

# A2Q

ISSUE 03 • SEPTEMBER 2021



Connecting Creatives • Convening Communities • Celebrating Cultures



# About A2Q

A2Q (America to Qatar) is a digital magazine that spans the work of artists and the insights of experts from the United States, Qatar, and the Arab and Islamic worlds. As a digital platform serving creatives with diverse perspectives in art and culture, A2Q addresses subject matter in the aim of bridging cultural barriers and cultivating understanding. While at its core A2Q provides a voice to culture, history, and art relating to the Arab and Islamic communities around the world, A2Q also exists in recognition of the universal appeal of creative expression and the benefits of cultural convergence.

Interested in being featured in an upcoming issue of A2Q? You can submit your work as an artist, writer, or academic with the QAIC editorial team for a chance to be featured. If selected, we will contact you to begin the editorial process. More information can be found at [www.qataramerica.org/A2Q](http://www.qataramerica.org/A2Q).



# About QAIC

The Qatar America Institute for Culture (QAIC) is an independent 501(c)(3) non-profit organization that creates, curates, and executes programs and research that amplify the prominence of all forms of art and culture in society. QAIC cultivates artistic expression and cultural dialogue from the United States, Qatar, and the larger Arab and Islamic worlds.

QAIC serves as a vital hub to convene artists, curators, storytellers, creatives, scholars, and academics, connecting them with a global network that extends beyond its physical space in Washington DC. Through art exhibitions, educational programs, scholarly research, and cross-cultural partnerships, QAIC provides interactive experiences in an inclusive environment to celebrate and appreciate art and culture.



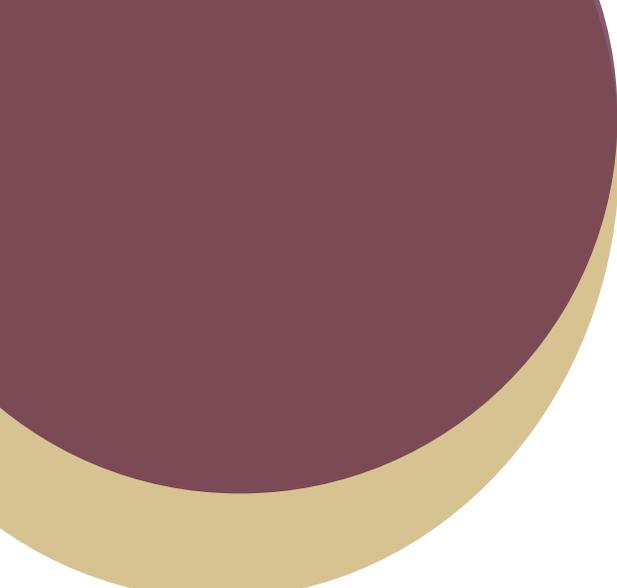
# What We Do

## Art

QAIC's headquarters, located in DC's popular Dupont Circle neighborhood, hosts rotating exhibitions throughout the year in our historic gallery space. Whether an innovative contemporary art installation or a sensory journey through history, these exhibitions invite visitors of all ages to explore diverse forms of art and heritage.

## Culture

At QAIC, all are welcome to expand knowledge of the art and culture by participating in our regular educational programs. Expressions Art & Culture Talks offer audiences exclusive insight from artists and experts on topics including art, film, and architecture. Our newly launched Museum Series provides museum practitioners not only with an off-the-scenes look at today's museums but also a space to generate dialogue about current museological trends and issues. Through hands-on cultural enrichment programs, audiences learn about the history of art and the creative process of producing their own art and crafts.



## Education



We invite members from our various communities to engage with us in many ways, whether through celebrations such as our iftar dinners or our annual IMPART Summit, the “Congress for Creatives.” We also offer various scholarly opportunities, including fellowships and internships, throughout the year for those interested to get further involved with QAIC.



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*ONE*

# A Letter from the Executive Director

Dear Friends of QAIC,

As the seasons change here in the nation's capital, we at QAIC are thrilled to present you with a new issue of our A2Q magazine. Over the last three months, we have continued our commitment to cultivate artistic expression from the United States, Qatar, and the larger Arab and Islamic worlds; We celebrated exhibitions, welcomed new partnerships, and shared new perspectives. We hope that this issue provides you with some insight into the exciting recent activities we have been up to in addition to intriguing, selected topics and stories on art and culture.

This past July marked a bittersweet milestone for QAIC at the closing reception of our inaugural exhibition in our new space, *Transcendent Text: Exploring Universal Values Through Islamic Calligraphy*. This exhibition was an exquisite way to introduce our space as a new arts and culture center in the city. Although launched during the height of the pandemic, it still managed to bring together people (albeit six feet apart) and connect with those oceans apart. We are grateful for the opportunity to host these works by artist Sabah Arbilli (their first time ever exhibited in the United States) and aim to continue replicating such captivating experience with our upcoming engagements.

Additionally, the QAIC community was able to watch two virtual Expressions Art & Culture Talks, a series that shares the stories and work of various artists from around the world. QAIC had the pleasure of hosting film writer and director, Farida Zahran, as well as American photographer and educator, Wendy Ewald. QAIC also recently hosted its third Museum Series panel which focused on the unseen challenges of contemporary art curation. In this event we were joined by: Orianna Cacchione, Curator of Global Contemporary Art at the Smart Museum of Art in Chicago; Michelle Yun Mapplethorpe, Director of the Asia Society Museum in New York City;

Sheikh Mohammed Rashid Al-Thani, Founding Director and Chief Curator at IAIA in New York City; and Khalifa Al Obaidli, Director of Artists in Residence at the Fire Station, a museum in Doha.

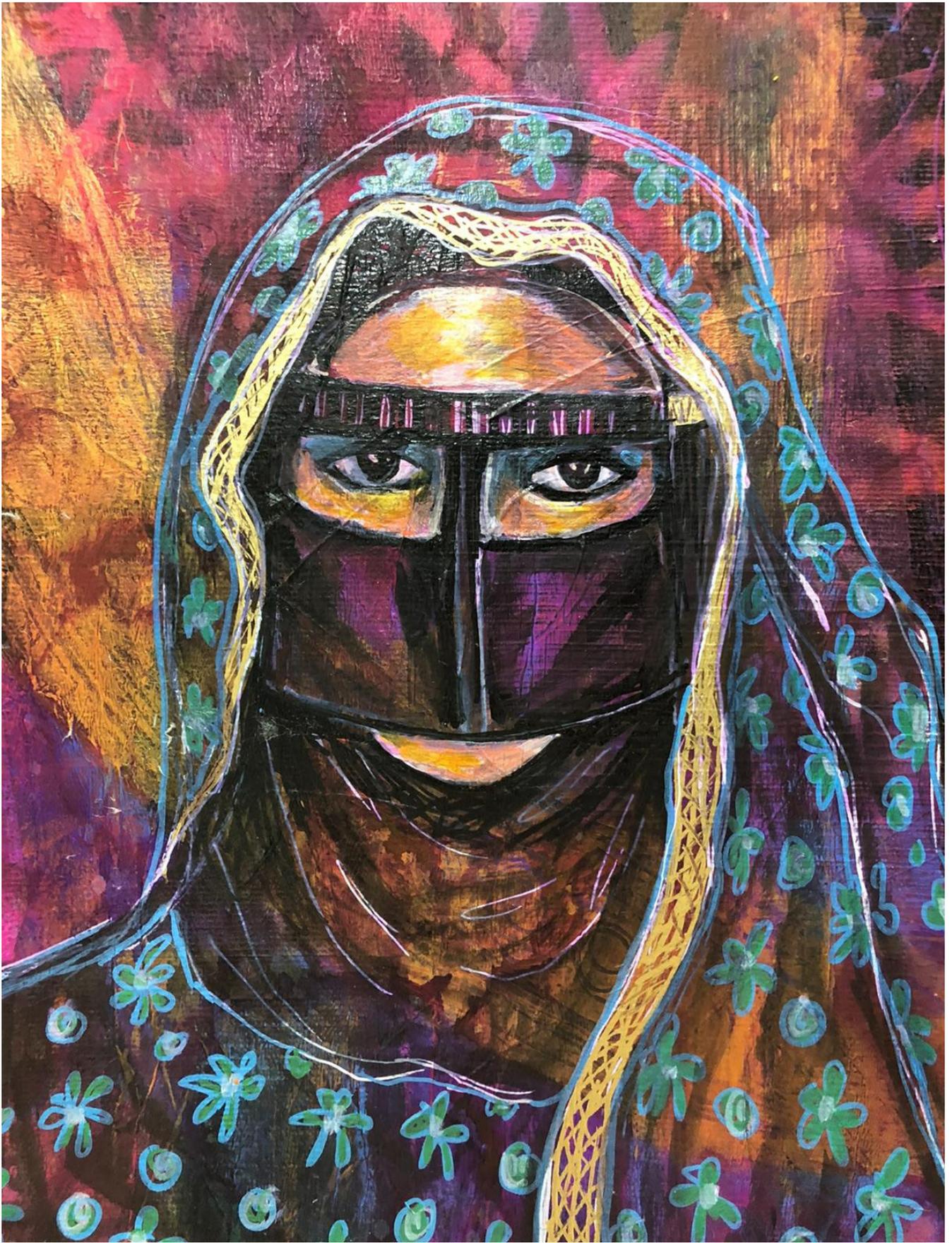
Aside from our events, in this issue we had the privilege to share unique voices of creatives who we are grateful to interview. For instance, Chef Shams from Qatar who talked about her journey with culinary arts, and Khemara Chhorn from Cambodia who talked about her diverse educational experiences between her home country, Doha, and the US. Our goal is to create original literature that our friends, like yourself, can find enriching. As we look to the remaining months of 2021, we remain hopeful of a future after COVID-19. In recognition of this year's World Photography Day, the "Road to Reopening" project as part of QAIC's FOCl photography initiative welcomed photo submissions depicting how communities around the world are slowly reemerging post-pandemic. The selected submissions are featured in this issue and can also be viewed on QAIC's Instagram.

Lastly, we thank you for your continuous interest in supporting our mission and A2Q magazine. As we are in the process of transitioning our focus onto our next calendar of programs and exhibitions for the end of this year and throughout 2022, please do stay tuned for future announcements of these exciting developments, and we hope you can join us in experiencing art and culture through a new lens.

Best Regards,



**Fatima Al-Dosari,**  
Executive Director



Artwork by Haifa Al Khuzai

*TWO*

# What We've Been Up To



Photo by Gopikrishna Narla @gk\_photophactory, 2021. Doha, Qatar.

