



**NAWAT FES ANNOUNCES
NEW ARTIST RESIDENCY AWARDS
FOR FALL 2024-SUMMER 2025**

Nawat Fes is pleased to announce our new awardees for residencies from Fall 2024-Summer 2025. These nine artists were chosen from among 183 applications from 58 countries.



Jamila Osman

WRITER: Creative Non-Fiction
Canada
Fall 2024

BIOGRAPHY

Jamila Osman is a Somali writer, educator, and community organizer. She has taught creative writing from Portland to Palestine, from summer camps to juvenile detention facilities, and holds an MFA from the University of Iowa's Nonfiction Writing Program, where she was an Iowa Arts Fellow. She received the 2019 Brunel International African Poetry Prize, the 2021 *Black Warrior Review's* Flash Contest award, and The *Bellingham Review's* 2022 Annie Dillard Award for Creative Nonfiction. She is the author of the poetry chapbook *A Girl is a Sovereign State* (Akashic 2020). Jamila has been awarded fellowships from MacDowell, Djerassi, and Caldera. Some of her poems and essays can be found in *The New York Times*, *Al Jazeera*, *Catapult*, *Diagram*, and in several anthologies, including *A Map is Only One Story: 20 Writers on Immigration, Family, and the Meaning of Home* and *The Best of Brevity: 20 Groundbreaking Years of Flash Nonfiction*. She is the nonfiction editor of *Brink Literary Magazine*. She has performed at readings and literary events around the world, including the Palestine Writes Literature Festival and The Lagos International Poetry Festival. She regularly presents at colleges and conferences on the intersection of art, culture, and activism.

<https://www.jamilaosman.com/>

PROJECT

In Fes, Jamila Osman will be working on the completion of *Memory Palace*, a creative nonfiction project that charts a personal and national history of grief, two timelines that overlap, two threads of her life that must be unspooled as she interrogates how grief and memory are transmitted across geographies and between generations. The narrative attempts to map what is unmappable about a place: contested notions of citizenship and belonging, contested versions of histories and archives. This project is an exploration of the parallels between losing a country, losing a language, and losing a family member. The intricacies of that correlation teach us to think of loss not solely as disruption, but as aperture for filling through new connections to the self, others, and history. These points of rupture are not endings, but new beginnings.



Alix Christie

WRITER: Fiction
USA
Fall 2024

BIOGRAPHY

Alix Christie is a prize-winning author and journalist and native Californian. Her new historical novel, *The Shining Mountains*, was published in April 2023. Her debut novel, *Gutenberg's Apprentice*, the story of the making of the Gutenberg Bible, was published by Harper Books in 2014 and was a finalist for the VCU Cabell First Novelist Award and longlisted for the International Dublin Literary Prize. Her story "Everychild" won the 2021 Jeffrey E. Smith Editor's Prize in fiction from *The Missouri Review* and a Pushcart Prize. As a longtime foreign correspondent, she has written numerous stories set in other places and times, including "The Dacha," a finalist for the 2016 Sunday Times (UK) Short Story Award. She earned an MFA at St. Mary's College of California and has been a literary fellow at the Lucas Artists Program of Montalvo Arts Center and a fiction workshop leader at the Leopardi Writing Conference. She is currently based in Berlin, where she is at work on a new novel, seeking a publisher for a family memoir and writing about culture for *The Economist*.

alixchristie.com

IG: [@alixechristie](https://www.instagram.com/alixechristie)

www.facebook.com/AlixChristieWriter

PROJECT

While at Nawat Fes, Alix Christie will finish work on her third historical novel, "Rubble Women," which tells the story of German women thrown together to scrub the wreckage of World War II from Berlin's streets. This fictional project, like her previous novel, *The Shining Mountains*, is based on a little-known true history that helps to illuminate the world in which we now live. During the residency, Alix plans to expand on this theme through short fictions looking at the ways such past traumas seep into present life. She envisions a series of works about the intergenerational shadows of fascism and racism in the United States and Germany, her two home countries. As a French speaker formerly active as a journalist in Paris, she is particularly interested in learning more about the ways in which the colonial history of France in North Africa has affected, and continues to affect, those living in the region today.



