**Name:** Aida Nasrallah (Nassra Mahagna)

**Date:**

**CURRICULUM VITAE**

1. **Personal Details**

Permanent Home Address: Al-Gazali Street. Home no. 15. Umm el-Fahem

Code: 3001000

Home Telephone Number: N/A

Cellular Phone: 0506995517

Electronic Address: aida\_n56@yahoo.com

 nassra.mahagna@bietberl.co.il

1. **Higher Education**
2. **Undergraduate and Graduate Studies**

|  |  |  |  |
| --- | --- | --- | --- |
| **Year of Approval of Degree** | **Degree** | **Name of Institution****and Department** | **Period of Study** |
| 1998 | BA | Haifa University, Arabic Language and Literature; Art History | 1995 – 1998 |
| 2003 | MA | Tel Aviv University, Multidisciplinary Art Studies | 1999 –2003  |
| 2011 | PhD | Tel Aviv University, Multidisciplinary Art Studies | 2006 –2010  |

**B. Post-Doctoral Studies**

|  |  |  |  |
| --- | --- | --- | --- |
| **Year of Completion** | **Degree** | **Name of Institution, Department and Host** | **Period of Study** |
|  |  |  | N/A |

1. **Academic Ranks and Tenure in Institutes of Higher Education**

|  |  |  |
| --- | --- | --- |
| **Rank/Position** | **Name of Institution and Department** | **Dates** |
| Lecturer | Beit Berl, The Arab Academic Institute for Education | 2014 – 2015 |
| Senior Lecturer | Beit Berl, The Arab Academic Institute for Education | 2016 |

1. **Offices in Academic Administration**

N/A

1. **Scholarly Positions and Activities outside the Institution**

2003 Rhetoric Workshops, “Between the Art of Silence and the Art of Speech”, Beer Sheva, hosted by the curator Yael Ketz

2007 – present *al-Ajaras* literary journal published in Morocco, member of the editorial committee of the literary journal, *al-Jaras,* published in Morocco

2006 – 2007 Teaching drawing workshops for youth on a voluntary basis at the Academia Center, Umm al-Fahm

2008 Salon for Culture and Literature, voluntary, Salon for Literature and Culture, with the participation of Yehuda Shenhav and the late Salman Natur, at my home in Israel

2008 Guiding the artist Karim Abu Shaqra through the publication of his first catalog

2010 – present The Hybrid Theater, New York, board member [document attached]

(<http://www.hybridtheatreworks.org/about-us/who-we-are/>)

2013 Drama Workshop, “Teacher as an Actor”, Ajial Program, Givat Haviva

2014 – present *al-Ḥasad* journal of the Arab Institute, Beit Berl, article reviewer

2015 – present *al-Haṣad* journal of the Arab Institute, Member of the judicial and editorial committee

(<https://www.researchgate.net/publication/287319249_al-Hasad_5>)

2016 Umm al-Fahm Community Center, teaching art to young women

2016 Creative crafts workshop for adult women aged 40-60, Community Cultural Center, Umm al-Fahm

2016 – present The Association for the Study of Art and Gender, board member

2018 Mentoring artists starting out in their careers—Miada Masri, Shuruq Agbaria, Adham Gabrin—on a voluntary basis at my home in Israel

2019 Multidisciplinary workshops for cancer patients, voluntary, from my home in Israel (pictures attached).

2022 Tel Aviv University, member of the Israeli Union for the Study of Theater and Performance.

2022 The Association for the Study of Art and Gender, member of the judicial committee for the Kaye Art Prize

2022 – 2024 IWMW Washington, member of the steering committee for the selection of artists for the international exhibition (to be held in 2024) (<https://www.womenartandgender.com/general-7>)

2023 – present “Strengthening visual education in schools: Lectures in libraries throughout Israel for teachers and principals,” Education Ministry through faculty

2023 “Strengthening the drive to personal development among school principals and teachers”, The Culture Center, sponsored by the el-Manbar Institute.

2023 “How to use visuals as an educational tool: Workshops for principals and teachers”, The Culture Center, sponsored by the el-Manbar Institute.

1. **Participation in Scholarly Conferences**

a. **Active Participation**

בסעיף זה יוצגו פרטי כל הכנסים בהם הוצגו מחקריך. יש לערוך את הפרטים בטבלה לפי הכותרות שלהלן. כאשר הכנסים מרובים, **יש לפצלם לכנסים בארץ וכנסים בינלאומיים**.

**הרצאות מוזמנות בכנסים יש להדגיש בגופן בולט (bold) ((Keynote speaker/Invited lecture**

תחת כותרת **Role** ניתן לציין תפקידים מיוחדים בכנס כגון: השתתפות בפנל, יו"ר קבוצת דיון וכיו"ב.

**יש להתייחס לכנסים אקדמיים בלבד!**

***Domestic Conferences in Israel***

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Role** | **Subject of Lecture/Discussion** | **Place of Conference** | **Name of Conference** | **Date** |
| **Speaker** | “Anisa Ashkar as a Moving Exhibition” | Bezalel Art School | East of Here: Art and Visual Culture in the Islamic World | 2010 |
| **Speaker and Performer** | “The Reflection of the Political Aspect in my Play ‘Dialog’ Written in English” | Tel Aviv University | Theater in Conflict Regions: What can be Learned from Other Regions and What can they Learn from Us? | 2012 |
| **Speaker** | “An Object Speaks, a Word Creates” | Beit Berl | Literacy and Art, Language in Light of Culture, | 2013 |
| **Speaker** | “Relations, Power and Representation, Identity of Politics Theatre”(<https://arts.tau.ac.il/sites/arts.tau.ac.il/files/political%20thatre%205070.pdf>) | Tel Aviv University | Rethinking Political Theatre in Western Culture | 2015 |
| **Speaker** | “Provocative and Oppositional Women Artists: Purification and Erasure in Contemporary Palestinian Women’s Art in the Social and Political Context: Example of Hanan Abu Hussein” | Beit Berl | To Speak about the Voice: Study Day Marking International Women’s Day | 2016 |
| **Speaker** | “Palestinian Weaving, from Tradition to Innovation” | Binyamini House for Contemporary Ceramics, Tel Aviv | Old Craft, New Craft | 2016 |
| **Speaker** | “Purification and Erasure in Contemporary Palestinian Women’s Art in the Social and Political Context: Raida Sa’ada and Anisa Ashkar as Examples”(<https://www.shenkar.ac.il/he/events/feminine-palestinian-art>) | Shenkar College | Art in the Broader Field | 2016 |
| **Speaker** | “The Development of Palestinian Women’s Art” | Givat Haviva in collaboration with Aarush | The Place and Power of Contemporary Jewish and Palestinian Women’s Art in Israel | 2016 |
| **Speaker** | “Palestinian Women and Arts: An Awakening, But…” | Shenkar College | Visual Culture in Israel | 2017 |
| **Speaker** | “Cleansing and Annihilation in Palestinian Women’s Art in the Political Context: Raeda Saadeh as a Model” | Tel Aviv University | Art and Gender (conference in English) | 2017 |
| **Speaker** | “Raeda Saadeh: From a Sense of Victimhood to Redeemer” | Haifa University | Women’s Art | 2018 |
| **Speaker** | “Home Materials in Palestinian Ritual Art, Hanan abu Hussein as a Model” | Association of Women, Gender, and Art Research in Israel, Tel Aviv University | Women and Gender in the Arts in Israel | 2019 |
| **Speaker** | “When I am Other” | Beit Berl | Women’s Journeys: Personal Experiences | 2020 |
| **Artist** | (<https://www.thejoint.org.il/wp-content/uploads/2021/04/%D7%97%D7%93%D7%A9-%D7%9E%D7%97%D7%A9%D7%91%D7%95%D7%AA-%D7%9E%D7%A1%D7%9C%D7%95%D7%9C-%D7%9E%D7%97%D7%93%D7%A9.pdf>) | Association of Women, Gender, and Art Research in Israel sponsored by Bar-Ilan UniversityVia Zoom | Facing Aging Directly: Elderly Women in Art | 2021 |
| **Speaker** | “Violence against Women and its Reflection in Palestinian Art, Manal Morkos as a Test Case” | Bar Ilan University, Via Zoom  | Women Doing Craft: Women’s Community Craftivism | 2021 |

