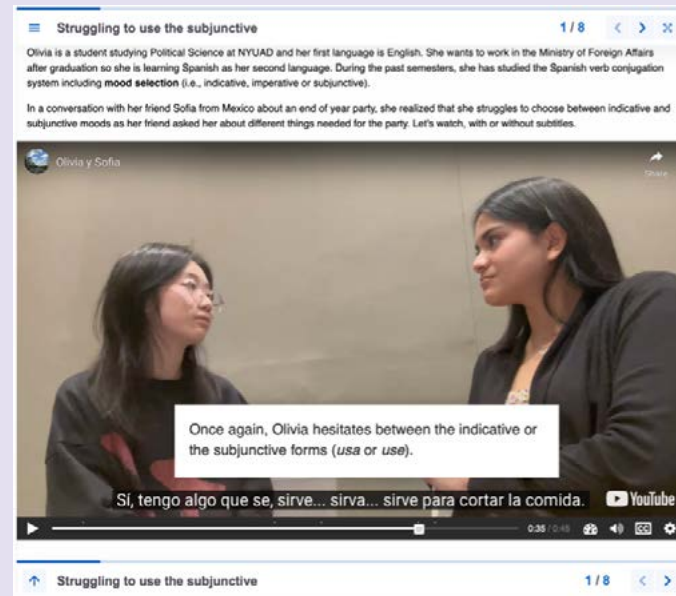
2. COMPOSITION OF THE CORPUS FROM WHICH LITERARY SAMPLES WERE DRAWN AND ANALYZED.

Characterized by its frequency-based approach and embrace of Arabic dialects, the AVP will initially benchmark vocabulary for the A1 and A2 proficiency levels. A distinctive aspect of the AVP is its validation process, which involves contributions from 71 Arabic language experts worldwide. This proficiency-aligned vocabulary resource will serve as a cornerstone in the domain of Teaching Arabic as a World Language, delineating the lexical items essential for elementary and intermediate Arabic learners to achieve optimal comprehension and effective communication.

Anticipated for release in 2024, the AVP is set to become another vital resource for students, educators, assessors, curriculum designers, and authors of educational materials. It will not only help accelerate the pace at which learners of Arabic acquire reading skills, among other language skills, but also provide a solid foundation for future research on Arabic language proficiency.

14 Places					
Rank	Lemma	Gloss	Rank	Lemma	Gloss
69	مكان	place	727	محطة	station
114	طريق	road	733	مقبرة	cemetery
126	مدينة	city	743	جنة	heaven
148	بلد	country	848	مطعم	restaurant
166	شارع	street	857	جامع	mosque
232	عالم	world	886	مركز	center
280	مدرسة	school	1022	مجلس	seating area (majlis)
351	قرية	village	1074	زقاق	alley, lane
355	مكتب	office	1115	رصيف	sidewalk
363	مستشفى	hospital	1126	مطار	airport
402	حي	neighborhood	1209	مخيم	(refugee) camp
440	سجن	prison	1253	محكمة	court
451	محل	place, shop	1274	برج	tower
458	منطقة	region, zone	1282	جسر	bridge
471	دنيا	world	1285	درب	path, road
483	حديقة	garden, park	1330	دكان	shop
515	مقهى	cafeshop	1439	مسرح	theater
522	قصر	palace	1442	ميدان	square
550	سوق	market	1511	مكتبة	bookstore, library
599	كنيسة	church	1552	سينما	cinema
605	خيمة	tent	1608	كلية	faculty
620	جامعة	university	1671	شركة	company
651	حارة	quarter, neighborhood	1684	قلعة	castle
653	ساحة	square, plaza	1721	بستان	garden, orchard
671	فندق	hotel	1781	ميناء	port, harbor
694	بلدة	village, town	1953	وزارة	ministry

3. PLACES MENTIONED IN ARABIC NOVELS, IN ORDER OF FREQUENCY.



1. ANNOTATED VIDEO USE.

LANGUAGE LEARNING STRATEGY TRAINING

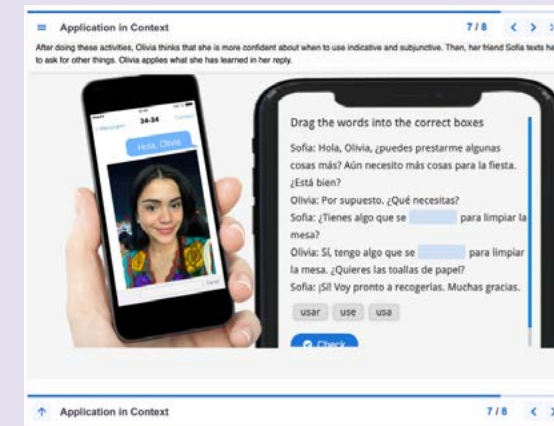
EDUARDO
LAGE-OTERO
VISITING ASSISTANT
PROFESSOR OF SPANISH
AND DIGITAL HUMANITIES

Students studying a new language face a challenging situation as language complexity increases rapidly as they engage with novel tasks in contexts that require different language skills. Among language professionals, there has been strong interest going back to the 1970s in how to help language learners be more proactive in the learning process and thus increase their chances of success in and out of the

classroom. The goal has been to help them become more autonomous and able to self-regulate their learning. This interest has led to a variety of theoretical models and instructional approaches with the aim of identifying suitable learning strategies and devising pedagogical methods to help learners internalize these strategies.

In the Spanish program, we have been working on a series of short, interactive activities to supplement classroom instruction and illustrate effective uses of one or more learning strategies in context. This semester we have developed two such activities, focusing on cognitive and metacognitive strategies. The first centers around the use of cognitive grammar principles to understand the conceptual differences between the use of the indicative and subjunctive moods in Spanish. The second illustrates strategies to help students review course materials before an exam.

The development of an activity always starts with a design document where we brainstorm on the language skills (e.g., spoken interaction) and learning strategies (e.g., taking stock of what we know) we want to target and a story that will illustrate an

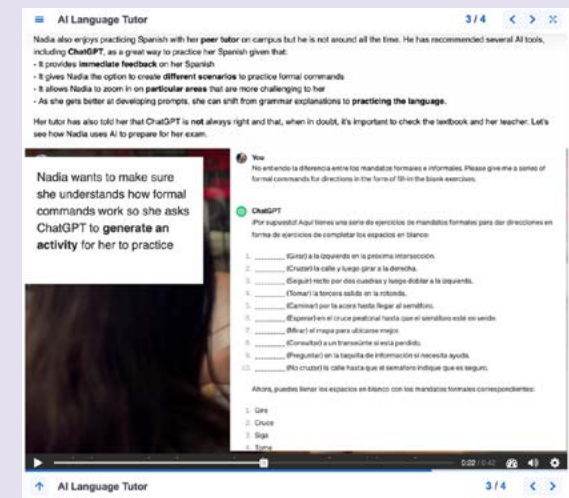


2. REINFORCING UNDERSTANDING OF GRAMMATICAL CONCEPT.

effective use of these strategies. This iterative process allows us to map out possible steps that the story's character will go through and ways in which students can engage with the activity. Once we have completed the design process, we use H5P, a multimedia development platform, to create the activity.

In the first activity, we show a student struggling with the correct verb form as she engages with a Hispanic friend outside of class. We use video subtitles and on-screen annotations to illustrate the problem (Fig. 1) and then model how the fictional character learns about cognitive grammar principles to address this gap in her understanding of the language. After completing several related exercises, the character is more confident in her understanding of the subjunctive and texts her friend about it (Fig. 2).

The second activity targets metacognitive strategies as a fictional student prepares for an exam. In this case we want to emphasize the importance of taking stock of what the student understands well and what she needs to focus on. First, the character makes a list of the topics she has studied. She identifies the imperative mood as an area for more in-depth reviewing and comes up with a study plan: (a) to



3. USING GENERATIVE AI TO REFINE UNDERSTANDING.

review her course notes, (b) to view online tutorials, and (c) to use ChatGPT (Fig. 3).

The use of generative AI tools like ChatGPT offers many opportunities for language students to engage with the target language in creative new ways. In this activity, we want to model how the character can refine her understanding of polite commands in Spanish, a topic she identified as challenging, through a series of prompts. Once she completes these activities, she is confident she will do well in her exam.

These are just two examples of how we can approach language strategy training to help our students become more autonomous and effective as they develop their proficiency in a new language. We plan to develop new activities and explore the use of generative AI for language teaching and learning.



1. ÁLVARO LUNA-DUBOIS, ACCOMPANIED BY FRENCH LANGUAGE AND LITERATURE STUDENTS, LEADS THE TOUR "FRANCE AND THE WORLD" AT THE LOUVRE ABU DHABI, MERGING HISTORICAL INSIGHTS WITH ART.

BRIDGING CULTURES THROUGH FRENCH

ÁLVARO
LUNA-DUBOIS

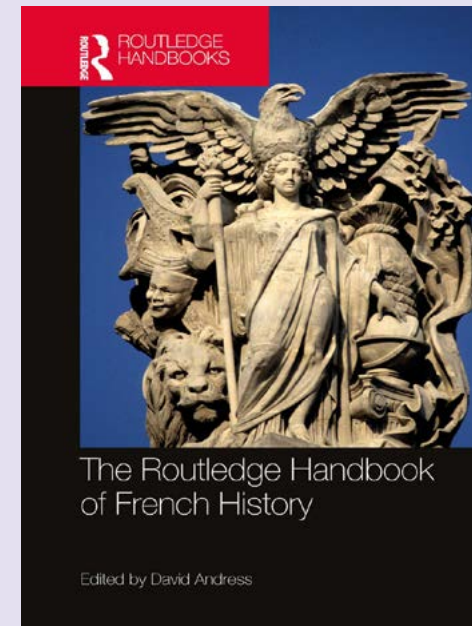
VISITING ASSISTANT
PROFESSOR LITERATURE,
CREATIVE WRITING,
AND FRENCH

As the semester ends, you might notice a long line of students practicing French at the Campus Center halls. They are getting ready for their final oral exam, but not with me—their usual professor. Instead, French-speaking community members will test them. It's a nerve-wracking change, but when I meet

them afterwards, they usually appreciate the real-world practice. French isn't just a class for them anymore—it's become a part of their lives as a means to bridge cultures and people.

In my work teaching and researching modern languages and literature, I always emphasize that French is for everyone. It's a living language that anyone can speak, write, and keep vibrant by using it in everyday conversations. Observing and analyzing the way languages, cultures, and histories converge is a key part of what I do. It's been my focus in my individual scholarship as well as my collective efforts and literature and language courses I offer as a professor since joining the Arts and Humanities Division in 2022.

I am currently immersed in a book project that examines how French literature and popular culture have incorporated characters from the North African diaspora over the past half-century. This work details the evolution from stereotypical portrayals to more complex characterizations, mirroring the broader dynamics of cultural transfers within French society. As part of this project, my recent publications include a historical overview of the Algerian



2. COVER OF *THE ROUTLEDGE HANDBOOK OF FRENCH HISTORY* THAT FEATURES ÁLVARO LUNA-DUBOIS'S CHAPTER ON THE HISTORY OF THE ALGERIAN DIASPORA IN FRANCE FROM THE 19TH CENTURY TO TODAY.

diaspora in France, charting their journey through changing migration policies and their substantial cultural impact. This work, along with a recent study on Yamina Benguigui's ecocritical approaches and the entry on Rachid Bouchareb in a dictionary of France's film directors, forms part of my ongoing effort to illuminate the diversity of contemporary France especially in relation to Muslim and other minority populations.

Cultural exchanges are central to my work and align with the missions of the United Arab Emirates, which since 2010 have been a member of the International Organization of La Francophonie—a collective of eighty-eight states where French holds cultural importance. In 2018, the UAE became an Associated Member, and as such, offers French language courses across public schools and higher education institutions. Within this context, I have helped lead the way on French language education and research at NYUAD.

As a researcher and professor and in my capacity as the Co-Head of the Heritage, Memory and Mobility Research Kitchen, I have strengthened our collaboration with the Sorbonne University Abu Dhabi and the Emirati Ministry of Education. Working with Karine Germoni from Sorbonne University Abu Dhabi, we hosted several events that aligned with the UAE's Francophonie initiatives. These included a Translation Studies conference during NYUAD's Translation Week, featuring scholars Hana Subhi, Gustavo Guerrero, and Pascale Sardin, and a roundtable on graphic novels with authors Zeina Abirached and Zineb Benjelloun, bringing students from across the Emirates. Additionally, I co-conducted graphic writing workshops, with students' works later displayed at our Kitchen event, *Objects On the Move*.

In February and April, we organized "Écrire en français langue autre au XXI^e siècle," a two-part international conference where I also presented my research on First Nation francophone narratives. The second installment featured roundtable discussions with authors Makenzy Orcel, Miguel Bonnefoy, Elke de Rijcke, Raluca Maria Hanea, François Heusbourg, Ryoko Sekiguchi, and Mehtap Téké. Our discussions foregrounded their diverse relations to French and also delved into the broader implications of writing in French as an acquired language. The proceedings of the conference will be published in an edited volume.

The diverse works of these writers highlight the importance of cultural exchanges and the flow of ideas across the globe. Next year at the Arts and Humanities Division, I am excited to bring back the intermediate French courses, paused for the last six years, which will enhance our language offerings. This move, along with our division's research initiatives, deepens our exploration of language and cultural identities, enabling students to engage with and contribute to the expansive Francophone dialogue, which, with the deep ties between the UAE and the French-speaking world, constitute vital areas of study.



1. THE ANNOUNCEMENT OF AN EXHIBITION ENTITLED “KHALEEJINNESS” AT MANARAT AL SAADIYAT.

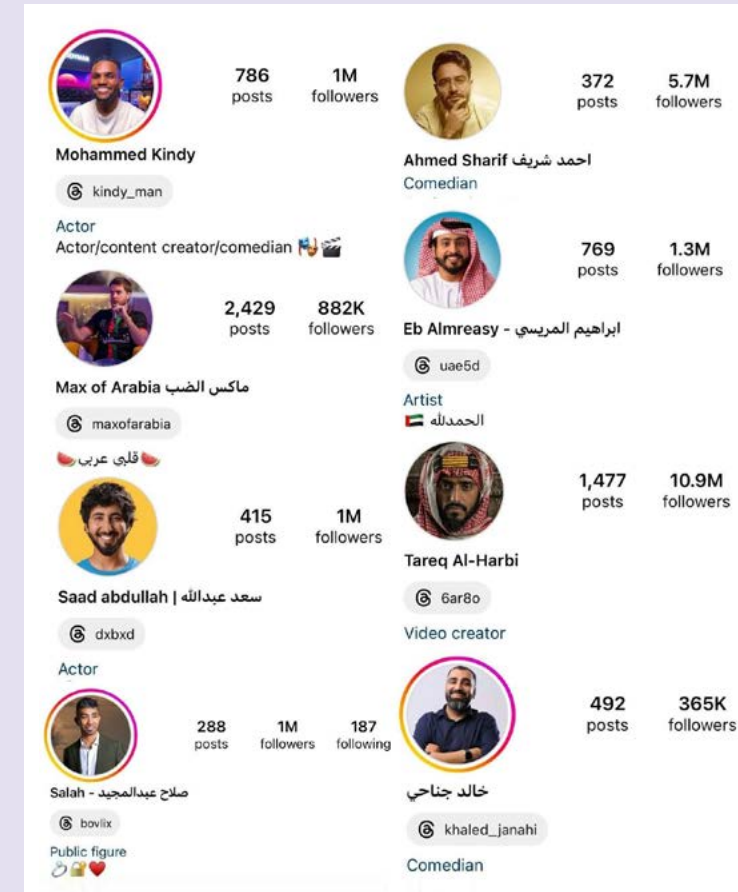
EXPLORING THE BOUNDARIES OF LINGUISTIC AND SOCIAL BELONGING

CORINNE STOKES
SENIOR LECTURER
OF ARABIC

I recently published an article in *Arabian Humanities* entitled “Performing Khaleejiness on Instagram: Authenticity, Hybridity, and Belonging.” The article is an attempt to perform nuanced and contextualized research on language and identity in social media, and to contribute to scholarly work in sociolinguistics and anthropology that examines narratives of genealogical or linguistic Arabness. It emerged from my interest in a group of content creators based in the UAE, Bahrain, Saudi Arabia, and Qatar, who were exploring Khaleeji

identity through comedic skits. The skits portrayed them revealing a social identity or being (mis)identified by others, sometimes depicting moments of “crossing” into and out of Khaleeji, Bedouin, Indian, Filipino, Persian, African, and English-language identities. The skits felt very relevant to life in the UAE, where identifying oneself and being identified by others is a feature of daily life encounters, and where variations on the question “Where are you from?” are ubiquitous in public spaces. I was interested in the way in which the creators’ videos acknowledged the discomfort associated with ambiguous and hybrid identities while also affirming them as a source of pride and affinity.

I had been working for some time on Emirati Arabic curricula for NYUAD Arabic students, and constantly asked myself and others: With so many alternating linguistic features in use, which words, particles, demonstratives, pronunciations shall I teach? What social and demographic categories do they index? In what contexts should I tend toward the local and in which toward the Khaleeji? How can I help my students gain acceptance to linguistic Arabness? I loved that the creators’ skits were also exploring the boundaries of linguistic and social belonging. I was



2. A COLLAGE SHOWING SOME OF THE CONTENT CREATORS WHOSE WORK WAS ANALYZED.

also excited to see that an independent collective of artists called SWALIF hosted an exhibit with photo-essays on what it means to be Khaleeji and published a volume called *Encapsulated: Photoessays on Khaleejiness*. In the introduction to the volume, the members of the collective say that they aim to question the act of defining the Khaleeji identity.

My article contributes to academic work on genealogical and linguistic Arabness by taking up questions of Khaleejiness and related identity categories. It asks how a group of content creators and their followers assume, promote, or resist top-down diversity discourses and narratives of linguistic and genealogical Arabness. To answer this question, I analyzed a corpus of ten skits. After narrowing down

the videos, I spent a lot of time copy-pasting and screenshotting comment sections for analysis. The comments had always caught my attention—I observed a lot of interesting commentary about identity and language use, and saw it as evidence that the videos were a significant platform for negotiating Khaleeji identity, group membership, and positionality in local and regional social and linguistic hierarchies.

I explored the relationships between linguistic and nonlinguistic signs in the videos and their comment sections, including linguistic features and metalinguistic commentary as well as aspects of physical appearance, dress, gestures, behaviors, background music, and setting. Drawing on this analysis, I argued that the influencers model a

cosmopolitan Khaleeji identity that challenges restrictive discourses on Khaleejiness and creates space for espousing both authenticity and hybridity. I found the influencers’ skits unique in their visual representations of messy, everyday assertions of belonging and affiliation, and in inviting public negotiation of what it means to look Khaleeji, sound Khaleeji, and claim Khaleeji identity as one’s own. Ultimately, while the creators can be seen as challenging narratives of a unified and homogenous national identity, they are also engaged in the hard work of calling for and enacting principles of coexistence and antidiscrimination, thus embodying and advancing state values of tolerance and acceptance.



1. "WE WILL RETURN, EVENTUALLY" - ART IN MA'DABA CAMP, JORDAN.

EMANCIPATING REFUGEE LAW: RACIALIZED FOUNDATIONS AND UNEQUAL OUTCOMES

JINAN BASTAKI
ASSOCIATE PROFESSOR
OF LEGAL STUDIES

That the global refugee regime results in inequitable outcomes is no revelation. From Palestine to Haiti, international refugee policy falls short; there are currently over 40 million refugees with varying degrees of protection worldwide. Why are some refugee groups welcomed and protected, while others are confined to camps or turned away at borders? Is the problem simply one of a lack of implementation of otherwise "good" law, or is the issue the foundation of international refugee law itself?

Research on these questions forms part of an edited collection on race and international law, to be published by Oxford University Press in late 2024/early 2025. Legal scholars continue to probe the inequitable outcomes that international law produces, in particular for racialized populations. International law can be an emancipatory tool, in large part due to



2. JERASH CAMP, JORDAN, ALSO KNOWN AS "GAZA CAMP" DUE TO THE INHABITANTS BEING FROM THE GAZA STRIP.

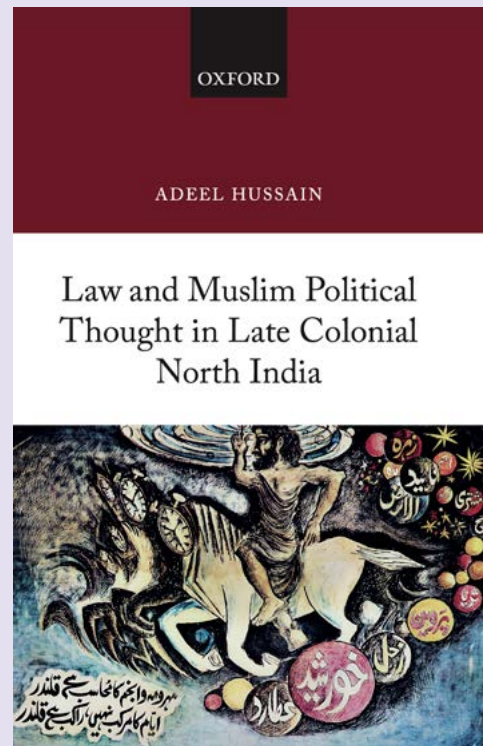
the way it developed after World War II, enshrining principles and treaties that outlaw discrimination, racism, and apartheid. On the other hand, its foundations enabled colonization, slavery, and imperialism, and this legacy still exists today.

My contribution to this volume lies in interrogating the foundations and outcomes of international refugee law. I analyze how the 1951 Refugee Convention, as well as its universalizing 1967 Protocol, in balancing between a state's sovereignty and humanitarian concerns, strengthens racial borders and enables the exclusion of certain categories of people.

I examine two cases to highlight the manifestations of racialization in international refugee law, as well as the techniques of international refugee law that continue to embody racializing practices. The first case study explores Palestinian refugees and the state of exception that they inhabit, falling under an "exclusion-inclusion" clause (Article 1D) in the 1951 Convention. Various courts have limited the interpretation of Article 1D, effectively confining Palestinians to UNRWA camps in host territories.

The second case study analyzes the regimes of externalizing refugee protection, policies of returning refugees to so-called safe third-countries, and to whom they are applied by comparing, inter alia, what was termed the "refugee crisis" starting in 2015 with the treatment of Ukrainian refugees in 2022. This section connects these practices with the formation of the modern refugee regime and argues that, far from being an exception or a derogation, the international refugee regime was never meant for all refugees. The need to control borders and the policies enacted for this aim create a "hierarchy of the excluded" that intersects with race, class, and gender.

Once the book is published, it is hoped that one of the places the book will be launched will be at NYUAD, where we will host a panel discussion with some of the authors.

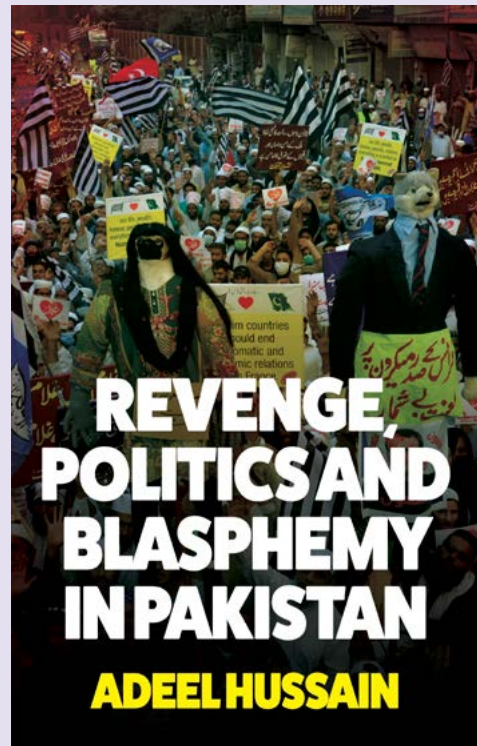


1. *LAW AND MUSLIM POLITICAL THOUGHT IN LATE COLONIAL NORTH INDIA* (OXFORD UNIVERSITY PRESS, 2022).

RELIGION, POLITICS, AND LAW

ADEEL HUSSAIN ASSOCIATE PROFESSOR OF LEGAL STUDIES

My scholarship attempts to bridge continents, cultures, and legal systems through interdisciplinary research at the intersection of religion, politics, and law. My focus is on the history of twentieth-century constitutional conflicts from Europe to South Asia, with specific attention to contentious topics such as



2. *REVENGE, POLITICS AND BLASPHEMY IN PAKISTAN* (OXFORD UNIVERSITY PRESS, 2022)

the sense of belonging to a political community, nationality, censorship, and minority rights, issues that are pivotal in ongoing public discourse. My historical contributions employ primary material, often composed in local languages, to showcase the many possible futures that law enables.