Soraya Palmer

WRITER: Creative Non-Fiction
USA
Winter 2025

BIOGRAPHY

Soraya Palmer is the author of *The Human Origins of Beatrice Porter and Other Essential Ghosts*. She is a Flatbush-born-and-raised writer and licensed social worker who has worked to advocate for survivors of gender-based violence who are facing criminal charges related to their abuse. She has also spent time as a community organizer for young people who fights against gentrification and police brutality. Her novel was named one of Today's "38 Best New Books to Read in 2023," one of the "Buzziest Debut Novels of the New Year" by Goodreads, one of the "Best and Most Anticipated Books of 2023" by Elle magazine, and one of "The Most Anticipated Feminist Books of 2023" by Ms. Magazine. Her writing has appeared in *Electric Literature*, *Hazlitt*, *Ploughshares*, and elsewhere. She has been awarded a residency at Blue Mountain Center and graduated from the Virginia Tech MFA program. She lives in Brooklyn with her cat, Nicholas.

IG: [@soraya.palmer](https://www.instagram.com/soraya.palmer)

<https://sorayapalmer.com/>

PROJECT

At Nawat Fes, Soraya Palmer will work on the sequel to her debut novel, *The Human Origins of Beatrice Porter and Other Essential Ghosts*, which was born out of the history of Caribbean resistance and ghosts in Caribbean folklore. The initial plot follows two sisters who grow up in Brooklyn hearing the stories of their parents. Eventually, though, the stories come to life. Rumor has it, for instance, that Anansi once followed their mother around Trinidad. In the sequel, which takes place five years after the first book, the sisters' ghosts haunt them as they navigate unwanted pregnancies and a mysterious television set. The young women, now in their twenties, begin to experience the beginnings of gentrification in Flatbush and a mysterious series of burning buildings. In the midst of these odd occurrences are the hauntings of folklore figures like Anansi and The Rolling Calf. Throughout time, Black communities have used folklore as a way to record the histories they were often left out of. Soraya sees storytelling as a way to decolonize one's own imagination. In writing this book, Soraya aims to look at the nature of Caribbean folklore, Black motherhood, and the triumph of Black sisterhood against all odds.



Brad Fox

writer

New York, USA

Winter 2025

BIOGRAPHY

Brad Fox is a novelist and nonfiction writer living in New York. His first book-length nonfiction experiment, *The Bathysphere Book: Effects of the Luminous Ocean Depths* (Astra House 2023) was awarded the National Book Foundation's Science and Literature prize and named a finalist for the PEN/E.O. Wilson Literary Science Writing Award. His novel *To Remain Nameless* (Rescue Press 2020) was a staff pick at *The Paris Review* and selected as best of the year by Dennis Cooper and *The Millions*. His stories and articles have appeared in *The New Yorker*, *Guernica*, *The Paris Review Daily*, and *The Public Domain Review*. His new nonfiction book, *Another Bone Swapping Event*, will be published by Astra House in 2025.

Website: bradfox.org

IG: bradfoks

PROJECT

While at Nawat Fes, Fox will be at work on a book at the intersection of history, fiction, and essay jumping off from the life and legacy of the thirteenth century traveler Badr al-Din al-Habashi. Arriving in Fez after escaping slavery in Ethiopia, Al-Habashi met the Andalusian visionary writer Muhyiddin Ibn 'Arabi, and the two traveled together for next twenty-seven years. They crossed North Africa to Egypt, where they survived a major plague outbreak. They spent time in Jerusalem and Mecca, Baghdad and Mosul. They witnessed Damascus before it fell to the Mongols, and Anatolia as the Ottomans were supplanting the Seljuks. While Ibn 'Arabi is among the most prolific writers in any language, Al-Habashi—described by his companion as the embodiment of perfect wisdom—left almost no trace beyond his signature affixed to manuscripts indicating his presence as a listener. *The Book of the Silent Witness* draws on archival research, historical study, and notes from site visits to places Ibn 'Arabi and Al-Habashi passed through. The book will explore Al-Habashi as a historical figure but also as a riddle, unrecorded and overlooked but receptive and sustaining.