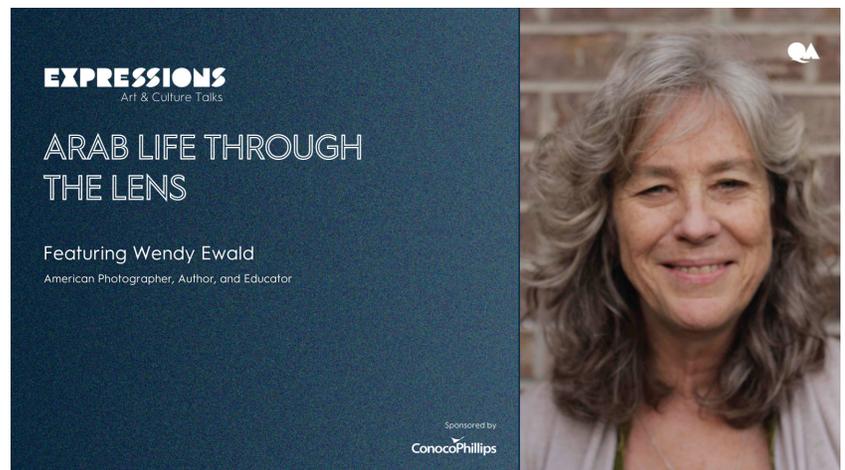
# A Farewell to Transcendent Text



We recently said goodbye to *Transcendent Text: Exploring Universal Values Through Islamic Calligraphy*, the first exhibition to be displayed at our new headquarters in Washington, DC. Featuring works inspired by both Qur'anic passages and United Nations statutes, *Transcendent Text* highlighted the universality of human rights and the oneness of mankind. This milestone was marked by an invite-only dinner reception to formally recognize both the exhibition and the creator of its artworks, master calligrapher Sabah Arbilli. Attended by local think tank leaders, ambassadors, and directors of prominent cultural institutions, the reception provided guests a final opportunity to view Arbilli's masterful works and to celebrate the intersection between art and human rights.

# Expressions Art & Culture Talks: “Arab Cinema Then & Now” and “Arab Life through the Lens”

As part of our Expressions Art & Culture Talks series, Executive Director Fatima Al-Dosari sat down with Egyptian writer and director Farida Zahran to explore the rich history of Arab cinema, as well as its future trajectory, in the webinar “Arab Cinema Then & Now.” Drawing on both her background in development at the Doha Film Institute and her own filmmaking experience, Zahran discussed how Arab cinema has shifted from a Western-dominated industry to include more independent, “indie,” and female-driven productions.



We also hosted the Expressions webinar “Arab Life through the Lens” with American photographer Wendy Ewald, who took viewers on a journey through her travels in the Middle East. Ewald also explained her unique collaborative process in which she works with her subjects to add marks, text, and drawings on the photographs she captures of them, and discussed how this process shares new perspectives and contributes to cross-cultural dialogue.

# Museum Series: “Framing Context into Concept: The Unseen Challenges of Contemporary Art Curation”

Our most recent “Museum Series” panel, “Framing Context into Concept: The Unseen Challenges of Contemporary Art Curation,” focused on the processes and unseen challenges surrounding contemporary art curation. Featuring curators and directors from the Smart Museum of Art, Asia Society Museum, Institute of Arab and Islamic Art, and Fire Station, the webinar provided viewers an exclusive, behind-the-scenes look at how museum professionals present contemporary art to their audiences.



**Khalifa Al Obaidli**

Director of Artists in Residence, Fire Station, Doha



**Sheikh Mohammed Rashid Al-Thani**

Founding Director & Chief Curator, Institute of Arab & Islamic Art, New York City



**Orianna Cacchione**

Curator of Global Contemporary Art, Smart Museum of Art, Chicago



**Michelle Yun Mapplethorpe**

Director, Asia Society Museum, New York City

# FOCI 2021: World Photo Day



Prior to World Photo Day on August 19, we announced a call for submissions as part of our 2021 FOCI photography initiative. The theme for submissions, “Road to Reopening,” aimed to highlight communities’ resilience in the wake of the pandemic and their adaption to the new “status quo.” As World Photo Day celebrates photographers and their ability to share their experiences with the world, this theme was particularly fitting to show different perspectives on the journey to reopening. Selected photographs were featured on our Instagram account and website in honor of this year’s World Photo Day.

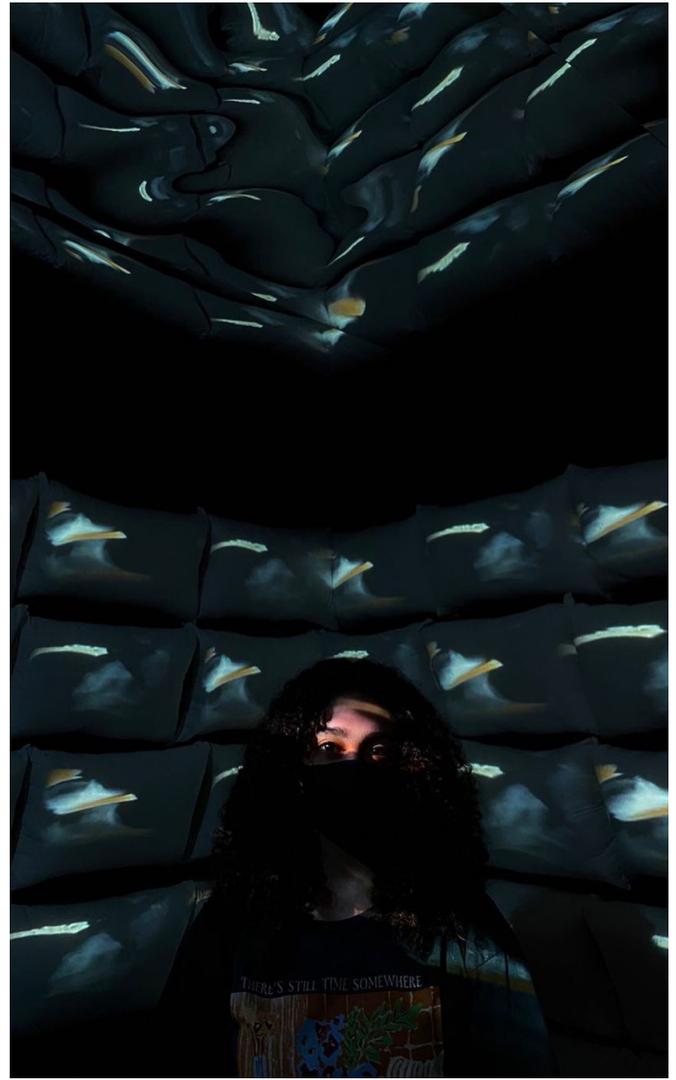
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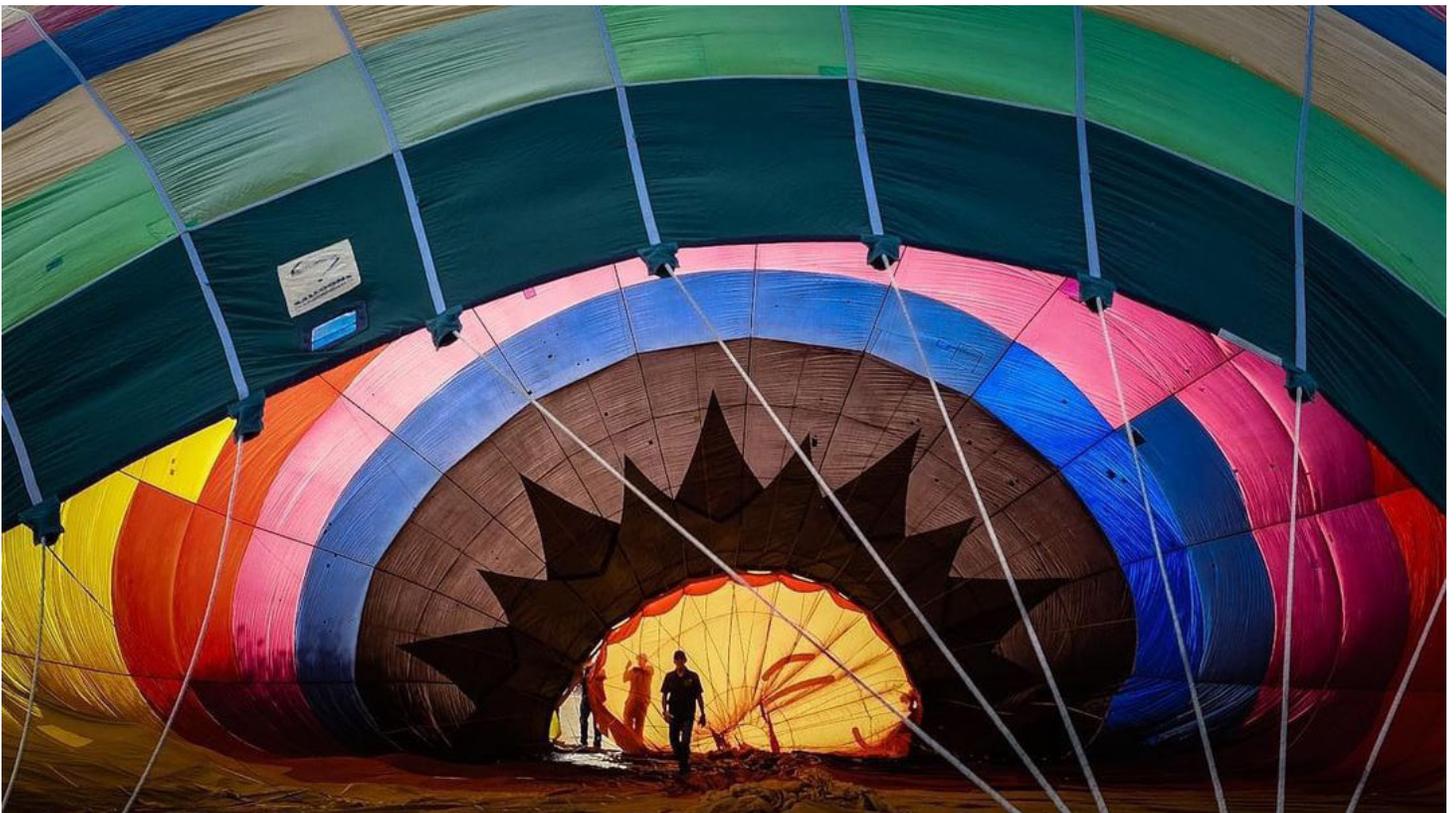