I have written two books on the legal history of South Asia. My first book, *Law and Muslim Political Thought in Late Colonial North India* (Oxford University Press, 2022), examines the lasting effects of colonialism and liberalism on the legal and political landscapes of the Indian subcontinent. My account challenges the dominant view that suggests there was a paucity of Muslim constitutional debate in the decades preceding partition. Instead, I show that Indian Muslims derived normative rules from Islamic laws, integrated them into their conceptual frameworks, and interacted creatively with colonial legislation. I illustrate how the codification of Islamic laws into



3. *CARL SCHMITT'S EUROPEAN JURISPRUDENCE* (NOMOS, 2022).

colonial legal systems enabled Indian Muslims to contest, debate, rationalize, and challenge imposed norms and values.

My second book, *Revenge, Politics, and Blasphemy in Pakistan* (Oxford University Press, 2022), traces the extraordinary history of prophets and heretics within the Muslim tradition and examines in detail the blasphemy laws in Pakistan that developed in response. From 2014 to 2018, approximately one-third of worldwide blasphemy prosecutions transpired in Pakistan. In terms of extrajudicial violence, which ranges from assaults with sticks on alleged blasphemers to mob lynchings, Pakistan accounted for half of the reported global incidents.

Conventionally, legal scholars have interpreted the emergence of these religiously sensitive constitutional issues in Pakistan as a selective response to colonialism, enlightenment modernity, or the cold war. My research takes a different stance. I propose

that blasphemy laws possess a vital local dimension that has been largely overlooked. Through a detailed analysis of previously unexplored court records, I delineate how Muslims progressively transformed blasphemy into a core constitutional concept. I achieve this by investigating the role of religious revivalist movements in cementing blasphemy charges within legal debate and legislation.

In two co-edited books, on Jawaharlal Nehru (*Nehru: The Debates That Defined India*, 2021) and Carl Schmitt (*Carl Schmitt's European Jurisprudence*, 2022), I examine the jurisprudence of anti-liberal thinkers. The two figures, while geographically and ideologically far apart, grappled with similar constitutional crises, struggling with the foundation of nation and state, the rights of minorities, the role of religion in modern society, and foreign policy and alignment after World War II. These issues are still fiercely contested.



1. PROFESSOR EILÉAN NÍ CHUILLEANÁIN.

POETS AS TRANSLATORS

CARMEN
BUGAN

VISITING ASSISTANT PROFESSOR OF LITERATURE AND CREATIVE WRITING

The inaugural Translation Week took place February 19–24, 2024, gathering poets, critics, and scholars working in the field of literary translation in what it is hoped will become a permanent series of seminars, performances, and talks housed in the Arts and Humanities Division at NYUAD. The weeklong series of events was the result of a long-term collaboration between members of the Literature and Creative Writing Faculty in Abu Dhabi and New York, including Harshana Rambukwella, Gregory Pardlo, and Toral J Gajrawala, with speakers joining from several other countries. The series was launched with a conversation on “The Translator and the Impossible” I held with Irish professor of poetry

Eiléan Ní Chuilleanáin, who traveled from Dublin to Abu Dhabi.

Professor Ní Chuilleanáin discussed her work translating from Irish, Latin, Italian, French, and Romanian, from the perspective of the poet-translator. She writes: “The impossibility of an exact match between the original and the translation of a poem is both a challenge and an opportunity for a poet as translator. A poet is used to treading invisible bridges and crossing the quaking bog by candlelight. Gender, cultural allusion, literary form, historical burdens, all have to be negotiated by the translator. Defining the audience, balancing the emphases, choosing where the surprise should be sprung, are decisions familiar to the poet. The challenge is to combine these skills so as to convince the reader that not only is the original worth translating but that the version is in some sense a true reflection.” Professor Ní Chuilleanáin also discussed the influence of her translation practice on her own poetry, focusing on the sounds of other languages that enter the register of her poems.

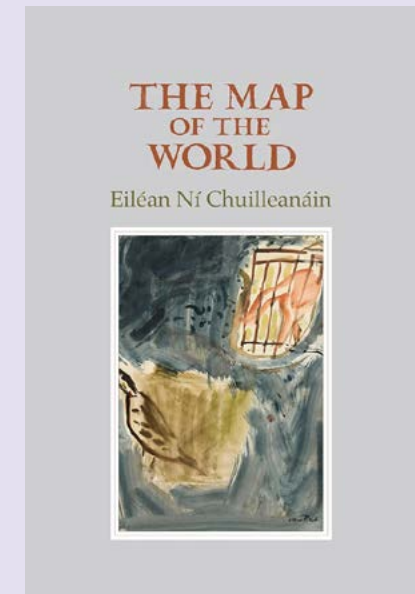
The field of literary translation belongs largely to the domains of criticism, literary theory, and creative writing. Yet translations of literary texts enter culture, politics, religion, and history; they bring to the table deep-seated questions about what it is that makes us human in a complex world. Later in the series of the

poet-translators, we will speak of a “Jamaican” Dante in a conversation with poet-translator Lorna Goodison.

Nowhere is the richness of translation more visible than at a fully international university like NYU Abu Dhabi, where day-to-day writing and conversation are literally translated from over a hundred languages into what I can only call an “evolving international English.” My students (none of whom are native English speakers, but who speak several languages fluently) tell me that their writing process involves translating the ideas from their native tongues into English: we work with those “internal” translations to produce their academic essays. They bring to the English language of the classroom a host of experiences, cultural symbols, idioms, and literature from all over the world—native fairytales, native lullabies. They seed this array of references, along with pressing questions about who we are as a human family, into the standard academic English that I, as a Romanian-American educated in America, Ireland, England, and Romania, teach.

The English language in an international classroom is a plowed and planted botanic garden. After my very first term teaching at NYUAD, I learned that even the symbolism of the humble kitchen table has trouble translating. In this context translation of literature is vital, because it teaches us to read closely (listen closely, hear closely, feel closely) and interpret (try to make sense of what’s under the sentences and the images).

My interest in “poets as translators” is based on my experience writing poetry between languages (Romanian and English) and having had to translate myself into a free adoptive language, having escaped from an oppressive native language during the Cold War. To articulate an “original” poem in a nonnative language, or to translate a poem from one language

2. SHORTLISTED FOR THE T.S. ELIOT PRIZE
PUBLICATION DATE: 19 SEPTEMBER 2023.

into another in such a way that the translation is “comfortable” in the new language, one needs to practice working with alternatives—rephrasing things until the substance of the poem in its native language makes complete sense and “satisfies” in the new language. I look forward to expanding the conversation of literary translation during my time at NYUAD.

Eiléan Ní Chuilleanáin’s many translations of poetry include *Dánta Antonella Anedda* (translations from Italian into Irish; Cois Life, 2019); *The Water Horse*, with Medbh McGuckian, from the Irish of Nuala Ní Dhomhnaill (Gallery Press, 2000); 21 poems by Nuala Ní Dhomhnaill, in *Leabhar na hAthgabhála*, ed. Louis de Paor (Cló Iar-Chonachta/Bloodaxe, 2016); “Song of the Woman of Beare” in *The Finest Music: An Anthology of Early Irish Lyrics*, ed. Maurice Riordan (Faber, 2014); and *After the Raising of Lazarus* (Southword, 2005) and *Legend of the Walled-Up Wife* (Gallery Press, 2011), both from the Romanian of Ileana Mălăncioiu.



1. *THE CITY AND THE WRITER: A GLOBAL GATHERING*, BLUE HALL, MARCH 6, 2024.

THE CITY AND THE WRITER

NATHALIE
HANDAL

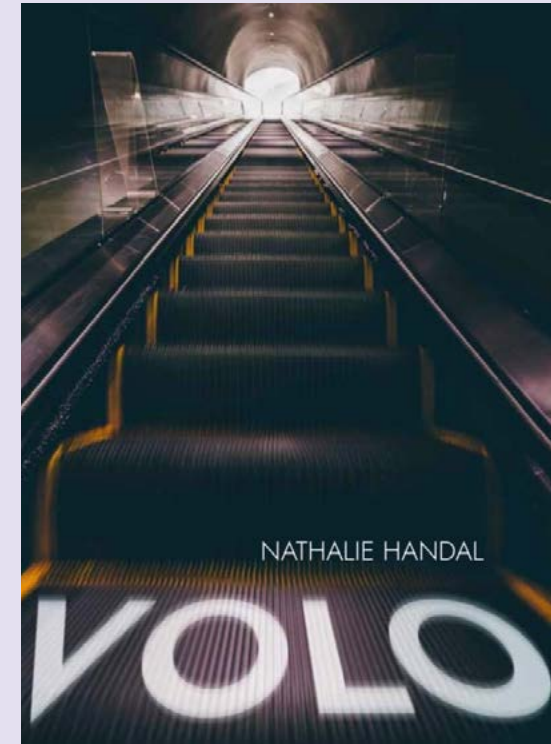
VISITING ASSOCIATE
PROFESSOR OF PRACTICE
IN LITERATURE & CREATIVE
WRITING

My life is one of transience. A series of migrations to urban landscapes. Movement has taught me the precision of language, and cities helped me understand my multiplicity. Cities, like stories, are inexhaustible.

It's hard not to think of the Czech Republic when one mentions Milan Kundera. Just as it's difficult when one mentions the mystical Tangiers to not

think of Paul Bowles and his expatriate life among the Moroccans. Authors and their books have made me long to visit the places and cultures described. Not just to experience the stories and people they introduced me to, but to discover the parts, certainly more vast, they couldn't. And the secrets not published. Or, perhaps, not shared given the constraints of good storytelling. I mean, Gabriel García Márquez has given those who haven't been to Colombia an immense insight into Bogotá, but wouldn't his personal recommendations and thoughts on the city reveal surprises?

The irresistible unrest of cities inspires my research and writings. In celebration of the 20th anniversary of my curation of "The City and the Writer" in *Words Without Borders* magazine, the most known literary magazine in the US for global literature and translation, as well as the course I teach at NYUAD inspired by the column, I produced *The City and the Writer: A Global Gathering*, a convergence featuring renowned writers from around the world. I curated the event with NYUAD and Abu Dhabi's global goals in mind, as a university and city that reflect the



2. *VOLO* BY NATHALIE HANDAL, DIODE EDITIONS, 2022.

reality of a decentralized world. I brought international writers from different generations, geographies, languages, and aesthetics to campus: Alain Mabanckou (Congo/France); Amanda Michalopoulou (Greece); Carlo Lucarelli (Italy); Angie Cruz (Dominican Republic/US); Rana Kazkaz (Syria/US); David Henry Hwang (US); Isabella Hammad (UK); Fernanda Trias (Uruguay); Shahad Al-Rawi (Iraq); Wole Soyinka (Nigeria); and Rachel Holmes (UK).

"The City and the Writer" is a map of architectural metaphors. A space in which to wander and discover curves and corridors, rooms and ruins, windows and worlds, colors and translucencies. A space to return to, because each time you will find something new—an empty cove, a quieter corner, a ghost, a familiar voice, a history untold, a coliseum.

This map reflects the global dimension of my work. With every book, I am crafting a republic of many



3. *LADY LIBERTY* BY NATHALIE HANDAL, *THIS IS NEW YORK: 100 YEARS OF THE CITY IN ART AND POP CULTURE* (2023-24), MUSEUM OF THE CITY OF NEW YORK.

geographies and peoples. My recent collection, *VOLO*, is a litterae to H.D. and Allen Ginsberg. *VOLO*'s lingua franca is a fusion of the sea and the city.

As an urban poet, one of my poems was featured in an exhibition—*This Is New York: 100 Years of the City in Art and Pop Culture* (2023–2024)—in honor of the centennial anniversary of the founding of the Museum of the City of New York as the city's storyteller. *This Is New York* "explores the ways the city has inspired storytelling across art forms—depictions of NY in film and television, visual and performing arts, poetry and literature, music, fashion, painting a collective of a city that has captured the imagination of the world".



1. AL KHIDAYRA.

MAPSCAPES

MAJD ALLOUSH

The film *Mapscapes* embarks on a journey through the intricate relationship between landscapes and the processes of cartography, offering an exploration of space and place. Through his artistic practice, Majd Alloush examines five diverse locations across the United Arab Emirates, utilizing satellite imagery and remote sensing technologies to remotely access these “uncanny” landscapes. His aim is to reconsolidate these landscapes and their representations into tangible maps through various mediums such as printmaking, moving image, and digital fabrication.

In *Mapscapes*, Alloush repeatedly crosses geographical borders to arrive remotely at these enigmatic landscapes via software like Google Earth. Through his lens, viewers are invited to ponder the threshold between aerial imagery and terrestrial

photography, remote sensing, and in-situ sensory processes. By employing a blend of digital and analog methods, Alloush transforms these landscapes into tangible objects that can be perceived, experienced, and explored, challenging traditional notions of cartography and representation.

Within the realm of film, the connection between space and place is multifaceted, encompassing both the portrayal of locations on-screen and the construction of a sense of place through cinematic techniques. Films utilize their mobile technology to present viewers with distant or familiar landscapes, while also fabricating a sense of place through camera movement, editing, and sound design. This duality of representation allows filmmakers to not only depict reality but also to shape and manipulate it, blurring the lines between authenticity and fabrication.

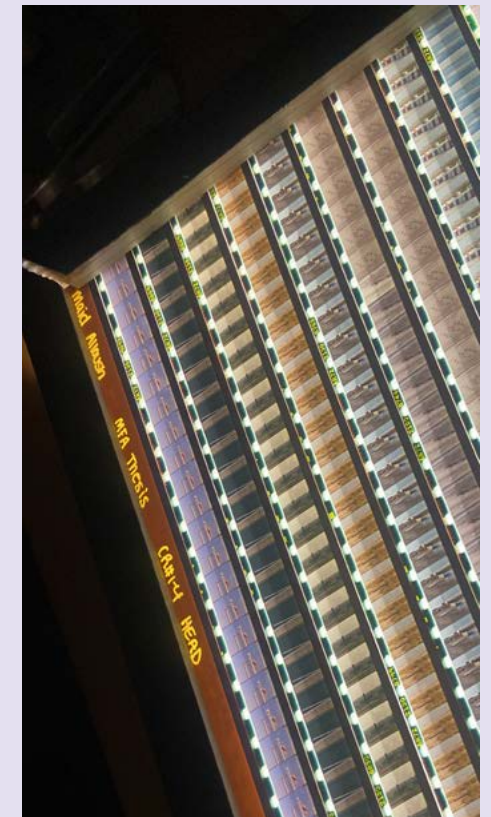
This paradox between portraying reality and constructing it is exemplified in films that accurately depict actual places while also generating a sense of displacement or, alternatively, belonging. As viewers, we are often transported to locations we may never physically visit, yet through the immersive power of cinema, we develop a visceral connection to these



2. A STILL FROM “REMOTE LANDSCAPES.”

places, experiencing a sense of familiarity or estrangement. In this way, film serves as a dynamic medium for exploring the complexities of spatial representation and human perception.

As an artist, Alloush recognizes a paradigm shift in the contemporary art world, where artistic research extends beyond traditional boundaries. Contemporary art involves not only the creation of aesthetically pleasing objects but also a profound exploration of new ways of perceiving and understanding the world. Through his film *Mapscapes*, Alloush contributes to this transformative evolution by offering a nuanced exploration of landscapes, cartography, and the complex interplay between space, place, and representation. By challenging conventional modes of artistic expression, Alloush invites viewers to reconsider their relationship to the world around them and to contemplate the fluidity of space and place in the digital age.



3. LIGHT BOX 16MM FILM.



1. ARTIST AND RESEARCHER FABIOLA CHIMINAZZO AT LOUVRE ABU DHABI, JANUARY 2023.

ENCOUNTER MUSEUM

FABIOLA CHIMINAZZO POST-GRADUATE RESEARCH FELLOW

Museums are structures constructed to tell a story; they engage us with narratives imprinted in images, objects, wall text, publications, curation, and architecture. As visitors, these narratives about art mold our memory and shape our understanding, filling gaps in our knowledge and informing our visual perception.



2. ART HISTORY II COLLAGE WORKSHOP AT NYU ABU DHABI.

Located in UAE's capital, the Louvre Abu Dhabi broadly organizes and categorizes its collections roughly like its Parisian sister museum. Decolonizing proponents advocate for more than adjusting museum collections and publications to seem critical of Eurocentrism. Our perceptions of the museum's role as the official archival maker must be transformed, as philosopher Françoise Vergès argues.

Encounter Museum opens up this narrative through art practice and art education, engaging students and museum educators to transform how they perceive and connect with the museum's collections by reactivating the role of creativity and imagination. It opens a series of questions: What kinds of art, artists, and what cultures are still overlooked in universal museums? Why do distinctions between low art (i.e., artifacts and crafts) and high art (i.e., singular masterpieces) persist? Can the story be changed?



3. A COLLAGE PROJECT CREATED BY A PARTICIPANT AT THE MUSEUM EDUCATORS WORKSHOP AT THE LOUVRE ABU DHABI.

I respond to such questions using the Louvre Abu Dhabi catalogue as an art medium and support, along with paint, wax, and linen. On its pages, I collect impressions and record my encounters with images and objects in the collection. The catalogue pages are then incorporated into my artwork, uncovering links between these images and objects outside the institution's story, unsettling the singular official position in the catalogue and museum.

The work draws inspiration from *Mnemosyne Atlas* (1924–1929) by Aby Warburg, a figurative composition of 900 photos in which the history of humanity is open for us to perceive. It also draws upon the *Cannibalist Manifesto* (*Manifesto Antropófago*, 1928) by Brazilian poet Oswald de Andrade and Brazilian artist Tarsila do Amaral. The anthropophagic idea uses the cannibalism ritual as a metaphor for the desire to eradicate the other while also wanting to gather and incorporate their values. By devouring and consuming all influences, it gives birth to something new. Rather than accept one story by reading labels, I locate other stories through acts of image-making, thereby opening different ways of

understanding art rather than situating them within only familiar chronologies.

In addition to my own work, *Encounter Museum* includes a series of workshops developed for the Louvre Abu Dhabi's museum educators and NYUAD students. I ask participants to understand objects in the museum collection through the image-making perspective. They use copies of museum publications to conceptualize and compare how they are told to experience work and how

they might be affected by their own encounters with it. They make the art their own by creating new art.

Participants experiment and learn to understand what happens when images, text, and categories are manipulated. They are encouraged to comprehend art history more broadly by contemplating what happens when we focus on art beyond the cult of masterpieces, reinforced in the museum's current educational programs. The workshops offer tools to explore art beyond conventional approaches, equipping art programs with experimental and creative methods.

The project's final iteration engages the Acton Collection, a house museum at NYU Florence's Villa La Pietra. Set in specific geographical and anthropological environments, the research allows interactions with students and faculty in response to the museum's historical-poetic vision, which differs substantially from that of a universal museum.

By integrating experimental image-making methods to uncover stories of art beyond familiar art histories, *Encounter Museum* reimagines the role of museums. It educates future artist-researchers to make creative proposals of alternative frameworks for understanding, unfolding, and sharing knowledge.



1. THE BOOM DIWANIYA IN THE BLACK BOX FROM ABOVE BY PETER LOUIS.

THE BOOM DIWANIYA: UNCOVERING MUSICAL BRIDGES IN THE WESTERN INDIAN OCEAN

GHAZI FAISAL
AL-MULAIFI
ASSISTANT PROFESSOR
OF ARAB MUSIC

In March 2024, a collaborative effort between the Division of Arts and Humanities and The Arts Center at NYU Abu Dhabi culminated in the transformation of the Black Box at NYU Abu Dhabi into a traditional musical salon, designated The Boom Diwaniya. Such venues, known regionally as majlis (UAE), diwaniya (Kuwait), dar (Bahrain), or maskani (Kenya), serve as corporeal archival spaces for the conservation and transmission of traditional music.

As an applied ethnomusicologist, I focus on bahri music, commonly referred to as pearl-diving music, which serves as a dynamic and dialogic expression of the pre-national era. This genre is characterized by cosmopolitan connections between the Arabian Gulf, the Swahili Coast, and the Indian subcontinent.

During the Music of the Arabian Peninsula conference at NYUAD in 2015, I engaged in dialogue with my colleague and fellow ethnomusicologist, Andrew Eisenberg, whose research focuses on the musical traditions of the Swahili Coast. He shared an ethnographic account concerning a song form in



2. GHAZI FAISAL AL-MULAIFI PERFORMING IN THE BOOM DIWANIYA BY WALEED SHAH.



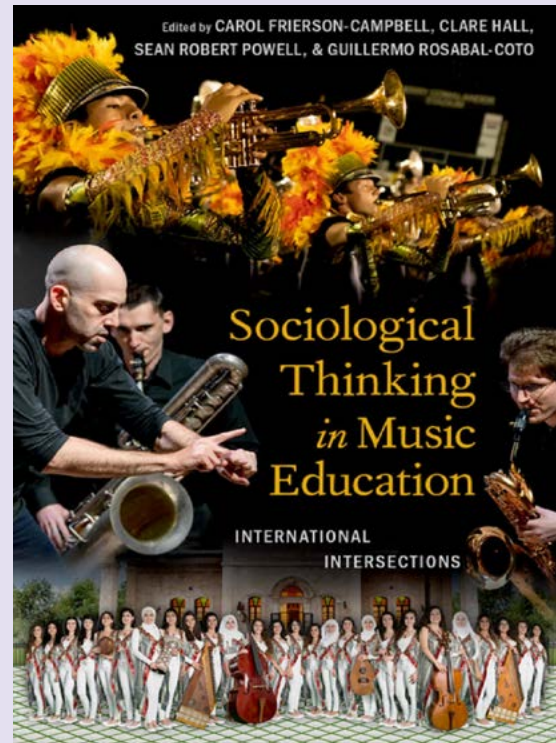
3. GHAZI FAISAL AL-MULAIFI, MBARAK ALI HAJI, AND LAYTH SIDIQ IN CONVERSATION BY WALEED SHAH.

Mombasa known as Fan Kuwaiti, which bears a remarkable resemblance to what is commonly identified as Sawt Arabi in Kuwait. This revelation prompted further investigation, revealing a multitude of shared musical repertoires between Kuwait and the Swahili Coast, encompassing genres such as sharh, rumba, lewa, tamboura, and Swahili music.

In the fall of 2022, I proposed to Eisenberg a collaboration on a Music and Sound Cultures (MaSC) research project aimed at rekindling musical dialogues between the Arabian Gulf and the Swahili Coast. Drawing upon our connections within musical communities in Kuwait and Mombasa, respectively, we extended invitations to members of Kuwaiti groups Boom. Diwan, Mayouf Mejally Ensemble, and Hamad Bin Hussain Ensemble, alongside Kenyan taraab musician Mbarak Ali Haji and Grammy-nominated Iraqi violinist Layth Sidiq. The premise was straightforward: convene these musicians within a diwaniya setting in the Black Box, before a live audience, and document the proceedings.

Despite configuring the Black Box theater for recording purposes, deliberate measures were taken to refrain from providing sound reinforcements for audience members, with the intention of preserving the intimate diwaniya ambiance and fostering an informal music salon atmosphere. Prior to each performance, I addressed the audience, clarifying that they were not to expect a conventional concert experience, and emphasizing the absence of rehearsals and predefined repertoires.

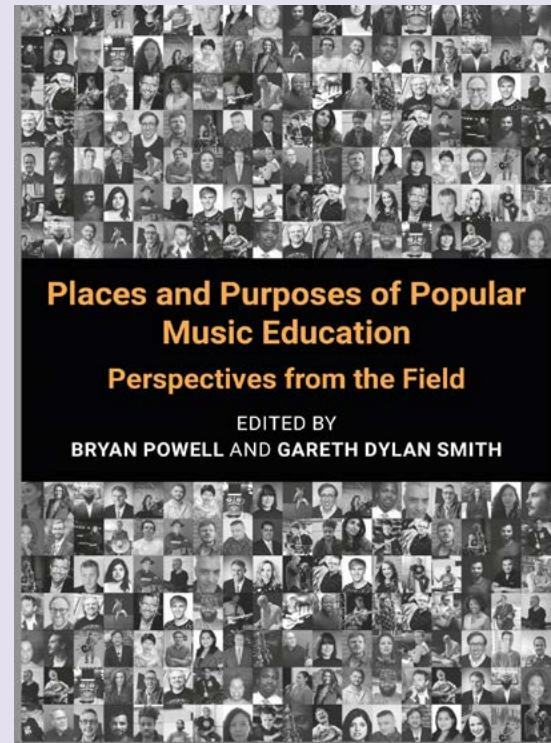
Initiating each evening with Kuwaiti bahri music, we subsequently invited our guests to present their musical repertoires, engaging in collaborative improvisation and performance alongside their contributions. The outcome was three evenings characterized by dialogue, exchange, unintentionality, and discovery. Encouraged by the success of this endeavor, The Boom Diwaniya is poised to evolve into an annual event, building upon the accomplishments of this year's applied ethnomusicological and experimental research initiative.