***International Conferences (Held in Israel or abroad)***

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Role** | **Subject of Lecture/Discussion** | **Place of Conference** | **Name of Conference** | **Date** |
| **Speaker and Panel Member** | Participated in a panel with the Italian author Rocco Carboni and the Cuban author Norgi Spinoza, discussing three plays by the three authors | Portland Stage at (in Portland, Maine) | 6th Annual From Away Festival: International Playwrights Festival | 2001 |
| **Speaker** | Provided various daily lectures regarding my writings for the Iowa university students and produced numerous plays over the course of three months**3.** readings at the HirshhornGallery and the Bethesda Writers’ Center.https://iwp.uiowa.edu/sites/iwp/files/2001AnnualReport.pdf | Iowa University and City Library | International Authors Workshop | 2001 |
| **Panel Member** | Lectured and participated in a panel with Etgar Keret and the Malaysian author Rihman Rashid, on the authors’ opinions and perspectives regarding the 9/11 attack | Storm Lake University | Political Opinions | 2001 |
| **Speaker** | “Theater as Self-Reconciliation and Reconciliation with the Other” | Brandeis University (Waltham, MA) | To Act Together | 2010 |
| **Panel Member** | “How to Build Theater in Conflict Areas” (a panel with Dr. Lee Berman) (<https://www.atwsresources.com/aida-nasrallah.html>) | Lamama Theater, New York | Theater and Peace: Building in Conflict Areas | 2011 |
| **Speaker** | “Introduction to Palestinian Art” and “Palestinian Women’s Art” | Jan Evangelista Purkyne University, in Usti nad Labem | Palestinian Art | 2017 |

b. **Organization of Conferences or Sessions**

יש לערוך את הפרטים בטבלה לפי הכותרות שלהלן.

תחת הכותרת**Role** ניתן לציין תפקידים מיוחדים בכנס כגון: ארגון מושב, חברות בצוות ההיגוי, חברות בוועדה המארגנת או בוועדה המדעית וכיו"ב. **יש לציין אירועים אקדמיים בלבד**!

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Role** | **Subject of Conference/****Role at Conference/****Comments** | **Place of** **Conference** | **Name of****Conference** | **Date** |
| **Organized the conference and provided a lecture** | Organized the conference and lectured on “Home Materials in Palestinian Ritual Art, Hanan abu Hussein as a Model” | Tel Aviv University | Women and Gender in Israeli Art | February 24-25, 2019, |

1. **Invited Lectures\ Colloquium Talks**

יש לציין את נושא ההרצאה בסדר כרונולוגי יורד, הבמה בה הוצגה, מקומה ומועדה.

נא לרשום אך ורק הרצאות אקדמיות ומקצועיות ולא הופעות בפורומים ציבוריים, בידוריים, תקשורתיים וכו'.

|  |  |  |  |
| --- | --- | --- | --- |
| **Presentation/Comments** | **Name of Forum** | **Place of Lecture** | **Date** |
| Invited by Dr. Debby Sherman, Museum Curator | On “My Dear Beyond the Ocean” by Dr. Aida Nasrallah, with the participation of Prof. Shimon Levy and Dr. Ketziah Alon  (<https://www.facebook.com/photo/?fbid=1314838815393600&set=a.400062906871200>) | Eretz Israel Museum, Tel Aviv | 2020 |
| Invited by ibn-Ḥuldun Library | “From the Varieties of Love, with the participation of Dr. Aida Fahmawi, Dr. Ahmed Ajbaria (attached file) (<https://www.knooznet.com/?app=article.show.58988>) | Umm el-Fahm  | 2020 |
| Invited by the journalist Benny Ziffer | Reading of my poems from the collection “Barefooted” | The home of Ilana and Arik Brand | 2019 |
| Invited by Gallery Curator Yael Dror | “Turn Around Behind the Wall”, a gallery talk about art” | Shalom Gallery, Givat Haviva | 2019 |
| Leadership Committee of the National Poetry Festival | Participation in the National Poetry Festival in Metula (file attached) | Metulla Library | 2019 |
| Leadership Committee of the National Poetry Festival | Participation in a panel with A. B. Yehoshua, who spoke about the anxiety of Israeliness with Prof. Dan Meron and the poets Meron H. Isaacson, chair of the Authors Union, Zvika Nir, and Iris Eliya Cohen, and the journalist and recipient of the Israel Prize for Journalism Yaakov Ahimeir. Moderator: Uri Misgav (<https://www.metulla.muni.il/uploads/n/1557835417.7357.pdf> | Confederation houseMetulla | 2019 |
| Leadership Committee of the National Poetry Festival | Poetry reading: “The Ceremony of Women: The way to E`an Jarar, the threshold of home and others” (<https://www.youtube.com/watch?v=ZBaOH6tObck>) | Metula Library | 2019 |
| Invited by the Museum Curator | "On the threshold of the home: poetry reading A panel with Benny Ziffer, [(https://www.facebook.com/Museum.Uri.Rami.Nechushtan/posts/2570163179660757/?locale=hi\_IN)](file:///C%3A%5CUsers%5CDeets%5CAppData%5CRoaming%5CMicrosoft%5CWord%5C%28https%3A%5Cwww.facebook.com%5CMuseum.Uri.Rami.Nechushtan%5Cposts%5C2570163179660757%5C%3Flocale%3Dhi_IN%29) | Beit Uri and Rami Nehushtan Museum, Ashdot Ya`akov | 2019 |
| Invited by the artist Karim Abu Shaqra on behalf of the family in honor of the opening of the gallery in memory of the late artist A’asim Abu Shaqra | “The Artist A’asim Abu Shaqra: A Special Artistic Style in the Contemporary Context” | Al-Ahalia High School | 2019 |
| Invited by the Museum curator Shir Meller-Yamagutchi | “Contemporary Palestinian Women’s Art.” A lecture on behalf of the closing of the exhibit of artist Manar Zuabi “On a Thin Rope” | Wilfried Museum, Kibbutz Hazorea | 2015 |
| Invited by Yehuda Shenhav | “Political Writing in Local Discussion—Yehuda Shenhav, Aida Nasrallah, and Rellah Mazli on Writing in a Complex Political Reality”— Short Story Conference (<https://www.prtfl.co.il/archives/80945>) | International Book Fair in Jerusalem | 2015 |
| Invited by the Cultural Center of Hennef | Reading from the book “My Dear Beyond the Ocean” accompanied by Prof. Mary Lewis | The Cultural Center of Hennef | 2008 |
| Invited by the Church of Cologne | Reading from the book “My Dear Beyond the Ocean” accompanied by Prof. Mary Lewis | Cologne | 2008 |
| Invited by the Arabic Cultural Center | Reading from the book “My Dear Beyond the Ocean” accompanied by Prof. Mary Lewis | Munich | 2008 |
| Invited by the Tel Aviv University Theater Department | A discussion with myself and actor Taher Nagiv moderated by the author, journalist, playwright, and Arab philosophy and culture lecturer Salman Natur | Tel Aviv Cameri Theater | 2006 |
| SLAA writers’ organization | International Literature: Beyond the Border | Chris Colmens, director of the Balie DE cultural center in Amsterdam | 2002 |