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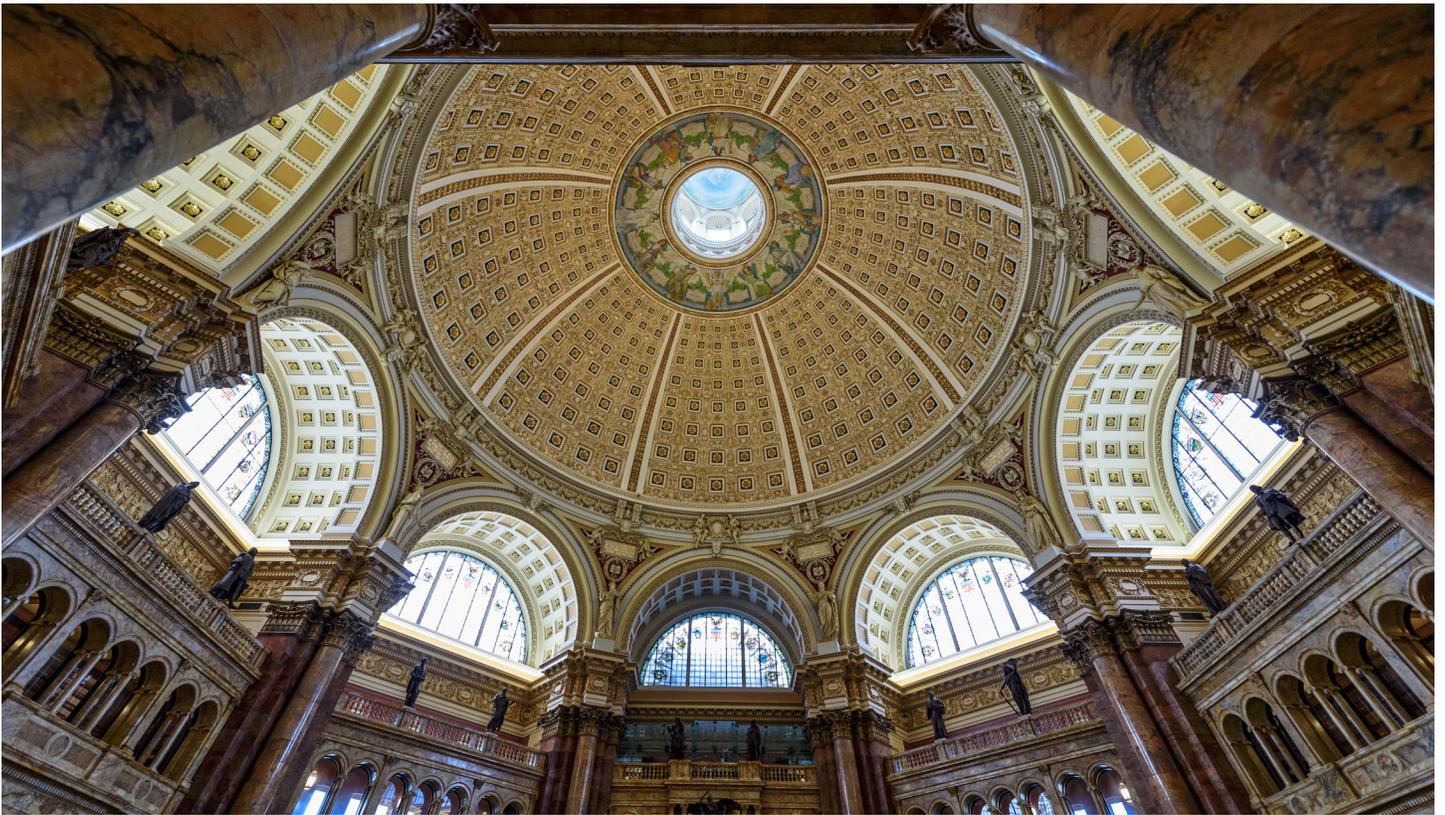
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*President Kagame visits Qatar National Library. Doha, Qatar. 2018.*

In honor of International Literacy Day on September 8, we collaborated with Qatar National Library (QNL), Qatar's preeminent literary institution, in a video highlighting both the work of the library. Not only does QNL continue to add to its vast collection, it also promotes preservation and access to literature through the digitization of historic texts, regular exhibitions, and educational events.



*The Library of Congress Main Reading Room. Photo by Goeff Livingston Washington, DC, USA. 2017.*



*The Library of Congress. Photo by Forsaken Fotos. Washington, DC, USA. 2014.*



Street Mural, 2021. Photo by Manjri Saxena @manjrisaxena. Doha, Qatar.

# *THREE*

# QAIC Exhibit *Women of th*



*Transitioning the virtual gallery into reality has been easier said than done. Virtual space eliminates traditional consideration such as space constraints, lighting, and sightlines.*

# tion in Depth: ne *Pandemic*

Initially conceived in early 2021 as a celebration to coincide with International Women's Day, QAIC's Women of the Pandemic exhibition has been an exercise in creative ingenuity and cross-cultural collaboration. We are proud to unveil the exhibition in our Dupont Circle headquarters this fall, transitioning from a virtual gallery to physical reality.

Like many arts-based organization, we have keenly felt the effects of the ongoing COVID-19 pandemic, and sought to recognize the creative resilience of women artists in the US and Qatar.

Among the casualties of the COVID-19 pandemic, the livelihoods of women around the world have been particularly impacted. Although women have always faced challenges in balancing life, work, and all that is in between, the pandemic has required many to make difficult trade-offs and great sacrifices.

In light of this, QAIC partnered with the Katara Cultural Village in Qatar to curate "Women of the Pandemic," a reflection on how women artists have confronted the realities of life in a pandemic and the futures they hope to manifest for themselves and their communities.

Earlier this summer, the virtual gallery premiered online hosted by Katara, and was celebrated with a corresponding webinar "Creativity in Quarantine" featuring many of the participating artists. Each artist talked about their styles, creative processes, and how quarantine affected their artistic vision. Everyone also reflected on the shared experience of the pandemic, as Qatari artist Abeer Al Kuwari stated, "I see so many similarities between us and the American artists. The fear, loneliness... we all went through it." Each artist had to think outside the box when it came to finding new ways to create exciting and inspiring new works.



# Sarah Ahmad

Community engagement and the creation of interactive spaces fuels Sarah Ahmad's work, inviting the viewer's participation to complete the installation.

*Cosmic Veil Installation, 2020-2021.*

# Maryam Al-Khaldi

Maryam Abdulla Al-Khaldi is deeply interested in capturing her culture through her art, and shares most of her works through her Instagram page.



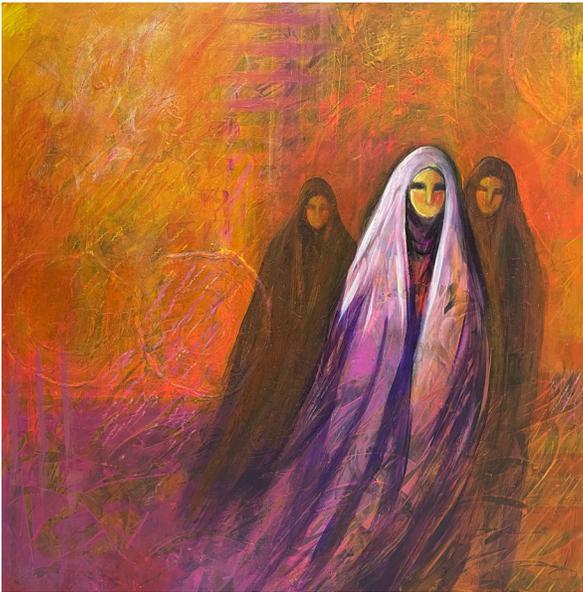
*Untitled, 2020.*



# Anna U Davis

Anna U Davis is known for her bold, colorful mixed-media work, where she explores social inequalities.

*Listen!, 2021.*



# Haifa Al Khuzai

Haifa Al Khuzai finds inspiration by things in her surroundings such as sedu (textiles) and nature.

*Friendship 2, 2021.*



# Alexandra N Sherman

Alexandra N Sherman's art explores the landscape of the mind through watercolors painted from her subconscious, installations with found or created objects, and collage using vintage and antique ephemera.

*Go Towards the Light (The Myseries), 2021.*

# Abeer Al Kuwari

Abeer Al Kuwari works with photography, painting and sculpture. She commonly uses themes directly related to Qatari heritage, popular cultural heritage, and how life is evolving in Qatari society.



*Lonely Bride, 2021.*

# Jordann Wine

Inspired by sacred geometry, Jordann Wine draws on classical forms and patterns in her work to reference mathematical concepts that reflect the wonders of the universe.



*Eternal Fractal 15, 2020.*



# Jawahir Al Mannai

Jawahir Al Mannai focuses on women in her artwork to document and portray the “golden age” for women in Qatar with all their rights and talent.

*Palm Shadow 2, 2020.*



*Every gallery room pairs two artists—one Qatari and one American—paired to complement styles, color, and subject matter.*



*New York Public Library Reading Room. New York, USA. Photo by Derek D. 2013.*

# *FOUR*

# FEATURE WELL





# White House History

QAIC has recently partnered with the White House Historical Association (WHHA), and this month we highlight their mission to educate the public on the history and understanding of the Executive Mansion.

*Responses provided by Stewart D. McLaurin, president of WHHA since 2014.*

## **In 2021, WHHA celebrates its 60th anniversary. How has the organization adapted over the years, especially with regards to the ongoing COVID-19 pandemic?**

We remain committed to our mission of enhancing the understanding, appreciation, and accessibility of the Executive Mansion, but the pursuit of this mission has taken on different forms now, especially in the past year plus. We have introduced several virtual events, including White House History Live and History Happy Hour, two virtual programs that grant the opportunity to hear livestreamed discussions from experts and eyewitnesses of history. We have continued existing programming as fitting, including The 1600 Sessions podcast, a series in which I have the privilege of exploring the history, untold stories, and personal accounts of the White House, as well as our Quarterly Lecture Series, this year hosted by USA Today's Washington Bureau Chief Susan Page, which have been livestreamed. We also continue to dedicate resources to our research, sharing articles, images from our Digital Library and other resources.

## **The White House may be perceived as an intimidating structure, both in its monumental style and its status as a center of the country's decision-making. How do you make the White House accessible to all?**

Accessibility to the White House and education about it is our core mission, and one of former first lady Jacqueline Kennedy's primary goals in its creation. She recognized the significance of the building as The People's House and identified the need for people to feel connected to the Executive Mansion and its history. We offer a variety of educational tools and events through our David M. Rubenstein National Center for White House History, including our annual White House History Teachers' Institute, which has continued virtually the past two years, our ongoing Slavery in the President's Neighborhood initiative, our Digital Library, and countless other resources available on our website. We also offer the White House Experience mobile app which includes the White House 360 Virtual Tour - an immersive experience that takes you inside the halls of the White House and provides access to the public rooms on the Ground and State Floors. The tour also allows users to examine the rooms and objects even closer than would be possible during an in-person tour. We are working to provide an Arabic translation for the 360 Virtual Tour on the White House Experience app.