1. DEAF MUSICAL COLLABORATION WITH MERGE ART COLLECTIVE PROJECT.

DEAF MUSICIANS: TOWARD A MORE INCLUSIVE MUSIC EDUCATION

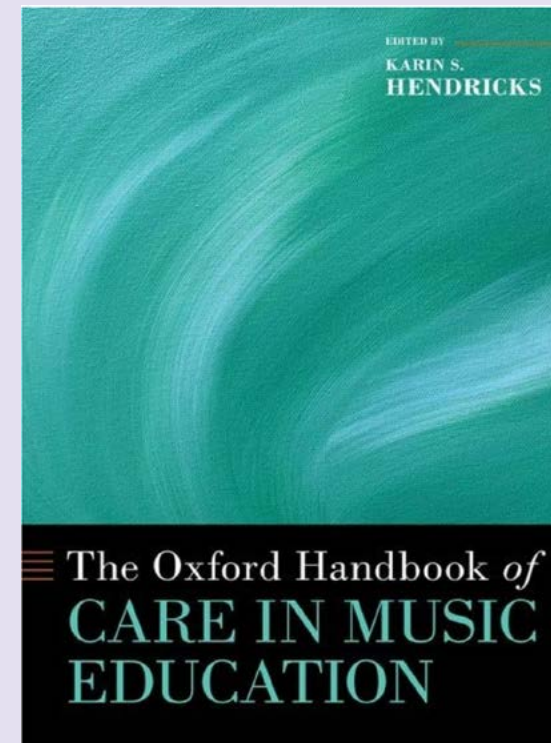
WARREN
CHURCHILL
SENIOR LECTURER
OF MUSIC



2. CONTRIBUTORS TO *PLACES AND PURPOSES OF POPULAR MUSIC EDUCATION*.

Dr. Warren Churchill, a music educator, conducts research at the intersection of disability studies, philosophy, narrative inquiry, and critical perspectives in music education. In 2022, he published three book chapters that explore marginalized identities within music education and propose strategies for fostering greater inclusivity within the field.

The first of these chapters, co-authored with Clare Hall, senior lecturer at Monash University in Melbourne, Australia, is titled “Toward ‘Little Victories’ in Music Education: Troubling Ableism Through Signed-Singing as Musicking.” This chapter appears in *Sociological Thinking in Music Education: International Intersections*, edited by Carol Frierson-Campbell and published by Oxford University Press.



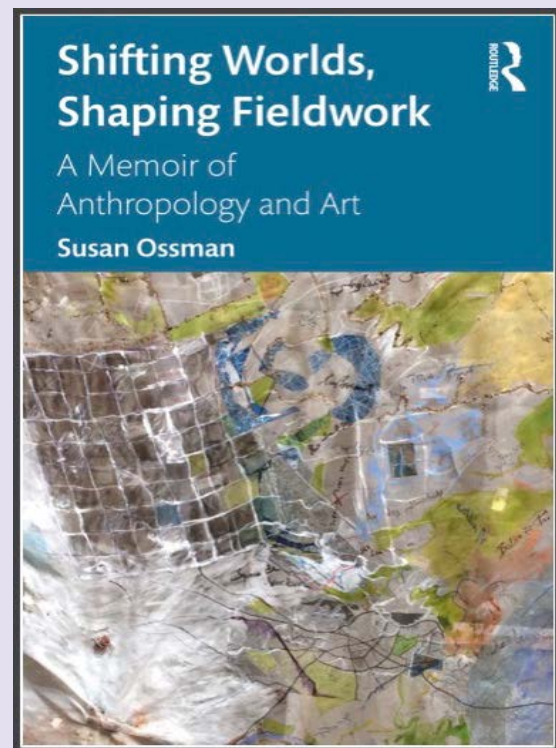
3. *OXFORD HANDBOOK OF CARE IN MUSIC EDUCATION*.

In this chapter, Churchill and Hall employ digital ethnography to explore a musical practice within the Deaf community, which they term “signed-singing.” The researchers focus on two signed-singing music videos. The first, titled “Little Victories,” showcases Deaf rapper Sean Forbes as he shares his challenges in striving for success in the music industry. The second video features an instrumental rendition of Rachel Platten’s “Fight Song,” performed by Deaf actress Sandra Mae Frank and Deaf West Theater. The two songs share a common theme of fighting and victory, which represents a civil rights struggle to counter ableism against Deaf and disabled people. The aim of doing this research was to provoke reflections on inclusion in music education.

Churchill’s second 2022 book chapter, “Excessive Pedagogical Moments: A Deaf-Gay Intersectional Duet,” is featured in *Places and Purposes of Popular*

Music Education: Perspectives from the Field, edited by Bryan Powell and Gareth Dylan Smith and published by Intellect. This chapter explores the idea of engaging popular music in the classroom as a way of moving beyond the usual confines of music education. Churchill asserts that popular music provides a space where marginalized students and educators might be more freely accepted and included as members of a diverse community. The chapter examines how music can both confine and liberate, emphasizing that music education extends beyond the mastery of musical skills, serving as a space for the creation of positive relationships between oneself and society as a whole.

The third chapter, another collaborative effort between Churchill and Hall, is titled “Caring About Deaf Music in Culturally Responsive Music Education.” This chapter is included in *The Oxford Handbook of Care in Music Education*, edited by Karin S. Hendricks. This chapter further expands the scholarship on Deaf musicians through digital ethnography. It explores the ethics of caring for Deaf individuals in educational contexts and continues to investigate what music education can learn from the musical practices emerging from the Deaf community. In this chapter, the researchers examined the musical activities at a youth camp for Deaf participants, focusing on their signed rendition of Phillip Phillips’s song “Home.” The video showcases many examples of young people and their mentors engaged in caring artistic endeavors. Churchill and Hall’s analysis suggests that a more genuine inclusion might be achieved when educators create a culturally responsive space that moves beyond merely caring for individuals to actively caring with them.



1. *SHIFTING WORLDS, SHAPING FIELDWORK, A MEMOIR OF ANTHROPOLOGY AND ART*, ROUTLEDGE, 2021.

SHIFTING WORLDS, SCATTERED SUBJECTS SUSAN OSSMAN VISITING PROFESSOR OF MOVEMENTS, PLACES AND CULTURAL PRACTICES

My 2021 book *Shifting Worlds, Shaping Fieldwork: A Memoir of Anthropology and Art* follows three “waves” of research I developed to explore media, globalization, and migration. My early projects on

media and spaces in the Maghreb gave me the opportunity to develop collaborative research across national and disciplinary boundaries early in my career. But although I was an artist before becoming an anthropologist, and always created art in relation to my research, it was only in the 2010s that I began to associate art and collaborative research. The projects that followed include “On the Line,” which focused on clothes lines to explore gender, class, and ecology, and the Moving Matters Traveling Workshop, an itinerant collective of migrant art/scholars inspired by my work on serial migration that has toured the world since 2013.

In the memoir, images or descriptions of artworks spark convergences or frictions with concepts and artistic or academic references. Indeed, I use art I made in an ethnographic study of scholars at work to rethink the definitions of references, bibliographies, and disciplines. In other texts, like “An Exhibition in Fieldwork Form,” I develop this approach to shape arguments suited to academic publications that are critically incisive yet playful.¹

Besides reflecting on the past, I began new projects during the period between 2021 and 2023. *Scattered Subjects* reflected on what COVID-19 fears and confinements revealed about enduring state and social formations that shape subjectivity. The project included three moments. “Invitation” focused on intersubjectivity. I mailed out artworks that soiled recipients’ hands and they responded with photos, poems and their own artworks. “Self Portrait in Montmartre” was a COVID-friendly, walking self-portrait scattered in 12 stations around my neighborhood. Each stop associated onsite art or input with online content the audience called up on their phones. “One and Many” concluded the project

¹ OSSMAN, Susan Marie. *An exhibition in fieldwork form*. *HAU: Journal of Ethnographic Theory*, [S.l.], v. 11, n. 3, p. 1070-1084, feb. 2022. ISSN 2049-1115. Available at: <<https://www.haujournal.org/index.php/hau/article/view/1643>>. Date accessed: 09 mar. 2024. doi: <https://doi.org/10.1086/718335>.



2. “EVEN,” 2023, PAPER, INK AND ACRYLIC ON CANVAS.

in 2022. It explored divides of individual and community with a collage/painting made of 100 individual artworks. Members of the public were invited to take a painting if they were willing to fill in the blank space left on the canvas, making the individual artwork into a collaborative piece.²

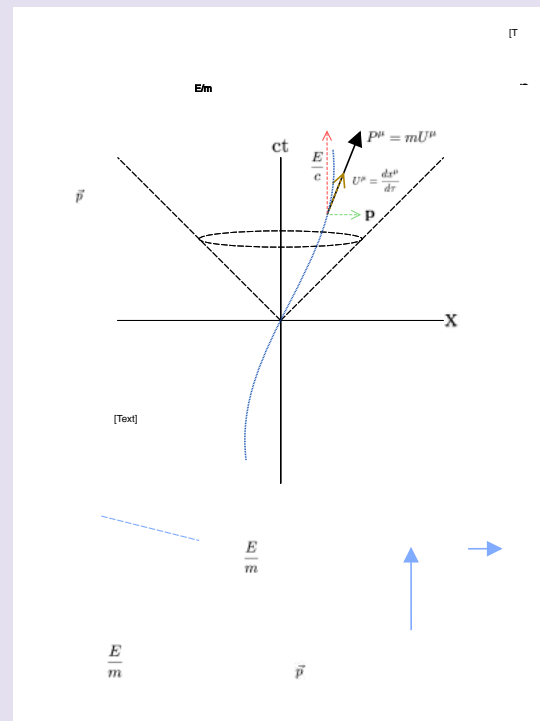
By 2023 I was at NYUAD and again “in the field,” for an Anthropocene Kitchen project called “Gather Wood, Gather Words.” I commenced research in the forests and the (disappearing) paper mills of Virginia’s Shenandoah Valley in collaboration with anthropologist/poet James D. Faubion and playwright WR Duel, leading to *Planet First*, a play for which I serve as dramaturge, as well as a series of word/paintings.

I also set to work on artworks inspired by women gathering wood across the hills of the Northern Jabala region at the American Legation Museum in Tangier. I started a collaboration with performance artist Ayoub Lahlouh. This collaboration that will fashion the exhibition as a laboratory for projects in experimental humanities.

² See <https://www.scatteredsubjects.com/>.



3. “THOUGHT BLOSSOMS,” 2017, TEMPORARY INSTALLATION AT THE WISSENSCHAFTSKOLLEG ZU BERLIN ON THE COVER OF HAU 2022.



1. SPECIAL RELATIVISTIC PARTICLE DYNAMICS.

WHENCE THE PHILOSOPHY OF PHYSICS? SOME REFLECTIONS ON ENERGY AND MASS

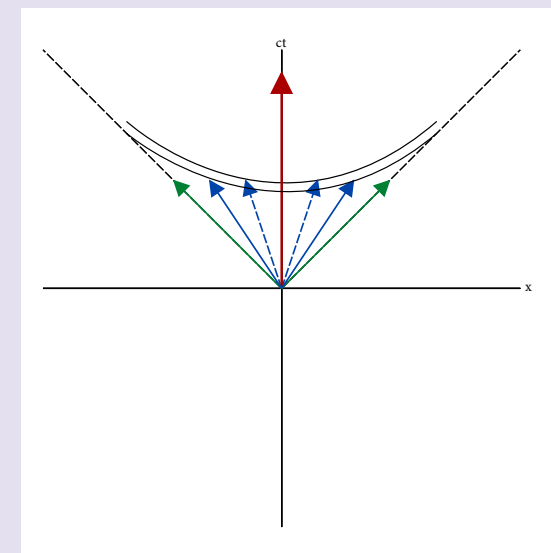
KEVIN COFFEY
ASSOCIATE PROFESSOR
OF PHILOSOPHY

Physics provides descriptions of what the material world is fundamentally like, descriptions that are often radically incongruous with our everyday experiences. Yet physical theories themselves are often formulated in abstract mathematical terms, bearing little immediate connection to the unobservable or theoretical world. So how do we glean from these abstract structures the esoteric descriptions of what the world is ultimately like? How do we extract from a mathematical representation the underlying physical picture of the world?

In part, this is achieved by *interpreting* the mathematical formalism. An interpretation mediates between abstract structure and the physical description encoded. It's by virtue of an interpretation, for example, that we think classical electrodynamics posits electric and magnetic fields but not scalar and vector potentials, even though all four notions are represented in the mathematics of the theory. Similarly, relativity theory is generally taken to tell us that our ordinary experiences of temporal duration and spatial magnitude are not part of the fundamental structures of the world, yet the mathematics of relativity is itself silent on this issue.

How does this process of interpretation work, and on what basis can we adjudicate between competing interpretations? These questions require bringing to bear not just physical considerations, but philosophical ones—for example, about causation, determinism, the nature of objects, and the metaphysics of space(time). Hence, the philosophy of physics.

The challenge of theory interpretation can be made vivid by considering Einstein's famous equation, $E=mc^2$. (Here E is a particle's energy, m its mass, and c the speed of light.) The *mathematical* role of this equation within relativity is well-understood, but its physical meaning remains controversial. Sometimes the equation is said to show that energy and mass are "equivalent." Other physicists deny that $E=mc^2$



2. SPACETIME ORIENTATIONS FOR DISTINCT PARTICLE MASSES.

represents any such thing. After all, the equation $E=h\nu$ expresses the energy (E) of a photon in terms of its frequency (ν) and Planck's constant (h), but no physicist thinks photon energy and frequency are "equivalent." So how ought we to interpret $E=mc^2$? What does it tell us about the physical world? Mathematical clarity and precision simply don't determine the underlying physical picture.

One of the central lessons of (special) relativity is that all (inertial) frames are created equal: whether a free particle is at rest or in uniform motion is not a fundamental physical fact, but rather reflects the frame of reference we've chosen. A particle can be represented as exhibiting any sort of uniform linear motion we like just by varying the inertial frame from which it's described. Interestingly, this widespread view is in tension with the claim that mass and energy are equivalent, as the intrinsic mass of a particle remains the same when the particle is described from the perspective of different inertial frames, whereas its energy does not. (Here I distinguish the intrinsic, frame-independent mass of a particle from the dated notions of rest and

relativistic mass.) This suggests that only mass is a fundamental physical property, and thus that thinking of mass and energy as equivalent involves a basic conceptual confusion. On the other hand, there are well-documented experimental situations in which inter-conversions between mass and energy seem to occur. There is thus a vexing tension between interpretive considerations and empirical data. Is there any way to reconcile them?

My research aims to resolve this puzzle by reconceptualizing the dynamical picture associated with special relativity. The interpretation I develop posits that particles possess two fundamental properties: *mass* and *spacetime orientation*. The inter-conversion between mass and energy is only apparent, a byproduct of an unappreciated dynamical feature of the theory: namely, that certain types of 4-forces in spacetime ("impure" ones) can change particle masses. Energy plays no role in this process, remaining a non-fundamental notion, and I argue that this interpretation succeeds in accounting for the experimental data without positing any fundamental mass/energy equivalence. Thus, on the interpretation I develop, $E=mc^2$ does not directly express what is dynamically new and interesting about special relativity. We have been giving it physical meaning it doesn't possess.

Two important issues remain unaddressed. First, can my proposed interpretation be extended beyond particles to accommodate fields, given that fields are often thought to possess energy as well? Second, how are we to understand much of modern physics once we internalize the idea that energy, as a property, isn't fundamental, given that large swaths of physics seem to depend centrally on that concept? The research program these questions motivate is a natural extension of my existing work on the foundations of relativity.



1. ZHANG HUAN'S *Q-CONFUCIUS NO. 2*, 2011. SILICONE, STEEL, CARBON, FIBER, ACRYLIC. ROCKBUND ART MUSEUM, SHANGHAI.

CONFUCIUS ON THE ROLE THAT PRINCIPLES PLAY IN ETHICAL AND AESTHETIC JUDGMENT

JONATHAN
KWAN

ASSISTANT PROFESSOR
OF PHILOSOPHY

Do general rules and principles play a role in ethical or aesthetic judgment? Examples of potential rules include “Lying is immoral” and “Beauty is an artistic merit.” Generalists affirm that principles do in fact play a role in ethics and aesthetics, whereas particularists think not. On the one hand, appealing to general principles seems to be a hallmark of rational discussion, serving to provide justification for and consistency across different judgments. In ethical and aesthetic debates, we are often giving reasons for our judgments and reason-giving appears to be a rule-governed activity. On the other hand, ethical and aesthetic judgments admit of innumerable exceptions to candidate rules and require sensitivity to the nuances of each individualized circumstance. After all, sometimes lying can be the right thing to do, and beauty can be trite while grotesque art can be sublime.

In my paper “Confucius on Balancing Generalism and Particularism in Ethics and Aesthetics,” published in *History of Philosophy Quarterly*, I argue that Confucius strikes a sophisticated balance in the *Analects* between the two poles of generalism and particularism, which contributes a distinctive and overlooked position to contemporary philosophical debates on the role of principles in ethics and aesthetics. Confucius does in fact endorse certain rules, such as rules of ritual (*li* 禮)—which encompass rules of etiquette, ceremony, and morality—and generalities of aesthetic judgment (in 3.25, Confucius compares Shao music, which is both perfectly beautiful and perfectly good [善], with Wu music, which is only perfectly beautiful but not perfectly good). However, for Confucius, these rules are not exceptionless generalizations meant to be mechanically applied from the top down without insight or imagination, but are rather defeasible guides for perception, thought, emotion, and action.

In addition to rules, Confucius employs the particularist and non-rule-governed concept of appropriateness or rightness (*yi* 義), which refers to both right or appropriate action and the capacity of agents to judge and act rightly. Designed to supplement the incompleteness of rules, *yi* enables one to act appropriately in cases not covered by rules or where multiple rules seems to conflict. Even in situations where a rule applies, one must know how exactly to instantiate that rule in the right way (kindness toward students may differ from kindness toward friends since, for example, firm discipline may be what kindness toward a student necessitates in a given context). Ultimately for Confucius, it is the careful braiding of both the generalist and particularist strands in his thought that aligns proper ethical and aesthetic judgment.

Moreover, unlike many contemporary philosophers who see ethics and aesthetics as separate domains, Confucius treats the two as intertwined and continuous with one another. Self-cultivation is, for Confucius, ethical and aesthetic all at once and

requires refining all of one's sensibilities and attunement, whether rule-based or not, in every domain: art, music, ritual comportment, etiquette, and moral behavior. Confucius suggests then that the extent to which one is a generalist or particularist about ethics is the extent to which one should be a generalist or particularist about aesthetics, and vice versa. The structural isomorphisms between ethics and aesthetics are deep, not superficial, for in the end, ethics is always already aestheticized, and aesthetics ethicized. As Confucius says in 7.6, “Set your heart upon the Way, rely upon Virtue, lean upon Goodness (仁), and explore widely in your cultivation of the arts.”



1. SCREENSHOT FROM KATIA ARFARA'S KEYNOTE LECTURE "THRESHOLD REALITIES" AT THE 2021 GRADUATE STUDENT CONFERENCE, THE GRADUATE CENTER, CUNY.

PUBLIC ART AND PUBLIC HISTORY

KATIA ARFARA ASSISTANT PROFESSOR OF THEATER & PERFORMANCE STUDIES

As a scholar and curator trained in diverse pedagogical systems and disciplinary fields in Athens, Paris, Berlin, and New York, I have devoted my scholarly life to the study of areas at the intersection of theater, performance studies, and art history, within the expanded field of socially engaged art. As a result of my academic and curatorial commitment to art's social impact within and beyond the art world and academia, my 2021–2023 scholarship has primarily concentrated on two interconnected areas: public art and public history. Alongside panel presentations and book chapters, my ongoing research on new models of spectatorship through the constituting practices of experience in public spaces has taken the form of invited presentations at the College of Arts and Creative

Enterprises at Zayed University College of Art (March 2022), with a lecture on "Curating Space: On the Social Turn in Public Art"; the Dramaturgy Graduate Program in Antwerp University, with a lecture on "Public Dramaturgy" (March 2023); and a keynote lecture at the April 2021 Graduate Student Conference, CUNY Graduate Center (fig. 1) on "Threshold Realities: Renegotiating the (Extra) Ordinary" with the artist Stefan Kaegi. Extending from Henri Lefebvre's theory of social space as a historically conditioned, relational, and plural spatiality that implies a great diversity of knowledge, my book manuscript provisionally entitled *Performing Social Space* proposes a methodology of analyzing the role of performance in engaging the audience to rethink hegemonic politics of space and regulated representations of cultural and social Otherness. A peer-reviewed article from this research focusing on border regimes and the technological apparatus of mobility management, "A Museum of Human Hunting: Thomas Bellinck's Speculative Documentary," was recently published in *Theatre Journal*.

My ongoing research on the social turn in the arts interconnects with my long-term investigation into new artistic languages that engage with the hegemonic ways that history has been archived,



2. KATIA ARFARA WITH RAYYANE TABET AFTER HIS TALK "FROM RESEARCH TO INSTALLATION," NYUAD, OCTOBER 2023. PHOTO: CHICO PARK.



3. KATIA ARFARA IN CONVERSATION WITH FRANÇOISE VERGÈS ON "THE (IM)POSSIBLE DECOLONIZATION OF THE WESTERN MUSEUM," NYUAD INSTITUTE, NOVEMBER 2022.

articulated, and represented in the twentieth and twenty-first centuries. My study of how individual narratives and unofficial archives can expand the limits of our historical understanding led to *Accidents of History* (April 2021), a performative reading and roundtable on how fragmented family heirlooms can unsettle colonial narratives I convened under the aegis of the Humanities Research Fellowship for the Study of the Arab World and Arab Center for the Study of Art with the artist Rayyane Tabet (fig. 2), anthropology and urban studies professor Uzma Rizvi, and Sharjah Art Foundation senior curator Ryan Inouye. Following up in October 2023, I organized an artist talk and

MFA studio visit with Tabet. The NYUAD Institute event with the political scientist and historian Françoise Vergès on "The (Im)possible Decolonization of the Western Museum" (fig. 3) I convened in November 2022 proposed alternative conceptual frames for reimagining decolonization through the agentic potential of performance, witnessing, and storytelling. The peer reviewed articles that I published between 2022 and 2023, such as "Unlearning History: Mark Teh and the Spectres of Baling" in *Theatre Research International*, further expanded my investigation of how we write history, construct identities, and build collective and individual memories in complex environments.



1. *THE NARROW PATH*, 2023, IMAGE COURTESY OF THE NYUAD ART GALLERY.

THE NARROW PATH

CHINASA
EZUGHA

ASSISTANT ARTS
PROFESSOR OF LIVE ART,
ART AS SOCIAL PRACTICE

My current research seeks to situate glossolalia within the context of voice studies, expanding beyond theological perspectives to encompass performance practice and religious studies within a realm of existential vocalism. In this endeavor, I explore through practice the voice of glossolalia as a site of unknown speech amid cultural and linguistic eclipse.

Glossolalia, stemming from the Greek term for “speaking in tongues,” encompasses a diverse array of phonetic utterances prevalent across various cultures and religious traditions. Traditionally regarded as “post-babbling” speech, characterized by its unintelligible and inconsistent nature, glossolalia has garnered attention from scholars across disciplines such as religious studies, anthropology, and sociolinguistics, who aim to dissect its linguistic and paralinguistic complexities in both sacred and secular contexts.



2. *THE NARROW PATH*, 2023, IMAGE COURTESY OF THE NYUAD ART GALLERY.

Transitioning beyond linguistic comprehension, my research aims to probe the multifaceted nature of glossolalia, challenging its conventional portrayal as solely a religious phenomenon. Through artistic exploration, I delve into the complexities of identity formation amid linguistic displacement, navigating the intersections of language, culture, and belonging.

In July 2023, during a transformative week-long residency at Cove Park in Argyll and Bute, Scotland, I collaborated with photographer Rosie Bowers on my second Practice as Research (PaR) project titled, “The Narrow Path.” Within this project, I grapple with the profound yet mundane occurrences of glossolalia, utilizing it as a lens to investigate the intricacies of identity and belonging.

The project unfolds as a singular channel film with sound, exploring various facets of self in relation to glossolalia. Comprising three distinct visual

movements, each segment offers a unique perspective on the fusion of the everyday and the spiritual. By incorporating key signifiers, such as hair plaiting and clapping, the film captures mundanity as a form of embodied listening.

Building upon the foundation laid by my previous research project, “Tongues” (2021), which centered on private glossolalia within an intimate setting, “The Narrow Path” presents a public encounter with glossolalia. By situating my research within the broader discourse on linguistic diversity, projects like “The Narrow Path” serve as pointed inquiries into the human experience, encouraging audiences to contemplate the intricacies of communication and expression in an ever-evolving global landscape.



