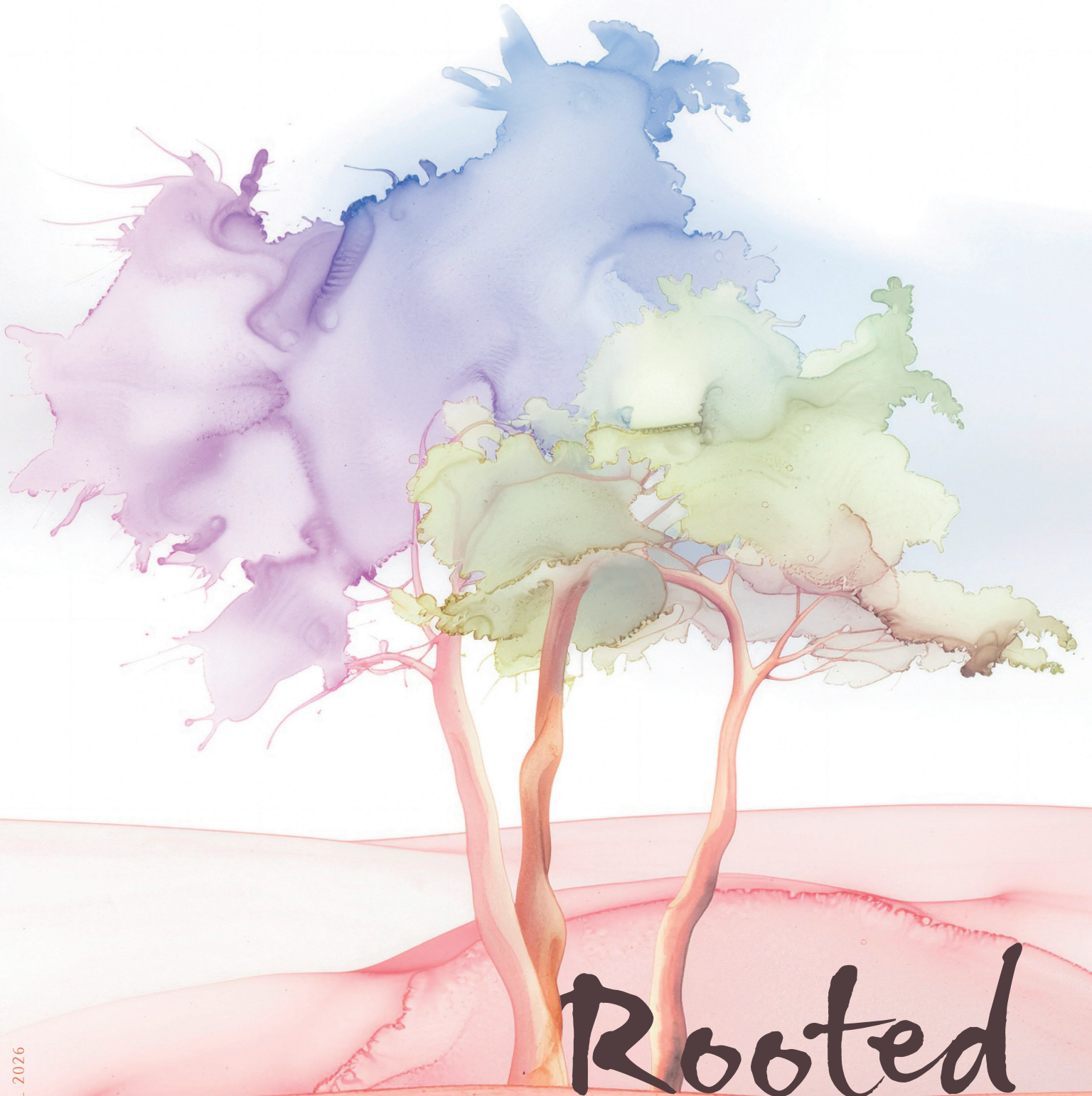


# MOJEEH



## Rooted

STORIES OF STRENGTH,  
CREATIVITY AND  
COMMUNITY

The Richard Mille RM 41-01 Tourbillon Soccer is a masterpiece designed for the ultimate football aficionado.