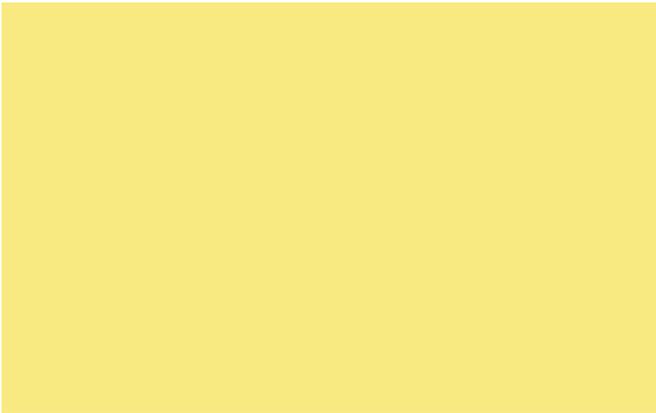
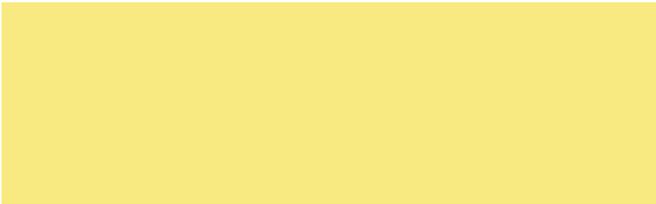
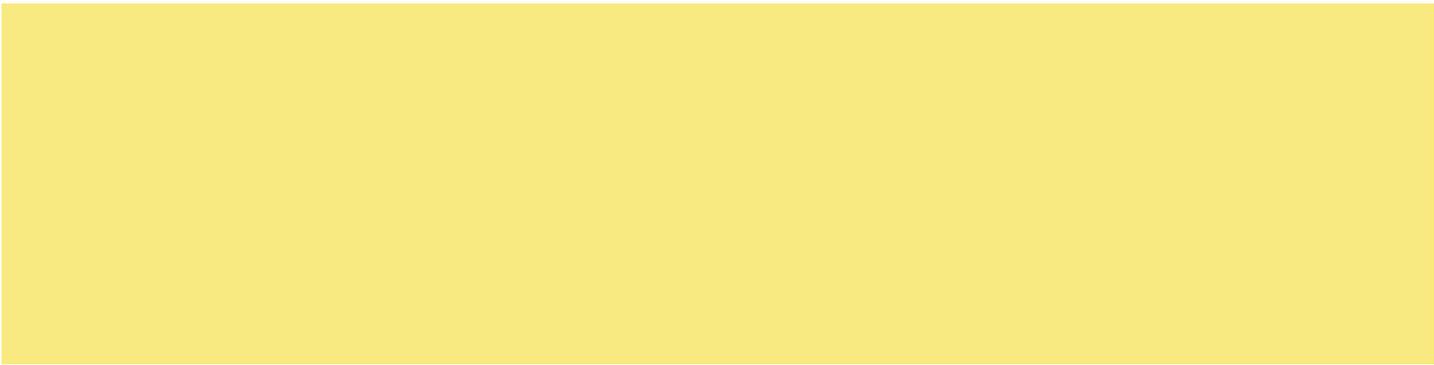
# Historical Association

## **On the website there are online educational resources, virtual events, virtual tours of the White House – how much pre-existed before COVID scenario? What’s new?**

The Association had to reimagine what our programming and events would look in light of the COVID scenario. Our strategy included adapting and creating new resources for an online format to allow people to continue learning about the history of our Executive Mansion from the safety of their homes. These resources have always been a part of our robust online presence, but we strategized the best organization of these tools. For example, we grouped the educational resources by grade, segmenting grades K-5 and 6-12 to better allow parents and students at home to navigate the site. Our goal was that these resources would assist parents and educators with distance learning as well as offering others another opportunity for access to our material. We have seen a great interest in our offerings of virtual programs in which experts and eyewitnesses of history speak on a variety of topics and facets of our nation’s history as related to the White House.

## **“Slavery in the President’s Neighborhood” initiative which traces the history of slavery at the White House. Tell us about this initiative.**

You may remember, at the DNC convention in 2016, former first lady Michelle Obama said, “I wake up every morning in a house that was built by slaves.” It was this statement, and the outpouring of interest in the historical context of this statement, that served as the catalyst for Slavery in the President’s Neighborhood. Our historians began looking into the untold stories of enslaved people, butlers, stewards, builders, and other important voices often overlooked in the history of our Executive Mansion. Our historians have created an index of enslaved people, a three-dimensional tour of the Decatur House slave quarters, and a detailed, interactive timeline that covers major events related to enslaved populations at the White House. The project is ongoing, and our team of historians has done a remarkable job connecting with descendants and combing through primary sources to cultivate this collection. We also recently unveiled the Wayfinder Exhibit in Lafayette Park, a trio of historical markers that reside in the park with information about the involvement of enslaved labor in the construction of the White House, as well as commemoration and preservation of the White House and Lafayette Park. We’re thrilled at the impact of our Slavery in the President’s Neighborhood initiative and look forward to its continued influence on our understanding of the White House today.





# Spice & Success: Chef Shams & the Flavors of Qatari Cuisine





Many travel guides about Doha urge readers to visit and eat at Shay Al-Shmous in Souq Waqif, the city's traditional marketplace. Tucked into the Al Bidda Boutique Hotel, this café boasts traditional Qatari recipes. Not only is the food delicious and authentic, but the founder, Shams Al-Qassabi, holds the distinction of being the first woman to run a business in Souq Waqif.

Shams got her start in the business in the late 1990s, initially as a means to support her family after her husband's retirement. She did not have an extensive education, but she knew there was something she was very good at: cooking. With the proceeds from the sales of her first jars of pickles and spices, she was able to expand her business; she went from selling her wares to friends and neighbors to participating in a 2001 exhibition to showcase local talents and craft productions.

By 2004, Shams had outgrown her initial business success and took the groundbreaking step to rent a space in Souq Waqif, the first Qatari woman ever to do so. She faced a multitude of prejudice, from strangers and friends alike, but this did not deter: "I wanted to do this for myself and for my country."

Shams' determination won out over gender bias, and, in 2014, she was offered a new commercial spot for her successful shop within the market. In this new space, her store would expand to include a small café, and Shams was determined to promote her country's cuisine. She spent months testing and perfecting each dish—*rogag*, *balaleet*, and *saj*, to name a few—and still runs the kitchen today.

From the 12 types of spices and pickles she began with, Shams' shop now sells over 400 varieties. Despite being over 60 years old, she has no plans to slow down. Her next dream is to open a factory for her pickles and spice blends and expand her market even further: "I want everyone to feel welcome to taste the flavors of Qatar."



You should plan to arrive early if you wish to taste the delicious offerings at Shay Al-Shmous. It is only open for breakfast and is commonly packed with crowds—sometimes even a famous face or two is seen—but it's more than worth the wait.

The success of Shams' business and the delicious flavor of Qatari and Arab cuisine are intrinsically linked by one big factor: spice.

As the popularity of Chef Shams' spice shop attests, spices are a staple of Qatari cuisine. Savory dishes, sweet desserts, and variety of beverages all utilize a multitude of imported spices.



## Cardamom



**Cardamom** has a strong taste and aromatic fragrance. It is used in drinks such as Arabic coffee, Qatari Karak, and dishes such as Madrouba

Source: from the seeds of *Elettaria* and *Amomum* genus

Origin: *Indian subcontinent and Indonesia*

Fun Fact: *Guatemala and India* are the largest producers and exporters of cardamom

**Clove** is a very aromatic spice with a subtle sweet flavor and gives food warmth. It's used in meats, sweet and fruity dishes, and hot beverages

Source: the aromatic flower buds from a tree in the *Myrtaceae* family.

Origin: *Indonesia*

Fun Fact: Cloves may also have medicinal benefits, as the eugenol in its oil is shown to be effective for tooth pain

## Cloves



## Coriander



**Coriander** seeds have a nutty, citrus flavor, while the fresh leaves give a dish a citrus flavor

Source: an herb from the *Apiaceae* family; also known as Chinese parsley, and cilantro

Origin: *Southern Europe and Southwestern Asia*

Fun Fact: Some people think coriander leaves taste like dish soap; this is due to having a gene that detects the aldehydes in the leaves

**Cumin** gives food an earthy and warm flavor. It's a staple in many stews, soups, and curries

Source: from the seeds of flowering plants in the *Apiaceae* family

Origin: *Central Asia and the Eastern Mediterranean*

Fun Fact: Cumin has been used as a spice for thousands of years: seeds were excavated from Neolithic settlements dating back to the early 6th millennium BCE

## Cumin



## Saffron



**Saffron's** taste is described as hay-like and sweet, while its aroma is reminiscent of metallic honey. It's used in many rice dishes in Persian, Indian, European, and Middle Eastern cuisine

**Source:** from the flower of *Crocus sativus*

**Origin:** *the Mediterranean and Iran*

**Fun Fact:** High doses of saffron (> 5 g) can actually be toxic for humans

## Sumac

The version of **sumac** found in Middle Eastern cuisine adds a tart, lemony taste. It's used with salads and meats, or as a garnish on meze dishes such as hummus and tashi

**Source:** from flowering plants in the genus *Rhus*

**Origin:** *East Asia, Africa, and North America*

**Fun Fact:** In North America, sumac stems were used as pipe stems in pipemaking among the Oglala Sioux



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*For as long as humans have built cities and civilizations, they've traded with others. And spices were definitely a good that moved! Evidence at Neolithic archaeological sites points to the use of spices to season food, and written evidence in ancient Mesopotamian tablets and Egyptian texts points to use in both recipes and perfumes respectively.*

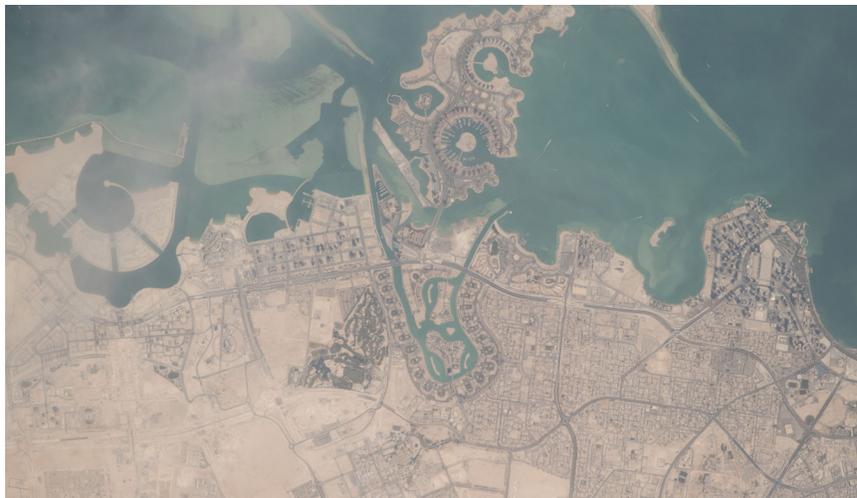
*The Arabian Peninsula occupies a critical position along numerous land and maritime trade routes connecting Western Europe to Eastern Asia. Of all the goods that traveled, spices must undoubtedly be among the most versatile and delicious. Qatari cuisine was shaped by international culinary traditions from India, Iran, the Levant, and North Africa, and it developed its own blend of spices—described as more mellow and alluring than their neighbors' versions.*

# A Brief Cultural History

Photography is considered one of mankind's greatest inventions. With a camera, someone can capture reality better than any painter. Photography gave humanity the ability to document history accurately, but it can also be used to reflect the narrative of the photographer or be used to deceive. This dichotomy of documentation vs. selective narrative is present in Qatar's photography. Photography in Qatar has shifted from scientifically documenting Doha's growth through the use of aerial photography, to reflecting the current cultural shift of Qatar through the lens of street photography. The current shift of photography in Qatar is narrative driven, straying away from documentation, as can be seen in the Tasweer Photo Festival.