1. MURAL OF THE WEST AFRICAN WATER SERPENT SPIRIT MAMI WATA BY PA FODIE KALLON IN A NIGHTCLUB, DARU, SIERRA LEONE, 2012.

PERILOUS FLOWS OF INFORMATION

SAMUEL MARK
ANDERSON

SENIOR LECTURER
OF WRITING

In 2023, *Antipode: A Radical Journal of Geography* published “Crosscurrents of Contagion: Snakes, Rumors, Rivers, and Ebola in Sierra Leone’s Borderlands.” This article uses snake charmer spectacles to explain why both villagers and medical professionals missed opportunities to contain the devastating 2014 Ebola epidemic, and how misinformation gains purchase in postcolonial landscapes.

Ebola’s entrance into Sierra Leone seemed straightforward. In late March 2014, WHO identified an unprecedented outbreak in Guinea just 30 kilometers from the Sierra Leonean border. Yet despite efforts to trace potential contacts and sensitize local populations, Ebola crossed undetected into Sierra Leone. Research labs launched contact tracing that led back to the death of a herbalist near the Guinean border. She was assumed to have been treating Ebola cases from Guinea, her funeral was proclaimed a “super-spreader” event, and ignorance and superstition seemed easy scapegoats.

When I returned to the region in 2015, I discovered a more complicated story. Residents of the district had been largely open to public health explanations of the Ebola virus and the precautions to take against it. However, early rumors suggested that the herbalist’s death was caused by a mystic serpent’s curse, and those stories proved much more convincing than educational outreach, in part due to snake charming dances common in the region. Moreover, interviews



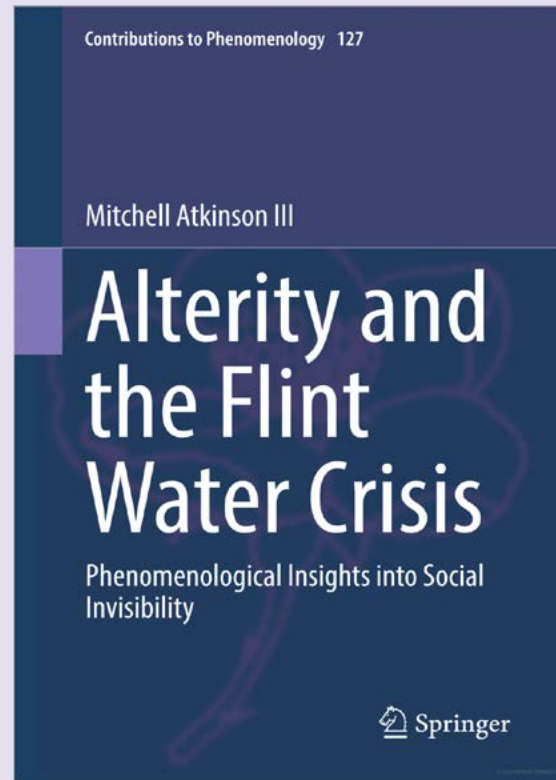
2. THE DOORWAY OF HERBALIST FALLAH JAMES SOMA, FEATURING ILLUSTRATIONS OF HIS MEDICAL PRACTICE AND A UNICEF-SPONSORED EBOLA SENSITIZATION POSTER, KAILAHUN TOWN, 2015.

revealed that the virus was transmitted into the wider population not through her herbalism, but rather through her association with local biomedical health facilities and personnel. Initial narratives about Ebola’s uncontainable transmission in West Africa frequently focused on the presumed remoteness of the borderlands, the difficulty of access for state and international agencies, and the lack of education among out-of-touch populations. I argue that the perception and expectation of remoteness did more to exacerbate the epidemic than any actual physical isolation. To capture some of the key experiential qualities of such borderlands, I resort to one of the oldest tropes of African governmentality and one that I argue has lost none of its significance: rivers.

As such, I build on Lioba Hirsch’s (2020) articulation, following Christina Sharpe (2016), of “geographies of the wake.” I track such racialized geographies away from the ocean and its ports and up into the similarly fraught landscapes of its tributaries. Here, the source of the wake’s historical

flows proves to be currents that still orient the experiences of those who find themselves along their banks, whether facing upstream or downstream.

This paper is a small part of a widespread cross-disciplinary effort to diagnose why the transmission of the Ebola virus flowed so much more rapidly and readily than the transmission of constructive information, including contact tracking data, safety protocols, and innovative local responses. As is clear from the COVID-19 pandemic, those experiencing a public health crisis often do not lack information—valid or otherwise—but rather drown in a surfeit of it. Amidst a deluge of contrasting flows of information, the channels through which people make decisions take on particular gravity. Such choices are determined not simply by superstition, ignorance, or motivated reasoning, but by experience and expectations of the landscape.



1. *ALTERITY AND THE FLINT WATER CRISIS*. CONTRIBUTIONS TO PHENOMENOLOGY. SPRINGER, 2023.

ALTERITY AND THE FLINT WATER CRISIS

MITCHELL
ATKINSON III
LECTURER OF WRITING

Alterity and the Flint Water Crisis has a few different lines of motivation. It comes from my overarching intellectual interests—varying strands of philosophy and social thought—that brought me from the north side of Flint, Michigan, to Warsaw, Poland, to NYUAD.

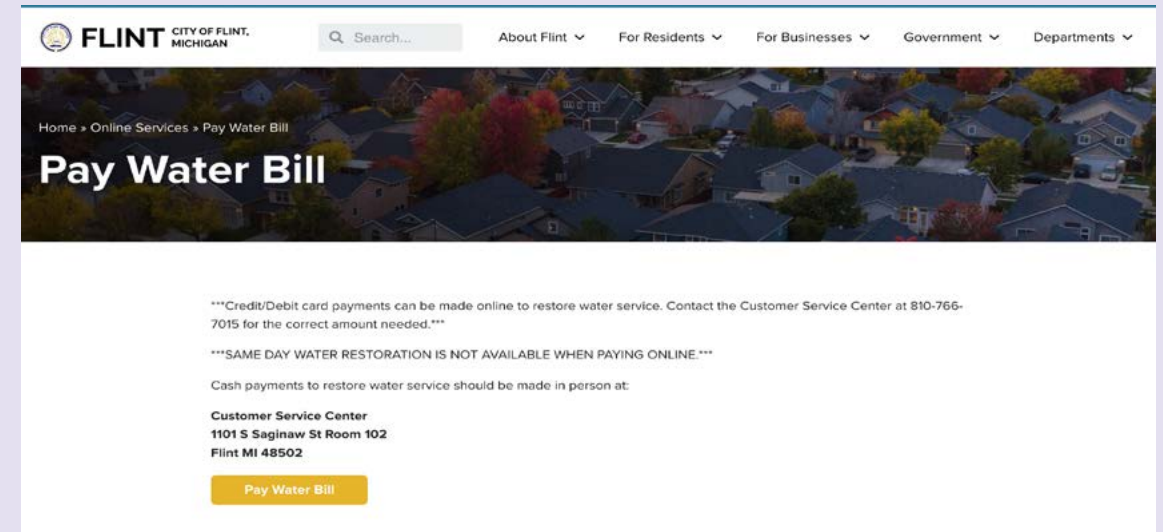


2. MITCHELL HAS LOOKED LIKE THIS.

The book also comes from a need I felt to better understand the place where I was born and the tribulation it went through, long after I left. That desire was as much personal as intellectual, and it made for a precarious kind of socio-philosophical investigation. There were so many ways of doing it wrong; it wasn't clear to me how I might do it right.

By the time I wrote *Alterity and the Flint Water Crisis*, I hadn't lived in the United States for more than a decade. I was developing the kind of hybrid cosmopolitan consciousness that sociologists prize and nationalists fear. The book, then, could not be a homecoming, for at least two reasons. First, the one that leaves is not the one who returns. Second, to come home is not to visit a ruin.

Many of us will recall the news stories following the “inciting incident” of the crisis: the switch of the source of drinking water for Flint residents from the



3. SCREENSHOT OF A CITY WEBSITE FLINT RESIDENTS CAN USE TO PAY THEIR WATER BILLS ([HTTPS://CITYOFFLINT.COM/ONLINE-SERVICE/PAY-WATER-BILL/](https://cityofflint.com/online-service/pay-water-bill/)). RETRIEVED ON 7 MARCH 2024.

Detroit system to the Flint River. The new source of water was improperly treated and corroded the scale lining of the city's pipes, exposing the population to neurotoxic lead and other chemicals. In addition, there were outbreaks of Legionnaires' disease. The city had been put under an emergency management regime (rule by unelected technocrats). One of my questions was whether the logic of cost-cutting austerity might suffice as an explanation for the crisis. It does not.

My focus in the writing and thinking about Flint turned to the social experience of invisibilized populations, as well as the conditions for that experience. I wanted to take our lived reality seriously, and so I looked for a set of tools that did the same. The book sets itself a huge, and in a sense impossible, task: the text attempts to understand a particular sociocultural catastrophe through a developed understanding of what it is like to be human. This approach required examining fundamental categories of our situated being—categories like time, representation, meaning, and motivation, as well as intimate human categories like hair, skin, blood, and race.

I couldn't allow the text to live in the philosopher's eidetic universe, a place where the distinction between methodological individualism and intersubjective approaches is blurred or entirely lacking. I looked to the work of Isaac Ariail Reed for sociological support, in particular the book *Power in Modernity*. Reed provides three modes of othering: slavery, scapegoating, and enmity. I add a fourth, invisibility. But to talk about invisibility in our time is to speak to a context of universal publication and surveillance. How could anyone or anything remain invisible? To this and other questions, I went as deep as I could into human experience—its realities, its recoilings, and its shadows.

EXTERNALLY FUNDED RESEARCH AND PARTNER- SHIPS

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1. FARMING IN TERAI REGION.

THE NYU ABU DHABI GLOBAL ASIA INITIATIVE

MARK
SWISLOCKI

COORDINATOR, NYU ABU
DHABI GLOBAL ASIA
INITIATIVE

The years 2021–2023 occupied the heart of Phase Two of Luce Foundation support of collaboration between the NYU Abu Dhabi Global Asia Initiative, the NYU Center for Global Asia, and the NYU Shanghai Center for Global Asia. The emphasis of Phase One was connectivity—academic (among divisions and disciplines at NYUAD), institutional (among portal campuses of NYU’s Global Network), and methodological (an approach to the study of Asia with an emphasis on mobility and connectivity). The goal was, and remains, to explore new models of Asian studies through multifaceted iterations of how institutional location and networks animate our understanding of Asia as a relational, rather than discrete, space. We began with an emphasis on port cities as a starting point, but the concept of the “portal” took us beyond the urban frame of the city and became an operative principle for connectivity more generally.



2. PORTRAITS FROM THE SILVER HIMALAYA.

Phase Two demanded a new focus, not so much of the research question but of forms of intellectual engagement (virtual) and output, including new curricular models for the study of Asia. The most notable new research focus grew out of a collaboration with the NYUAD eARThumanties initiative, through the collaborative development of Geopolitics and Ecology of Himalayan Water (GEHW). Under the direction of Global Distinguished Professor of Environmental Studies

and Public Policy Sophia Kalantzakos, faculty, alumni, and students joined forces with other experts in the study of the Third Pole and, in particular, the implications of “melting mountains” for life across Asia and across planet Earth. The project has yielded original research contributions and output in the form of webinars, podcasts, op-ed pieces, and short films.

The GEHW initiative has from the outset placed great importance on the development of a pedagogy that prioritizes experiential learning as a form of knowledge production. January Term classes in the region have offered a real opportunity for students to examine firsthand the severity and rapidity of climate change impacts. An important GEHW goal, moreover, has been to serve as a node of connectivity and partnership with scholars, practitioners, and stakeholders inviting them to collaborate, exchange knowledge, and provide insights into this complex and

vulnerable region. Importantly, the initiative seeks to identify opportunities to build trust in knowledge production where geopolitical rivalries may often sever ties of interdependence and understanding. In recent months, GEHW has been developing two new important research projects on food security, health, and aging.

The Global Asia Initiative’s partnership in GEHW gave new life to one of its initial objectives: to consider the impact of location on perspective in inquiry. The idea of the Greater Himalayan Watershed has since become a guiding intellectual



3. COOKING IN GRE.



4. 2024 JTERM CLASS TREKS AND BIRD WATCHES IN NEPAL.



5. BIRDWATCHING IN NEPAL.



6. PORTRAIT OF A WOMAN.

framework for a new *Encyclopedia of Asian Environmental History* (commissioned by Oxford University Press), comprising newly commissioned work that combines topical synthesis with original research, and for curricular design. A workshop showcasing some of that work, *Confronting Environmental Change in Asia: Historical and Contemporary Perspectives*, was held on February 2024, generously sponsored and supported by the NYU Abu Dhabi Institute. A new course, *Unearthing Xinjiang*, combining perspectives from archaeology, ecology, environmental studies, history, and mobility studies, will pilot the framework as a curricular model in spring 2025.

In addition, we find ourselves circling back to questions regarding cities, supporting a workshop on *Urban Transformations in Asia*. This workshop helps

lay the foundation for an ongoing interportal research project on Global Asian Urbanisms.

Finally, the *Global Asia Podcast*, curated and recorded by NYUAD alumnus and Global Asia Initiative research associate Tzy Jiun Tan (MA Public History, Erasmus University), highlights ongoing research by faculty at NYUAD, across divisions, that contribute to our enhanced understanding of Asia, globally.



1. TEAM MEMBERS DR. DHEYA ALROUSAN (HASHEMITE UNIVERSITY, ZARQA, JORDAN) AND DR. AISHA AL-SARIHI (MIDDLE EAST INSTITUTE, NATIONAL UNIVERSITY OF SINGAPORE,) PRESENTED OUR RESEARCH AT THE CONFERENCE OF PARTIES 27 (COP27) SIDE EVENT “ADDRESSING FINANCIAL AND CAPACITY CHALLENGES FOR CLIMATE ADAPTATION TOWARDS STRENGTH AND RESILIENCE WITH HIGHLIGHTS OF NATURE-BASED SOLUTIONS FOR THE ARAB REGION” ON 9TH NOVEMBER 2022, COP27, SHARM EL-SHEIKH, EGYPT.

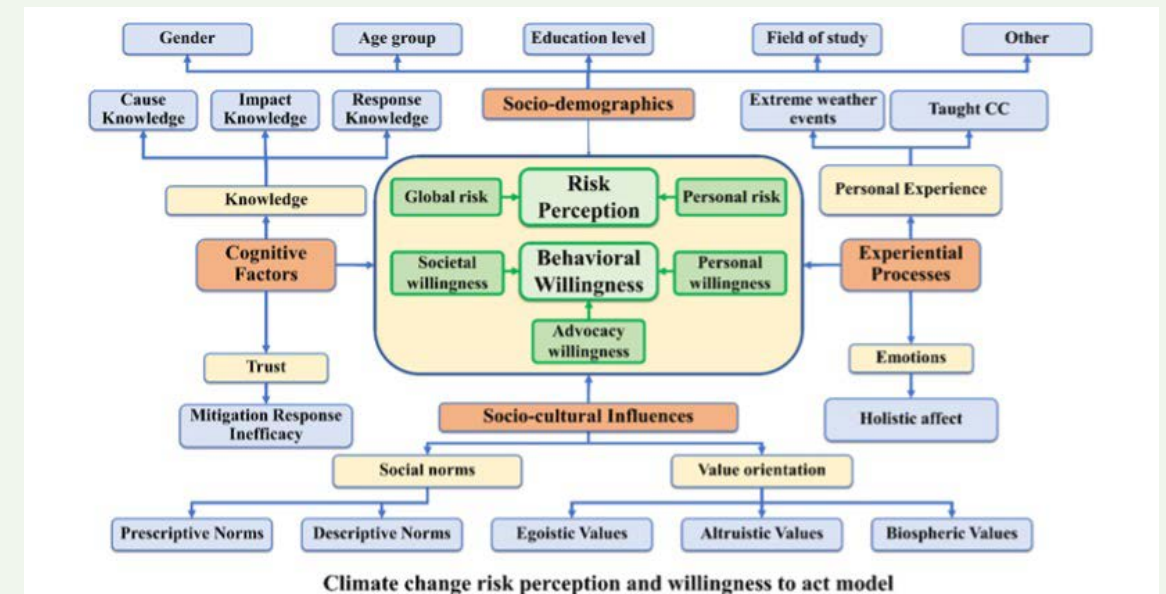
CLIMATE CHANGE, POLITICAL ECONOMY, AND CONNECTIVITY IN THE RED SEA ARENA

NATHALIE PEUTZ

ASSOCIATE PROFESSOR OF ARAB CROSSROADS STUDIES AND ANTHROPOLOGY

The Red Sea region, spanning East Africa to the Arabian Peninsula, is one of the most unequal in the world. Marked by vast disparities in security and wealth, the region is home to fragile states, newly sovereign states, and oil-rich states with some of the highest GDPs per capita in the world. Despite these differences, the region faces common environmental and socioeconomic challenges exacerbated by drought and desertification, water scarcity, and low levels of food self-sufficiency. The region is also increasingly connected through the growing military, political, and economic presence of the Gulf states in the Horn of Africa and through these societies' mutual dependency on transnational labor and remittances.

Made possible by the generous support of the Social Science Research Council's Transregional Collaboratory on the Indian Ocean region, with funds provided by the Andrew W. Mellon Foundation (2020–2023) and a Seed Grant from the NYU Climate Research Initiative (2021–2022), this project starts from the urgent question of how, in one



2. PERCEPTIONS SURVEY STUDY MODEL.

ecological region, some of the richest and poorest societies in the world are weathering today's profound climatic, economic, and political transformations.

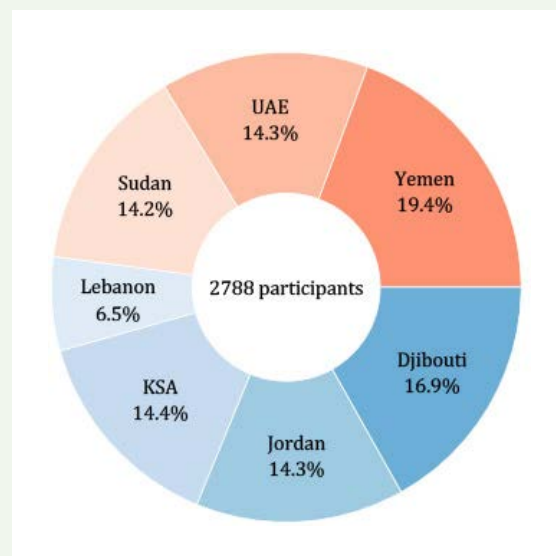
Between 2020 and 2022, PI Nathalie Peutz (Associate Professor of Arab Crossroads Studies and Anthropology) and Co-PI Alden Young (Associate Professor of African American Studies at the University of California, Los Angeles) developed and convened a network of specialists across disciplines (particularly across the traditional boundaries of African studies and Middle Eastern studies) and across institutions based in East Africa and the Arabian Peninsula to develop collaborative research on climate change, political economy, and connectivity in the Red Sea region. This collaboration, which we called the “Red Sea Net(work),” enabled an investigation of how environmental transformations and political economies connect and shape the geopolitically critical space we call the “Red Sea Arena.” Over the course of many virtual meetings and two semester-long virtual workshops, we began deliberating the questions: (1) How are the societies of this severely unequal, but intensely connected arena

responding to and participating in regionwide climatic, economic, and political transformations? (2) How will stacked ecological, political, and economic crises impact coastal livelihoods, public health, natural resource use, food supplies, labor markets, transregional migration, capital flows, regional conflicts, humanitarian assistance, and international rivalries in this region? and (3) Will the political economies of the Gulf states and East Africa become ever more interconnected due to the disparate effects of global warming and the massive migrations of capital, humans, and other species across the Red Sea?

Within this wider inquiry emerged a clear consensus for the need to produce a joint research project seeking to create common data points in the study of climate change. While scientific literature examining climate variability in the Horn of Africa and Arabian Peninsula is extensive, it focuses predominantly on indicators of temperature and precipitation. Conducted on national and regional scales, rarely does the climatological literature engage with the Horn of Africa and the Arabian Peninsula as an interconnected region, despite their physical proximity, shared environmental systems, and

socioeconomic interconnections. Similarly, regionwide surveys measuring between-country variations in climate change impacts and perceptions remain rare. Those that do exist employ units of analysis grounded in area studies frameworks rather than understanding the Red Sea Arena as a network of socio-commercial and ecological linkages. Often framed within the context of national or ministerial policy, much of the existing literature concentrates on producing recommendations that center existing institutional structures. For example, most research on the physical, economic, and social impacts of climate change in the Arabian Peninsula has focused on the role of governmental intervention in addressing these challenges. Albeit useful, this emphasis on top-down approaches disregards the crucial role of civilians in addressing or adapting to climate change. In contrast, the existing literature emerging from the Horn of Africa focuses largely on farmers and agro-pastoralists, combining surveys and ethnographic interviews distributed to household heads in target communities. These instruments have been used to measure the awareness of linkages between observed ecological climate change along with identifying the types of livelihood adaptations undertaken. They do not, however, afford us much insight into the perceptions of urban youths in this region.

Our study sought to link experiences of climate change adaptation across geographic and institutional cleavages. The aforementioned challenges of climate change and energy security present a problem that requires collective action from all relevant government and civilian stakeholders. To achieve this, it is ever more necessary to produce a common knowledge base between countries within the Red Sea Arena—because of (if despite) their vast and varied inequalities.



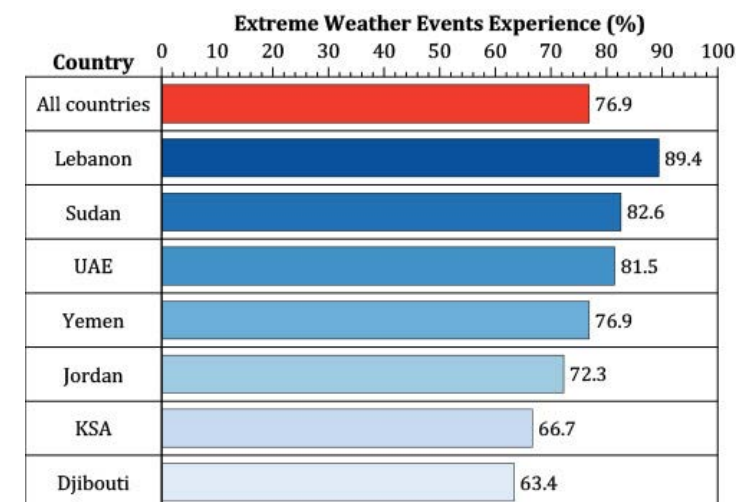
3. PERCEPTIONS SURVEY RESPONDENTS.

Accordingly, in 2022 and 2023, our team launched two surveys on the **Impacts and Risk Perceptions of Climate Change** in the region:

(i) a **perceptions survey**, which aimed to explore awareness and knowledge of climate change among youth located across the Red Sea Arena in a globally comparative and comprehensive fashion. It targeted youth (ages 18–35) in the countries surrounding the Red Sea, using an online self-administered questionnaire or, where necessary, phone interviews administered by a survey firm. The minimum targeted sample size (considering a 95 percent confidence interval) was 400 participants from each country. We ran this survey in seven countries:

Djibouti, Jordan, Lebanon, Saudi Arabia, Sudan, UAE, and Yemen.

(ii) and an **impact survey**, which aimed to understand how communities with livelihoods most vulnerable to climate change have already been impacted by climate change and climate-induced conflict. Given the challenges of conducting fieldwork in this region and during COVID, we completed this study in **Djibouti** only, where our team member Dr. Nour Ayeh conducted a survey



4. PERCENTAGE OF PARTICIPANTS WHO EXPERIENCED EXTREME WEATHER EVENTS IN THEIR LOCAL AREA IN THE LAST FIVE YEARS.

using both structured and open-ended questions regarding adaptive responses to recent and ongoing adverse climate effects among agro-pastoralists.

To see the initial results of these surveys and for more information on our research, our events, and our transregional, interdisciplinary research team, please visit our website: www.redseanet.org.



5. PERCEPTIONS SURVEY COUNTRIES BY POPULATION: (MAP CREATED BY TEAM MEMBER MOUSTAPHA NOUR-AYEH, UNIVERSITY OF DJIBOUTI).



1. VENURI PERERA PERFORMS "PASSPORT BLESSING CEREMONY" IN ALSERKAL ARTS FOUNDATION.

STEPPING FORWARD: PERFORMANCE RESEARCH AND PRACTICE, HERE

JOANNA SETTLE
ARTS PROFESSOR OF
THEATER, ASSOCIATE DEAN
ARTS AND HUMANITIES
DIVISION

Stepping Forward: Performance Research and Practice, Here, was a convening that brought together 39 artists, curators, academics, and practitioners with the general public to consider critical questions around performance practice emerging from the MENASA region.

With this convening, PI Joanna Settle advances her investigation of how the UAE and NYU Abu Dhabi serve as an ideal platform for generating new knowledge and pedagogical innovation through performance practice.