## PLAY BALL

WORDS BY RACHEL SILVESTRI

Giving style a sporting chance, this new timepiece from Richard Mille blends tech with a winning mindset

Visualised as a tribute to the worldwide love of 'the beautiful game' and launched just in time for the upcoming FIFA World Cup, the Richard Mille RM 41-01 Tourbillon Soccer brings not just a bold sense of style but also a series of practical complications designed to track every match from start to finish. Five years of development has resulted in a brand new tourbillon flyback chronograph movement, and if that wasn't enough horological muscle for you, just wait until you hear what it can do. The 'mechanical goal counter' logs points for both 'home' and 'visitor' teams, while the 'match-phase indicator' keeps up with wherever the game is going — including extra time and over time. The movement's skeletonised architecture provides an in-depth look into the calibre's inner workings, with every bridge, gear and lever engineered for ultimate minimalism and lightness.

Of course, this wouldn't be Richard Mille without its extreme internal complexity being all wrapped up in a package that's both incredibly durable and instantly recognisable. For the RM 41-01, two new materials — and therefore new looks — come into play. Basalt TPT, derived from volcanic rock and sporting a deep burgundy, offers a classic footballing colour scheme, while Quartz TPT, a deep blue paired with a sporty white strap, is its cool-coloured counterpoint. Both feature tactile pushers for controlling the all-important match complications, making this imposing yet still ergonomic masterpiece a true footy-lover's dream.



## OPEN CONVERSATIONS

Where rigid answers fall short, the newly debuted *More Muslim* podcast leans into the nuance of lived experience, seeking clarity through the diverse stories that define being Muslim

WORDS BY AMIA HASHEEL



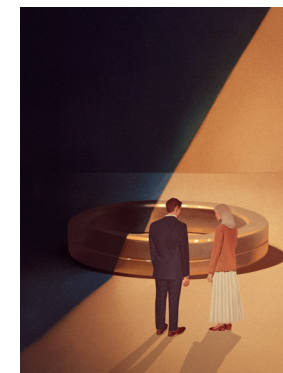
All episode illustrations were created by Alina Jaradat, bringing a visual dimension to topics such as *The Recitation Revolution* (above), *Side Entrances* (above right) and *The Nikkah Loophole* (below).

The *More Muslim* podcast carves out a space for the messiness, offering a community for individuals navigating different interpretations of faith in a modern context. Rather than a standard talk show, it operates as a journalistic documentary project, exploring everything from the quiet tensions of side entrances at the mosque to the global hunt for answers to faith's most pressing questions. "More Muslim is about listening, really listening, to the lived experiences, overlooked histories and ongoing conversations within Muslim communities," explains the podcast's host, Dr Sohaira Siddiqui, who serves as a professor at Georgetown University in Qatar and executive director of Al-Mujadilah, Qatar's first-ever women's mosque.

The debut season, released in February, focuses on Muslim women, whose perspectives are often sidelined or flattened into oversimplified tropes. Dr Siddiqui notes the pressure on Muslims to project a version of faith that is polished and easily digestible, particularly under external scrutiny. However, that pursuit of perfection often strips away the human element. The podcast seeks to reclaim that lost depth, making room for a journey of uncertainty and growth. "We focus on Muslim women whose voices are too often absent from public discourse... what we're trying to do is open space for something more honest," she says.

Building on this foundation, the next season will continue this exploration of the Muslim experience and contemporary debates. Upcoming stories range from fertility and bioethics to the histories of forgotten Muslim communities and the impact of colonialism. Throughout this expansion, the project remains committed to elevating women's voices, with a production team that remains almost exclusively female.

The 'more' in the title functions as an invitation to complexity rather than a metric for piety. While faith calls for striving, the podcast suggests this effort is found in curiosity and reflection



rather than just ritual. The name was born in the classroom, sparked by the realisation that a single lecture could never contain the layers of exploration students were eager to pursue. This philosophy acknowledges that faith is an evolving path without a fixed finish line, a reality the podcast captures through multifaceted conversations.

Aurally, the show is a tapestry woven from over 50 interviews across nine episodes, supported by original music. By prioritising field reporting over a standard Q&A format, the series captures the actual atmosphere of faith: the ambient sounds of a city, the subtle shifts in a speaker's voice and the weight of the silences in between. It is a vision realised by a team of Muslim reporters and producers who wanted the audience to experience these stories viscerally, moving beyond dry data to create a cinematic encounter.

This approach is perhaps most palpable in the episode *Side Entrances*. Supported by Al-Mujadilah, it investigates the physical and spiritual realities of women's access to the mosque, capturing the tension of being present in a space without being fully included. "Each episode stays with me in a different way, but *Side Entrances* is especially close to me," Dr Siddiqui explains. The episode navigates legal and theological nuances that are often misunderstood, echoing the broader mission: to reimagine what communal spaces can look like when every voice is part of the dialogue.