Ahimsa Timoteo Bodhrán

WRITER: Poetry
USA
Spring 2025

BIOGRAPHY

Ahimsa Timoteo Bodhrán is a multimedia artist, activist/organizer, critic, and educator. A National Endowment for the Arts Fellow, he is author of the poetry/photography chapbooks, *Archipiélagos*; *Antes y después del Bronx: Lenapehoking*; and *South Bronx Breathing Lessons*. Bodhrán is editor of the Fall 2010 issue of *Yellow Medicine Review: A Journal of Indigenous Literature, Art, and Thought*, with 93 contributors from around the world. He is co-editor of the Native dance/movement/performance issue of *Movement Research Performance Journal*, with 42 international contributors. Bodhrán organized an international Indigenous roundtable dialogue on issues of water for *Hawai'i Review*. His work appears in Arab publications across the U.S., Canada, Lebanon, and Morocco. His visual art and videos have been shared across the U.S. and Australia. He continues to work with diverse communities to create multimedia dance works. An activist and community organizer since he was a teenager, Bodhrán continues to be active in movements for equality, justice, and liberation.

PROJECT

Ahimsa Timoteo Bodhrán is completing *Yerbabuena/Mala yerba*, a multigenre book comprised of poetry, nonfiction prose, and hybrid work, and larger multimedia project, weaving visual art, sound, movement, and text. *Yerba* remaps New York and California, the East/West Coasts, and Atlantic/Pacific worlds, weaving personal, familial, and communal histories, presents/presences, and potential futures. Bodhrán hopes the project will illuminate the power of politicized intersectional identities and ethical solidarities in progressive coalition-building, and help mobilize more effective movements towards the liberation, decolonization, and sovereignty of oppressed lands, bodies, and cultures. Bodhrán is interested in Moroccan history and geography, aesthetics and creative traditions (visual/sonic/written/movement), mathematics and sciences, environmental work, layers of identity, cultural/linguistic diversity, and notions of space-time. In what ways can the world (and cosmos) be understood in new (and old) ways if Morocco is placed at the center? How might we re-understand the universe of our relations if Morocco is recognized as pivotal? Accessing the various communities, artistic traditions, and ecosystems in the region will ground Bodhrán's creative work and political thinking about place, race, situatedness, and personal, communal, and environmental change. He hopes his time at Nawat Fes will illuminate our interconstellations, the ways our survivals and thrivals are inextricably interwoven.



Caterina Moroni

VISUAL ARTS

Italy

Spring 2025

BIOGRAPHY

Caterina Moroni is an Italian independent artist and cultural and social activist specializing in art in public and unconventional spaces, as well as participatory processes. She is a member of the international network InSitu, a European platform for artistic creation in public spaces. With a degree in Contemporary Foreign Languages and Literature, she also holds a Master's degree in Business Management. Caterina attended the European Professional School of Performing Arts directed by Societas Raffaello Sanzio and since 2008 she has collaborated with renowned entities and directors on the contemporary scene. She has extensive experience as an artist, project manager and Outdoor & Experiential Educator with various cultural and social organizations. Caterina is currently leading workshops on the relationship between humans and the environment through urban explorations and hybrid expressive languages. As of 2023, she directed and mentored the FNAS LAB 2023, a training and support program for art creation in public spaces designed by FNAS - National Federation of Street Arts. Starting in 2023, as an artist experienced in participatory practices, she is a part of BETA CIRCUS, a European project aimed at connecting contemporary circus with participatory art methodologies. www.caterinamoroni.it

PROJECT

Caterina Moroni's project in Fes includes a captivating blend of local elements & community involvement, centered around the symbolic figure of the donkey. At its core, the project is the creation of a contemporary ritual that celebrates the interconnectedness of all beings and the bond between citizens and their urban environment. Drawing inspiration from the enduring symbolism of the donkey as a symbol of resilience and practicality, its historical role in waste carrying and the metaphorical significance of this act, the artist delves into themes of connection, renewal, purification and liberation. Building on her initial experiment in Castelbuono, Sicily, in collaboration with the Italian National Federation of Street Arts and local organization Il Cinghiale e la Balena, the artist seeks to refine and expand her concept within the vibrant cultural tapestry of the Fes medina. Entranced by Morocco's rich heritage and the significance of its communal spaces, she sees them as fertile ground for her participatory performance practices. The project's goals encompass fostering community bonds, amplifying voices, sparking critical dialogue, and revitalizing public spaces as dynamic hubs of communal interaction.