1. **Research Grants**
2. **Grants Awarded**

יש לציין: מקור מממן, לאיזו תקופה התקבל המענק, סכום כללי וסכום ההקצבה למועמד, שותפים (אם יש) **ומקומך במחקר** (חוקר ראשי-PI או חוקר שותף-Co-PI), נושא הצעת המחקר ומהם המאמרים שהניב המחקר בציון מספורם ברשימת הפרסומים.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Year** | **Funded by/ Amount** | **Topic** | **Co-Researchers** | **Role in Research** |
| 1999 | Support from Ms. Aida Katan, all degree payments were provided to the university, $2500 | Artists from Wadi Ara: Their Artistic Work as a Personal, Social, and Political ReflectionAdvisor: Prof. Nurit C’naan-Keidar | None | Principal Investigator |
| 1999 | Dr. Rebecca Chutick Honors Scholarship, Gender Studies Department, Tel Aviv University, NIS 7000 | Artists from Wadi Ara: Their Artistic Work as a Personal, Social, and Political ReflectionAdvisor: Prof. Nurit C’naan-Keidar | None | Researcher |
| 2006 – 2011 | Honors Grant from Tel Aviv University, NIS 4500 per month | The Representation of the Body in Palestinian Art | None | Principal Investigator |

1. **Submission of Research Proposals – Pending**

יש לציין פרטים על הצעות מחקר שהוגשו ונמצאות בשיפוט.

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| --- | --- | --- | --- | --- |
| **Year** | **Funded by** | **Topic** | **Co-Researchers** | **Role in Research** |
| 2023 | The Association of Gender in the name of Droit Freedman | “Rituality in Palestinian Art Performance”  | **None** | **Researcher**  |

1. **Submission of Research Proposals – Not Funded**

יש לציין הצעות מחקר שלא זכו למימון ב- 5 השנים האחרונות תוך אזכור הציון שקיבלו, אם היה כזה.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Score** | **Year** | **Funded by** | **Topic** | **Co-Researchers** | **Role in Research** |
|  |  |  |  |  |  |

1. **Scholarships, Awards and Prizes**

יש לציין בסדר כרונולוגי יורד את המקור שזיכה במלגה או בפרס, לאיזו מטרה הוענקה המלגה, או על מה ניתן הפרס. יש לציין את סכום הזכייה במקרה שהזכייה מלווה במענק כספי. יש לציין את הזכיות רק **אחרי** קבלת תואר הדוקטור.

1. 2023 – Literary creation prize for Hebrew writers, publishing debut book, The

Ministry of Culture and Sports, Israel.

(<https://time.news/the-winners-of-the-creation-prize-for-hebrew-writers-were-announced-after-a-delay-of-months/>)

2. 2020 – Assistance grant for translation of poems, Ahoti Association, NIS 10,000

3. 2010 – Assistance grant for editing my PhD from the playwright Tony Kushner,

$12000

4. 2001 – Grant for participation in the International Authors Program at Iowa University, $1300 per month for three months

5. 2019 - *Artist of the Month of March*, on behalf of the Association for the Study of Art and Gender, virtual exhibition

(<https://www.womenartandgender.com/blank-47>)

1. **Teaching**
2. **Courses Taught in Recent Years**

יש לערוך את הפרטים בטבלה לפי הכותרות שלהלן. קורס שחוזר על עצמו אין צורך לרשום מספר פעמים אלא לציין את השנים שניתן.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Year** | **Topic** | **Type** | **Degree** | **# Students** |
| 2018 - 2023 | Drawing and Art as an Educational Tool | Lecture | B.Ed. | 22 |
| 2018 - 2019 | The Representation of the Female Body in Performance Art and in Art in the Work of Palestinian Artists in Israel, 1998-2010 | Lecture | B.Ed. | 26 |
| 2018 - 2022 | Children’s Literature: Literary Aspects | Lecture | B.Ed. | 56 |
| 2018 - 2022 | Children’s Literature: Emotional and Social Aspects | Lecture | B.Ed. | 57 |
| 2018 - 2023 | Developing Creative Thinking | Lecture | B.Ed. | 34 |
| 2018 - 2023 | Children’s Drawings: Development and Research | Lecture | B.Ed. | 30 |
| 2019 - 2023 | Drawing and Art as an Educational Tool | Lecture | B.Ed. | 32 |
| 2022 - 2023 | Visual Art in Early Childhood | Lecture | B.Ed. | 33 |

 **Master's Degree Courses**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Year** | **Topic** | **Type** | **For degree** | **# Students** |
| 2018 - 2023 | Palestinian Art as Interpretation in Arab Heritage—Distance Learning | Lecture | M.Ed. | 24 |
| 2018 - 2020 | The Semiology of Language as Visual Art—Hybrid | Lecture | M.Ed. | 56 |
| 2020 - 2023 | Visual Education in Teaching—Hybrid | Lecture | M.Ed. | 94 |
| 2020 - 2023 | The Transference of the Encounter between the Arab World and Culture | Seminar | M.Ed. | 23 |
| 2021 - 2023 | The Transference of the Encounter between the Arab World and Western Culture | Seminar | M.Ed. | 23 |

**Other**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Year | Topic | Type | For degree | # Students |
| 2019 - 2020 | General Introduction to Art History | Lecturer | Preparatory Academy | 11 |

1. **Supervision of Graduate Students**

יש לציין בטבלה, בסדר כרונולוגי יורד, את שם התלמיד המונחה, נושא העבודה, לאיזה תואר (M.A./M.Sc/(Post-Dr/Ph.D. השלב בו נמצאת העבודה ואם הושלמה – לציין תאריך סיום.

יש לפצל את הרשימה לתלמידי M.A.**/,** M.Sc תלמידי ד"ר ופוסט ד"ר. במקרה של הנחייה משותפת, יש לציין את שם המנחה השותף.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Students' Achievements** | **Date of Completion /****in Progress** | **Degree** | **Title of Thesis** | **Name of Student** |
| Proposal has been accepted | Completion expected in 2026 | Ben-Gurion University (for direct PhD) | The Reflection of Place in the Literature of the Author Mei Jalili(Proposal has been submitted and accepted) | Sikha Haliwa |

**11. Miscellaneous**

כאן המקום לציין פרטי מידע הרלבנטיים לפעילות האקדמית שלא נרשמו עד כה. אם היו הפסקות ממושכות בהוראה או בפעילות האקדמית או נסיבות שעיכבו את העבודה, כדאי לציין כאן את הסיבות.