Ultimately, *More Muslim* acts as a form of reclamation, mirroring how faith is actually lived in the quiet moments of everyday life. "Faith is not a straight line: It shifts over time, deepens, becomes complicated, sometimes even feels distant," Dr Siddiqui tells *MOJEH*. The goal is simple but profound: "If listeners come away with a deeper, more nuanced understanding of what it means to be Muslim today, then we've done what we set out to do." 📌

True to its reputation as a global melting pot, the UAE serves as a crossroads where diverse cultures unite to support and celebrate one another, as shown in Rawan Alyahmadi's illustration (below).

ONE AND ALL

In response to the present moment, Emirati artist Rawan Alyahmadi depicts community spirit as an act of love in spite of hard times, created exclusively for MOJEH

"Community, to me, is found in the everyday, from a young child delivering warm parcels of *majboos* to neighbours to an office worker exchanging *laddu* with coworkers. Growing up in the UAE's vibrant and diverse community expands your horizon. Our Bedouin ancestors taught us to keep generous hearts, and Sheikh Zayed emphasised the importance of unity. We see this in the daily life I've chosen to depict, in the sharing of laughter and tears, culture and stories, and in extending a hand without a second thought. Humans were not meant to be alone, and there is strength in maintaining kindness in the face of hardship." ☺



A DAY IN THE LIFE OF...  
ALIA AL MAZROUEI

Emirati entrepreneur Alia Al Mazrouei shares a day in her life at the intersection of ambition and family. She reveals how she balances it all, from co-creating The Burn Room, Abu Dhabi's newest boutique fitness concept, to founding the Little Haven Nursery, and centring everything in the ones she loves

INTERVIEW BY AMIA HASHEEL



Step inside the morning-to-night routine of entrepreneur Alia Al Mazrouei (right) as she shares her secrets to balancing growth, grit and grounding.

As the first in the country to integrate red light therapy panels into its studio, The Burn Room ensures that the recovery process begins when your workout starts.



**I wake up at...** 6am no matter how late the night was. Sleep negotiates; discipline doesn't.

**My morning routine consists of...** movement; usually a climb class at Fit Ground, followed by coffee (non-negotiable), a visit to the Little Haven Nursery and then straight into The Burn Room for a Lagree session. If the day runs ahead of me, I slow it down with fascia release, because sometimes strength is knowing when to soften.

**I'm responsible for...** many worlds at once. My children, Rouda my pulse and Abdulla my soul (and his five cats); and the 115 little hearts at the nursery, alongside 40 incredible staff members who have become family.

**My typical day...** starts with sweat, unfolding into spontaneous meetings, conversations and moments of connection, but above all, I make a point to try something new every single day, no matter how small. Growth lives in the details.

**When I'm not working...** you'll find me with my family or planning my next escape somewhere unexpected.

**Fitness to me...** is structure. A way to come back to myself when everything else feels loud.

**My workout routine consists of...** power climbing at Fit Ground, combined with Lagree at The Burn Room, of course.

**My 9-to-5 beauty look essential is...** eyeliner! You'll never see me without it.

**For lunch I eat...** whatever, realistically, I can fit between moments.

**I'm currently working on...** something very exciting: our second branch. A new chapter with the same beautiful heart.

**What I love most about my job is...** the people. Every day feels like collecting stories, different lives, different journeys, it's like meeting pieces of Abu Dhabi one conversation at a time.

**When I get home...** I finally exhale.

**I couldn't live without...** my family. They are my grounding, my reason, my everything.

**When I feel stressed...** I call my business partner Meerah and let it all out. No filters.

**I like to travel to...** gain perspective. The more unexpected the place, the better.

**My alternate career would be...** a chef. Creating, experimenting, feeding people, just in a different way.

EXHIBITION OF THE MONTH  
BENEATH THE WAVES

*Sunken Treasures* charts a course through the Red Sea's history, moving from the hand-drawn maps that first defined its routes to the lived reality on deck and the archaeological records left by shipwrecks

WORDS BY AMIA HASHEEL

The Red Sea has always been a critical maritime artery, yet beneath its modern transit routes lies a submerged history spanning millennia. In its most recent exhibition, *Sunken Treasures: The Maritime Heritage of the Red Sea*, the Red Sea Museum in Jeddah reveals this coast as a cultural corridor where layers of history have accumulated like silt on the ocean floor, a meeting ground for the world's many civilisations.

