

COLUMBIA UNIVERSITY IN THE CITY OF NEW YORK

# COLUMBIA NEWS

**Here's What to See, Do, and Listen to This Fall in New York City,  
According to Columbia Arts Faculty and Students**

By Eve Glasberg

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The first Tony Awards in more than two years just took place, right on the heels of the 2021 Emmy Awards. Broadway and Off Broadway are back, the lights are on at Lincoln Center, and museums and galleries are brimming with new exhibitions.

To help you decide where to go and what to see amid New York City's

abundant cultural offerings this fall, *Columbia News* turned to the [School of the Arts](#) to ask Dean [Carol Becker](#), along with professors and students, what they recommend.



Naeem Mohaiemen, Head,  
Photography Concentration, Visual Arts Program

Q. What are you most excited about culturally right now?

A. I am participating in the virtual speaker series, “The Normalizing Gaze: Surveillance from Drones to Phones,” in conjunction with Sam Durant’s High Line Plinth commission, *Untitled (drone)*. Given the recent catastrophic denouement of the two-decade-long American military presence in Afghanistan, it is very timely to discuss the twinned histories of surveillance and drone warfare in, and emanating from, the United States.

Of the many meme riffs in Kehinde Wiley’s official portrait of Barack Obama, my favorite is the one where the canvas is covered with small painted drones. Although Durant’s sculpture is physically on view on the High Line, he made the crucial decision to have the speaker series be online, so as to open up to an international audience, outside American borders.

Q. How do you think Zoom programming has affected artistic practices and productions?

A. Everyone speaks of Zoom fatigue and the longing for the real, but I think one positive thing that is not spoken of enough is the leveling of the terrain in terms of sharing artistic practices between center and periphery. A lot of my research-based practice is in Bangladesh, and the capital city, Dhaka, dominates (just as New York does in this country). In the last 18 months, I have been able to participate in artist sharing sessions with art schools and self-organized communities in Chittagong, Khulna, and Sylhet—cities all over Bangladesh—at no additional cost to those spaces. This I see as an unexpected positive, the normalization and habituation of Zoom programming as a way to share that opens up to a much more democratic, especially Global South, audience.