**Broadcast Interviews**

1. Hanna Elias (Producer), (1996). Participation in the documentary film: *Three Arab Authors*, with Noel al-Sa’daui, Egypt; and Sahar Kalifa, Ramallah.
2. Abu Tamer, N (2020). *From the colors of Love*, by the Poet, Scholar, and Umm al-Fahm Native Aida Nasrallah, Radio al-Shams [Arabic] [https://www.youtube.com/watch?v=NvdOvuSs64**U**](https://www.youtube.com/watch?v=NvdOvuSs64U)
3. Blaise, A. S (2020). *5+1: Between Arabic and Hebrew*, Kan Tarbut (<https://www.kan.org.il/podcast/item.aspx?pid=18813>) (<https://103fm.maariv.co.il/programs/M.Edia.aspx?ZrqvnVq=IIGJLE&c41t4nzVQ=FG&gntVQ=ELEGG>)
4. Michaeli, R, and Ziffer, B (2021). *Poetry from the Heart of the Earth*, 103 FM Broadcast Program

(<https://103fm.maariv.co.il/programs/Media.aspx?ZrqvnVq=IIGJLE&c41t4nzVq=FG>)

1. Shamai, A (2021). *Aida Nasrallah: About Barefootedness*, Kan Tarbut, publications available online at

(<https://omny.fm/shows/gam-ken-tarbut/207ce91d-ce60-4e23-966c-adf200bfae02>)

**Interviews in the Press**

1. Qaraqety, P (1991). *Authors from the Galilee: The Wedding Night of Aida Nasrallah*, Shaon Falestinia, 33-35
2. Peebles, F (2001). *Interview with Aida Nassrallah*, in *91 Meridian* 3, online, Literature Magazine of Iowa University

(<https://iwp.uiowa.edu/91st/vol1-num1/interview-with-aida-nasralla>)

1. Ben Zvi, T, and Lerer, Y (2001) (ed.). *Aida Nasrallah: A Self-Portrait of Palestinian Women’s Art*, (p. 75-76), Tel Aviv: Andalus Press [document attached]
2. Meirav, S (2003). *The Next Pleasure: An Interview with Five Authors*, Haaretz(<http://www.haaretz.co.il/misc/1.866138>)
3. Kadash, Z (2006). *Aspiring to Shout in My Own Language: An Interview with the Author Aida Nasrallah*, al-Itihad (also published in al-Huar al-Mutmadan), (<https://www.ahewar.org/debat/show.art.asp?aid=81063>)
4. Ben, M. (2006). *The Love of Aida Nasrallah: To Know Ten Women*, Maariv, online archive: (<http://www.nrg.co.il/online/archive/ART/448/293.html>) (<https://www.makorrishon.co.il/nrg/online/archive/ART/448/293.html>)
5. Muasi, F. (2006). *An Amazing Text: The Play’ The Moaning of the Subhat’,* al-Ḥaqiqa, online (http://faruqmawasi.com/nass.ht)
6. Sabra, M (2008). *Palestinian-Israeli Writer and Artist Aida Nasrallah: We Have to Rethink the Concept of Identity*, Qantara

(<https://en.qantara.de/content/palestinian-israeli-writer-and-artist-aida-nasrallah-we-have-to-rethink-the-concept-of>)

1. Sabra, M (2008). *Who am I: The Problem of Identity*, Qantara (<https://ar.qantara.de/content/lktb-wlrsm-yd-nsrllh-zm-lhwy-man-nyn-n>)
2. Abd al-Baqi, Y (2014). *A Special Interview with the Palestinian Author Aida Nasrallah*, Tanga al-Adbia

(<https://khatahmar.blogspot.com/2014/02/blog-post_872.html>)

1. Li, V (2019). *A Woman Author is Seen as Threatening, Especially when the Writing is Brave*, *Haaretz* , 4-6

(<https://www.haaretz.co.il/gallery/literature/2019-06-05/ty-article/0000017f-f21d-d487-abff-f3ff8fe10000>)

**Writing Regarding my Literature**

1. Al-Anbari, S (undated). *The Choking of Masculinity and the Hegemony of the Cry in the Play ‘The Moaning of the Subhat’*, on the author’s personal website (<https://www.sabahalanbari.com/theatre/ightilam.htm>)
2. Muasi, F (2008). *Palestinian Literature: Topics and Content: Local Literature as a Model*, Conference at al-Qasami College, *Kal al-‘Arab*, online ([https://diwanalarab.com/%D8%A7%D9%84%D8%A3%D8%AF%D8%A8-%D8%A7%D9%84%D9%81%D9%84%D8%B3%D8%B7%D9%8A%D9%86%D9%8A-13876\](https://diwanalarab.com/%D8%A7%D9%84%D8%A3%D8%AF%D8%A8-%D8%A7%D9%84%D9%81%D9%84%D8%B3%D8%B7%D9%8A%D9%86%D9%8A-13876%5C))
3. Yunes, A. (2012). *A Critical Reading of the Book Ḥafnat (Handfuls) by the Artist Aida Nasrallah*, Alef For the Freedom of Discovery and Writing in Humanity

(<https://aleftoday.info/article.php?id=8333>) (<http://almasar.co.il/art.php?ID=21019>)

1. Yunes, A. (2013). *The Virtual Reality and its Reflection in the Local Short Story*, al-Ḥasad, 3, 146-165, published online (<https://aleftoday.info/article.php?id=11919>)
2. Zauberman, A, and Kedem Katznellenbogen, S (2016). *Analysis of the Play ‘The Moaning of the Subhat’ by Aida Nasrallah; How is the Character of the Woman Presented in the Play Through the Use of Symbolism and the Unique Language of the Stage?”* Masters’ Seminar, Tel Aviv University (document attached)
3. Faḥmawi, S (2017). *The Collection ‘A Cradle from the Leaves of the Tree: Stories that Hide in their Lap [something] Beyond that which is Visible”*, Buabat al-Ahram(<https://gate.ahram.org.eg/News/1631089.aspx>)
4. Afori, Ḥ (2017). *A Reading of the Collection of Stories, ‘A Cradle from the Leaves of the Tree by the Author Aida Nasrallah’: The Virtual and Metaphorical Text,* submitted at the book launch, Amman (document attached)
5. Faḥmawi, S (2017). *A Cradle from the Leaves of the Tree,* *by the Author Aida Nasrallah*, Buabat al-Ahram
6. (<https://gate.ahram.org.eg/News/1631089.aspx>)
7. Fareed Ḥasan, S (2020). *Aida Nasrallah and* *From the Shades of Love*, Knooz ([https://www.knooznet.com/?app=article.show.46835\*03/05/2020](https://www.knooznet.com/?app=article.show.46835*03/05/2020))
8. Nader, M (2021). *The Collection of the Forty Faces of Abdallah*, al-Masar, online

Gabrin, ‘Abd al-Nasar (2021). *The Collection of Stories Huagas: Contemplations,* al-Masar

Faḥmawi, ‘A (2021). *A Reading of the Collection of Stories Huagas: Contemplations*.

The three articles above appeared in the newspaper *al-Masar*

(<http://almasar.co.il/art.php?ID=121303>)

1. Karp, A (2021). *The Map of the Strands of Feminism: Issue 38 of ‘The Eastern Direction’ Marks 20 Years of the ‘Aḥoti’ Movement.* *Alongside slightly confusing congestion, it emphasizes the idea that a hell-like place for men is a double hell for women and includes an insight about the structure of feminism*, Haaretz online

(<https://www.haaretz.co.il/blogs/alitkarp/BLOG-1.10175534>)

1. Khouri-Saffuri, S (2021). *The Black Half: The Short Story, Pampering,* by Aida Nasrallah", online

(<https://faraamaai.org/articles/belkhat-alareed/%D8%A7%D9%84%D9%86%D8%B5%D9%81-%D8%A7%D9%84%D9%85%D9%8F%D8%B8%D9%84%D9%90%D9%85>)