This program marked the inaugural three-way collaboration between NYU Abu Dhabi, Alserkal Arts Foundation, and 421 Arts Campus. The co-conveners were Professor Joanna Settle, NYUAD; Mays Albaik, 421 Arts Campus; and Nada Raza, Alserkal Arts Foundation. Taking place February 16–19, 2023, the symposium featured a program of public and private talks, panel discussions, and performances that sought to unpack, extend, and liberate contemporary performance practice toward frameworks that better serve regional contexts and concerns.



2. EVA BENTSCHEVA, RATTANAMOL SINGH JOHAL, LAWRENCE ABU HAMDAN IN PUBLIC DISCUSSION CONSIDERING THE USE AND PURPOSE OF THE ARCHIVE IN PERFORMANCE MODERATED BY CO-CONVENER NADA RAZA IN 421 ART CAMPUS.

nascent stages during our NYUAD closed session days. The commissioned artist/scholars were supported with resources, as well as feedback in a day of closed-door sessions with the gathered group at an early stage of development and in a context designed to develop their respective forms. Focused on presenting the work of artist-researchers whose work resists conventional categorization within existing institutional models, *Stepping Forward* brought these three distinct institutions together, offering collective ground on which to examine, reconsider, and reconstruct models for performance beyond traditional hegemonic vocabulary, e.g., “canon” vs. “outsider,” “center” vs. “periphery,” the overarching descriptor “decolonial” as a blanket term.

Out of Range, Ammar Al Attar

Lab Performance | Commission #1

- As his indoor performances of the boredom and repetition of work continue to develop, the inanimate objects that populate the clerical workers’ sphere take on increasingly vibrant qualities in Ammar’s work. The viewer anticipates a culmination of these seemingly purposeless actions, but are compelled to examine and reexamine their finality and meaninglessness through their repetition.

Broken English: The Deterioration of My Dear Mother Tongue, Ahilan Ratnamohan

Lab Performance | Commission #2

- This project attempts to archive language and artistic processes. Inspired by Ahilan’s gradual alienation from Australia, he attempts to trace and document the deterioration of his English language while translating untranslatable artistic projects from his years away from home and a yearning to reconnect.

Ways of Listening Take 1, Sarah Brahim

Lab Performance | Commission #3

- Breath allows us to become present and regulate our nervous system. It is a tireless engine. Breath is a constant reminder of resistance as it is the direct line to the very first life. This research, performance, offering, aims to create a symbolic space within the presentation to allow for slowness, where one can witness the body as a site for transformation, reflection, and presence.

Conversing with the Other, Chinasa Ezugha

Lab Performance | Commission #4

- In this solo experiment with the voice, Ezugha presents her research on the voice of glossolalia. She



3. PI JOANNA SETTLE PRESENTING “MAKING THEATER: A GLOBAL CLASSROOM CASE STUDY” IN ALSERKAL ARTS FOUNDATION.

shifts between languages, seeking to exemplify if possible the nuance of the “I” in relation to the other.

The Sectarian Dance-Image, Alia Hamdan

Case Study | Commission #5

- Hamdan argues that there are three main orientations when it comes to thinking about dance in a sectarian political context such as the Lebanese context: (1) the traditional posture; (2) the modernist posture; and (3) the “sectarian posture,” which attempts to inhabit the present, by generating aesthetical categories that underline the fundamental experience of war. Relying on the insights of postwar Lebanese thinkers, Hamdan theoretically sketches the “sectarian posture” in the field of dance.

Performative Architectures: Vicarious Spaces, Vicarious Bodies, Nadine Khalil

Case Study | Commission #6

- Khalil focuses on a Cairo-based duo, nasa4nasa. Their performative experiments in the online space, using sporting clubs, squash courts, and swimming pools, respond to the socioeconomic limitations of

alternative performance art spaces in Cairo as well as a need to tackle the visibility of women’s bodies both online and offline. Their work designates an archival practice that resonates with the impulse behind HaRaKa Platform’s ARC.HIVE. As both of these collectives raise questions about the durability of the archive and perform social critique, they signal a moment in which the document becomes artistic practice.

Maneuvering through Minoritization: Feminist Performance in Liberalizing India, Rattanamol Singh Johal

Case Study | Commission #7

- This research focuses on the development of experimental art in India during the final decades of the twentieth century. It addresses the turn to conceptually driven, circulation-friendly, and critical artistic modes. The performative interventions developed by Bombay-based artist Rummana Hussain during the 1990s are presented in dialogue

with the role of SAHMAT, an organization formed following the daylight murder of Safdar Hashmi.

The program also included contributions from Ammar Al Attar (artist, UAE); Mays Albaik (Programs and Community Initiatives Manager, 421 Arts Campus); Lawrence Abu Hamdan (artist and researcher, Jordan/Lebanon/UAE); Nujoom Al Ghanem (artist and filmmaker, UAE); Katia Arfara (curator and scholar, UAE/Greece); Eva Bentcheva (art historian, India); Nikhil Chopra (artist, India); Chinasa Vivian Ezugha (artist, UAE/UK/Nigeria); Reem Fadda (Director, Cultural Foundation Abu Dhabi); Alia Hamdan (artist and researcher, Lebanon); Mohammed Kazem (artist, India/UAE); Abhishek Majumdar (playwright, UAE); Rabbya Naseer (artist, Pakistan); Venuri Perera (artist and curator, Sri Lanka); Ugoran Prasad (researcher, Indonesia); Ho Rui-An (artist, Singapore); Pushpamala N. (artist, India); Sofiane Ouissi (artist, Tunisia); Nada Raza (Director, Alserkal Arts Foundation); Tina Sherwell (curator and scholar, UAE/Palestine); Joanna Settle (Professor of Theater and Associate Dean of Faculty Affairs and Social Impact, NYUAD); Rattanamol Singh Johal (researcher, India/USA); and Tanzim Wahab (curator, Bangladesh).

This groundbreaking convening involved the collaboration of both internal and external partners. Support was provided by the Division of Arts and Humanities, NYUAD Institute, Alserkal Arts Foundation, and 421 Arts Campus. This collaboration of academic and public-facing institutions spanning two Emirates, drawing participants and audience

members locally and from abroad, built a new platform for creative innovation in the UAE.



4. THE CONVENED WORKING GROUP SHOWN DURING CLOSED SESSION TALKS IN NYU ABU DHABI.

COLLA- BORATIVE RESEARCH PROJECTS

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1. AUDIOVISUAL INSTALLATION *FORMATION OF SOOF* — ABU DHABI PAVILION AT LONDON DESIGN BIENNALE 2023.

MASC: UNDER- STANDING MUSIC AND SOUND CUL- TURE THROUGH COMPUTATIONAL AND HUMANISTIC METHODS

CARLOS GUEDES,
ANDREW
EISENBERG

ASSOCIATE PROFESSORS
OF MUSIC

The Music and Sound Cultures (MaSC) research group was co-founded by Associate Professor of Music Carlos Guedes and Associate Professor of Music Andrew Eisenberg in 2016. Since then, MaSC has become an international reference point in the study of music and sound cultures from the Arabian Gulf region and the western Indian Ocean. The group brings together a unique combination of expertise ranging from ethnomusicology and library science to artificial intelligence and machine learning. Besides its myriad of peer-reviewed publications since 2016, the unique research outcomes of MaSC include AI algorithms for *maqam* recognition, browsable virtual reality music repositories, musical games and educational applications, ethnographic documentaries, and audiovisual artistic installations. This diversity in our research output shows the many facets of a transdisciplinary methodology we have developed that combines computational methods incorporating recent developments in artificial intelligence and machine learning, humanistic methods drawn from ethnomusicology and music theory, and intensive collaboration with cultural practitioners.



2. MASC FIELD RECORDING SESSION USING STATE-OF-THE-ART TECHNOLOGIES.

MaSC's contributions to research on music and the sound cultures of Abu Dhabi and the UAE gained momentum during 2022 with two successful projects for the Abu Dhabi Department of Culture and Tourism (DCT) and a project funded by the Al Qasimi Foundation, both involving recording and researching the musical traditions from the region. These partnerships constitute a unique contribution to preserving the UAE's musical heritage at four levels: (1) documentation; (2) analysis and contextualization within the geographical scope; (3) digital presence; and (4) educational support.

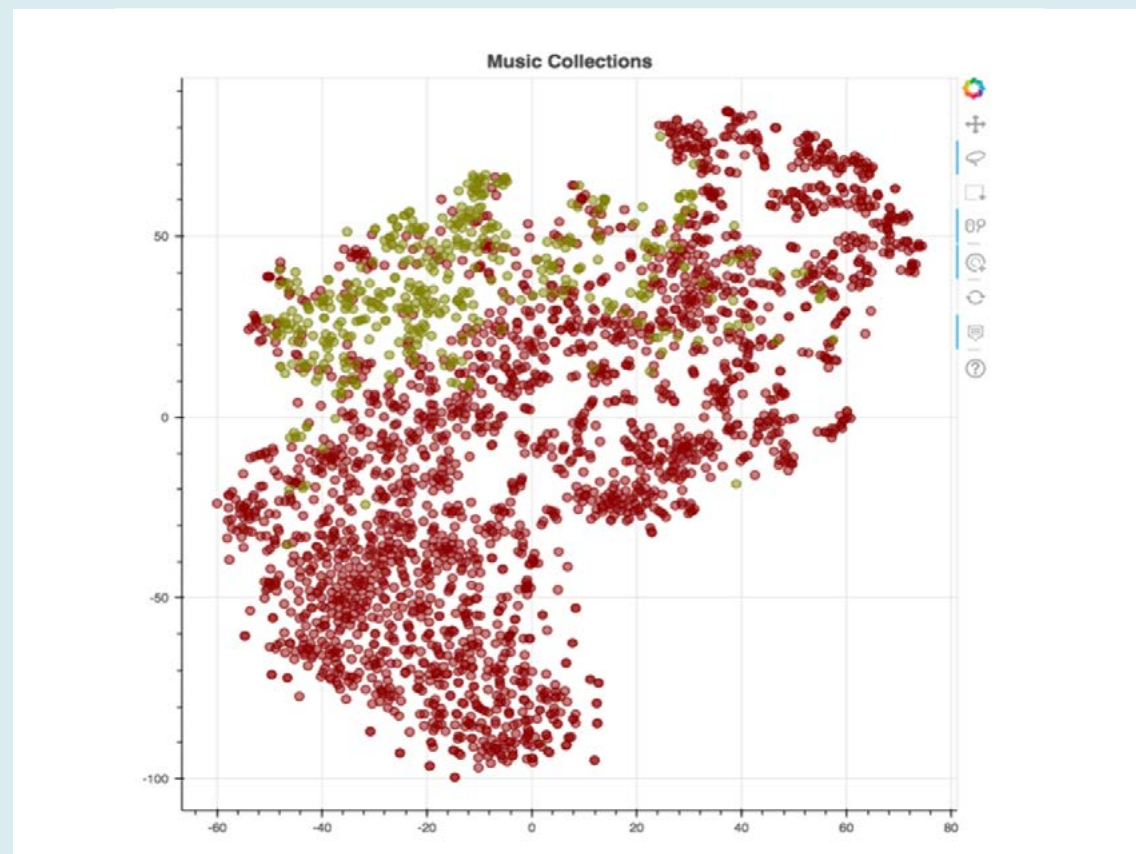
In 2023, we achieved wide public recognition with the installation *Music of Crafts* shown at Qasr Al Hosn (January 13–March 21, 2023) and at the UNESCO framework for culture and arts education conference (February 13–15, 2024), and with the installation *Formation of Soof*, at the London Design Biennale (June 1–25, 2023) and at the celebration of the Union Day and COP 28 at the Expo City Dubai (December 1–12, 2023). At the Abu Dhabi pavilion at the London Design Biennale, *Formation of Soof* won

the event's Theme Medal—The Global Challenge: Remapping Collaborations.

Our work is inherently collaborative and transdisciplinary. We define our field of inquiry as sonic digital humanities, a branch of the digital humanities primarily concerned with the computational analysis and understanding of music and other forms of sound culture from digital collections, and with the development of methodologies for cross-cultural mapping

and comparison of these materials. It also includes the qualitative study of the ways in which music and sound culture, and their attendant epistemologies (including those of sonic digital humanities itself), have been shaped by digital technologies and digitalization (Eisenberg and Guedes, "Prolegomena for Sonic Digital Humanities," 2024).

Sonic digital humanities are transdisciplinary. It is situated between different disciplines and across different disciplines. By challenging the framework of disciplinary thinking, we seek to assemble new approaches from scratch that sit between/beyond those used in ethnomusicology, artificial intelligence, anthropology, and music information retrieval. By blurring the boundaries between these disciplines, we aim to establish an epistemological approach that can tackle the complexities inherent to the study of this music. This unique methodology is intended to advance scholarship and creative work (including scholarly papers, audiovisual documents, artistic exhibitions and performances, and computer applications) that reveal the intrinsic characteristics



3. UNSUPERVISED CLUSTERING OF MUSIC FROM THE SWAHILI COAST/EISENBERG COLLECTION (IN GREEN) AND MUSIC FROM THE ARAB MASHRIQ.

of musical traditions from the region, the relationships between traditions, and what these relationships can teach us about how musical practices and ideas flow from one culture to another.

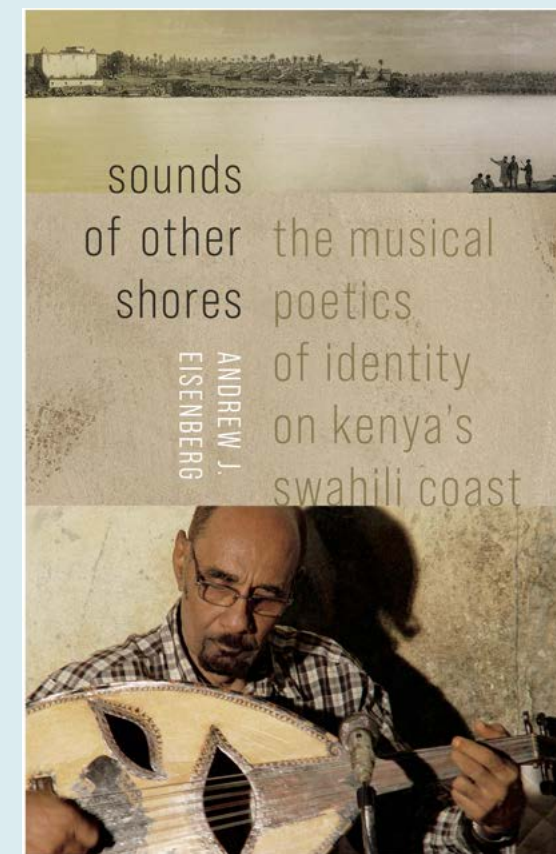
Our work deals to a great extent with the computational analysis of digital music collections for our main project, “Development of Audio Analysis and Machine Learning Tools Capable of Understanding the Music from the Region.” The scarcity of recordings and studies of music from the region (especially the Arabian Gulf) has prompted us to engage in field recording and develop approaches that employ state-of-the-art technologies which can capture all the spatial and musical richness of the music we encounter.

Working in collaboration with the Center for Digital Scholarship and Special Collections and Archives at NYUAD, we are creating digital collections and archives of music from this region. The most notable to date is the [Andrew Eisenberg Collection of East African Commercial Sound Recordings](#), which contains sound files and associated metadata for hundreds of commercial sound recordings produced for East African audiences, in particular, African and Arab audiences of the Swahili Coast, between the late 1920s and the first decade of the twenty-first century. The work we have already undertaken with this collection runs the gamut from computational analysis to humanistic anthropology; using computational audio analysis, machine learning, and visualization techniques, we have explored the

cross-cultural similarities, interactions, and patterns of the music in the collection with music of the Arab Mashriq (Trochidis et al., “Mapping the Sounds of the Swahili Coast and the Arab Mashriq: Music Research at the Intersection of Computational Analysis and Cultural Heritage Preservation,” 2019). Meanwhile, Eisenberg’s monograph *Sounds of Other Shores* (Wesleyan University Press, 2024) incorporates close analyses of dozens of entries in the collection, with a view to develop a “humanistic musical anthropology of the Indian Ocean world.”

Our other digital collections include music from the Shihuh tribe in Ras al Khaimah, *taarab* from Zanzibar, Indian Carnatic percussion, Kuwaiti sea arts, and a collection of music from the maritime traditions of Abu Dhabi recorded live at Abu Dhabi’s Maritime Heritage Festival since its inaugural in 2022. Finally, in a collaboration with Centre de Recherche en Ethnomusicologie (CREM) in Paris, we supported the digitization of 26,026 items (4,823 published and 21,203 unpublished) of music from 129 countries around the world, with a special emphasis on music from Africa and Asia. Spanning from 1900 to the present, this extensive collection of commercial and field recordings of music and oral traditions is housed in various forms of analog media. Its digitization has enabled us to undertake a large-scale analysis of similarities between different non-Western music styles and investigate how various music styles and oral traditions have evolved over time by employing machine learning and pattern recognition algorithms. This work is being carried out in collaboration with the Music and Audio Research Laboratory at NYU in New York.

Much of the broader potential impact of our research lies in its capacity to foster strategies to address the growing concern that certain music cultures outside of the Western music sphere are being marginalized or forgotten in an increasingly digital world. The strong humanistic component in our transdisciplinary methodology enables us to tackle this concern head on, with due attention to the



4. *SOUNDS OF OTHER SHORES* MONOGRAPH BY ANDREW EISENBERG (WESLEYAN UNIVERSITY PRESS, 2024).

complex epistemological and ethical questions that arise in processes of documenting and archiving intangible cultural heritage. As a result of our work, the Music and Sound Cultures research group has been invited to submit a proposal for the creation of an NYUAD Institute-funded center.

RESEARCH KITCHENS

AT NYUAD

SARAH PAUL
PROFESSOR OF PHILOSOPHY

It started as a joke. It was September of 2020, in the midst of the COVID-19 pandemic, and the new Dean's Team had been jumping nonstop from one Zoom meeting to another. As part of articulating our vision for the academic year, we were visiting program meetings and announcing the intention to set up thematic research "labs" in the Division – though we weren't exactly sure what to call them, or what they would look like. After several consecutive meetings, Associate Dean Jonathan Shannon wrote in the Zoom chat that he'd had no time to eat. He was so hungry, he said, that it was making him think we should call the groups "research kitchens."

The offhand remark stuck with me. As Associate Dean for Research and Professional Development, I was playing a key role in conceptualizing and building these new research structures. What would it look like to put in place something genuinely new and transformative, and distinctive to the Arts and Humanities? The language of "labs" and "incubators" evoked the familiar models of science and technology, with a P.I.-based hierarchy and a focus on "deliverables." A kitchen is different: it can be highly experimental, accessible, and focused as much on connection and collaboration as it is on producing the meal. The unusual name was slightly jarring, in a way that forced the listener to reflect on the novelty of the concept. The next day, I messaged the Dean's Team: "I really liked the idea of research

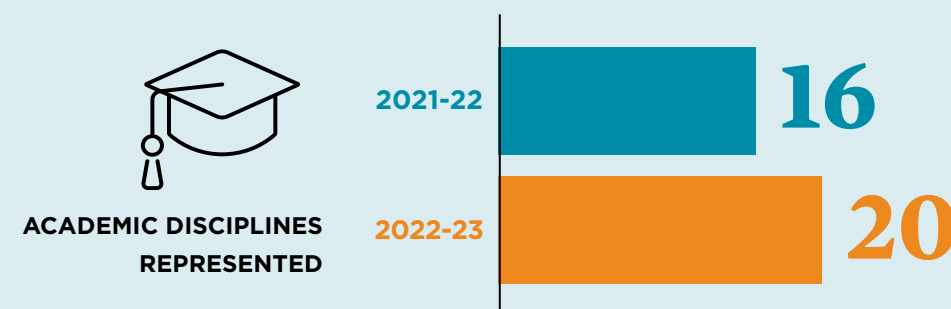
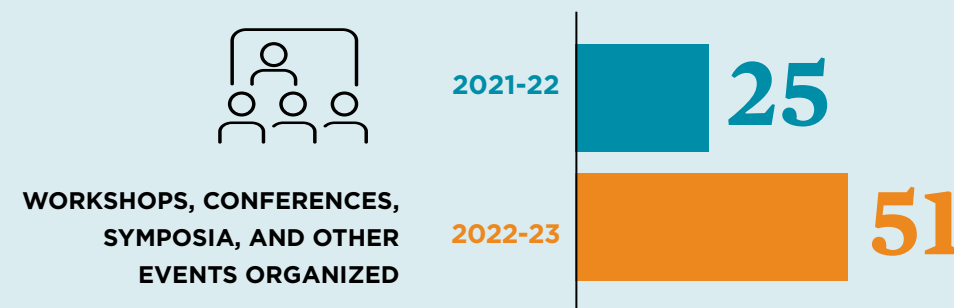
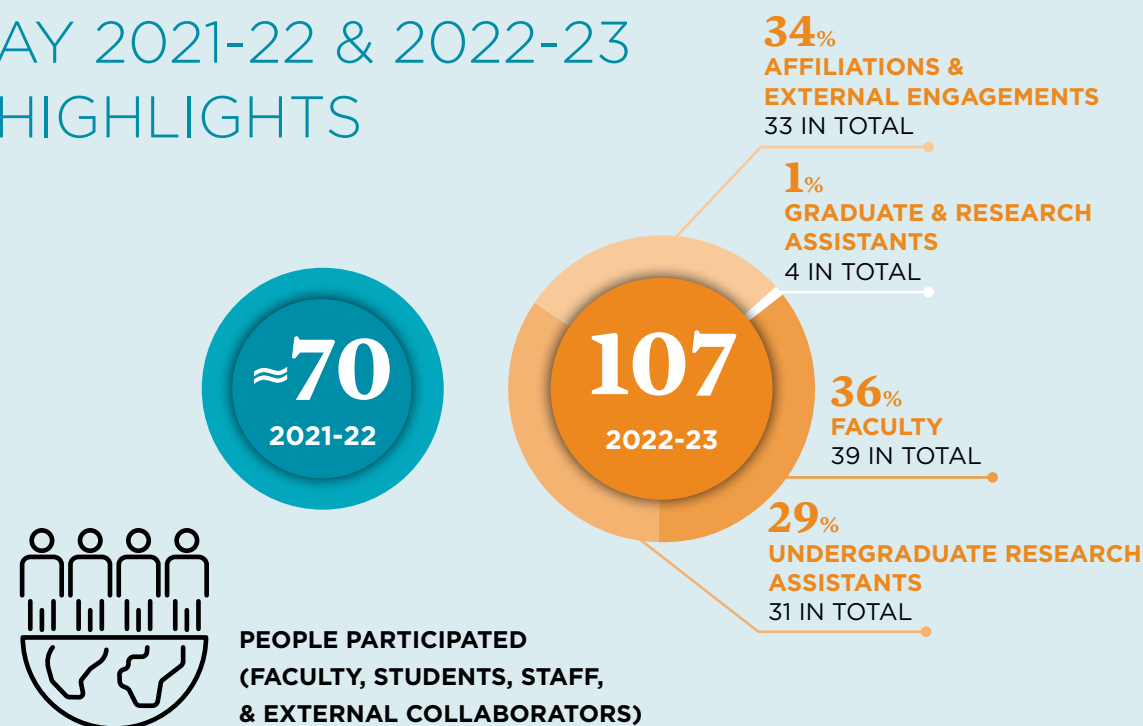
kitchens. Let's brand this in a way that could make people feel differently about what it means to carry out research that's supported by the university."

The Research Kitchens structure is fundamentally collective, collaborative, and multidisciplinary. There are Head Chefs who take responsibility for the organization and administration of each kitchen, but no one exerts privileged authority over the direction of the research projects carried out in them. Funding is awarded to the kitchen as a whole, rather than directly to the people participating in the kitchens. It is granted on the basis of kitchen-wide proposals to carry out collaborative research activities, which are assessed for their multi-disciplinarity, inclusivity, feasibility, vision, and community engagement as well as the "dinner party" that is the expected outcome and impact of the research. Though the kitchens have their home in A&H, participants from anywhere are welcome, and the type of position one has does not matter. The mandate is in part to create opportunities for intellectual and creative engagement with the broader community; one can be a conversational participant in the kitchens without specifically carrying out research projects within them.

Four kitchens were initially established in 2020, and a fifth – Al Mashhad – was added in 2023.

BY THE NUMBERS

AY 2021-22 & 2022-23 HIGHLIGHTS





THE ANTHROPOCENE: URBANISM, THE ENVIRONMENT, AND SUSTAINABILITY

Confronting the grand challenges of urbanization, climate change, sustainability, and displacement will require a great deal of scientific innovation. But at the heart of these issues lie fundamental questions about the relationship between humanity and both natural and built environments that science and engineering alone cannot answer. This theme emphasizes approaches to studying these relationships that accord a central role to perspectives from the arts and humanities.

“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? The goal of our project is to identify, through innovative new work, 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.”



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 theme emphasizes the tensions between tradition and modernity, globalization and localism, cosmopolitanism and rootedness.