West Bay, Doha, Qatar. 1952. [Figure 1]



West Bay, Doha, Qatar. Photo by NASA Johnson. 2018. [Figure 2]

# of Photography in Qatar

By QAIC Intern Ian Smith



*Doha Skyline.* Photo by Šarūnas Burdulis. 2018. [Figure 3]

compare early aerial photography of Qatar captured by planes with the current aerial photographs of Qatar. The first photograph shows Doha before the city begun large scale development taken in 1952. The second photograph shows how much Doha has grown in the last few decades, taken in 2014. Where there was once desert, we now see major buildings and skyscrapers. Through aerial photography we can truly grasp the expansion Doha has undergone in recent decades.

Once Qatar became better known, photographers in the 1950s started to come to Qatar to photograph the people. One of these photographers was Jette Bang, a Danish photographer famous for



*Education City, Doha, Qatar.* Photo by ACME. 2019. [Figure 4]

her photography of the people of Greenland. Throughout her multiple trips to Greenland, she was able to capture the culture and humanity of many areas in Greenland. In 1959, Jette Bang and archaeologists Peter Glob went to Qatar on an expedition to study the history of Qatar. Just like in Greenland, Bang took pictures of Qatari people focusing on their humanity and emotions. Her images captured the reactions and livelihood of people by making them the focal point of her images.



*Ruins at Zubara, Zubara, Qatar. 1975. [Figure 5]*

Instead of just photographing people in Doha, Bang photographed people all around Qatar. This expanded the understanding of Qatar's culture to the West. One significant criticism of Bang's work is that it over-emphasized the nomadic lifestyle of the Bedouin. Bang's photography was not a perfect representation of Qatar's culture, but it gave a more artistic approach to photographing Qatar.

Today, photography in Qatar has grown to encompass many aspects of art and culture. One form of photography that has become popular is street photography. Unlike aerial photography that has a specific goal in helping map out a city or towns changes in growth, street photography is normally taken in the spur of the moment. This creates a more emotional and realistic image that may resonate with the viewer more. In Qatar street photography has been used to capture the modern beauty of Doha's skyline (figure 3), and the urban architecture of Doha's landmarks (figure 4). No matter what type of image is taken some aspect of humanity is depicted. Street photography gives a realistic human narrative that

aerial photography cannot. At the same time, street photography begins to blur the line between documentation and narrative artform. One new festival in Qatar that focuses entirely on the artistic creativity of photography is the Tasweer Photo Festival. Tasweer was founded by H.E. Sherika Al Mayassa bin Hamad bin Khalifa Al Thani. It ran from March 24 2020 – May 30 2020. Tasweer's vision is to comprehend the different ways photography is presented and grow the artistic photographer community. The exhibitions presented multiple type of storytelling through the visual medium of photography. Tasweer also had many guest speakers discuss how they used photography to conceptualize and create narrative art. Tasweer represents a new wave of expression, appreciation, and respect for the artform of photography outside of the west.

While photography in Qatar began as a tool to map out the city of Doha from above, it has become a way to express the aspects of humanity. Photographers like Jette Bang paved the way for photography to be seen as a more complex artform. Street photography in Qatar has shifted the photographic lens into the realm of realism while enhancing the artistic desire to capture emotion in Doha. Festivals like Tasweer Photo Festival have shifted

photography further into the artistic understanding of humanity through the exhibition's showing the creative lens of photographers. Qatar has and will continue to alter how photography is used within its culture. As Qatar becomes more artistically inclined, its use of photography will continue to shift toward artistic narratives away from just documentation.



*Ruins at Zubara, Zubara, Qatar. 1960. [Figure 6]*



*Pumpkin Patch, 2012.* Photo by Liz West.

# Beating the Odds: *Interview with Khemara Chhorn*

Part of the Education Above All (EAA) initiative's many programs, Reach Out to Asia (ROTA) was launched in December 2005 in Doha, Qatar, by Her Excellency Sheikha Al Mayassa bint Hamad bin Khalifa Al-Thani. Since its inception, ROTA has worked to foster global citizenship among marginalized youth and to build their capacity to contribute to a sustainable future. Over the past 15 years, its programs have reached more than 1.5 million children and youth.

To learn more about the program and the positive difference it has made to participants, QAIC spoke with ROTA alumna Khemara Chhorn, who started her academic journey in a rural Cambodian village before ultimately graduating from Georgetown University in Qatar.





**1) Growing up in Cambodia, what was your educational experience like? How different is it from other kids in Cambodia? What are the opportunities and challenges young Cambodian girls face in their educational experience?**



*H.E Shaikha Al-Mayassa Al-Thani school visit to Cambodia speaking with Khemara Chhorn, 2013.*

In Cambodia, education is considered a luxury, out of reach to many children--mainly due to financial issues--especially when it comes to attending university. As the degrees from schools could not help Cambodian people to get better job opportunities than ending up being farmers. Students need to get at least a bachelor's degree and getting a degree from university is the biggest challenge in our community. It is because all the universities are in the capital city of Cambodia, Phnom Penh, far away from our villages. This means that if we want to attend university

[one must] pay not just tuition fees, but also rent of accommodation, and living expenses in the city which totally cost more than what our parents could earn per year as farmers. As most Cambodians (around 80% of the total population) are farmers, education is not an option for many children. Since there is little chance for children to go to the city for their higher education, many parents, including mine, forced their children to quit school at a young age. By doing so, the children can also start being part of earning income for the family at an early age. As a girl growing up in a small village in Cambodia, I realized that our future is not always in our hands. My realization started when my oldest brother was asked to leave school when he was just 11 years

old to go working on a farm with my parents so that he could be part of the supporting system for the family. My brother was a very smart student. He was always at the top of his class and had a dream of becoming a teacher. Unfortunately, due to the financial situation, my brother could not get a chance to continue his studies, and, therefore, had to give up his dream.

This circumstance repeated on my second brother and both of my older sisters. Because of the financial issue that required everyone to earn money to help

the family, like other children in my villages, none of my siblings got a chance to go to university. Luckily, I am the youngest child, so the demand for earning money to support my family is less compared to my older sisters and brother, so I could continue my high school.

*"...my dream. The dream of getting the highest education possible to become a potential female politician in Cambodia, so that I can have a voice to help other people of my country."*

I knew surely that attending university was not an easy option because my family could not afford to pay for the tuition fees, and the rents, but I did not give up on my dream. The dream of getting the highest education possible to become a potential female politician in Cambodia, so that I can have a voice to help other people of my country. I then decided to go to the city alone to explore the opportunity. After staying in the city for a few months, I started to apply for scholarships. In 2014, I won a scholarship to study at the University of Cambodia, and worked part time, so that I could pay for my rent and living expenses in the city.

After a year in the city, I realized that I had the ambition to study abroad for higher education. Then, I started looking for opportunities on the internet. In 2015, I won a government program to join the International Youth Conference in Singapore. It was my first time abroad.

## 2) How did you come across ROTA and how has it helped you achieve your academic goals? What interested you about the program and not others?

A year later, I got invited by ROTA, who sponsored my high school in Cambodia, to come to Qatar for an Empower Youth Conference at Qatar Foundation. I got a chance to deliver a speech at the conference about my aspiration for education. It was also the moment when I met with H.E. Sheikha Al Mayassa, ROTA's chairperson--whom I got the chance to talk to when I was in high school during her visit to Cambodia in 2013. She offered me a full scholarship to study at the Education City universities if I could complete the university entrant requirement here.

It was a dream come true moment. It did not take me long to pick Georgetown University because I really wanted to study politics. However, my biggest challenge was to improve my knowledge of English because my level was really far from what I needed to get accepted into an Education City university, so I decided to attend the Academic Bridge Program (ABP) for one year.



*Khemara Chhorn at EMPOWER Conference, 2015. Doha, Qatar.*

## 3) How has QF's ABP program helped you in transitioning your studies on to GUG?

ABP is "a foundation program that aims to equip secondary school graduates with the skills to succeed in degree programs at English-language world-class universities. It is a rigorous two-semester general studies program focusing on English, mathematics, science, and computer skills." Before I came to ABP, I knew nothing about the ACT exam, and had very little knowledge about English and computers. However, throughout that one-year program, I gained all the knowledge I need to get accepted into Georgetown. My ABP teachers were very supportive and helpful. After knowing my educational background, they tried very hard to teach me outside and inside the classroom to make sure that I could catch up with other students. Not just that, but also coming to study in Qatar was a huge journey for me--moving from a small village to a big city.

faced many challenges with cultural differences, feeling homesick, and academic struggle, especially with the language barrier that made it difficult for me to understand people around me. It was a huge move from a school where English was not a language to be used, /spoken, / or taught. I only started learning basic English a few years before coming to ABP from a volunteer program run in my town. Thus, trying to learn everything at ABP in English with the native speakers was not easy. But those obstacles did not stay with me for a long time. I kept working hard, and with a lot of help from my ABP teachers, I could catch up with other students. In just one year at ABP, despite all the challenges, I graduated with high honor and got accepted to two universities in QF, Georgetown, and Northwestern.