1. Margolin-Yeḥidi, L (2022). Aida Nasrallah, in *Intermingle with Me But do Not Intermingle Me: Ethical Choices of Palestinian Authors in Israel Even in Hebrew* (p. 43, 48-49, 62-65, 82-83), Tel Aviv University, supervisor Kaled Furani
2. Ḥagazi, A (2022). *The Representation of the Body in the Literature of Aida Nasrallah*, Master’s thesis, Arabic Language and Literature Department, Bar-Ilan University, advisor Dr. Dorit Gottesfeld (proposal approved)
3. Amoyal, Z (March 2022). ‘*I Have Provided You My Bones / To Sculpt from them Your Sculptures’: A Critique of the Collection of Stories Barefoot*, Ma’ala: A Journal for Criticism, online (<https://maala.co.il/%D7%94%D7%A2%D7%A0%D7%A7%D7%AA%D7%99-%D7%9C%D7%9A-%D7%90%D7%AA-%D7%A2%D7%A6%D7%9E%D7%95%D7%AA%D7%99-%D7%9B%D7%93%D7%99-%D7%9C%D7%A4%D7%A1%D7%9C-%D7%9E%D7%94%D7%9F-%D7%A4%D7%A1%D7%9C%D7%99%D7%9A/>)
4. Agbaria, A (2023). *The Reflection of Humor in the Writing of Aida Nasrallah,* Seminar, University of Haifa, supervisor Dr. ‘Arin Qudasi Salame

**In German**

1. Jung, M-L (2008). *Aida Nasrallah:Liebe Jenseits des Ozeans ÜBER DIE AUTORIN UND DAS BUCH*

(<http://kovar-verlag.com/aida_nasrallah.htm>)

1. Sandra, K. (2008). *Eine Palastinesrin aus Israel: Aida Nasrallah Stelt in Ihrem Buch Fragen nach ihrer Identitat”* in Kolner Stadt- Anzeiger, 212, 27 ([http://www.ksta.de/region/lesung-nasrallah---mein-stift-spuckt-blut-,15189102,13106986.html](http://www.ksta.de/region/lesung-nasrallah---mein-stift-spuckt-blut-%2C15189102%2C13106986.html))

**12. Professional Experience**

כאן המקום לציין ניסיון מקצועי אחר (תפקידים ציבוריים) ומקומות עבודה נוספים (מחוץ לאקדמיה).

**Solo Exhibitions**

1. 2002 — *Rosary* (*Subhat*), al-Kahef—Hama’arah Gallery, Bethlehem

(<http://www.annadwa.org/cave/gallery_archive/aida_nasrallah.htm>)

1. 2003 ­— *Rosariy (Subhat),* Bethlehem University
2. 2008 ­— *Self-portrait*, Hennef, Germany (document attached)
3. 2010 — *Shadows*, Hashalom Gallery, Givat Haviva (document attached)
4. 2010 — *Moccacino*, performance art, Hybrid Theater, New York (document attached)

(<http://www.hybridtheatreworks.org/about-us/who-we-are/>)

1. 2016 — *Portraits*, Central Library of the Hebrew University of Jerusalem (document about the approval) (<http://www.annadwa.org/cave/gallery_archive/aida_nasrallah.htm>)

**Group Exhibitions [documents attached]**

1. 1997 — Calligraphy, al-Burj Museum, Qalansawe
2. 1999 — Calligraphy, Hashalom Gallery, Givat Haviva
3. 1999 — *Soil*, Umm al-Fahm Gallery
4. 2000 — *To Weave a Knot*, Genia Schreiber Art Gallery, Tel Aviv University
5. 2000 — *Self-Portrait*, Hagar Gallery, Jaffa. [document attached]

(<http://www.hagar-gallery.com/palestin/ex05.htm#sabha>)

1. 2001 — *0002*, Beit Bialik Gallery, Tel Aviv
2. 2002 — *Women Creating Literature and Art,* Beit Bialik Gallery, Tel Aviv
3. 2002 — *A Transition from Millennium to Millennium*, Concrete Art, Tel Aviv [document attached]
4. 2003 ­— *Show Your Wound*, International Exhibition, curator Yael Ben Yitzhak, Asia House, Tel Aviv.
5. 2005 — *Identity*, Dar-al-Nadwa, Bethlehem
6. 2005 — *And They return to one Scream*, Anita Gallery, Kol HaIsha, Jerusalem
7. 2006— *Women and Human Rights in Times of War*, Anita Gallery, curator Rita Mandis, Jerusalem

(<https://law.acri.org.il/he/1211>)

1. 2006 — *Soil*, University of Chicago, United States
2. 2008 — *The WOMB*, Tito’s Art Gallery – Liverpool, UK (document attached)
3. 2009 — *Histories de nappies\ around the table*, a project, Paris (<http://joelle.naim.free.fr/joelle-naim/around_the_table.php>)
4. 2020 — *Aging,* Exhibition in Honor of the Conference of the Association of Gender and Art, on Zoom Platform
5. 2022 — *Untitled*, in the exhibition Woman in Her Own Eyes, Tamra Community Center (document attached)

**Curatorship**

1. 2019 — *Grape Leaves from the Wadi,* Exhibition of the Artist Miada Masri¸Mandala Center, Kafr Qara (<https://www.bukja.net/archives/890950>)
2. 2016 — *The Braid, Women Homemakers Exhibition*, Community Center, Umm al-Fahm (<https://www.alarab.com/Article/747718>)
3. 2015 — *An Object Speaks*, *a Word Creates*, Students’ Exhibition, Research Center, Arab Institute, Beit Berl
4. (2007 — 2008) — *Le Future Mémoire (The Memory of the Future)*, Art Curator for the International Women’s Exhibition, held annually in Paris.
5. 2008 — *The Voice of Women from a Distance*, in the Woman Festival, Art Sanctuary, Holon
6. 2008 — *The Knight*, Municipal Gallery, Tamra

**‏נספח 3**

**המלצות כלליות לרישום רשימת הפרסומים באנגלית:**

* יש להקפיד על רישום הפרסומים בהתאם לכותרות.
* יש למספר בנפרד את הפרסומים בכל סעיף וסעיף ולרשמם בסדר כרונולוגי עולה (מהמוקדם למאוחר).
* יש להפריד בין עבודות שפורסמו, עבודות שהתקבלו לפרסום (כלומר, עבודות שהגרסה הסופית והמתוקנת שלהן התקבלה לפרסום) ועבודות שהוגשו לפרסום ולרשמן תחת הכותרות השונות. עבודות שהן במעמד של התקבלו לפרסום יקבלו מספור המשך לעבודות שפורסמו. עבודות שהוגשו לפרסום יופיעו בנפרד בסעיף .K
* ספר או מאמר מדעי שהתקבל לפרסום חייב למלא את התנאים הבאים:
* קיים כתב יד מלא שאושר לפרסום כפי שהוא, ללא צורך בשינויים או בשיפוט נוסף וניתן להגישו לעיון.
* קיים מכתב מהעורך או המו"ל המאשר חד-משמעית שכתב היד התקבל לפרסום בגרסתו הנוכחית.
* יש לציין את שמות כל מחברי הפרסום לפי סדר הופעתם בפרסום עצמו. בכל פרסום יודגש **בגופן בולט (bold)** שם המועמד.
* יש לציין מהי מדיניות הפרסום בהערה שנועדה לכך (אחרי הכותרת (Publications. יש לרשום האם שמות מחברים מופיעים לפי תרומתם היחסית או שלמחברים תרומה שווה. בפרסומים בהם סדר המחברים שונה מהנרשם בהערה, יש לציין זאת ליד כל פריט.
* יש לתת פרטים ביבליוגרפים מלאים –לרשום את השם המלא של כתב העת או ההוצאה לאור **ולא קיצורים**, גם אם הם מוכרים ומקובלים. שמות כתבי העת יירשמו בגופן *נטוי*.
* ברישום פרסום שהופיע בשפה שאיננה השפה בה כתוב שם המאמר ברשימה, יש לציין בסוף פרטי הפרסום את שפת הפרסום בסוגריים, למשל: [Hebrew] .
* כאשר אותו פרסום או עיבוד שלו הופיע בבמות פרסום שונות או בשפה נוספת על שפת הפרסום המקורית, יש לרשום אותו כפריט משנה של אותו הפריט (לדוגמא: 7א', 7ב', 7ג').
* כאשר מאמר פורסם גם כפרק בספר, יש לרשום בשני הסעיפים, אך לציין בסוגריים "ראה גם..."
* כאשר מאמר בכתב עת שפיט פורסם קודם לכן כמאמר מכנס, יש לציין זאת בשני הסעיפים ולהפנות מסעיף אחד למשנהו.
* פריטים אשר פורסמו או התקבלו לפרסום לאחר אישור המינוי או הקידום האחרון, יש לציין **בכוכבית \*** בכל הסעיפים. במקרה של הליך נפרד לקביעות, יש לציין שתי כוכביות \*\* בכל הסעיפים מאז קבלת הקביעות.
* רצוי להוסיף בסוף כל מאמר את הנתונים הבאים (אם קיימים): ממוצע I.F. בשלוש/חמש שנים אחרונות, דירוג כתב העת בתחום ומספר ציטוטים (ללא ציטוטים עצמיים).