“What role do material objects play in connecting diverse memories and histories of migratory experiences across the world? From mementos to cherished family heirlooms, these deliberately, hastily, or even accidentally tucked away items convey a rich tapestry of personal and collective memory and narrate intricate stories of human movement and cultural interchange. Our project stresses that migratory objects extend well beyond their tangible existence. They serve as vessels intertwined with narratives of homes left behind, of journeys undertaken by choice or imposed, but they also integrate into the stories of new homes built.”



WRITING, LANGUAGES, AND PEDAGOGY

This theme affirms the importance of writing, multilingualism, translation, and pedagogy as central to the academic mission of NYUAD: to prepare global citizens through a liberal arts education that takes advantage of Abu Dhabi’s location at a crossroads of cultures, histories, and languages.

“What is a global university pedagogy in and for the 21st century? How can it be more attentive to questions of power, authority, and agency? How might it address questions of multilingualism and linguistic diversity of faculty and students? What are some distinctive approaches to teaching expository and creative writing, and how are these disciplines essential to the larger project of the global liberal arts university? What role can translation play as a means of reaching across language, culture, and media? How might curricula better represent historically marginalized communities, languages, and cultures?”



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

This kitchen engages with theoretical and practical questions about rights and representation in our time, with particular attention to how rights shape and are shaped by cultural norms, expectations, and ideals. Activating the many global and local perspectives converging at NYUAD, the kitchen examines the complexities and paradoxes of the ideals of justice, reconciliation, and tolerance within and between societies. Welcoming all disciplines, methodologies, and practices of knowledge production, the kitchen emphasizes the distinctive contributions the arts and humanities make to understanding the challenges of living together on equal and dignified terms.



AL MASHHAD / المشهد

This translates roughly to “The Scene.” Whereas the identity of the other four kitchens lies in their thematic contents, Al Mashhad is defined by its reference to place. This kitchen aims to foster research projects that engage substantially with the region and to support the development of strong relationships with local and regional institutions, with an eye to increasing the positive impact of our research on our surroundings.

“MANGROVE is an interdisciplinary investigation of global migration and collective sonic, corporal, and linguistic identity from 1970 to the present. The project takes Abu Dhabi’s mangrove shorelines, which as rhizomatic systems are neither single-rooted, fixed nor linear, as a departure point for investigating emergent global creoles from the Arabian Gulf to the Gulf of Mexico.”



WHAT HAPPENS IN A RESEARCH KITCHEN?

The themes of the five kitchens were intended to be broad and open-ended, inviting a multitude of interpretations and critical perspectives across the arts and humanities and beyond. And in this, they have succeeded; between 2021 and 2023, at least fifty faculty and academic staff members have participated substantially, 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 year, 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 months. And somehow, all of 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.

Some of the kitchens have deliberately formed themselves into a constellation of intersecting groups. For instance, the Culture, Rights, and Representation kitchen has put in place five clusters that define the contours and formats of its research: Language(s) of Rights, Visualities of Rights, Campus Rights, Migration and Mobility Rights, and Post-Human Rights. Each of these clusters, in turn, has specific projects organized under that rubric – including “fusions” with other kitchens. In fall 2023, the kitchen organized an exhibition titled “Unsettled Accounts” in the Project Space that featured photography, archival material, videos, and other media generated by some of the projects focusing on migration and mobility. It included archival investigations of the Ahmadiyya Muslim community; a reflection on the ethics of circulating graphically violent images in the context of political struggle; an ethnographic analysis of the ability of migrant workers in the UAE and Malaysia to vote in the elections of their home countries; and a photography project documenting the diversity of “working” communities that make up the social fabric of the United Arab Emirates.

Similarly, the Anthropocene kitchen divides itself into a number of pods, each of which addresses the Anthropocene concept's “transformative power” in different ways. These were on display in the 2022 exhibition “The Transformative Power of the Anthropocene,” also hosted in the Project Space. One of this kitchen's projects includes the development of two TV pilots aiming to “Amplify the Anthropocene” by finding new ways to promote public discourse on climate change. Another combines the methods and perspectives of visual art and architecture, archaeology, and anthropology to investigate place and place-making (Al Makān) across sites in Uzbekistan and Italy. A third uses ethnographic



1. SOHAIL KARMANI, “UNSETTLED ACCOUNTS” EXHIBITION, 2024.



2. “THE TRANSFORMATIVE POWER OF THE ANTHROPOCENE” EXHIBITION, 2022.

methods to examine and document the various ways in which people in Abu Dhabi use public spaces, with an eye to understanding the ways in which environmental and social factors like nationality, race, class, and gender shape access to such spaces. Two other clusters have focused on the relationship between the human and the nonhuman, both with respect to our relationship with plants and gardens, and with respect to the agency of material elements. And a sixth project takes the gesture of gathering wood as its springboard for a variety of performances, exhibitions, and art projects. “I think our starting-point is that the term ‘Anthropocene’ has some controversies around it,” reflects Mark Swislocki. “But we take it as a given that something different is going on [in this era] that people need to be talking about more, and that’s where the ‘amplifying’ aspect begins for us.”

The Heritage, Memory, and Mobility kitchen has unified itself around the idea of migrant heritage and memory as dynamic entities, incorporating

narratives of ancient trade routes, voyages along the Arabian coasts, contemporary rituals in the Pacific, and late twentieth-century diasporic texts from Western Europe and the UAE. One of its focal activities has involved the production of digital maps of oceanic trade routes, documenting stories of trees and coastal monuments with video footage and a soundscape composition. Another ongoing project is the Museum of Migration and Memory, a performative interrogation of the migratory experience. And a recent collaboration with the Sorbonne Abu Dhabi examines the idea of writing in French as another language, connecting to the kitchen's interest in the migration narratives of diasporic groups located in France, Spain, and the UAE. “The goal is to keep it as intimate we can, to develop projects that reflect our collective interests, and to branch out from our individual projects,” Álvaro Luna-Dubois explains.

The Writing, Languages, and Pedagogy kitchen is bound together by a shared interest in multilingual



3. SALILA KULSHRESHTHA'S DIGITAL MAP OF COASTAL MONUMENTS, , HERITAGE, MEMORY AND MOBILITY.

pedagogy. They recently launched a podcast titled “English or Englishes?” exploring the perceptions, positions, influence and impact of the diverse Englishes in a postcolonial world. They are also preparing to publish an essay collection entitled *Write Now!* about pedagogies in multilingual classrooms, highlighting the centrality of first-year writing to the Global Liberal Arts project. Other projects focus on creating opportunities for exchange among language professionals and students regarding language, pedagogy, and cross-cultural communication. “We collectively have this central goal of thinking about ‘what does a global university do?’ And how can it be more attentive to questions of power or agency?” explains Sweta Kumari. “Because all language operates under some sort of political or global power. And if we separate languages from power, it will be very interesting to see what happens, and that’s something we try to explore.”

Finally, the Al Mashhad kitchen began its first year of carrying out collaborative research activities in fall 2023. It hosted the exhibition “Being Borrowed,” reflecting on the experiences of Egyptian migrants to the Gulf, and organized a series of events on “Gulf Homes” around the exhibition. And the project “On Motherhood and Its Shadows” arranged a veritable “kaleidoscope” of events, including exhibitions, talks, readings, screenings, and performances, delving into

the concept and reality of motherhood. Meanwhile, oral history interviews and field recordings of vernacular language and sound in the UAE are being conducted to trace out the sonic and linguistic dynamics of migration. “One of the ways through which the projects have been connected is not only their base in the region,” recounts Laure Assaf, “but also around the theme of the mangroves understood as the space where there is a meeting place. A place of intersection between the land and the sea, but also between sweet water and salt water, where things grew out of these mixtures. It’s also a sort of border, but a very porous border. And so that was the angle and the basis for a theoretical framework that links all the projects together –essentially looking at the regions through these *intersections* through the various populations that inhabited it, and through the various languages that inhabit it. On the one hand, paying attention to hierarchies in the circulations of many of these, but also to the forms of creoles or pidgins that emerge from the coexistence and mixing of various populations.”

These are only a small sampling of the multitude of activities carried out by the kitchens. An estimated seventy-five events were organized through the initiative in their first two years, and the products of kitchen research have included publications, archives, compositions, films, performances, visual



4. SABYN JAVERI (LEFT) GIVES A READING AT THE MONTHLY READING SERIES, WRITING, LANGUAGES AND PEDAGOGY.

art, curated exhibitions, and pitch decks. Kitchen activities have also led to a variety of capstone projects and new courses being offered, as well as creating the opportunity for dozens of students to work as research assistants.

When one walks around the NYUAD campus, the Research Kitchens logo has become a ubiquitous sight.



5. LAILA SOLIMAN (LEFT) AND OTHER PARTICIPANTS IN “ON MOTHERHOOD AND ITS SHADOWS”.

NEW OPPORTUNITIES, NEW CHALLENGES

As articulated by the participants themselves, the story of the kitchens is about both new opportunities and new challenges. These structures have made strides toward breaking down some of the traditional barriers in the academy, fostering new and intellectually fertile alignments across disciplinary and other institutionalized boundaries. At the same time, the process is not as simple or instantaneous as the act of awarding funds to a multidisciplinary group. Successful cross-disciplinary collaboration and communication requires a great deal of time and effort, and must develop organically; it cannot be dictated. Entering into these spaces requires an openness to departing from one's expertise, entertaining new core assumptions, and acquiring new methods. This can involve vulnerability and presupposes the building of trust over time. From an institutional perspective, it can be a challenge to provide the kind of long-term stability and support needed to create trust in these new structures within a fledgling university on an annual budget cycle. Those who signed on to help build the kitchens from the ground up have had to take a leap of faith.

IN THEIR WORDS:

ON CONNECTION AND INCLUSION:

“I like the use of the word ‘kitchen.’ A kitchen is sort of seen as a domestic space, and it’s also a very sort of informal, messy space, where things get made and everyone has access to it. And, at least in my house, there’s a chaotic element to it, where it disrupts, I think, a lot of the kind of traditional or conventional academic sort of tropes or understandings of knowledge production, and there may be criticism of that. But I think there’s also something very creative and original and authentic that comes out of it as well. For example, I mean I’m not faculty, I don’t have an academic position. I have an administrative role in the university, such that if this was a traditional research center I would have never really been able to access that space. But, combined with Laila [Soliman]’s creativity, and the fact that the space allowed for access to non-academics, I think something really interesting came out of it.” – **Lama Choufani**, *Al Mashhad*

“As visiting faculty from Shanghai, abroad on a new campus, especially during the end of the pandemic, everything felt disconnected. The Writing, Languages, and Pedagogy research kitchen really gave me a big welcome. I felt so many people were working towards something they are very interested in, and when I shared my work I also heard great feedback. And this attitude, this atmosphere of collaboration, really brought me more motivation to continue to work with the research kitchen.” – **Jing Chai**, *Writing, Languages, and Pedagogy*

ON ACADEMIC DISRUPTION:

“One thing to highlight about the kitchen in general and about this project [‘On Motherhood and Its Shadows’] is the interest in combining different modes of presentation and formats, and the multidisciplinary – the possibility of connecting academic research and artistic interventions – but also, including personal narratives and creating a space for that within the university and academia, it’s also a way of rethinking academia.”

– **Laila Soliman**, *Al Mashhad*

“Sometimes it’s a very steep learning [curve] for people working outside of their comfort zone as questions arise that have to do with prioritizing modes of dissemination – such as, should we elevate the written or the published over the oral or the performative? These are some of the questions that come up that are often fruitful and productive.”

– **Hannah Elsi**, *Al Mashhad*

“

“In my case, what surprised me and what I’ve enjoyed about it is the reception of both the [‘Being Borrowed’] exhibition and the events within the university, but also much more broadly in the UAE I think. And for what I’ve seen in the ‘Motherhood’ event, I think there was a lot of political interest towards this, and a lot of people were waiting for this discussion to take place and NYUAD to put up these kinds of events and conversations. So, I think, you know, the amount of reception, the amount of feedback that we got from the community was something quite remarkable. That is not always the case with academic work. Usually you write articles and then a few people read it and among these people, very, very few actually send you any feedback on it. But for these events, we had about twelve hundred visitors. So, it was not only quantitatively a much broader impact but also very gratifying actually, to see people reacting directly to these things. And the other thing that I found great and not so surprising, because it was also part of the plan of the kitchen, are the connections across all of these projects.”

– **Laure Assaf**,
Al Mashhad and The Anthropocene

”

ON NEW INSIGHTS:

“Working through the complications of what collaborative ethnography means is has been eye-opening in a way. Ethnography is typically seen as an individual method. One person goes out into the field and reports back. To have it in multiple different bodies is very productive in a way, right? Because we’ve seen so many different kinds of perspectives coming back from different students with different interests and orientations, and self-presentations, and so on. And at the same time, it also presents difficulties, because, of course, once you try to put all of those together into one statement about the subject matter, trying to figure out how to balance all of these different perspectives, and thinking through how we communicate our experiences to each other – it’s something that we’re still exploring and still trying to figure out.”

– **Samuel Anderson**, *The Anthropocene and Culture, Rights, and Representation*

“A really helpful way to think about what it could mean to collaborate in the arts and humanities, is that just because we’re working on the same project doesn’t mean we have to find our answers to be compatible with one another. Because I suppose if you work in a lab, you can’t have twelve answers about, for example, whether a drug works or not. But the arts and humanities have a vital role to play at the point of asking the question and of framing the problem. And that’s the really creative aspect of the project. The differences in framing amplify one another.”

– **Mark Swislocki**, *The Anthropocene*

RESEARCH
KITCHENS
AT NYUAD



VISIT THE WEBSITE

ON THE CHALLENGES OF TIME AND COLLABORATION:

“The [Heritage, Memory, and Mobility] kitchen took time to develop. And people such as me and Robert [Deguzman], we have both been in the kitchen since the beginning, and our projects have really evolved in the last couple of years. So it does take time for things to settle down, but now I feel the kitchens have a lot more defined aims.”

– **Salila Kulshrestha**, *Heritage, Memory, and Mobility*

“There are so many events and so many interesting things that the different kitchens do, that it’s just impossible to attend all of those. Like the ‘Rights’ kitchen has a lot to do with what we are interested in, like rights and access to public space, and we have been thinking about how to collaborate [between the kitchens]. But it has been kind of impossible, given the time constraints. So I’d like that to happen more in the future.”

– **Piia Mustamaki**, *The Anthropocene and Writing, Languages, and Pedagogy*

“One thing to add to that is that our projects are collaborative in terms of the research. But then, when you want to actually present it or publish it, you’re also confronted with the fact that, institutionally, the places where you can present are not meant for collaborative work. You can’t come to a conference with a group of, like, twenty people for one-for-one presentation and similarly with publication. Especially in the humanities, is not that easy to input.”

– **Laure Assaf**, *The Anthropocene and AlMashhad*

And the last word goes to **Álvaro Luna-Dubois**:

“The kitchens work to point people in new directions. They create recipes for surprises!”

Research Kitchens team:

Sarah Paul

Layla AlSawan

Mariam AlShehhi

Tina Galanopoulos



1. NASIRI AT HIS GRAPHIC WORKSHOP, BAGHDAD, 1988.

READING THE ECOSYSTEM OF BAGHDADI ART EDUCATION IN RAFA NASIRI'S PAPERS

ALA YOUNIS,
SALWA MIKDADI
RESEARCH SCHOLAR /
PROFESSOR OF PRACTICE
OF ART HISTORY,
DIRECTOR, AL MAWRID
ARAB CENTER FOR THE
STUDY OF ART

The papers of the late artist Rafa Nasiri at the Arab Art Archive help illuminate the artist's experience as an art educator.¹ The collection includes 3,353 digital objects, including journals, documents, photographs, letters, printed media, and other materials. Provided for digitization at al Mawrid by Nasiri's life partner, poet and art critic May Muzaffar, the materials were contextualized in 40 hours of interviews recorded with Muzaffar, and from books authored by Rafa or published on his work. In his book *My Journey to China* (2012), Nasiri discussed the connections between his studentship in Baghdad and Beijing, and the different educational environments he contributed to as an art teacher—first at the Institute of Fine Arts in Baghdad (1964–1989), then at Jordan's Yarmouk University (1991–1997), and finally at the College of Arts in Bahrain (1997–2003).² This text

¹ The Arab Art Archive is managed by NYUAD's al Mawrid Arab Center for the Study of Art, a research institution dedicated to the interdisciplinary study of the visual arts of the Arab world. The Archive acquires primary source materials relating to modern art across the Arab world between 1850 and 1995.

² While this text focuses on the artist's education and teaching in Baghdad, materials from his teaching in Irbid, Manamah, and Amman composed a large part of the exhibition *Art Education in Arab Cities (1938–2003)*, organized by al Mawrid and presented in the lobby of the Arts and Humanities Building between November and December 2023.



2. NASIRI DURING HIS STUDENTSHIP AT BEIJING'S CENTRAL ACADEMY OF FINE ARTS.

focuses on Nasiri at the Institute of Fine Arts, first as a student, then as a teacher, and on what his papers inform us about Baghdad's art education environment between the late 1950s and 1989.

Rafa Nasiri earned a painting diploma from the Institute of Fine Arts in 1959, at an exceptional moment in Iraq's history; the 1958 Revolution had just toppled Iraq's monarchy and installed the republic. As a result, the local art community sought to transition from an art practice based on their Western training and forge a local identity rooted in their civilizational legacies. Nasiri's teachers at the Institute were pioneers of Iraqi art: the painter Faeq Hassan (1914–1992), educated in Paris, founded and led the painting department at the Institute, while

the London-educated painter and sculptor Jewad Selim (1919–1961) led the sculpture department. The Rome-trained painter Ata Sabri (1913–1987) taught in the gardens of the Institute, while the painter Ismail al-Shaikhly (1924–2001), who studied at the Institute and in Paris, took his students to the countryside to draw landscapes. Al-Shaikhly and Hassan formed the Pioneers Group, while Selim was part of the Baghdad Modern Art Group, and both groups experimented with ways to forge an Iraqi art scene. Nasiri and his cohort witnessed their artist-teachers interacting with the shifting intellectual, social, and political environments, but also often assisted them in producing art for the new republic. Naturally, these academic and professional gatherings produced



3. GRAPHIC ART EXHIBITION AT THE GRAVURA, LISBON, 1968.

younger artists' groups; Nasiri co-founded the New Vision group (est. 1969) and was also part of the One Dimension group (est. 1970s), all while he researched strategies derived from East Asian arts and incorporated Arabic poetry and abstract calligraphic forms into his paintings and prints.

Nasiri's accounts detail studio work in his years of study at the Institute: students painted from still life and semi-nude models, but also attended classes in design, art history, psychology, calligraphy, and ceramics.³ He recorded his impressions of daily visits to a temporary exhibition of Chinese antiques, watercolors, ink prints, and traditional hosted at the Institute's main hall. Fascinated by the Asian works, young Nasiri chose Beijing's Central Academy of Fine Arts for further postgraduate studies. He arrived in 1959 in Beijing, and studied printmaking with Huang Yu Yi, mastering traditional ways of applying color with speed and accuracy. The teacher shared art magazines imported from Hong Kong,

allowing insights on Western art trends, while they were also in close contact with the art produced in China's first decade after its Cultural Revolution. Between the two highly surveilled states, Nasiri recorded every detail of his life in letters and postcards he mailed to Baghdad. The Arab Art Archive digitized what was left of these letters, the majority of which were burnt by the artist's family in fear of persecution after the 1963 military coup in Baghdad. That same year, Nasiri graduated and "returned from China as a meditative painter," as noted by his art critic friend Farouk Youssef.⁴ The diligence Nasiri earned from his formation years was evident in his performance not only as an artist, but also a teacher.

In 1964, Nasiri took up a teaching position at the Institute of Fine Arts, and started his tenure by exhibiting the graphic artworks he printed in China. Nasiri shared what he had learned abroad with his

⁴ Farouk Youssef's introduction to *Rafa Nasiri's My Journey to China* (Beirut: Arab Institute for Research and Publishing, 2012), 9.

³ Taught by a Turkish calligrapher, Cypriot ceramist, and female Indian English teacher.



4. PAGE FROM NASIRI'S JOURNAL CHRONICLING HIS TIME IN PARIS, 1976.

peers and teachers at the Institute, which did not have a printing department at the time. Graphic arts were to become political tools when, a decade later, Nasiri founded a Graphics Department at the Institute. Nasiri was engaging with a broader network of Arab artists who came to participate in the First Biennale of Arab Art (1974) in Baghdad. Soon, a series of annual poster exhibitions emerged, featuring the graphic works produced in the department, as well as magazines such as *Afaq Arabia*⁵ (est. 1979) that covered the art scene.

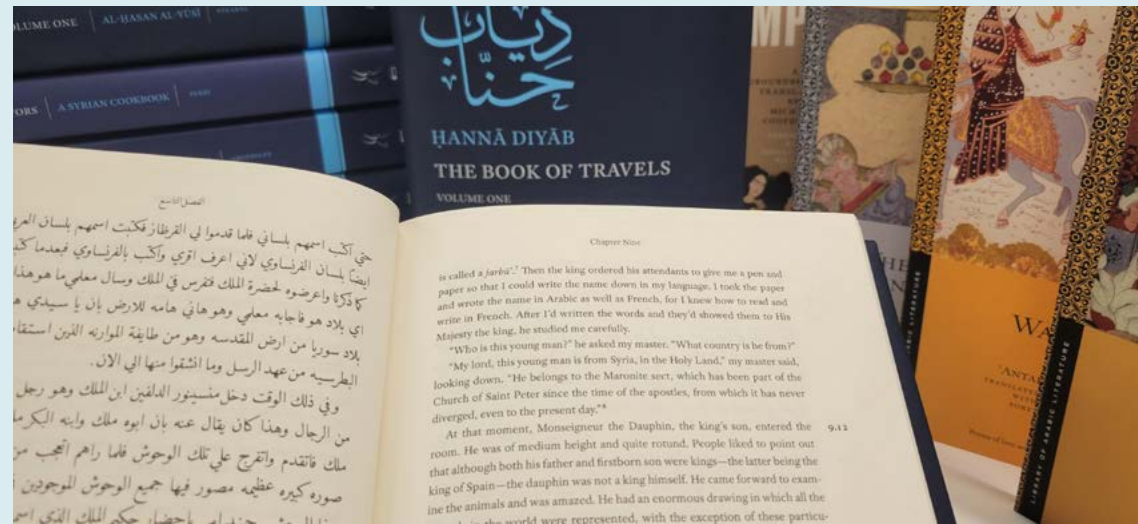
Also found in the archive is a thread-bound volume with official documents related to Nasiri's teaching at the Institute. Issued by the Fine Arts Academy at the University of Baghdad, a letter requested that Nasiri teach a graphic design course for four hours per

week at the Academy; the artist politely declined. Several reports assessed the artist's performance at the Institute, discussing his qualifications, efficiency, sense of responsibility, and relationships with management and students. The volume includes a letter from the Artists Syndicate in Baghdad dated April 16, 1983, expressing gratitude to Nasiri for co-orchestrating an exhibition in conjunction with national and state festivities, while another letter lists the artists and titles of 80 artworks showcased in a 1983 group exhibition. Written during the Iraq-Iran War, the papers make it obvious how, like his teachers post-1958, Nasiri and his peers were embroiled in national events and debated their views in their art and teaching. In a journal from the same period, Nasiri interrupted drawings with a few words, and left many pages empty before returning to the notebook in 1990, stating that another war was about to begin. When the Gulf War started in 1991, the artist, who had retired from the Institute in 1989, accepted an offer to teach at Yarmouk University in Irbid, north of Jordan, and start his journey anew, this time in exile.

Translated and co-published by al Mawrid, May Muzaffar's *Story of Water and Fire*⁶ presents her and Nasiri's lives as they actively contributed to knowledge-making in Iraq and from it. The book features photographs taken by Nasiri capturing the Institute's studio environment (including enlightening posters on the walls). And with links to the descriptions of the materials offered in NYU's Finding Aid, the book and Nasiri's papers are invaluable guides to those researching the life of the artist and art educator during a crucial era in modern Baghdad.

⁶ Published by al Mawrid and Hatje Cantz in May 2023, al Mawrid introduced Muzaffar to the Abu Dhabi scene through two talks tied to a book launch at 421 Arts Campus and the Abu Dhabi International Book Fair.

⁵ The full run of *Afaq Arabia* is part of al Mawrid's archive.



