

2014

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BIOGRAPHY

Natasha Iqbal Jozi is a Pakistan born artist who works with video and performance. Her work explores the embodied relationship between ‘Self’ and the ‘Other’ through religious, cultural and social experience, exploring the ideas of veil, ritual and language. She creates sensorial embodied experiences in her video and performance works. In 2010 she received a B.F.A in painting with distinction from Fatima Jinnah University, Pakistan. She is a 2012-2014 recipient of Fulbright scholarship for M.F.A in Studio Art from Montclair State University, New Jersey U.S.A. Her most recent exhibitions include, “Startatorium” at MagnanMetz - Chelsea NY, ‘MFA Biennial 2013 “Post Consumed – Millennial Biennial’ at Delaware Center for the Contemporary Arts DE, for which she was awarded the Curator’s Choice award as well. She has performed at numerous galleries including Panoply Performance Laboratory- NY, Delaware Centre for the Contemporary Arts – DE, and Gallery Aferro – NJ. She has performed in the performance piece by Pascal Rambert “A (Micro) History of the World Economics, Danced.” at Lamama, NY. Selected group exhibitions include KSA Gallery and Pakistan National Council of Arts in Pakistan. Jozi’s works have been published in the Emergency Index Magazine Vol.3.

Also thanks to Kasser Theatre at Montclair State University, Jill Dombrowski and Carrie Urbanic. Also thanks to the team of “Aubade”, Douglas Dunn and Charles Atlas for giving me the opportunity to be part of the performance “Aubade”. It was a pleasure to be part of the project.

A warm thanks to the Theatre and Dance Department at Montclair State University and special thanks to Lorraine Katterhenry Director of Dance for the Montclair State University Division of Dance since 1986. She was very generous in getting me in touch with the dancers from the department with whom I had a tremendous time while we worked and rehearsed for the performances. Also would like to thank Fawzia Afzal Khan, the Director of Women and Gender Studies at Montclair State University.

I would also like to thank my fellow performers and their sincere contributions and collaborations in my projects. Thankyou Hannah Castoro, Megan Gecik, Malcolm McMichael, Mark Willis, Aj Mannion, Hijab Sheikh, Muhammad Umar, Noor Reza Hashmi, Audra Hofacker and Yasmine Resil.

Thanks to “Emergency Index Magazine” and Dominic Finocchiaro for selecting my work to be published in the third volume of Emergency Index Magazine.

Thanks to all my fellow colleagues, who were home far away from home. A special thanks to my friend Jeremy G. Bell, who was extremely generous and kind. For all the last minute Home Depot runs, and without whom the workspace would have been lonely.

Last but not least, my parents Mohammad Iqbal Faheen Jozi and Fauzia Nazli for instilling strength and courage in me and for all the love and support.

ACKNOWLEDGMENTS

I am deeply grateful to be part of the Montclair State University family. Two years away from home were tough but by the support of my amazing supervisors, teachers and colleagues went by in a blink of an eye.

Thank you to Fulbright for awarding me the scholarship and supporting me throughout the two years of my degree. A special thanks to Michael Man and Erin Kremser, my program advisors at Institute for International Education in New York who took really good care of me.

I would like to thank my advisors; Dr. Aissa Deebi (Chairman of the Department of Arts and Design), for thoughtful insight that tremendously helped my work develop, Iain Kerr for the generous feedback and all deep intellectual conversations, Shannon Bellum and Nancy Goldring for all the support. I would also like to thank Andrew Atkinson, MFA Director, who was very helpful throughout the two years of my MFA. Matthew Nichols and Eleanor Heartney, the visiting critics for all sincere encouragement and criticism. Warm thanks to Patricia Lay, the coordinator for Special Topics and Art Forum Lectures, I was able to meet amazing artists and critics.

Warm thanks to Shahid Nadeem, a renowned theatre writer and director from Pakistan, for taking out time despite his busy schedule and for a wonderful conversation and interview, which will be published along with my MFA thesis in this monograph.

I would also like to thank Monika Weiss, a trans-disciplinary artist and a great mentor. It was a great honor to work with her, I learnt a lot and I treasure all your feedback in my work.

Thanks to all the visiting artists who took out time to come to MSU and share their work and experiences, and for insightful studio visits. A few of which include Monika Weiss, Bill Carroll, Carlo McCormick, David Cohen, Sarah Walker, Saya Woolfalk, John Ensor Parker, Kara Rooney, Karina Skvirsky, Jennie C. Jones, Amer Kobaslija. Adam Putman, Gregory Coates, Steve Mumford and Steve O Clark.

I would also like to thank Delaware Center for the Contemporary Arts and a warm thanks to their chief curator Maiza Laurent Hixson for selecting me for the MFA Biennial exhibition “Post Consumed 2013” and giving an opportunity to perform and exhibit my work. A great thanks to Panoply Performance Laboratory and their coordinator Esther Neff for being so experimental and giving me an opportunity and space to freely perform.

relationship of bodies, combination of rituals, multi-lingual conversation. Language plays a great part in most of my works, and I aim to further explore Arabic, Persian and Urdu dialects.