**PUBLICATIONS**

**הערה מקדימה:** בפרסומים משותפים, יש להתייחס לשיטת רישום סדר המחברים לפי תרומתם היחסית, או האם יש למחברים תרומה שווה **, או** כל דרך אחרת שתבהיר לקורא מה חלקם של המועמד/ת בפרסום.

**Note: For joint publications, please elaborate the order of the listed authors and the way they appear according to their relative contribution.**

1. **Ph.D. Dissertation**

שם העבודה, תאריך, מספר עמודים, שפת כתיבתה, האוניברסיטה בה הוגשה, שם המנחה/ים. אם העבודה פורסמה - יש להפנות לפריט המתאים ברשימת הפרסומים.

2011 *The Representation of the Female Body in the Performances and Arts of Palestinian Women in Israel from 1998 to 2010*. Advisors: Prof. Linda Ben Zvi and Prof. Mohamed Amara, submitted to Tel Aviv University [written in English].

1. **Scientific Books (Refereed)**

**A. Authored Books – Published**

1. Nasrallah, A. (no. date). *An Attempt at Interpretation: Gender Equality in Education*, Miriam Shechter, Gender Equality in Education Officer, Education Ministry
2. Nasrallah, A. (1999). *Special Braid*, Hebrew Work—Hebrew Work, Ashdot Yaakov: Uri and Rami Museum (9-7) [see section on translations to Hebrew]
3. Nasrallah, A. (2000). *An Eye Looks out of the Circle*, in *Haim Abu Shakra*, Kfar Saba: Tzivion
4. Nasrallah, A. (2005). *Stones Hovering Between Light and Shadow*, in Huda Jamal, Stones from the Wadi, Arara: Dar el-Salam
5. Nasrallah, A. (2005). *Thirst: The Abandonment of Body and Place: The Vision of the Beyond — A Film that Violates the Silence*, in al-Hawar al-Mutmadan, 1389

(<http://www.ahewar.org/debat/show.art.asp?aid=51351>)

1. Nasrallah, A. (2006). *Muhammad al-Dahi and Multiculturalism*, articles on the personal website of Prof. Mohammad al-Dahi

(<https://www.mohaM.Ed-dahi.net/site/news.php?action=view&id=105>)

1. Nasrallah, A. (2008). *Ahmad Canaan: The Picture Tells—Between the Imaginary and the Real Worlds*, in Habir [AM] Tamra: Dar al-Sharq. (ed. and translation), English article was published on the artist’s website: (<https://www.ahmadcanaan.com/the-dreamer-knight-by-aida-nasralla>)
2. Nasrallah, A. (2008). *The Voice of Women from the Distance*, Holon: Sipur Misgeret (ed. and translation)
3. Nasrallah, A. (2009). *Karim Abu Shaqra is in Love with Color and the Brush*, Arara, Dar al-Salam
4. Nasrallah, A. (2010). *Women who Protest and Provoke*, Eretz Aheret, 57, (70-76)
5. Nasrallah, A. (2012). *Nada Natur Weaves Absence into a Present Experience*, in al-Ghad al-Jadid 15, 33-35
6. Nasrallah, A. & Yunus, A. (2014). *Artistic-Literary Interaction in Digital Poetry: The Bogaz Tree as a Demonstrative Model*, The Research Institute for Arabic Language, Society, and Culture: Beit Berl (Hebrew)
7. Nasrallah, A. (2014). *When Places Speak: Qasem Matrud, a Different Phenomenon in Contemporary Arab Theater*, The Research Institute for Arabic Language, Society, and Culture: Beit Berl (Arabic)
8. Nasrallah, A. (2014). *Nostalgia, in Back to the Open Spaces,* (7-11), Kibbutz Be’eri: Beeri Gallery
9. Nasrallah, A. (2015). *The Image of the Woman in the Works of the Artist Ahman Canaan from 2008 to 2015*, Tamra: Canaan Institute for Art
10. Nasrallah, A. (2015). *The Unity of Man, Nature, and Animal, in Karim Abu Shaqra: Unity of Man and Nature,* (7-11), Jerusalem: Umm al-Fahm Gallery
11. Nasrallah, A. (2018). *The Artist Fouad Agbaria i: An Art Project for Infinite Existence* (65-84) (translated to Hebrew, Arabic, and English) (catalog attached)
12. Nasrallah, A., (2019). *Representation of Women in the movie Paradise: The Lost Eden*, Takriv

(<https://takriv.net/article/%D7%99%D7%99%D7%A6%D7%95%D7%92-%D7%94%D7%90%D7%A9%D7%94-%D7%91%D7%A1%D7%A8%D7%98-%D7%A4%D7%90%D7%A8%D7%93%D7%99%D7%A1-%D7%92%D7%9F-%D7%A2%D7%93%D7%9F-%D7%90%D7%91%D7%95%D7%93/>)

1. Nasrallah, A. (2022). *"*The Artist Fouad Agbaria Weaves with Colors", in *Weaving in colors*- (9-12) Tamra: Tal-Kisan (in Arabic, translated to Hebrew and English)
2. Nasrallah, A. (2022). "Humanity Under Siege", in Sculpture, *Ahmad Canaan:* *Humanity Under Siege* (11-86), Tamra: Canaan Art Gallery Press
3. Nasrallah, A. (2022). *"The Return to Realistic paintings of Women*", in the catalog *Woman in Her Own Eyes*, (8-15) Tamra: Tal-Kisan (writing and translation)
4. Nasrallah, A. (2023). *Disharomny and Contradiction in the Artistic Work of Salem Abu Shaqra*, Tamra: Tal Kisan

**Translations from Arabic to Hebrew**

1. Nasrallah, A. (No Date). *And as if No Third Person Happened Between Us: A story by Ziad Kadash*
2. Nasrallah, A. (1989). *A Letter of Coal: The World of Young Arabs in Israel* (eds.) Mahamid, M. and Yitzhak Paltak, Y. Sifriat Hapoalim, Tel Aviv

 (<https://sites.google.com/site/cfpstories/ziad>)

1. Nasrallah, A. (1999). *A Special Braid: And First there was the Word*, in Arab Work—Hebrew Work (catalog) Ashdot Yaakov: Beit Uri and Rami Nehushtan Museum