Jimena Sarno

VISUAL ARTS

Argentina

Summer 2025

BIOGRAPHY

Jimena Sarno is an interdisciplinary artist and educator born in Buenos Aires, Argentina and living in Los Angeles. With a focus on the sensorial and affective experiences shaped by political subjecthood, she works across a range of media including installation, sound, video, text and sculpture. Her work has been exhibited in solo and group exhibitions at MASS MoCA, REDCAT, Vincent Price Art Museum, Clockshop, 18th Street Arts Center, LACE, Visitor Welcome Center, The Museum of Latin American Art, The Mistake Room, Human Resources, PØST, UCI Contemporary Art Center, Grand Central Art Center, Control Room, San Diego Art Institute, The Luminary, Centro Galego de Arte Contemporánea de Santiago De Compostela, Fellows of Contemporary Art, Calico Gallery and Small Editions, among others. Sarno is a recipient of the 2021 California Arts Council Individual Fellowship, the 2015 California Community Foundation Fellowship for Visual Artists, the 2017 Foundation for Contemporary Art Emergency Grant, and the 2019 Rema Hort Mann ACE Grant, and is a 2019-2024 Lucas Artist Fellow in Visual Arts at Montalvo Arts Center.

IG: [@_la_jime_](https://www.instagram.com/la_jime_)

jimenasarno.com

PROJECT

During her residency at Nawat Fes, Jimena Sarno will research traditional Moroccan weaving and the loom as a space for imagination and improvisation, documenting the process in an experimental film for her upcoming solo exhibition. The project is centered on objects crafted for use in a hoped-for utopian future built on collectivity, reconfiguration, and repair—an alternative to systems of coloniality and narratives of Modernism that reinforce ideas of progress vs. primitivity. The multimedia installation encompasses film, sound and sculptural components using techniques including weaving, felting, woodworking, metalwork and pottery. These objects are associated with folk and craft traditions—ways of making and bodies of knowledge often passed from maker to maker. The focus is on the potential futures that can be imagined through ancient traditions, in which objects such as textiles are bearers of information and stories as well as being usable objects. Many works in this installation are the results of collaboration with other makers, for which she hopes to build relationships with local weavers. These collaborations underscore the collectivity that she believes must characterize the utopia that hovers at the horizon, charged with the potential to critique and even change the present.



BIOGRAPHY

Eugene Gloria is the author of four books of poems—*Sightseer in This Killing City* (Penguin Random House, 2019); *My Favorite Warlord* (Penguin, 2012), winner of the Anisfield-Wolf Book Award; *Hoodlum Birds* (Penguin, 2006); and *Drivers at the Short-Time Motel* (Penguin, 2000), a National Poetry Series selection and recipient of the Asian American Literary Award. His honors include a Fulbright Research Grant, a Pushcart Prize, a Poetry Society of America Award, and a Fulbright Lecturer Award, among others. He has also received fellowships for residencies at MacDowell, Montalvo Arts Center, Willapa Bay AiR, Djerassi Resident Artist Program, Virginia Center for the Creative Arts, Ragdale Foundation, Château de Lavigny, Fundación Valparaíso, and Yaddo. He is the John Rabb Emison Professor of Creative and Performing Arts and English Professor at DePauw University.

www.eugenegloria.com

Eugene Gloria

WRITER: Poetry

USA

Summer 2025

PROJECT

Eugene Gloria regards writing as part of the process of self-discovery. His current collection of poems explores the brief life of a Filipino polymath and national hero named José Rizal. Drawing on personal history and collective memory, these poems reflect on Rizal's life as a flâneur, student, and writer from his perspective as well as that of his wife, Josephine Bracken, and Juan Tamad, a fictional character from Filipino folklore. Time and its fluidity are central themes in Gloria's works, as are love, death, and poetry itself. In his poems, Rizal, as a historical figure, allows Gloria to examine not only the Philippines' centuries of Spanish colonization, but also the price of freedom then and now. While at Nawat Fes, Gloria will be working on new poems, drawing from texts and images from a winter term course he co-led on the arts, architecture, and religions of Morocco (touring Fes, Marrakech, Casablanca, Tangier, Chefchaouen, Meknes, Volubilis, Rabat, and Essaouira). In Dar Bennis, Gloria will deepen his exploration of Fes as one interrogates a character in a living, breathing story.

**NAWAT FES IS THE ARTIST RESIDENCY PROGRAM OF THE
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