Mediums like light, sounds, and scents engulf the viewer and the performers into a shared event. As the performers veil their body and unveil using light, the viewers experience similar experiences.

I return to Pakistan right after I graduate. Lahore, a city in the hub of the country is where



the Islamic rituals are practiced through entranced embodied experiences. Shrines like Data Darbar in Lahore, Golra Sharif in Islamabad are few in many. These shrines have rituals of scented candles and smells from various herbs, foods that are cooked for the shamans and other visitors, dhols (drums) which are played every night till



Images of Data Darbar, Lahore Pakistan

dawn as the performers and meditators dance and chant all night in remembrance of God. The shrine is decorated and every night is celebratory night in the remembrance of God.

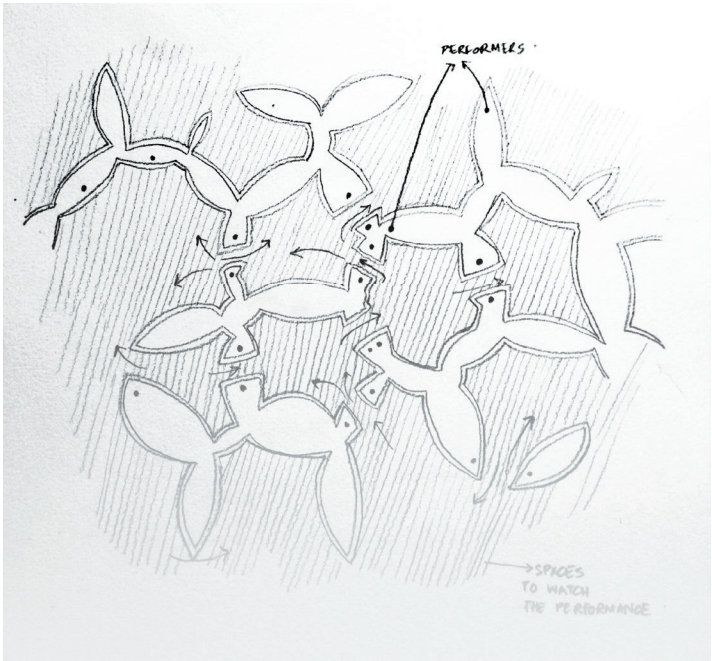
My future projects are a step further in creating embodied experiences that revisit the Islamic rituals of prayer and act of veil through similar embodied experience.

I plan to work and collaborate with trained dancers, students, poets, and explore the

Embodied experiences. The use of materials that initiate a sensory experience for the viewer – tastes, sounds, smells, touch, sight, are to be used as mediums that invite the viewer into an embodied experience. The viewers become part of the work as they watch a performance, live or video.

My methods are a pallet that I plan to use to explore embodied Islamic rituals, acts and routines. I plan to investigate further the act of veil, but not as a voyeur, rather as an embodied experience, to go inside the veil, and insinuate the hidden, sufistic, mystic, and meditative qualities entranced within. It is to share the vulnerable, and poetic moments using gestures and language.

I plan to choreograph a performance, and as I explored light as medium to veil the body in “Please let me cross the bridge”, this project explores similar ideas but in live performance gallery setting. The proximity of the viewer’s bodies and the performers body is intensified. There will be no divide between the performer’s space and the viewer’s space.



Floor plan of the performance inspired from the relational diagram of the Emergent Self. The shaded space is the walking space for the viewers as the performers perform in the un-shaded space. The viewers can watch and move around in the space, sit close or afar from the performers, stay as long as they choose to. The experience is an embodied shared event for the performers and the viewers.

FUTURE EXPLORATIONS

The threats to civil society are huge. But I hope that we will have peace and stability and will be able to settle issues through dialogue and debate rather than through bullets and killings. The present government is not hostile towards art and culture, however their view of art and culture is very limited. Recently, they had a ‘Youth Festival’, which was a good idea but it was disappointing to see that the focus was to set Guinness records for “cracking nuts or kicking punching bags. But we are happy to use whatever space we get to promote the cause of social justice and arts. That is why we continue to perform at the Lahore Arts Council or PNCA Islamabad. We don’t get much encouragement from the government but we don’t get any resistance either.

Q. What are you currently working on?

We will be coming to Washington DC to perform a play called “Amrika Chalo” in January 2015, and hopefully to NY. Apart from that we are celebrating Ajoka Theater’s 30th anniversary. We have also launched an ‘India-Pakistan Theater for Peace’ project and are working on new productions in collaboration with our Indian like-minded groups. We are planning to have the Indo-Pak theatre festivals in which groups from India and Pakistan will participate. We have a lot of plans and hopefully are able to implement them soon.

they cannot live on an “ideological” island (or ghetto).

Q. In the light of today’s global discourse, religion is politicized. In Burqavaganza, is the veil a metaphor for hiding hypocrisy? Why do you think religion and politics have been merged?