**Translations from English and Hebrew to Arabic**

1. Nasrallah, A. (1999). *Yoko On*, in Open Windowed. Shulamit Shaked (1-15). Arara: Dar el-Salam: Umm el-Fahm Gallery (from English and Hebrew) (<https://www.goodreads.com/book/show/22725489-yoko-ono---open-window>)
2. Nasrallah, A. (2000) (from Hebrew to Arabic) *Haim: Abu Shaqra,* Tzivion: Kfar Saba
3. Nasrallah, A. (May 2001). *Beautiful Houses for Acting: The Arab Character on the Israeli Stage*, in Shimon Levi, al-Ithad
4. Nasrallah, A. (2006). *Ismail Rid: The Poem that Swallows its Readers*, al-Huar el-Mutmadan 1452 (<https://www.ahewar.org/debat/show.art.asp?aid=56523>)
5. Nasrallah, A. (2007). *Wrapped: Photographs / Micha Simhon*, (ed. Sigalit Banai) (1-7) Tel Aviv: Ahoti

(<https://www.nli.org.il/he/books/NNL_ALEPH997007949287805171/NLI>)

1. Nasrallah, A. (2008). *Art Crossing Borders*, Vitkin, P.A. Holon; Siboor mesgaret
2. Nasrallah, A. (2015). *A Hero from Paper*, Huas Center, Umm al-Fahm (translation of script)
3. Nasrallah, A. (2017). *The script Remembering Manshia*, documentary written, directed, and produced by Anat Even

**Authored Books - Accepted for Publication**

1. Nasrallah, A. (2023). *The Reflection of Humor in the Novels of the Author Subhi Fahmawi Aman, Jalis al-Zaman* (in Arabic) (documentation attached)
2. Nasrallah, A. (2023). *Street Theater in the Arab World in the Political Context Since 2011*, Nashrun Alan (to be translated to Hebrew)

**B. Edited Books and Special Journal Issues – Published**

1. Nasrallah, A. (2008). *Abdulla, Hymns Without Rhyme, Just a Moment Ago,*

*The Ceremony of Women"*, in *A Sea of Voices: Women Poets in Israel*, ed. Marjorie Agosin. (pp.121-125.). Sante Fe: Sherman Asher

(<http://karenalkalay-gut.com/cv.htm>)

1. Nasrallah A. (2012). *Six poems: "The ritual of women", "Soul Playing:'"The she Barfooted"and 3 poems in same titles :"Hymn without Rhythm"* in The Story of a People: An Anthology of Palestinian Poets Within the Green-Lines (translated and edited). Jamal Assadi, (pp. 85-88) Lang Publishing: New York, Washington: D/C Baltimore, Bern, Frankfort, Berlin: Brussels, Vienna, Oxford ([http://www.amazon.com/Story-People-Anthology-Palestinian-Green-lines/dp/1433116030#reader\_1433116030](http://www.amazon.com/Story-People-Anthology-Palestinian-Green-lines/dp/1433116030%22%20%5Cl%20%22reader_1433116030))
2. Nasrallah, A. (2014). *Aida Nasrallah*, in Encyclopedia for Research and Articles of Palestinian Literature (ed. Katani Yasin) (171-176) Baqa: al-Qasami College (<https://www.qsm.ac.il/docs/enc/enc6/encylopedia%20-%20part%206%20-%20youths%20literature.pdf>)
3. Nasrallah, A. (2023). *White Ink Black Ink—Anthology of Women Writing about Writing* (ed. Zilberman, Dorit, and Aharoni, Shlomit Lir) (unknown pages), Tel Aviv: Resling (documentation attached)

**Edited Books and Special Journal Issues - Accepted for Publication**

יש למספר הפריטים כאן במספור המשך לסעיף הקודם "פורסמו" ולציין מספר עמודים משוער.

 3.

**C. Other Scientific Publications:**

כאן המקום לציין פרסומים שהם מונוגרפיות.

**Published**

**Articles in Reviewed Journals**

1. Nasrallah, A. & Even, A. (2005). "The Dream, Vision, and Catastrophe". *Panim: A Journal for Culture, Society, and Education*, 32, 44-49
2. Nasrallah, A. (2010). "The Wounds of the Soul and the Body by Malika Moustadraf without Polish", *Adadat* (3), 111-148.
3. Nasrallah, A. (2012). The Commemoration of Identity and Memory through Language and Place in Contemporary Palestinian Women’s Art, *al-Hatzad*, 2, 49-84
4. Nasrallah, A. (2013). "Presence and Absence: The Dismantled Body in the Video Works of Hanan Abu Hussein", *Hamidrasha*, 16, 65-79
5. Nasrallah, A. (2013). "Reflection: White and Whiteness in Various Cultural Contexts in Contemporary American Art", *al-Hatzad*, 3, 171-194
6. Nasrallah, A. (2015), " The language of objects: from theory to practice", *al-Hatzad*, 5, 171-198
7. Nasrallah, A. (2018), Contemptuousness in Contemporary Palestinian Art: Hanan Abu Hussein as a Model, *Migdar*, 5 (<https://www.migdarjournal.com/_files/ugd/6ec31f_821bb03e41654ae1aa0d4b7d806afcca.pdf>).
8. Nasrallah.A. (2019). "The Semiology of Needle and Thread in Various Cultural Contexts: Palestinian Art as a Model", *al-Hatzad*, 9, 53-84 (Arabic)
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2. Nasrallah, A. (2012). From Victim to the Savior, in *Raeda Saadeh, Reframing Palestine*, Ed. Rose Issa. (pp. 54-55) London: Beyond Art Productions and Rose Issa Projects
3. Nasrallah, A. (January 2012). “Review of Hannan Abu Hussein art work.” in. *This Week in Palestine* (<http://www.artschoolpalestine.com/index2.php?option=com_content&do_pdf=1&id=764>)

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1. Nasrallah, A. (14 January 2012). Review of Hannan Abu Hussein art work, in. *This Week in Palestine*
2. Nasrallah, A. (11 January 1991). When the Penny Swallowed a Beam, *Al-Ittihad*, 4 (<https://www.nli.org.il/ar/newspapers/alittihad/1991/01/11/01/article/15/?srpos=2&e=-------ar-20-alittihad-1--img-txIN%7ctxTI-%d8%b9%d8%a7%d9%8a%d8%af%d8%a9+%d9%86%d8%b5%d8%b1%d8%a7%d9%84%d9%84%d9%87-------------1>)
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4. Nasrallah, A. (2003). Childhood in the Land of Israel, in *Gag*, 9, 46-7
5. Nasrallah, A. (2003). Massage, in *There are Roses There, Israeli Women Writers Write Erotica* (ed. Hagar Yanai), 23-25, Tel Aviv: Alfa Press
6. Nasrallah, A. (2005). Women’s Ceremonies, trans. Prof. Gilat Rokem, in. *Tzaleket*, Jerusalem: New Gallery, Teddy Stadium, Culture Wing
7. Nasrallah, A. (2006). "The Moaning of Rosaries", *Gag* 11, 19-36
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10. Nasrallah, A. (2012). Dramaturgic Moments (published online: <http://www.alnoor.se/article.asp?id=180854>) and through Nasrallah Set of Poems online: <http://www.sudanray.com/archive/index.php/t-2227.html>
11. Nasrallah, A. (2015). Desire (trans. Yehuda Shenhav-Sharabani), in *Granta Kat Journal of Local and International Literature*, 2, 166-169 (Hebrew)
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1. Nasrallah, A. (June 17, 2019). In the Bottleneck, trans. Idan Barir*, Haaretz* (<https://www.haaretz.co.il/literature/poetry/.premium-1.7376151>)
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1. Nasrallah, A. (2021). On the Edge: Poems, in al-Carmel, 20, 90-97
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3. Nasrallah, A. (2020). Poems: Barefoot, On the Edge (trans. Prof. Ofra Banjo, *Haaretz*

(<https://www.haaretz.co.il/literature/poetry/2020-02-26/ty-article/.premium/0000017f-e69b-dea7-adff-f7fba5fe0000>)