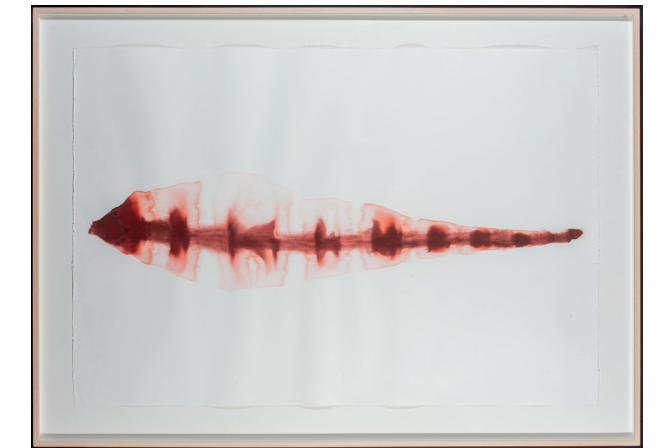
*Sunken Treasures* traces this passage from modes of ancient navigation to the ways it's being preserved today. "The collection of historical maps reveals how the sea was once understood through the incense route, the Silk Road and the pilgrimage route," explains Eman Zidan, the director of the recently opened Red Sea Museum. These records illustrate a world linked by monsoon winds long before the advent of GPS.

From cartography to lived reality, the exhibition also explores the human dimension of the journey. "The objects displayed for the first time offer new insight into how vessels carried commodities and allow us to reimagine daily life, markets and trade across the Red Sea," Zidan tells *MOJEH*.

Among the reclaimed treasures are 18th century Chinese porcelain cups from the *Umlujj* shipwreck. Crafted with delicate motifs of peony and bamboo, these vessels travelled the Indian Ocean to serve the markets of the Arabian Peninsula. "They bring together several layers of history in one object," Zidan notes, exemplifying the meeting point of global commerce and the intimate gestures of everyday life. Wreckage is another element of the exhibition as it shows how the

vessel becomes a silent witness to history. The museum examines how loss and environment transform ships into archaeological records, connecting underwater heritage to marine conservation.

In collaboration with the Jeddah Historic Program, the museum is now engaging local divers and fishermen as active guardians of this legacy. For Zidan, safeguarding this history is a shared model of stewardship, a legacy that is as much about the future as it is the past. *Sunken Treasures: The Maritime Heritage of the Red Sea* is showing at the Red Sea Museum, Jeddah Until 29 May 2026. 📍



*Departure Red Sea II* by Juan Hamilton (above) is on display at the Red Sea Museum.



In addition to its temporary exhibitions, the Red Sea Museum's permanent collection (left) offers a powerful narrative that is equally interesting for visitors.

Nima Zaare Nahandi's *Poietic, 2025* (right) is rendered in solid onyx, marking it as a unique piece within the Iranian artist's portfolio.



Iranian artist Siamak Filizadeh unravels historical narratives through his artworks, as seen in *Raising of Lazarus, 2023* (right).



## TIDES OF RESILIENCE

During an uncertain time in the Gulf, a new art and collectible design gallery has opened in Dubai

WORDS BY REBECCA ANNE PROCTOR

It's the middle of March and two weeks have passed since the war between Israel, Iran and the US broke out on February 28, 2026. In the Gulf Arab states, caught in the crossfire, life continues amid the shadow of regular missile and drone interceptions. In Dubai, despite this moment of uncertainty, daily life continues.

Reflective of this determination to go on, a new arts and collectible design gallery has opened in Alserkal Avenue, the city's premier cultural district. The new gallery, titled FYND and Talaar marks a joint enterprise of two creative platforms. Co-founded by Iranians based in Dubai, including FYND's Ali Mohammadioun and Hana Jalalian and Talaar's Ava Ayoubi, the space offers a physical home to these two platforms: the former, FYND, focused on

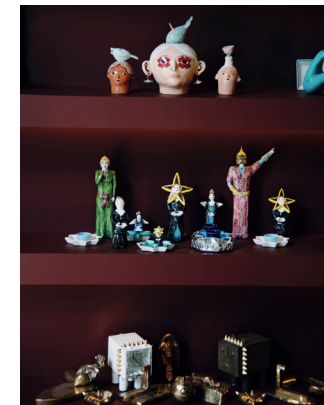
accessibility and affordable design for new collectors, and the latter, Talaar, offering works by established Iranian and Middle Eastern artists with an emphasis on curatorial reflection.