1. AN INTERIOR SPREAD FROM ONE OF THE HARDCOVERS OF LIBRARY OF ARABIC LITERATURE, SURROUNDED BY OTHER LAL PUBLICATIONS.

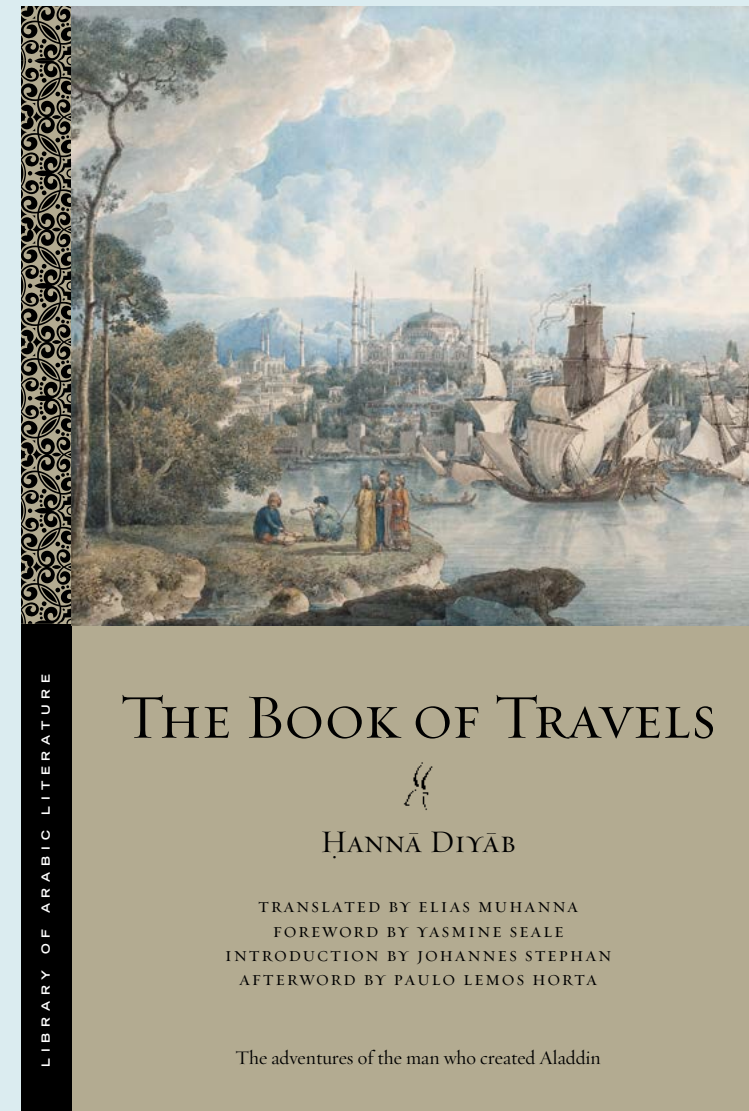
THE MAN WHO CREATED ALADDIN

PHIL KENNEDY
PROFESSOR OF MIDDLE
EAST & ISLAMIC STUDIES

In May 2021, the Library of Arabic Literature (LAL) published *The Book of Travels*, a major addition to its wide-ranging list of editions and translations of Arabic literature. The original Arabic *Kitāb al-Siyāhah*, written in 1764 by Hannā Diyāb, is a remarkable first-person account of the author's travels as a young man from his hometown of Aleppo to the court of Versailles and back again. The LAL publication is the first complete English translation of this memoir, which recounts the author's connection to the creation of one of the most popular works of world literature, *The Thousand and One Nights*.

Hannā Diyāb, the author of *The Book of Travels*, was a Maronite Christian who served as a guide and interpreter for the French naturalist and antiquarian Paul Lucas. Between 1706 and 1716, Diyāb and Lucas traveled through Syria, Cyprus, Egypt, Tripolitania, Tunis, Italy, and France. In his memoir, Diyāb recounts shipwrecks, capture by pirates, his impressions of an opera performed in Paris, and a meeting with Louis XIV at Versailles.

In Paris he also met Antoine Galland, the first European translator of *The Thousand and One Nights*.



2. THE COVER OF THE PAPERBACK EDITION, PUBLISHED IN SEPTEMBER, 2022.

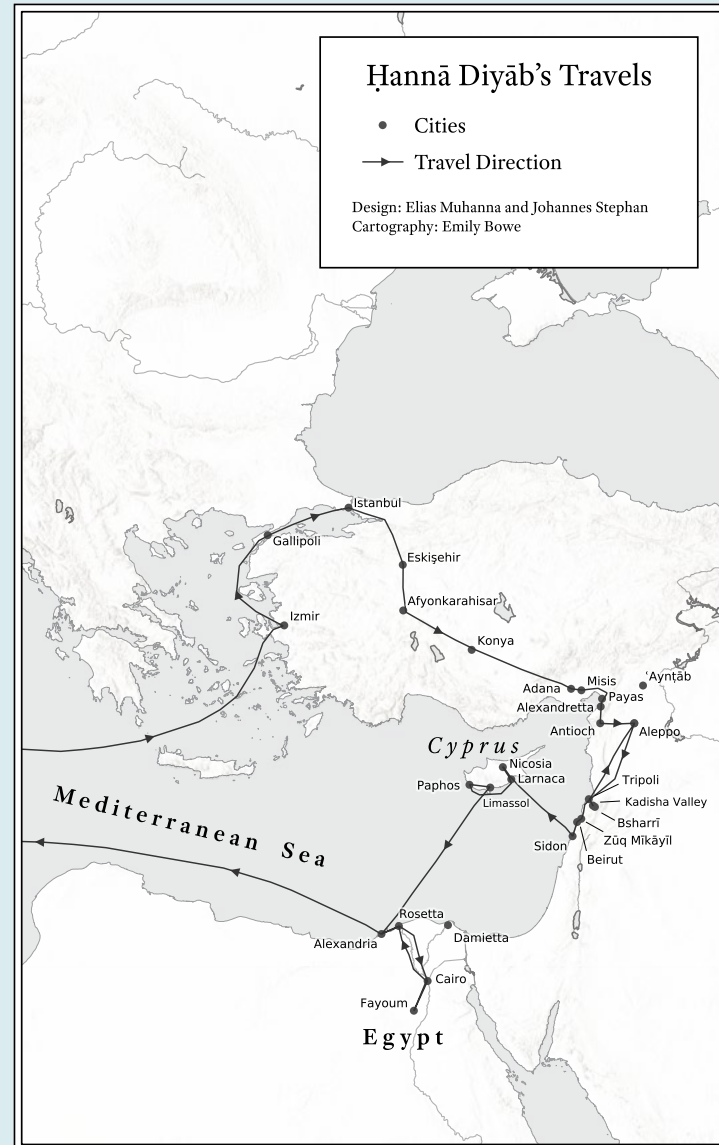
Galland's French translations were wildly popular in eighteenth-century Europe and were soon translated into English and other languages, buoying the global fame these tales would acquire across multiple genres, languages, and cultures. When he was introduced to the young man from Aleppo, Galland asked him to tell him more tales to feed the growing public demand for stories from *The Thousand and One Nights*. As a result, some of the best-known tales associated with the Nights today—including

"Aladdin" and "Ali Baba and the Forty Thieves"—are known to us not from medieval Arabic manuscripts at all, but emanate instead from Diyāb's storytelling. Galland's own diaries confirm that Diyāb was the source of these "orphan tales," as they came to be known. Diyāb himself somewhat offhandedly refers to his encounter with Galland, little realizing the cultural impact his tales would eventually come to have.

The work that went into the creation of the Library of Arabic Literature edition and translation depended on the kind of collaborative scholarly effort the series editors have championed for literary translation ever since its inception in 2010. The Arabic edition of the text was produced by Dr. Johannes Stephan, a postdoctoral researcher at the Freie Universität Berlin. Stephan worked from the only known manuscript copy of Diyāb's text, which has been held at the library of the Vatican since 1945. Because

the initial pages of the manuscript were missing, it had long been catalogued incorrectly, and few scholars before the 1990s were even aware of the book's existence. Dr. Elias Muhanna, Associate Professor of Comparative Literature at Brown University, worked closely with Stephan when translating into English the Arabic edition he established.

In keeping with LAL's ethic of scholarly collaboration, both scholars also worked closely with a volume editor assigned to the project, who offers feedback



3. THE EASTERN HALF OF DIYAB'S MEDITERRANEAN TRAVELS, SHOWING HIS ROUTE FROM ALEPPO AND BACK AGAIN TO CORSICA, ITALY, FRANCE, AND HIS RETURN VOYAGE FROM MARSEILLE.

and guidance to editors and translators as they prepare a volume for inclusion in the series. The volume editor in this instance was Dr. Michael Cooperson, Professor of Arabic at UCLA and a member of LAL's original editorial board, on which he served for ten years. Cooperson is also the editor and translator of two texts for the series, most recently of

works of premodern Arabic literature reach the widest possible audiences. Coverage of the book in the media included a glowing review in the *New York Review of Books*, which characterized the memoir as “a mixture of clear-eyed observation and wide-eyed innocence,” in which “realistic details are suffused with a sense of the marvelous.”

the celebrated *Māqāmāt* of al-Harīrī. His groundbreaking translation, titled *Impostures*, was named one of the Ten Best Books of 2020 by the *Wall Street Journal* and received the 2021 Sheikh Zayed Book Award for Translation.

The LAL edition and translation of *The Book of Travels* opens with an insightful foreword by the accomplished translator and poet Yasmine Seale, herself a translator of *The Annotated Arabian Nights*—making her the first woman to translate the *Nights* into English. It also includes a scholarly afterword by Paulo Lemos Horta, Associate Professor of Comparative Literature at NYU Abu Dhabi and a scholar of the *Nights* and its afterlives, which he describes in his 2017 book, *Marvellous Thieves: Secret Authors of the Arabian Nights*.

As with most LAL books, *The Book of Travels* was initially published in a bilingual hardcover format, with Arabic and English on facing pages. A year later, in September 2022, the English translation from the two hardcover volumes appeared as a single-volume paperback. By republishing its books as English-only paperbacks with eye-catching covers, LAL aims to ensure that



4. THE WESTERN HALF OF DIYAB'S ROUTE, FROM TUNISIA TO CORSICA, ITALY, FRANCE, AND HIS RETURN VOYAGE FROM MARSEILLE.

Despite the successful afterlives of the stories he told Galland, Diyāb in his own lifetime saw little of the fame that would eventually accrue to him. When Paul Lucas failed to make good on his promise of a position for Diyāb at Louis XIV's Royal Library, Diyāb returned home to Aleppo, where he spent the rest of his life as a cloth merchant. It is only in the last few decades—aided now by the new LAL

translation of his long-neglected memoir—that Hannā Diyāb is finally getting his due as a key contributor to a beloved work of world literature and as an author and memoirist in his own right.



1. GLOBAL AFRICA MEETS GLOBAL ASIA, JANUARY 2023.

HUMANITIES RESEARCH FELLOWSHIP FOR THE STUDY OF THE ARAB WORLD

NATHALIE PEUTZ
ASSOCIATE PROFESSOR
OF ARAB CROSSROADS
STUDIES AND
ANTHROPOLOGY

In January 2014, the NYUAD Institute embarked on a multiyear research fellowship program in the humanities. This program aimed to help create a multifaceted research environment for the humanities at NYUAD's campus and establish thematic areas of academic concentration and strength. Over the past decade, NYUAD's Humanities Research Fellowship program established itself as an important center for research on the intellectual, cultural, and social life of the Arab world in its historical and contemporary dimensions. The program created an internationally recognized research profile in the humanities suited to the needs and ambitions of NYUAD and its unique location. It has enriched and expanded the institution's research infrastructures, facilitating the scholarly production, innovation, and dissemination of knowledge in and of the Arab world.

Between Fall 2021 and Spring 2024, the HRF program hosted 12 senior and 12 junior scholars for



2. NEW DIRECTIONS FOR THE STUDY OF THE ARAB WORLD, SECOND ANNUAL GRADUATE STUDENT WORKSHOP, MARCH 2023.

one- or two-year residential fellowships at the NYUAD Institute. In addition, the program awarded two postdoctoral fellowships to Emirati scholars in collaboration with the **Kawader Research Assistantship** program. The program's fellows contributed to NYUAD's intellectual community through research and research-related activities, including sharing their work in progress with NYUAD faculty and students. Scholarship furthered by this program has been closely connected to the research of NYUAD's faculty in the Arts and Humanities, with concentrations in History, Literature, Philosophy, Arab Crossroads Studies, and Museum Studies; related departments and research centers at NYU New York; as well as NYUAD's outreach program in the UAE. In addition, **NYUAD's first National Endowment for the Humanities (NEH)** grant was awarded to HRF fellow Eli Dollarhide for his project "Beyond the Oasis: The

Ancient Cultural Landscape of Bat and the Sharsah Valley" (2021–2023).

During the same period, the program launched and organized three annual Graduate Student Research Workshops on "**New Directions in the Study of the Arab World.**" Hosting diverse graduate students from some of the best-known universities in the world, as well as a range of institutions in the region, Asia, Europe, and North America, the workshop provides advanced doctoral students with the opportunity to present, discuss, and receive feedback from NYUAD faculty on their dissertation research. The workshop also aims to expand the participants' networks and foster interdisciplinary cohorts. In 2023 and 2024, Joel Gordon, managing editor of the *International Journal of Middle East Studies* (IJMES), the flagship journal in the field of Middle East studies, offered (as part of the workshop) a

discussion on publication strategies with the graduate students and hosted individual meetings with the program's fellows and NYUAD faculty.

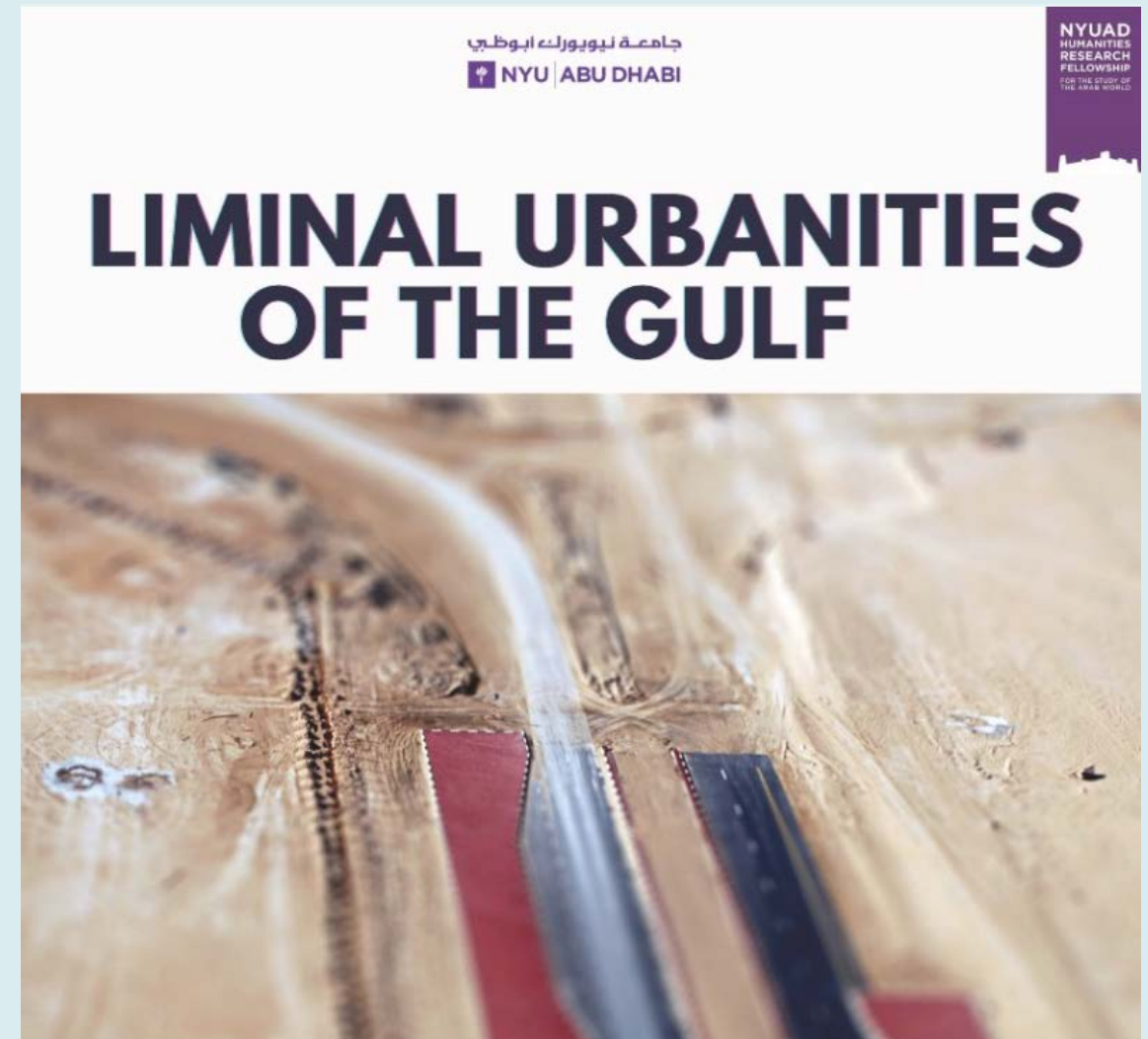
In addition, the HRF program has established a series of collaborations and partnerships within and beyond the university through newly developing and enriching existing institutional research infrastructures and liaisons with internal, external, and international partners. These include **Knowledge 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; **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 to understand better past challenges and decision-making, as well as commercial legacies; and **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) project (University of Copenhagen) that examines multidirectional processes and forms of religious, intellectual, and cultural exchange across the Ottoman, Persian, Arab, European, and American worlds.

As a result of these and other collaborations, between 2021 and 2023, the program **hosted 16 fellows’ workshops, 34 faculty workshops, 42 writing seminars, and 11 reading seminars**. One example of these events is a panel discussion co-organized with the Theater and the Art & Art History programs on “Liminal Urbanities of the Gulf” (March 1, 2022; including Katia Arfara, Assistant Professor of Theater, Performance Studies, NYUAD, and Sandra Peters, Associate Arts Professor of Arts Practice, NYUAD, moderated by Laure Assaf, Assistant Professor of Arab Crossroads Studies and Anthropology, NYUAD).

Along similar lines, HRF offers a platform for faculty from NYU conducting research on the Arab world to host events and connect to the research infrastructures maintained by the program. For example, in December 2021, Mahnaz Yousefzadeh (NYU) and Laurent Hericher (Bibliothèque nationale de France) co-convened an international symposium on “Mediating Scripture: Judeo-Persian Tobit as Global Crossroads,” in collaboration with the Louvre Abu Dhabi and the Arts and Humanities Division. The symposium was inspired by the recent discovery of the only known Judeo-Persian copy of the apocryphal Book of Tobit, one of the most uplifting stories of the Old Testament. In conjunction with this symposium, the original manuscript was exhibited at the Louvre Abu Dhabi.

Additional example of the innovative potential of research collaboration were the workshops on “Global Africa Meets Global Asia” co-convened by David Ludden (NYU) in the context of a Luce Foundation grant connecting NYU, NYU Abu Dhabi, and NYU Shanghai faculty and other international scholars in January 2023 and March 2024. These workshops highlighted Africa-centered perspectives on Global Asia and African mobilities in the remaking and remapping of Asia. Participants in the workshop—selected for their work exploring Global South transregionality through migrations and diaspora, film, visual arts, music, religion, and cultural and material economies—examined the state and direction of this rapidly growing field that bridges African and Asian studies.

The strong partnership of the HRF program with the Arts and Humanities Division, as well as its academic programs, has also provided the opportunity for HRF fellows to offer courses in the division and the Core curriculum at NYUAD. Deepening this connectivity and synergy on multiple levels is a priority for the years ahead as we work to enhance and expand NYUAD’s international reputation as one of the



3. LIMINAL URBANITIES OF THE GULF, WORKSHOP, MARCH 2022.

leading centers for research on the Arab world, its rich intellectual, religious, and scientific history, its cultural and artistic heritage as expressed in traditional and new media, and its interaction with other cultures in the past and present.

PI Martin Klimke: Associate Professor of History

Co-PI Maya Kesrouany: Associate Professor of Literature and Arab Crossroads Studies

Co-PI Erin Pettigrew: Associate Professor of History and Arab Crossroads Studies

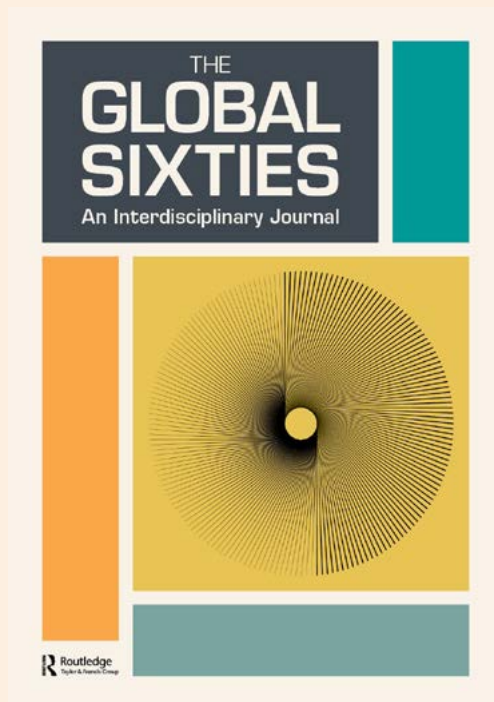
Co-PI Nathalie Peutz: Associate Professor of Arab Crossroads Studies and Anthropology

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BOOK COVER OF
*THE GLOBAL SIXTIES:
AN INTERDISCIPLINARY
JOURNAL*.

THE GLOBAL SIXTIES: AN IN- TERDISCIPLINARY 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.



HERMOSILLA, MATIAS, “*THE GATHERING OF THE PROTEST SONGS: CUBA, THIRDWORLDISM, AND THE BIRTH OF THE PROTEST SONG MOVEMENT (1967–1970)*,” IN: *THE GLOBAL SIXTIES*, 15:1-2, 180-199; JANUARY 5, 2023.

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

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SARAH PAUL
(LEFT) AND
MATTHEW
SILVERSTEIN
(RIGHT).

THE JOURNAL OF ETHICS AND SOCIAL PHILOSOPHY

The Journal of Ethics and Social Philosophy (JESP), long run out of the University of Southern California, has a new home at NYU Abu Dhabi. Philosophy professors Matthew Silverstein and Sarah Paul now serve as co-editors in chief, and NYUAD has assumed institutional sponsorship of the journal. JESP is a peer-reviewed, online-only journal that publishes cutting-edge research in moral, social, political, and legal philosophy.

This recent development is part of a larger trajectory, in which NYU Abu Dhabi—perhaps surprisingly—has come to be an internationally recognized center for philosophical ethics. It began a decade ago, when

Silverstein convened the first Normativity and Reasoning Workshop at NYUAD with the support of the Division and the Institute. The workshop has since become an annual event. Each year, fifteen distinguished philosophers travel to Abu Dhabi to participate in three days of philosophical discussion and collaboration. Over time, the workshop has become known as one of the best venues to present and hear about new work in metaethics and moral philosophy. In fact, Paul's interest in NYUAD was piqued by her regular attendance of the workshop beginning in 2014. She moved to NYUAD in 2019 from the University of Wisconsin-Madison and has since become the workshop's co-convenor.

The former editor of JESP, Professor Mark Schroeder of USC, also attended the workshop several times. And when it came time to find new leadership for the journal, NYUAD's location on the philosophical map made it a natural place to look. Having secured the support of the Division, Paul and Silverstein assumed editorship of the journal in January 2024.

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All academic journals play a needed role in disseminating research, but 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 rapacious, for-profit presses and disseminate knowledge directly, at no cost to authors or readers. This mission requires institutional sponsorship, which the Division has now committed to providing. In doing so, the Division will be supporting not only new and important work on a range of pressing ethical and political questions, but also a forward-looking model of what academic publishing can be.

As Schroeder observed in his final column as editor: “NYUAD’s logo features a torch as a symbol of light cast into darkness, and there is no better manifestation of a university’s commitment to cast light into the darkness than institutional support for access to a publication that is free at point of access to both authors and readers. But it is also a symbol, for me, of the torch that I am passing to Paul and Silverstein, and that USC is passing to NYUAD. The financial support that NYUAD is providing to JESP and its mission represents a major commitment and shows true leadership among world universities in protecting JESP’s vision for open knowledge.”