**4) As a participant of ROTA who has worked in Cambodia, what would you say impacted you the most from this opportunity?**

In my village, we do not always come across foreigners. We live in a small bubble of our own people. We live, learn, and repeat the same life experiences that our parents have. This means that if our parents are farmers, we will continue to be farmers from one generation to the next. We have very little hope of attending university, or even going to school. However, since ROTA came, our mindsets have changed, especially in me personally. ROTA built the biggest high school in Cambodia, the school that I attended. The school consisted of dormitories for students, so that young girls from other villages could come and study. Before the ROTA school existed, many girls did not have the chance to even attend the high school because they did not have a place to stay (the male student can always stay at the Buddhist pagoda which is available in almost everyvillage with the Buddhist monks ). ROTA also brought many young volunteers of our age to our school each year. I learned so much from these volunteers. It allowed me to see the world in a bigger picture. It feels so good to learn that people of my age are full of hope and have the opportunity to study. I loved talking to those young volunteers about their studies, and goals. Also, I always had close relationships with Qatari volunteers because I was one of the only four students from ROTA school who can communicate with the ROTA team in English, so our school principal chose four of us to be the translator for other students. ROTA has a huge role in our community. It not only opens more opportunities for girls to attend school, but also motivates us to view the world in a broader view.



*Khemara Chhorn during her graduation from ABP, 2017. Doha, Qatar.*

*"I also loved Qatari food and drinks. Karak is my life."*



*Khemara Chhorn with H.E. Shaikha Al-Mayassa Al-Thani, 2019. Doha, Qatar.*

**5) Based on your time spent in Qatar, what about the culture stands out to you the most in contrast to your life in Cambodia? What did you learn about Qatar pre and post ROTA? Your favorite memory and why?**

The lifestyle is so different from ours in Cambodia. I am from a small village where there is no supermarket nor coffee shop, unless you travel to the city. I learned that there are a lot of opportunities available for people in Qatar if we really want to get them and work hard for them. Most of the conferences and, events are free of charge, and you can find them everywhere in Qatar, but not so many are available in Cambodia.

Living in the student dorm, a diverse community living standard, is another thing that stands stood out most to me. I got to learn about different cultures and live with people from diverse backgrounds. From this, I learned to adapt to new people , and cultures which makes me feel more confident to travel abroad on my own. I also loved Qatari food and drinks. Karak is my life.

**6) What differences and similarities did you notice between your time at GUQ and the main campus in Washington, DC?**

**Differences:**

GUQ is a small campus, where everyone knows each other. It feels that you are friends with everyone on the campus. In terms of events, mostly we organized events inside the campus. However, we also have a few off campus events such as escapes, women retreats, and international balls.

GU-DC has a large campus with a larger number of students, and, therefore, larger opportunities. They have a lot of interesting student clubs, and off-campus activities such as visiting different embassies in the USA, escape program to Virginia state, climbing the mountain, and more. Besides this, there were so many

big events inside the campus where they invited famous people and celebrities to the campus. During my time at the DC campus, I saw Hillary Clinton, Mark Zuckerberg, and more. Also, in DC, there are a lot of off-campus events that are not organized by the university.

You get to have roommates on the DC campus, while in Doha, everyone gets their own room.

**Similarities:**

The educational program and policies are similar. Both campuses have the same grading system, resources available to support students, including the advisors dean, and student peer tutors.

*"I learned that we can be our own future." If we have a dream of doing something, just work hard--very hard--toward it. Never let anyone tell us that our dream is impossible. "*

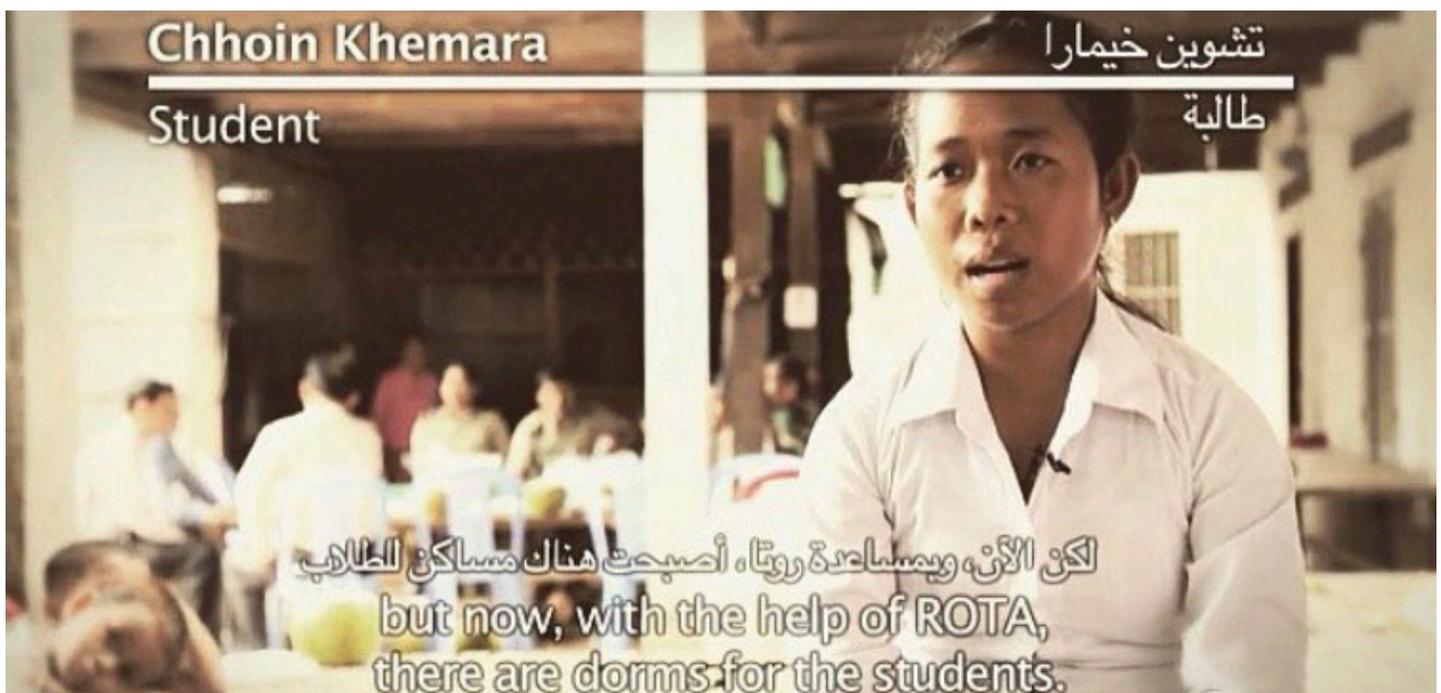
**7) What learning experiences have you taken from your opportunity with ROTA and your time in Qatar and hope to apply in Cambodia?**

As I grew up, I learned that there are many opportunities available in support of students. However, not many Cambodian children are aware of this. For example, I only realized those opportunities after I stepped out of my comfort zone. Thus, I want to organize a big university fair section in Cambodia where all children from all villages can learn about the scholarship availability in Cambodia and abroad.

I learned that "we can be our own future." If we have a dream of doing something, just work hard--very hard-- toward it. Never let anyone tell us that our dream is impossible.

I believe that there are so many more Cambodian children who are capable of winning scholarships at the universities of Cambodia and abroad, but they do not really know how to. So, raising awareness is very important here--and that is what I am planning to do after finishing my master's degree in Qatar.

I also learned that the ROTA high school has given the opportunity to many more girls in my community to attend university, and from that, I have always dreamt of having a big university with similar dormitories in our community, so that the girls can continue their studies and get better jobs.



*From this experience, I learned that “We are never too small to make a change. So, never underestimate your ability to achieve something before trying it.”*

*I still remember that, When I first decided to leave Cambodia to come to Doha, my parents did not believe in my journey. They did not even fully support me to come to Doha. But I deeply believe that the outcome of this journey will enable me to make a change for my family and my society as a whole. Luckily, I have my sponsor, H.E. Sheikha Al Mayassa, my friends, and teachers in Qatar who always support me and encourage me to keep going.*



*Khemara Chhorn with Education Above All at the UN HQ, 2019. New York, USA.*

*Although I still have not become who I exactly want to be yet, this educational journey has provided me with a lot of achievements already. I can see a huge change in the perception of my parents and people in my community regarding the value of education. From a person who does not believe in education, to the one who willing to see their children going to school, every summer, I went back home, I heard my parents complain about how my nieces did not study hard enough, and sometimes, our neighbors brought their children to sit with me, asking for my advice and listening to my educational experience.*

*Moreover, every summer, I always went back to my high school in Cambodia, ROTA high school, to give inspiration to the students, share my experience, and provide them with some educational workshops that could help them in preparing for their university life.*



*Khemara Chhorn at the UN HQ, 2019. New York, USA*

*My high school principal told me that more and more students started to express their interests not just in attending the university in the city, but also to study abroad because they see my journey as an example of possibility. And that just made me so happy. So finally, what I learned from this journey was that education was not just a piece of paper, but a powerful tool that can really bring a positive change in not only our lives, but the lives of other people around us.*

# The Power of Language: QFI *Arabic Program*

*"Languages are the bedrock of the world's cultural heritage. Every language offers a rich and unique insight into different ways of thinking and living, as well as into the history of the myriad of cultures and peoples across the globe."*

- British Council, Languages  
for the Future

صلوات

کائنات کی ہر ذرہ  
ہماری دعا ہے  
کہ اللہ تعالیٰ  
ہم پر اپنی رحمت  
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It is Arab Culture night at Lincoln High School in Portland, Oregon. Students from four levels of Arabic language classes, taught by Ruqayya Jarad, have created a beautiful setting in the school cafeteria filled with Arab art, calligraphy, and Middle Eastern food. During the evening the students dress in traditional Arab clothing and perform a dabke dance. There are performances by local Arab musicians and a henna artist paints on hands. Hundreds of students from the school - friends, families, and teachers - visit throughout the evening. Ruqayya beams at her students, who, for the most part, are Americans who would normally have little or no connection to the Arab world.



Language is one of the most important parts of any culture. It is the way by which people communicate with one another, build relationships, and create a sense of community. The phrase, language is culture and culture is language is often mentioned when language and culture are discussed. Using this context, Alfred L. Krober, a cultural anthropologist from the United States, said that culture started when speech was available, and from that beginning, the enrichment of either one led the other to develop further. Language education means, inevitably, language and culture teaching. The International Council for Educational Development states "Culture learning is actually a key factor in being able to use and master a foreign linguistic system."