Upon entering the gallery, one will uncover whimsical, vibrantly coloured ceramic pieces by Iranian artists presented by FYND juxtaposed with a carpet by Emirati artist Mohamed Ahmed Ibrahim commissioned by Lebanese carpetmaker Iwan Maktabi and expressive abstract artworks by Iranian artists, including Siamak Filizadeh, Mehrdad Afsari, Morteza Ahmadvand and Abbas Kiarostami, and Lebanon's Lamis Akar. For a brief second, one forgets there is a war. The soft opening welcomed numerous visitors who happily perused and acquired the art on show, taking a much-needed pause amid

"We have launched during a period of global uncertainty and this space stands as a testament to the belief that community matters most when times are hard."

ALI MOHAMMADIOUN, ARCHITECT AND CO-FOUNDER OF FYND

Mehrdad Afsari's *Untitled* (right) from the *Forty: A Treatise On Terrine Traverse* will be on show at FYND X Talaar.



FYND and Talaar showcases a range of artworks, including collectible design.

the challenges of daily life at the present. "We have launched during a period of global uncertainty and this space stands as a testament to the belief that community matters most when times are hard," says Mohammadioun. "The present situation has affected us, especially regarding the shipments of many pieces and artists we wanted to present. We decided to be resilient and open regardless. Let's celebrate. Why not? The language of art and design has always been my passion, and we must fight and go forward and no matter what."

Observing other galleries opening during this time, people attending art exhibitions and events in Alserkal Avenue, gave FYND and Talaar hope and encouraged them to also open.

"After growing up in this country and living here for over 20 years, I have always experienced that they [the leaders] handle everything in the best way possible," he added. "We feel so lucky that we are here now. The only way forward is to continue."

FYND is named after the Swedish word for 'treasure'. Set up by Mohammadioun, an architect through his Dubai-based practice E Plus A Atelier and launched with Jalalian during Editions at Downtown Design 2025, the entity focuses on celebrating collectible

design and meaningful objects from the Global South.

"Hana and I partnered up and created an online platform for affordable arts and craft from the region to support emerging artists offering unique pieces at affordable prices," added Mohammadioun, emphasising how they source works from various countries. "We have works from Afghanistan, Iran, the UAE and Lebanon, among others. We find the artists and create workshops to support them to produce their art. We then encourage people to buy their works as a means of gifting for themselves or others. Instead of buying flowers or chocolate, you can support local artists."

Talaar, on the other hand, draws from Ayoubi's Tehran-based Bavan Gallery, which she founded in 2018 in downtown Tehran. In 2024, Ayoubi expanded to Dubai, operating under two banners: Ava Gallery, an international expansion of Bavan focusing on contemporary Iranian art, including emerging and established artists, and Talaar, dedicated to art and collectible design in dialogue.

In Farsi, the word Talaar means a hall for gatherings or a meeting point, and that's what Ayoubi wanted the platform to signify for artists and collectors. "In Dubai I found my second home," she says. "Definitely, we



The ceramic pieces from the *Colors of Clay* collection (above) are among the gallery's most coveted, with several works already sold out.



FYND and Talaar (above) take up residence in Alserkal Avenue's Warehouse 64A.

are Persian. We have Persian roots and this is what we have instilled into our collectible art and design platform. When you come to FYND and Talaar you can see design and art in dialogue."

The new gallery's opening exhibition, which runs until 9 April, is an ode to the platform's Persian origins. Titled *Inheritance of the Roots*, the works on show exemplify the meaning of heritage and identity even during moments of upheaval. The pieces, both design objects and artworks, strive to depict the nature of what the co-founders call "becoming".

The exhibition seeks, in the manner of Persian poet Ferdowsi's renowned 11th-century *Shahnameh*, a long epic poem considered the cornerstone of Iranian national identity and Persian culture, to demonstrate how stories, and history, unfolds layer by layer — as if to say that this moment we are living too shall pass.

"*Inheritance of the Roots* is more than an exhibition; it is an invitation to become part of a story," explain

the co-founders in the gallery's opening press release. "It is a call to discover, to collect a moment, and to witness the enduring power of poetic sight."

The co-founders of FYND and Talaar aim to demonstrate how art functions as a living current connecting the deep roots of the past with a contemporary vision for the future — one where continuity is ever present and evolving.

"We can never deny our identity, our roots and where we come from," says Mohammadioun. "The United Arab Emirates has been the playground that has allowed us to grow, to celebrate and learn. This country has allowed us to be who we are today."

FYND and Talaar aim to stage their official opening after the war ends. Until then, their space emphasises how community matters in the hardest times and how geographic boundaries can be transcended through art and design. *FYND and Talaar is located in Warehouse 64A in Alserkal Avenue, Dubai* 