SELECTED AWARDS AND HONORS

Bowen, Martin, Cristina Buarque de Hollanda, and Paulo Horta. Interdisciplinary Core Course Development and Teaching Grant, “Decolonizing Democracy,” NYU Abu Dhabi, 2023

Bravo, Gwyneth. German Fulbright Scholar, Global Diplomacy Lab, 2023

Copti, Scandar. *Happy Holidays*, Post-Production Award, Venice, Final Cut, 2023

Coughlin, John. Saadiyat Fellowship, NYU Abu Dhabi, 2022

Doshi, Tishani. Fellow of the Royal Society of Literature, 2023

Eisenberg, Andrew Jarad. Publication Subvention Grant, American Musicological Society, 2023

El Araby, Omima. Research Enhancement Fund (REF), NYU Abu Dhabi, 2022

El Cheikh, Nadia. Maan Z. Madina Visiting Scholar, Columbia University, 2022

Epstein, Aude-Solveig. Grant from the French Ministry of Justice and the French Environment and Energy Management Agency (ADEME), for the direction of a research project on the ecologization of business and economic law

Familiar, Laila. Saadiyat Fellowship, NYU Abu Dhabi, 2023

Ginsberg, Marsha. *English* by Sanaz Toosi, Special Citation, Obie Awards, 2023

Ginsberg, Marsha. Faculty Transformative Research Award, NYU Abu Dhabi, 2023

Ginsberg, Marsha. Nomination for Outstanding Scenic Design of a Play for English by Sanaz Toosi, Drama Desk Awards, 2022

Ginsberg, Marsha. Nomination for Outstanding Scenic Design for *English* by Sanaz Toosi, Lucille Lortel Awards, 2022

Ginsberg, Marsha. Nomination for Best Scenic Design for *English* by Sanaz Toosi, Henry Hewes Awards, 2022

Ginsberg, Marsha. Nomination for Best Scenic Design for *Primary Trust* by Eboni Booth, Henry Hewes Design Award, 2023

Guedes, Carlos. London Design Biennale Theme Medal, for the most inspiring interpretation of the theme, 2023

Handal, Nathalie. Global Africa Translation Fellowship, 2023

Handal, Nathalie. PEN International Croatia Fellow, Zagreb, 2023

Hussain, Adeel. Fellow of Royal Historical Society, 2023

Isleem, Nasser. Award for Teaching Innovation, NYU Abu Dhabi, 2021

Javeri, Sabyn. *The Busy Woman* by Khalida Hussein, Runner-Up Winner, Jawad Memorial Prize for Urdu-English Translation, 2022

Javeri, Sabyn. Guest of Honor/Keynote Speaker, Texas A&M University in Qatar, Qatar Foundation, 10th anniversary launch of creative writing anthology Best Writing, 2023

Javeri, Sabyn. Runner-Up Winner, Ali Jawad Zaidi Translation Prize, 2022

Kesrouany, Maya. Global Research Initiative Fellowship, NYU, 2022

Kittaneh, Khulood. Award for Teaching Excellence, NYU Abu Dhabi, 2022

Kwan, Jonathan, and Oren Hanner. Conference Grant, “Meritocracy and Its Challenges: A Cross-Cultural Perspective,” LMU-NYU Research Cooperation Program, 2023

Majumdar, Abhishek. *The Water Station* by Ōta Shōgo, Best Director, Paris Film Awards, 2023

Majumdar, Abhishek. *The Water Station* by Ōta Shōgo, Best Feature Film, Eastern European Film Festival, 2023

Majumdar, Abhishek. The Water Station by Ōta Shōgo, Best Scenography, Sofia International Film Festival, 2023

Mustamaki, Piia. Artist's Residency, Villa Karo, Benin, 2022

Natarajan, Ram. Master Teacher Award, University of Arkansas, 2022

Paul, Sarah. Global Network University Fellowship, NYU Abu Dhabi, 2022

Peutz, Nathalie. Berlin Prize, Berthold Leibinger Fellow, American Academy in Berlin, spring 2021

Peutz, Nathalie. Summer Fellowship, National Endowment for the Humanities, 2023

Puccetti, Goffredo, et al. Bronze, Gold, and Awards of Excellence, Wolda World of Logos, 2022

Rabin, Gabriel. Institute Workshop Grant, "Iconic Representation," NYU Abu Dhabi, 2022

Rabin, Gabriel. Visiting Scholar Fellowship, Philosophy Department, UCLA, 2022

Rambukwella, Harshana. Democracy Fellowship, Institute for Human Sciences (IWM), Vienna, 2022

Rambukwella, Harshana. Visiting Fellow, University of Zurich, 2023

Settle, Joanna. Faculty Distinguished Service Award, NYU Abu Dhabi, 2021

Settle, Joanna. Residency, Cité Internationale des Arts, Paris, 2022

Sherwood, Aaron. Commission for *Birth*, Kaleideum Science Museum, Winston-Salem, NC, USA, 2023

Sherwood, Aaron. Commission for *Winterlights*, City of Lowell, MA, USA, 2023

Syjuco, Miguel. *I Was the President's Mistress!!*, Editors' Choice, New York Times Book Review, 2022

Unnikrishnan, Deepak. French edition of *Temporary People*, Shortlisted, 2023 Prix Littéraire Frontières, Université de Lorraine, 2023

Utarasint, Daungyewa. Visiting Research Fellow, ISEAS–Yusof Ishak Institute, Singapore, 2023

Yunis, Alis. *The Golden Harvest*, Best of the Fest, Finger Lakes Environmental Film Festival, 2022

Zimmerle, William. Award Grant, "Documenting Al Julfar Incense Burners as Indigenous Heritage for Burning Traditional Arabian Scents in Ras Al Khaimeh, United Arab Emirates," Al Qasimi Foundation Award, 2023

SELECTED CREATIVE WORKS

Al-Ghoussein, Tarek. "Expo 2020 UAE Pavilion, VIP Section: 'Windows on Work' Series." 2021.

Al-Ghoussein, Tarek. *Louvre Abu Dhabi: Richard Mille Prize Shortlist* (group show). 2021.

Al-Ghoussein, Tarek. *MEI Gallery, Washington DC: Between the Sky and the Earth* (group exhibition). 2021.

Al-Ghoussein, Tarek. *The Third Line Gallery: Odysseus* (solo show). 2021.

Al-Ghoussein, Tarek. *VCUQatar: The Environment and Ecology in Islamic Art* (two-man show). 2021.

Anderson, Samuel Mark. Rhythms of Abu Dhabi. 2022. Co-organizer. Exhibition: *The Transformative Power of the Anthropocene*, Project Space Gallery, NYU Abu Dhabi.

Anderson, Samuel Mark. *The Internet Is Helping Us / The Internet Is Killing Us*, Photography exhibition, 2023. NYU Abu Dhabi Project Space.

Anderson, Samuel Mark. *The Shameless Ugliness of Gongoli*. 2022. Video installation. Exhibition: *The Language of Beauty in African Arts*, Art Institute of Chicago.

Ang, Michael. *Digital Calligraffiti*, performance at Louvre Abu Dhabi. 2021. <https://vimeo.com/651673582>.

Ang, Michael. *Digital Calligraffiti*, performance at Sikka Art and Design Festival. 2022.

Ang, Michael. *Digital Calligraffiti*, performance at Smithsonian Folklife Festival. 2022. <https://festival.si.edu/event/a-view-from-the-streets-urban-culture-from-the-uae>.

Ang, Michael. *Digital Calligraffiti*, performance at Kunstmuseum Kempten, Kempten, Germany, 2022.

Ang, Michael. *Digital Calligraffiti*, performance at Media Architecture Biennale in Toronto, Canada, 2023.

Ang, Michael. *Digital Calligraffiti*, performance at Sikka Art and Design Festival, 2022.

Ang, Michael, Ritz McDuffie, Tegan, and Kildal, Iscott. *Dunewind Resonator*, installation for Net Zero Now Week / Anthropocene Research Kitchens exhibition at NYU Abu Dhabi, 2023. <https://kildall.com/newest-artworks/dunewindresonator>.

Bugan, Carmen. "Holy Communion." 2023. *Literary Matters*. <https://www.literarymatters.org/15-3-holy-communion/>.

Bugan, Carmen. "Wedding Ring." 2023. *Irish Times*. <https://www.irishtimes.com/culture/books/2023/03/04/poem-of-the-week-wedding-ring/>.

Bugan, Carmen. "White Sand." *Residential College Alumni Journal*, vol. 7, Fall 2023, University of Michigan, Ann Arbor.

Čeperković, Slavica. Artistic residency at ATELIER 11, Paris, France. 2023. <http://www.lairarts.com/about.html>.

Čeperković, Slavica. Director, *The Queen of Cuba*. 45th Clermont-Ferrand Short Film Festival, 2023.

Copti, Scandar. Director and co-editor, *Testimonies from May*. 2022. Documentary. <https://vimeo.com/655837503/e95a4969b5>.

Doshi, Tishani. "Advice for Pliny the Elder, Bigdaddy of Mansplainers." *New York Review of Books*, 2021. <https://www.nybooks.com/articles/2021/03/25/advice-pliny-the-elder-big-daddy-mansplainers/>.

Doshi, Tishani. Performance. Headlined All About Women Festival at the Sydney Opera House, 2022. Sydney Opera House. www.sydneyoperahouse.com/events/whats-on/all-about-women/2022/girls-are-coming-out-of-the-woods.html.

Eisenberg, Andrew Jarad. "Locking Down the Beat: Musical Livelihoods in Nairobi During the Covid Pandemic." Audio-documentary, 2022, *Music in Africa Magazine*. <https://www.musicinafrica.net/magazine/listen-documentary-about-impact-covid-19-musicians-nairobi>.

Elsisi, Hannah. Curator, *Turbulence at Black Bay Grenada*. Art installation and performance, Hayward Gallery South Bank Centre, 2023.

Ezugh, Chinasa. Artistic director and curator of the Symposium. *Ikwe na odu*. Student production and conference, NYU Abu Dhabi. 2023. https://www.nyuad-artscenter.org/en_US/events/2023/art-activism-and-food-performance-practice-and-food-politics-ikwe-na-odu/.

Ginsberg, Marsha. Environmental and costume designer for *Divine Justice* by Ariane Reines. Performance Space New York, Large Theater, 2022.

Ginsberg, Marsha. Scenic and costume designer for *Departure/Al Raheel* by Reem Almenhari, directed by Joanna Settle. NYU Abu Dhabi Black Box Theater, 2022.

Ginsberg, Marsha. Scenic and costume designer for *The Wanderers* by Anna Ziegler, directed by Elias Perrig. Ernst Deutsch Theater, Hamburg, Germany, 2023.

Ginsberg, Marsha. Scenic design for *I'm Revolting* by Gracie Gardner, directed by Knud Adams. Linda Gross Theater, Atlantic Theater Company, New York, NY, 2022.

Ginsberg, Marsha. Scenic design for *Letters from Max* by Sarah Ruhl, directed by Kate Whoriskey. Signature Theater, New York, NY, 2023.

Ginsberg, Marsha. Scenic design for *Primary Trust* by Eboni Booth, directed by Knud Adams. Roundabout Laura Pels Theater, New York, NY, 2023.

Ginsberg, Marsha. Scenic design for *Treemonisha* by Scott Joplin, directed by Rajendra Maharaj. Opera Theater of Saint Louis, 2023.

Ginsberg, Marsha. Scenic designer for *English* by Sanaz Toosi, directed by Knud Adams. Laura Gross Theater, Atlantic Theater Company, co-production with Roundabout Theater Company, NYC, 2022.

Guedes, Carlos. *Fragile Ecosystems*. For bass drum and fixed-media electronics, 2021. Performance at Festival Zero, La Rochelle, France.

Guedes, Carlos. *Chess—a match in five movements*. 2022. Live electronics. Performance at IRCAM Forum at New York University of Chess (with Nikolaj Hess, piano; Laetitia Morais, video).

Guedes, Carlos. Composer, *From my hands to your hands*, 2023. Piece for piano and fixed-media electronics.

Guedes, Carlos. Composer, performer, *Time Poem #1—Sliding Pulses*, for marimba quartet and fixed-media electronic music. 2022.

Guedes, Carlos. Composer, performer, *Time Poem #2—Euclidean Imbalances*, for marimba quartet and fixed-media electronics. 2022.

Guedes, Carlos. Composer, *Broken Time(s)*, 2023. Musical piece for baritone saxophone, electric guitar, percussion, and fixed-media electronics. Presented at Centro para os Assuntos da Arte e da Arquitetura, Guimarães, Portugal. https://em.guimaraes.pt/agenda/geo_evento/electroville-jukebox.

Guedes, Carlos. Composer, *Campanhã*, 2023. Musical piece for flute, clarinet, cello, percussion, and fixed-media electronics. *Cultura em Expansão*, 2023. <https://www.culturaemexpansao.pt/en/sessao/obras-portuenses-da-decada-de-20-1691667108975/>.

Guedes, Carlos. Composer, *Livro de bolso sobre 5 poemas de Eugénio de Andrade*, 2023. Instrumental music piece for soprano, soprano saxophone, 2 violins, viola, cello, accordion. Festival Síntese, 2023. <https://www.dgartes.gov.pt/pt/evento/6639>.

Guedes, Carlos. Composer, *Pondo Rezas nos Lábios*, 2023.

Guedes, Carlos. Composer, *Time Poem #3—The Grand Ritard*, for mallet quartet and fixed-media electronics. 2022.

Guedes, Carlos. *Formation of Soof*, 2023. Immersive Audiovisual Installation. Expo City Dubai/COP 28/ Union Day Celebration. https://wp.nyu.edu/music_and_sound_cultures/2023/12/10/formation-of-soof-at-expo-city-for-union-day/.

Guedes, Carlos. *Jardineiro imaginário*. 2022. Composer. Performance at Teatro de Belomonte, Porto, Portugal (world premiere).

Guedes, Carlos. *Neve—Paisagens, máquinas e animais*. 2021. Composer and performer. Teatro Nacional de S. João, Porto, Portugal. <https://www.festivalddd.com/en/event/neve-paisagens-maquinas-e-animais/>.

Guedes, Carlos. *Psychedelic Industrial* for percussion trio and fixed media electronics. 2022. Composer. Performance at Intermitências, Casa Varela, Pombal, Portugal. (World premiere).

Guedes, Carlos. Sound designer for *Formation of Soof*. 2023. London Design Biennale. <https://londondesignbiennale.com/pavilions/2023/abu-dhabi>.

Guedes, Carlos. Sound designer, *Music of Crafts*. 2023. Immersive Audiovisual installation. Qasr Al Hosn, UAE.

Guedes, Carlos. *Time Poem #3—The Grand Ritard*. 2022. Composer. Escola de Música do Estado de S. Paulo, Brazil.

Handal, Nathalie. “Accepting Heaven at Great Basin.” *Academy of American Poets*, featured in *The Secret Lives of Parks*, a production of the National Parks Conservation Association, 2023.

Handal, Nathalie. “Love and Strange Horses—Elegia Erotica” and “Love and Strange Horses—Intima.” *We Call to the Eye & the Night: Love Poems by Writers of Arab Descent*, Persea Books, 2023.

Handal, Nathalie. Performance. “Break the Silence for Artsakh.” International Armenian Literary Alliance, with AGBU and the Writers for Peace Committee of PEN International, 2023.

Horta, Paulo. *New York Public Library: Reading the Arabian Nights*. 2022. [https://www.youtube.com/watch?v=nFfDVuaPd_M](https://www.youtube.com/watch?v=nFfDVuaPd_M;); https://wp.nyu.edu/music_and_sound_cultures/2023/01/20/the-music-of-crafts-exhibition-at-qasr-al-hosn/.

Hudson, Dale. Curator, *Entangled Infiltrations* at FLEFF 2021. Online exhibition, Finger Lakes Environmental Film Festival. <https://www.ithaca.edu/finger-lakes-environmental-film-festival/entangled-infiltrations-online-media-exhibition>.

Hudson, Dale. Curator, *Mapping Entanglements*. 2022. Finger Lakes Environmental Film Festival. <https://www.ithaca.edu/finger-lakes-environmental-film-festival/mapping-entanglements-online-media-exhibition>.

Hudson, Dale. Film curator, MESA Film Festival 2022. Middle East Studies Association of North America. <https://agaps.org/filmfest/gulf-filmfest-2022/>.

Hudson, Dale. Film curator, MESA Film Festival 2023. Middle East Studies Association of North America, <https://agaps.org/filmfest/gulf-filmfest-2023/>.

Lesser, Clare. Composer, *Logosphere*. 2022. ElectroFest Contemporary and Electronic Music Festival, NYUAD. <https://nyuad.nyu.edu/en/events/2022/march/electrofest-2022.html>.

Lesser, Clare. *The Gauntlet: Far Away, Together* (Sxip Shirey). 2021. Performance by NYUAD Vocal Ensemble, directed by Clare Lesser.

Magi, Jill. *Float Weave*, solo show, Southern Vermont Arts Center, USA. 2022. <https://jillmagi.net/float-weave/>.

Magi, Jill. *The Weft in Pencil*, solo exhibition, Warehouse421, Abu Dhabi. 2022. <https://jillmagi.net/the-weft-in-pencil/>.

Magi, Jill. Performance, *The Weft in Pencil*, Warehouse421, 2023.

Majithia, Sheetal. “Artist Talk: Conversation with Omar Elakkad.” *Global Energies Cultures: How Energy Shapes Our Everyday Lives*, Georgetown University Qatar, 2023. Video, Georgetown University Qatar. <https://www.youtube.com/watch?v=uvVRY-1ltKA>.

Majumdar, Abhishek. *Desdemona Roopakam*. 2023. Theater/chamber opera. Performances at Ranga Shankara, Bangalore; Mysore; Prithvi Theater, Mumbai; Tata Lit Fest, Mumbai; Serendipity Festival, Goa; Nepal International Theater Festival, Kathmandu. 2022. <https://archive2022.serendipityartsfestival.com/eventdetail/DesdemonaRupakam>.

Majumdar, Abhishek. *Pah-lak* (Tibetan), directed by Lhakpa Tsering and Harry Fuhrmann. 2023. Theater, Europe and India Tour. Multiple performances in festivals, theaters, and Tibetan settlements. <https://tibet.net/world-premiere-of-play-titled-pah-lak-performed-at-tipa/>.

Majumdar, Abhishek. Playwright, *Des*. 2023. Multiple locations in India. <https://theatrerroom.medium.com/des-abhishek-majumdars-award-winning-political-satire-comes-to-bengaluru-94a47a513138>.

Majumdar, Abhishek. Playwright, director, *9 Kinds of Silence*. 2023. Theater performance. Mabou Mines, New York City; PS 122. <https://www.playco.org/event/9-kinds-of-silence>.

Marciano, Matteo. Engineer, producer, recording, edit mix, and master sound design soundtrack for *La Divina Coppia* by Goffredo Puccetti and Francesca Bizzarri, Italian Pavilion Expo Dubai 2020. 2021.

Mustamaki, Piia. Co-organizer, *Rhythms of Abu Dhabi*. 2022. Exhibition: “The Transformative Power of the Anthropocene,” Project Space Gallery, NYU Abu Dhabi.

Niroobakhsh, Sara. Exhibition, *I Can No Longer Produce the Limits of My Own Body*, curated by Nadine Khalil, Nika Project Space, Dubai, UAE, 2023. <https://www.nika-projects.com/exhibitions/i-can-no-longer-produce-the-limits-of-my-own-body>.

Ossman, Susan Marie. *Scattered Subjects: Digital Art Project*, 2023. www.scatteredsubjects.com.

Ossman, Susan Marie. *States of Emergency*, solo exhibition, Ronald H. Silverman Gallery, California State University, Los Angeles, 2023.

Peters, Sandra. Book presentation and exhibition of *CutCube* at Motto in Berlin with the Co-director of the Southland Institute, Adam Feldmeth. 2023. <http://www.mottodistribution.com/site/?tag=cut-cube>.

Peters, Sandra. *LAPIDAR: zu den Steinen gehörig*. 2023. Group exhibition. Kunstraum Potsdam, Germany. <https://kunstraumpotsdam.de/2023-2/lapidar-zu-den-steinen-gehoerig/>.

Peters, Sandra. *Performing the City*. 2023. Solo exhibition. NYU Abu Dhabi Project Space. https://www.nyuad-artgallery.org/en_US/arts-center-project-space/sandra-peters-performing-the-city/.

Peters, Sandra. *Together Apart*. 2021. Group exhibition. Tashkeel, Dubai. <https://tashkeel.org/exhibitions/covid-conversations>.

Peters, Sandra. *Un-folded Cube* (landscape mode). 2023. Solo exhibition. Foyer LA, Los Angeles, USA. <https://www.foyer-la.com/projects/sandra-peters-unfolded-cube-landscape-mode-c7eb2>.

Puccetti, Goffredo. Book and cover layout design for *The Littlest Girl Goes Inside an Atom*, by Laura Manenti, 2023. <https://thelittlestgirl.com/pages/about>.

Puccetti, Goffredo. *La Divina Coppia*, by Goffredo Puccetti and Francesca Bizzarri, Performance, Dubai Expo 2020, 2021. <https://www.facebook.com/IICabudhab/videos/1840132189492370/>.

Quayle, Matthew. Composer, *End of Scene*. 2022.

Quayle, Matthew. Composer, *Piano Sonata No. 4*. 2021.

Quayle, Matthew. Composer, performer, *Piano Sonata No. 4*. Performance at Atlantic Music Festival, Waterville, ME, 2023.

Quayle, Matthew. Composer, performer, *Sonatine*. Performance at Atlantic Music Festival, Waterville, ME, 2023.

Quayle, Matthew. Composer, *Variations*. 2021.

Riad, Aya. Bio2DXB—*Festival X Exhibition*, 2023. Physical installation. Concrete by Alserkal, Dubai, UAE. <https://festivalx.ae/2023/exhibition/>.

Settle, Joanna. Director, *10 Days in a Madhouse*, Opera Philadelphia, Philadelphia, PA, and Tapestry Opera, Toronto, Canada, 2023.

Settle, Joanna. Director, *Al Raheel / Departure*, theater play. NYU Abu Dhabi Arts Center, 2022.

Settle, Joanna, and Blaine De St. Croix. *Salt Lake Excerpt*, UAE, Immersive monumental sculpture. NYU Abu Dhabi Art Gallery, 2023. <https://www.khaleejtimes.com/cop/abu-dhabi-exhibition-celebrates-sustainability-ahead-of-cop28>.

Sherwood, Aaron. *Elements—Sea*. 2022, Mary Sue Rich Community Center, Ocala, FL, USA. <https://aaron-sherwood.com/works/elements-sea/>.

Sherwood, Aaron. *MICRO—Pollen*. 2022, Olbrich Botanical Gardens, Madison, WI, USA. <https://aaron-sherwood.com/works/micropollen/>.

Sherwood, Aaron. *Mirroring Medusa*. 2022, live performance, New York University Abu Dhabi Art Gallery. <https://aaron-sherwood.com/works/mirroringmedusa/>.

Shiloh, Michael. “Kinetic Art from Salvaged Items, residency and workshop.” Paper Crane Labs, Bangalore, India, 2022.

Shiloh, Michael. “Sound Garden.” Ron Vardi School for Gifted and Talented, Rishon LeZion, Israel, 2022.

Shiloh, Michael, and Bridin Cotton. *Your Message Could Not Be Delivered*. Project Space of the NYU Abu Dhabi Gallery, 2023. <https://michaelshiloh.github.io/yourMessageCouldNotBeDelivered.html>.

Soliman, Laila. Director, *Temporary People*. NYU Abu Dhabi Black Box Theater, 2022.

Soliman, Laila. Director, *Woman at Point Zero*. 2023. Performances at All Arias Festival, deSingel (Antwerp); Grand Théâtre de la Ville de Luxembourg; Royal Opera House (London); Palau de les Arts Reina Sofia (Valencia).

Unnikrishnan, Deepak. *My Grandmother and the Giants*. National Pavilion of the UAE, Venice Biennale of Architecture 2023, Italy.

Unnikrishnan, Deepak, and Al-Ghoussein, Tarek. “This is Bus.” Photo-text collaboration for the National Pavilion of the UAE’s book project On Foraging at the Dubai Expo 2020, 2022.

Wrenn, Marion. “Ouroboros and Caboose.” *River Heron Review*, 2023, <https://www.riverheronreview.com/issue-62-1>.

Yunis, Alia. Director/writer, *Datelines*, feature documentary. 2023. UAE, Oman, Jordan, Iraq, USA.

Yunis, Alia. Producer, *Tree Routed*, interactive documentary. 2023. Heritage, Memory, and Mobility Research Kitchens. <https://sites.nyuad.nyu.edu/researchkitchens/hmm/tree-routed/>.

Yunis, Alia. Film curator, *Smithsonian Folklife Festival*, Washington, DC. 2022. <https://festival.si.edu/2022/uae>.

SELECTED PUBLICATIONS

BOOKS AND EDITED VOLUMES

Atkinson, Mitchell, III. *Alterity and the Flint Water Crisis: Phenomenological Insights into Social Invisibility*. Springer, 2023.

Bambling, Michele. *U.A.E—U.S.: 50 Years in Partnership*. Meridian International Center, 2022.

Bowen, Martín. *The Age of Dissent: Revolution and the Power of Communication in Chile, 1780–1833*. University of New Mexico Press, 2023.

Bugan, Carmen. *Poetry and the Language of Oppression: Essays on Politics and Poetics*. Oxford University Press, 2021.

Bugan, Carmen. *Time Being*. Shearsman, 2022.

Epstein, Aude-Solveig, and Marie Nioche. *Le droit économique, levier de la transition écologique?* [Business Law: A Driver of Ecological Sustainability?] Bruylant, Collection “Droit Economie International,” 2022.

Familiar, Laila. *A Frequency Dictionary of Contemporary Arabic Fiction*. Routledge, 2021.

Fuccaro, Nelida. *Life Worlds of Middle Eastern Oil: Histories and Ethnographies of Black Gold*. Edinburgh University Press, 2023.

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