Qatar Foundation International (QFI) recognizes language learning is a key aspect of maintaining cultural heritage and using language is an integral way to share culture. Craig Cangemi is a Senior Program Officer at QFI. In this role, he develops and implements opportunities for educators to develop a better understanding of the Middle East and the Arab world and to provide effective strategies for teaching about

the region in the classroom. He says, "Language is the key to unlocking a deeper understanding of a region or society's culture. When you learn a new language, one is not only learning sentence and grammatical structures, but he/she is given means to gain insight into societal and individual history, values, and customs. When teaching a language, it is essential that the culture where the language belongs be taught together, given the interconnectedness between the two."

Teachers often lack the ability to purchase materials they need for their classrooms to engage students and improve their learning outcomes. To help, QFI offers Classroom Resource Enrichment Grants (CREGs). These grants provide educators with supplementary funding to purchase educational tools and resources or hold activities to further explore the Arabic language and Arab culture. Teachers have used the grants for student-centered resources and materials,

including costs associated with activities related to the grants for student-centered resources and materials, including costs associated with activities related to Arabic language that involve the greater school community or high-quality Arabic language resources. In addition, each year the Middle East Outreach Council (MEOC) recognizes outstanding books by Arab authors or about the Middle East region. QFI's MEOC Educator Book Award makes classroom sets of these books available to schools.

*“Language is one of the most important parts of any culture.”*

QFI is an educational organization committed to advancing Arabic language teaching and learning. QFI supports innovative, research-based Arabic language programs in state funded primary and secondary schools and works to increase access to Arabic instruction for educators and students around the world. The QFI approach to Arabic language education is based on over 10 years of experience in the field of language learning. Our expertise is in collaborating with, identifying, and supporting the needs of the entire ecosystem of Arabic language education in schools worldwide.

For example, in addition to more traditional Arabic language programs, we currently partner with Public School 261 in Brooklyn, New York, where Rita Lahoud teaches Arabic language, art,

and culture “It’s a unique, multidisciplinary, project-based program that teaches the Arabic language through art,” she says. “Lessons are about the art and culture of the Arab world and instructions are given in Arabic.”

“Even if my students do not grow up to be Arabic language experts or even fluent in the Arabic language, they will have deep knowledge and respect for Arab culture and art,” she says. “This is so important in today’s political and social climate. Education programs like ours can go a long way in changing perceptions, and in giving children the necessary tools to refute stereotypes.”

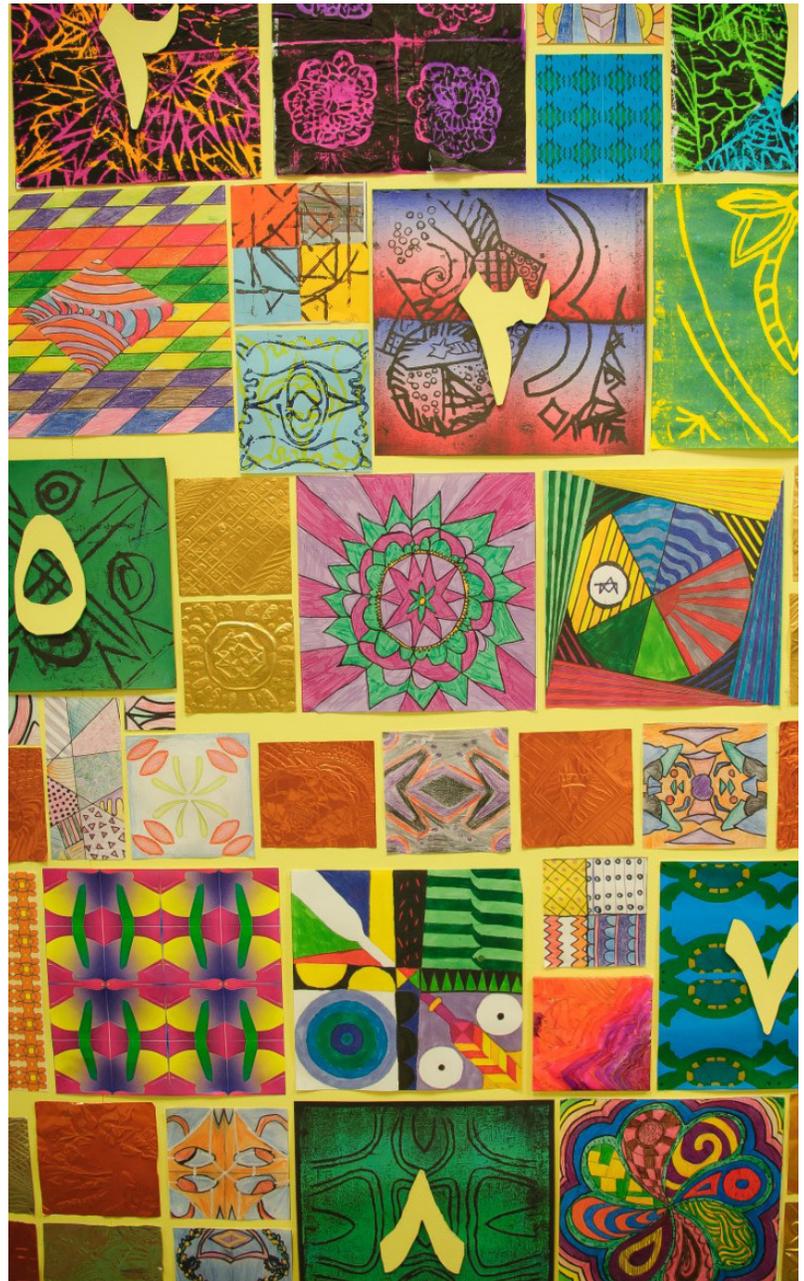
Beyond school programs and classroom grants, QFI provides numerous resources for teachers and students that support learning culture through language. QFI’s Resource Portal provides educators with free, high-quality instructional materials for educators to quickly find and teach about the Arab World. Throughout the years we have developed fun and engaging tools such as the Tilemaker application, which introduces students to fundamental concepts of Islamic art and architecture through the explorations and creation of mosaic tile art. We provide a robust infographic library for all to explore. Every year we partner with organizations, such as Embrace Doha, to host numerous events that tie Arabic language to culture, such as virtual holiday meals, art programs, and music programs and virtual exchange. For many years prior to the pandemic, we supported teacher and student travel to Qatar for the purpose of learning about culture through language.





culture, such as virtual holiday meals, art programs, and music programs and virtual exchange. For many years prior to the pandemic, we supported teacher and student travel to Qatar for the purpose of learning about culture through language.

In the summer, QFI provides support for high school students to continue their Arabic language studies and for university students to have an immersive experience in the Arab world. Melissa Murdock received a QFI education award to attend an intensive Arabic study abroad program in Amman, Jordan while she was a linguistics and Arabic double major at Georgetown University. He said, *"It became clear to me that communication, whether spoken or expressed through the daily non-verbal exchanges of communal interaction, facilitates meaningful connections between individuals."*



*Communication is a core feature of society and its culture, and helps to facilitate an openness to ideas, dialogue, and change.*

*As I used the Arabic language I was learning - haltingly at first but with greater fluency over time through constant practice - I came to appreciate and further understand the importance of communicating in the local language. Through studying the Arabic language, I was afforded the opportunity to connect with people from another culture.*

*Arabic was the means to learning about the world around me and contributing what I could to it. It allowed me to give help to a child on the street, to ask cultures of the Arab world.*

*Arabic was the means to learning about the world around me and contributing what I could to it. It allowed me to give help to a child on the street, to ask about a shop owner's family, and to share what I could from my own culture with others."*

In the 42 cities impacted by QFI grants where we work globally, with the 3,100 Arabic language teachers who have benefited from professional development, and the 6,500 students who have studied Arabic in QFI-supported school programs, the relationship with QFI has been transformative. It has opened not just eyes, but hearts and minds, to both the Arabic language and the diverse cultures of the Arab world.



# Where Did You Park Your Camel?: *How Can Children's Literature Foster Cross-Cultural Understanding?*

by Wafa' Tarnowska





*Wafa' Tarnowska is an acclaimed Lebanese author, translator, and storyteller. After working for many years as a radio broadcaster in Australia, Tarnowska began publishing children's books based on classic Arabic fairy tales from her youth. Her work adapts these stories for a global audience in order to foster greater appreciation of the Middle East. In this article, Tarnowska reflects on her own work and considers how children's literature can be a vehicle for cross-cultural dialogue.*



When I went to study in Australia at the University of Melbourne in the late seventies, people jokingly asked me where I parked my camel before I came to class. I used to banter that I could not fit it in the tram carriage, so I had to leave it at home!

A colleague at the Traveller's Aid Society in Melbourne once asked me if I knew what the theatre was. My eyes swelled with tears as I remembered my parents taking me to the most amazing theatre and musical performances in Beirut since the age of 10.

How could I explain to her that I watched the diva Fairouz sing live numerous times on stage, and that one of the most beautiful concerts I had ever attended as a teenager was by the late Iraqi oud player Munir Bashir performing solo by candlelight at a Beirut theatre?

The level of ignorance about the Arab world I encountered day in day out during the seven years I was studying and working in Australia was astounding. Mixing up Libya with Lebanon was normal and calling me "gollywog" because of my brown curly hair was deemed hilarious.

However, I became part of one solution to the problem of stereotyping Arab men as either billionaires or bombers and Arab women as either belly dancers or downtrodden by becoming one of the first Arabic Language broadcasters at Radio Ethnic Australia.



*Laotian girls reading. Laos.*

Radio 3EA, which started broadcasting on weekends with six languages including Arabic, quickly became SBS - the Special Broadcasting Service, a hugely successful and respected media enterprise in Australia nowadays.

With its free-to-air TV portfolio of five channels, and an extensive radio network providing 68 communities with services in their own language, SBS inspires people to explore, respect and celebrate our diverse world. It even offers online training courses to help companies embrace diversity and promote a safe and happy workplace.

My question is: Can the publishing world of children's literature learn a few tips from SBS?

### Why?

Because children need to see the diversity of their lives and the lives of those around them in the books they read every day. Because children deserve to be exposed to a wide range of books that include characters both similar to and different from themselves.

When I read the 2019 survey of the Cooperative Children's Book Centre (CCBC) on [diversity in children's and young adults' literature](#), I was pleased to notice that in future reports, they will be adding Arabs/Arab Americans to their findings. However, I was also saddened that it is taking so long for them to do so.

After all, Arab immigration to the United States began before it achieved independence in 1776. Arab Americans form a diverse population representing nearly country and religion from the Arab world. That is 22 countries and 3 major religious groups: Christianity, Islam and Judaism, plus minority religions, such as the Baha'is, Druze, Alawites, Yazidis and many others.

So, while waiting for the results of the new survey to include Arab and Arab American characters in children's books, I have some suggestions to publishers willing to jump onto the diversity wagon:

1) Take a look at the amazing [Arab American Stories](#), a 13-part series of Detroit Public Television that explores the diversity of the Arab American experience. My suggestion is to tell similar stories to our children and young adults so they can see themselves reflected in books.