**Articles in the Media and Literary Periodicals *(In English)***

1. Nasrallah, A.(2003). Massage, In *Meridian* 91, University of Iowa, cited online (<http://iwp.uiowa.edu/91st/vol3-num1/massage>)
2. Nasrallah, A. (Fall 2002). Under the Shadow, in *Meridian 91*, 1(2) (<http://iwp.uiowa.edu/91st/vol1-num2/under-the-shadow>)
3. Nasralla, Aida. (Fall 2002). The Moaning of Subhat, in *Iowa Review*. 32. ( 2),50–66. https://www.jstor.org/stable/20155112
4. Nasrallah, A. (21 May 2002). Moccaccino and Double Solitude, translated into English, Meridian 91, University of Iowa

**Articles in the Media and Literary Periodicals *(In German)***

1. Nasrallah, A. (21 Mai 2002). Jeden Morgen frage ich mich, ob mein Sohn heil heimkehren wird: Er kehrt gedemütigt heim, in *DIE ZEIT* N 21/200216 [(http://www.zeit.de/2002/21/Aida\_Nasrallah\_Jeden\_Morgen\_frage\_ich\_mich\_ob](file:///C%3A%5CUsers%5CWIN10%5CDownloads%5C%28http%3A%5Cwww.zeit.de%5C2002%5C21%5CAida_Nasrallah_Jeden_Morgen_frage_ich_mich_ob))

**Accepted for Publication**

 3.

 **D. Articles in Refereed Journals**

מאמרים שתורגמו לשפה נוספת או עובדו מחדש יש לרשום כסעיף משנה של המאמר המקורי.

מאמרים שהופיעו קודם לכן כמאמר מכנס, יש להפנות למספורם בסעיף F .

**Published**

1.

2.

**Accepted for Publication**

יש למספר הפריטים כאן במספור המשך לסעיף הקודם "פורסמו".

יש לציין את מספר העמודים המשוער של המאמר שהתקבל.

 3.

**E. Articles or Chapters in Scientific Books**

 **(which are not Conference Proceedings)**

**Published**

1. Nasrallah, A & Perlman, L. (2011). “Weaving Dialogues and confronting Harsh Realities: Engendering Social Change in Israel through Performance” in *Acting Together Performance and the Creative Transformation of Conflict*, ed. Cynthia E. Cohen, Roberto Gutierrez, and Polly O. Walker, Oakland: CA: New Village Press
2. Nasrallah, A. (2015), “Cleansing and Annihilation in Palestinian Women’s Art in the Political Context: The Cases of Raeda Saadeh and Anisa Ashkar” in *Stain and Smudges*, ed. K. Shula., (pp. 306-322). Tel Aviv: Achoti (sister) for Women in Israel
3. Nasrallah, A. (2019), ““Baderekh Eilav” (On the Way to Him) in *Belashon K’ruta* (with a Severed Tongue), ed. Barbara Rauya (95–97) Jerusalem: Van Leer Institute Press and Yedioth Ahronoth Press
4. Nasrallah, A. (2022) “Violence against Women and its Reflection in Palestinian Art, Manal Markos as a Test Case” in *Women’s Cry: On Violence against Women in Israel*, (87-94), Tel Aviv: Ahoti

**Accepted for Publication**

**3.**

יש למספר הפריטים כאן במספור המשך לסעיף הקודם "פורסמו".

יש לציין את מספר העמודים המשוער של המאמר/הפרק שהתקבל.

**F. Articles in Conference Proceedings**

**Published**

מאמרים שהופיעו גם בכתב עת עם שיפוט, יש להפנות למספורם בסעיף D.

External Abstracts /Abstracts יש לרשום תחת תת כותרות נפרדות.

 1.

 2.

**Accepted for Publication**

 יש למספר הפריטים כאן במספור המשך לסעיף הקודם "פורסמו".

יש לציין את מספר העמודים המשוער של המאמר שהתקבל.

 3.

 **G. Entries in Encyclopedias**

יש לציין אם הערכים עברו שיפוט.

 **H. Other Scientific Publications**

בסעיף זה ניתן לרשום פרסומים כמו: תקצירים, סקירות ספרים, מאמרי סקירה, דוחו"ת מדעיים. ניתן לפצל לסעיפי משנה בהתאם לצורך.

**Published**

1.

2.

**Accepted for Publication**

3.

יש למספר הפריטים כאן במספור המשך לסעיף "פורסמו".

יש לציין את מספר העמודים המשוער של המאמר/הפרק שהתקבל.

 **I. Other Publications**

בסעיף זה ניתן לרשום פרסומים בבמות לא מדעיות, פובליציסטיקה וכיו"ב. [כאן אפשר לרשום את התערוכות, ספרות בעיתונות ובכתי עת ספרותיים, קטלוגים, ראיונות כתובות ומשודרת, מחזות שעלו על הבמה

**J. Other Works Connected with my Scholarly Field**

בסעיף זה ניתן לרשום עבודות בעלות אופי ספרותי, תכנון עזרי הוראה, חיבור תוכניות לימוד וכיוצ"ב.

1. Nasrallah, A. (2012). *The Sigh of Coffee Shops*, Kfar Qara: Dar Ahuda Publishing
2. Nasrallah, A. (2012). *Handfuls,* Kfar Qara: Dar Ahuda Publishing
3. Nasrallah, A. (2017). *A Cradle from Tree Leaves*, Amman, Nashrun Alan Publishing
4. Nasrallah, A. (2019). *My Dear from Beyond the Ocean* (eds. Shimon Levi, Ronit Neirdof), Tel Aviv: Gama Publishing
5. Nasrallah, A. (2019). *My Journals with Malika*, Tangier: al-Huan al-Saliqi (Arabic, attached)
6. Nasrallah, A. (2019). *Varieties of Love*, Tel Aviv: Gama Publishing
7. Nasrallah, A. (2020). *Ozdamir Asaf: The Name of Loneliness*, Tel Aviv, Gama Publishing
8. Nasrallah, A. (2020). *Forty Faces to Abdallah*, Ramallah: al-Wast al-Yom Publishing House (attached)
9. Nasrallah, A. (2020). *My Dear Beyond the Ocean*, Tel Aviv: Gama Publishing
10. Nasrallah, A. (2021). *Barefoot*, Tel Aviv: Hakibbutz Hameuhad (<https://www.kibutzpoalim.co.il/%D7%99%D7%97%D7%A4%D7%94?bsp=143395>)
11. Nasrallah, A. (2021). *Contemplations*, Ramallah, Dar al-Wast Alan
12. Nasrallah, A. (2022). *The Blue Bridge*, Letters with the Moroccan Author al-Zahra Ramij*,* Tangier: al-Fasla Publishing

**K. Submitted Publications**

יש לערוך את המידע בסעיף זה **לפי סוגי הפרסום השונים(ספרים שהוגשו, מאמרים שהוגשו וכיו"ב).** יש לציין פרטים מלאים ככל האפשר כגון: שם כתב העת, מו"ל של ספר ומספר עמודים משוער.

אין לכלול עבודות שבהכנה – את אלה ניתן לציין בסעיף הבא.

N/A

**L. Summary of my Activities and Future Plans**

בסעיף זה המהווה מעין "כרטיס ביקור", יש לתת הסבר קצר על הקו המנחה של עבודתך המדעית עד כה, פרויקטים מחקריים נוכחיים וציון תוכניות המחקר לעתיד. מטרת סעיף זה להציג את המימד האינטגרטיבי של עבודתך. כאן אפשר לציין גם עבודות בהכנה, אם יש כאלה. רצוי, שאורך הסעיף לא יעלה על שני עמודים.