2) Introduce children to a variety of Arab foods and not just hummus and pita. Have you ever tasted “*sfouf*,” “*zlabieh*,” “*mouloukhiya*,” “*mughrabiyeh*,” or “*mansaf*?” They are all yum, yum Arab dishes that deserve to be known. Thankfully, Interlinks, which has published my book, *Amazing Women of the Middle East*, has just brought out *Arab Fairy Tale Feasts*, a precious book blending Arabic folk tales with traditional Arabic children-friendly recipes.

3) Veils are not the only items of clothing that are typical of the Arab world. In fact, Arab countries are rich in fascinating headdresses ranging from the medieval *tantour* (conical hat) of Lebanon, to the Ottoman *tarboush*, to the Palestinian and Bedouin keffiyehs, to the white prayer caps and others.

4) I dream of writing a series of children’s books that tell the stories of professions that only exist in the Arab world such as the “*muezzin*” who calls the faithful to prayer five times a day and of the “*tabbal*” who wakes people up for the morning *Suhur* breakfast during the holy month of Ramadan. This profession is usually inherited from father to son. We also have the “*attar*” who makes wonderful perfumes, the “*kashshash*” who raises pigeons on rooftops of every Arab city and makes them fly in beautiful formations. And the “*khabbaz*” who makes wonderful *khobz*, or Arabic pita. Any takers for the series, please contact me!

5) When I wrote *Atlas of Arabia and the World* in 2010, I wanted Arab children and children of Arab parentage living in the West to be proud of the astounding geographical diversity present in the Arab world. Yes, we do have deserts in Arabia, but we also have snow on Mount Lebanon and in the Atlas

of Morocco. We also have three of the most important rivers on the planet: the Nile, the Tigris, and the Euphrates. And yes, we love eating dates in Arabia, but we also eat apples and apricots and grapes and pistachios and almonds and grow the most fragrant roses on the planet: the *Rosa Damascena*, an essential ingredient of the world’s perfume industry.

What children need is colourful, absorbing ingredient of the world’s perfume industry. Facts and information about the countries they or their parents come from. They need to read stories about characters who are both similar and different from themselves and they need to see their skin colour, eyes and hair illustrated on the pages.



Why? Because as Marie Leahy & Bridget Foley noted in the *World Journal of Educational Research*: “*All children deserve to see mirrors of themselves and windows of others in the books they read*” (Vol. 5, No. 2, 2018).





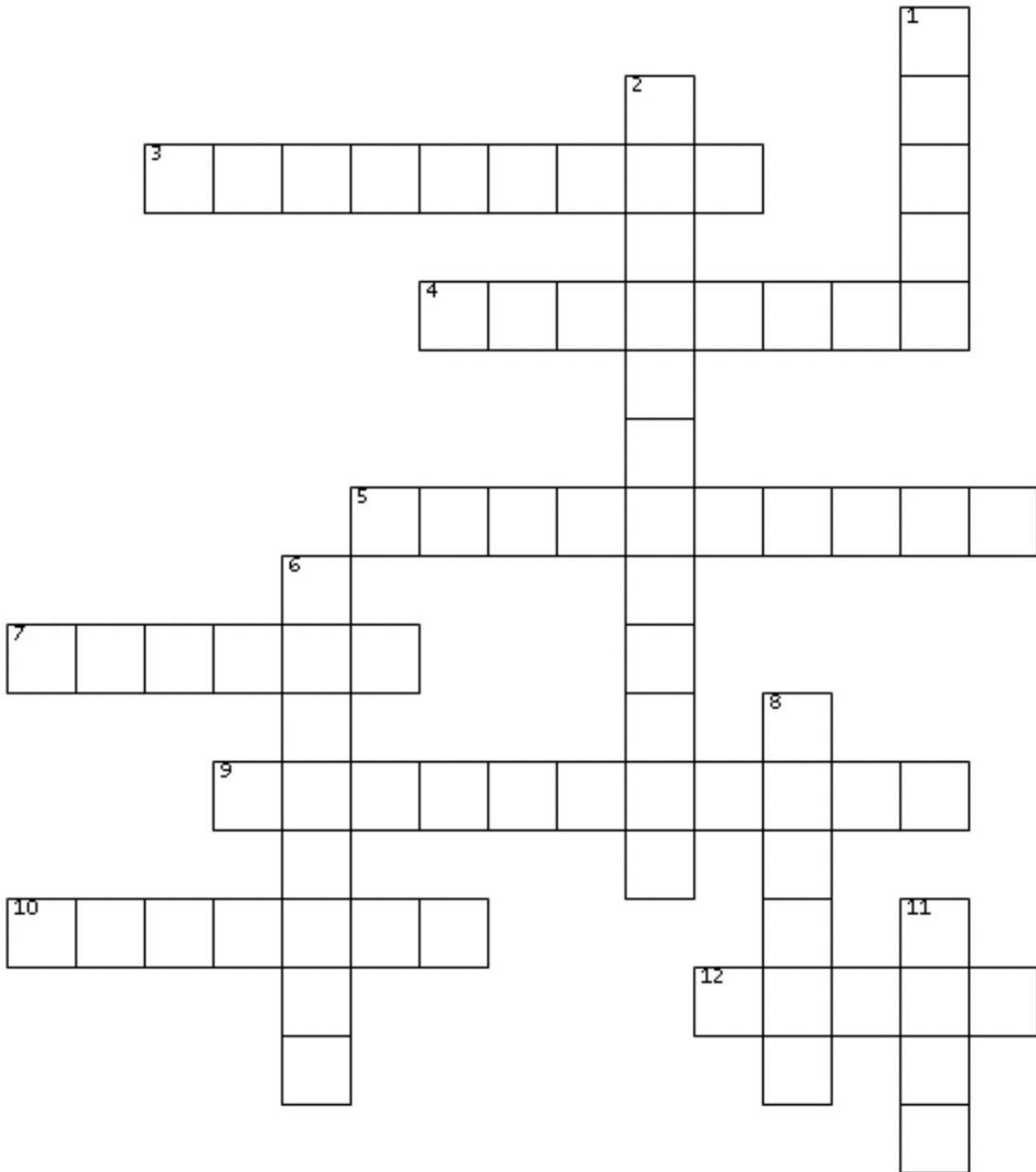
*Solomon R. Guggenheim Museum.* 2019. Photo by Aurélien Baudoin.  
New York, USA.

*FIVE*

# Keeping up with QAIC

Have you been keeping up with all of QAIC's artistic and cultural features? Test your knowledge with our crossword puzzle and find out how much you've been keeping with QAIC.

Stumped? Follow us on social media [@QatarAmerica](#) for hints.



## Across

3. This “city” is a 12-square-kilometer campus located in Doha’s Al Rayyan district and was developed by Qatar Foundation (QF) in 1997.
4. Originally interested in foreign affairs, self-taught Qatari artist Mubarak Nasser Al-Thani is best known for this type of acrylic painting.
5. Known for this type of work that draws on his memories of childhood in Qatar, Hassan Al Mulla was also responsible for the creation of Qatar’s Fine Arts Society.
7. One of the Pioneers of modern Arab art, Dia Al Azzawi is an Iraqi-born artist based in London. From 2016-2017, the largest retrospective of his work to date was shown at this Museum in Doha, Qatar.
9. Currently an Artist in Residence at Doha Fire Station, Mashael Al Hejazi documents Qatari heritage, specifically Doha’s historic neighborhoods through this form of art.
10. The Migrant Kitchen, is an immigrant-run restaurant and social good initiative Founded by Nasser Jaber, and Daniel Dorado, is based in this US city.
12. Qatari restaurateur Ghanim Al Sulaiti founded Evergreen Organics, one of Qatar’s first restaurants of this type.

## Down

1. September’s *Film Friday* features this short film funded by Doha Film Institute by Sudanese director Suzannah Mirghani.
2. QAIC’s Expressions Arts & Culture Talk, “Arab Cinema Then & Now,” featured NYC-based Egyptian writer and director Farida Zahran, who is an alum of this university, one of six US higher academic institutes in Education City.
6. Chef Shams Al Qassabi was the first woman to own a business in Doha’s famed Souq Waqif when she opened her spice store in 2004. She now runs her own restaurant, which features traditionally Qatari foods such as this national dish.
8. Noof Al-Marri, a Qatari chef and the owner of the Desert Rose Café, also owns a line of this culinary ingredient.
11. Featured in our *Throwback Thursday* highlights, this American artist and designer are best known for his “toys,” sculptures of cartoonish characters like “Companion”, his most famous character.

# Color Me QAIC



Anna U Davis  
*The Red Chair, 2020.*

# Partners

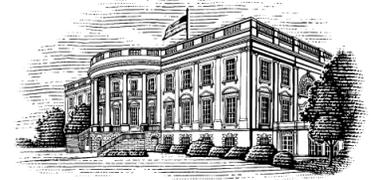


MICHAEL EDWARDS  
FRAGRANCES  
of the WORLD



DIY  
SCENT  
STUDIO

متحف العطور  
PERFUME MUSEUM  
| BY REEM ABU ISSA | QATAR |



THE WHITE HOUSE  
HISTORICAL ASSOCIATION



The Perfume Factory  
مصنع برفيوم فاكطوري

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# Join our QAIC Family!

Interested in taking your support of the Qatar America Institute of Culture further? If so, you can do this in two ways: supporting QAIC's mission and programming as an official sponsor, or joining QAIC's membership community to enhance your art and culture journey.

As a member, you become part of the extended QAIC family. With an annual membership, you will receive more exclusive experiences during some of QAIC's programs. These offerings include access to exclusive engagements with featured guests, intimate receptions with visiting artists, and other benefits – both tangible and intangible, to better serve you as a platform for cultural and creative enrichment. QAIC members are an extension of us; therefore, it is with this network of passionate individuals that we can further advance our mission of connecting creatives, convening communities, and celebrating cultures, locally and beyond. For more information, visit [www.qataramerica.org/membership](http://www.qataramerica.org/membership).

As a sponsor, your support will directly sustain and expand the programming that QAIC has to offer to its audiences in the United States, in Qatar, and around the world. Sponsors also receive unique benefits as part of their contribution, like VIP tickets to QAIC events, brand exposure, and more. For more information, visit [www.qataramerica.org/support-QAIC](http://www.qataramerica.org/support-QAIC).

Lastly, your contributions and continued support will allow QAIC to remain a viable platform and partner for creatives and artists. Through QAIC's programming, artists and creatives are highlighted, which helps further their own success and cultivate peace among various peoples from around the world.

Back cover artwork by Jawahir Al Mannai



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