In Pakistan, the ruling elite have failed to deliver, they are corrupt and authoritarian, and have been very oppressive and made the lives of common people very difficult. They have danced on the western tunes. They preach one thing and practice another. The common people get distrustful and feel alienated. They feel their leaders are hypocrites and oppressive. Politicians and ideologists to influence the masses have massively misused religion. It has been used to exploit, to gain power and eliminate opponents. In fact the origin of the problem lies in the very genesis of Pakistan in the name of Islam. Mixing of religion and politics was inevitable. Similar developments have taken place in other Muslim countries where the incompetence and corruption of the ruling elites has provided fertile ground for the religious parties to gain acceptance and influence.

We need to clean up the mess whatever were the causes, if we have to survive and progress as a Muslim society. The political leadership and the media have an important role to play. The secular liberal parties have to provide an acceptable alternative to the people.

Q. Burqavaganza’ was banned under the jurisdiction of the previous government PPP (2008 – 2013) – ‘the Apparent Liberals’ as you called them in your previous interviews, and the Cultural Ministry. What is the new government contribution for supporting Art and theatre that attempts to initiate a debate about religious and cultural complexities?

The present rulers do not have strong commitment to the cause of liberalism and social justice. They are political opportunists who will be happy to compromise on anything for their survival.

still do in some areas) wear ghungats. There have been traditions of wearing veils in the West as well. It is a cultural practice; we should not mistake a dress with a form of belief.

Q. There is a huge gap between the popular culture and religion, and an overall escapism in the contemporary discourse to understand the essence of religion. It seems like an agreeable amnesia, how can that escapism and dismissal of the religion be reduced?

In its own historical context, Islam was a liberating force for its times. In South Asia too, the message of Islam spread very fast due to its egalitarian spirit and the sufi influence. It will be a disservice to Islam, if its preachers try to use the Islamic hammer to hit the believers on the head and create hatred and resentment. Unless you don’t keep on changing and keep on adapting according to the new challenges, new situations then you will become redundant and this is what is happening. Let the society find its own balance and direction and a consensus on good values and high moral ground and develop spirituality which does not clash with progress and social justice.

Q. Very often, there is a divide in the perception toward a Muslim Identity, which is either approached by religious fanatics or liberal fanatics. Can there be an ideological liaison between the two in an attempt for a collective revival of the essence of a Muslim Model of living?

There isn’t that big gap as far as the majority of Pakistani population is concerned. Whenever given a chance they have rejected extremism and fundamentalism. They want to live a normal and happy life and their real problems such as education, health, jobs and security can only be addressed through a democratic process. Let there be elections, let there be debates in a very rationale and fair way. Let the extremists also present their point of view and let other sections of society present their point of view and let the people of Pakistan decide which way to go. Muslim way of life is not fundamentally different from the rest of the world. The Muslim fate is integrated with the world and

worn or not. This was the larger picture but when it comes to drama we wanted to show how the world would be like if everyone wore a burqa. If you want the human faces to be covered up, then why not men also. If you really think that Burqa is such a great gift of God, then all members of the society should wear burqa. Would it look bizarre? Yes, it would and it did in the play. It did highlight the oppressive nature of burqa when it is imposed on women in a Muslim society to score political points and as a part of fundamentalist agenda.

I agree that in certain situations, such as Muslim women wearing hijab or burqa in the West, these women are making a political, cultural statement, defying imposition of Western values on them. I don't have an issue if a woman chooses burqa as an attire (although I doubt if it is possible). But when it is imposed in an oppressive way on women, on the society, it is unacceptable. Actually it is a manifestation of a mindset, an ideology. It is reflected not only in burqa or keeping women behind the four walls, but also in the violations of the rights of religious and ethnic minorities, economy, education, youth, and media. So it is actually the faces hiding behind the ideological burqas, which are our target. We are trying to expose these enemies of progress and freedoms. We challenge the notion that a Muslim society has to be oppressive, that a Muslim society has to deny freedom to its 50% population i.e. women, that it has to be unjust to minorities in their society. So the message of the play clearly is cultural and political.

Some people claim that Burqa is Islamic attire. Burqa has nothing to do with the message of Islam. Even if there was a practice of wearing a shroud or veil in the primitive Arab society, that doesn't mean that a dress worn 1500 years ago has to stay forever and everywhere. Societies evolve. If Muslims are riding the cars and trains instead of camels, and are eating burgers instead of dates, and are wearing dresses according to the geographical or economic situations, then why get stuck with burqa? It is the essential message of Islam or any other religion, which matters, the high moral values, principles of establishing a just and peaceful society, which is important and which is enduring. It doesn't make sense to claim that whatever the sacred personages wore or ate, should be blindly followed and everything else declared against the religion. Women in India used to (and

Conversation with Shahid Nadeem – (born 1947 Kashmir) is an award winner Pakistani playwright, theater and television director and a human rights activist.[1] He served as General Manager, Director Programs and Deputy Managing Director in Pakistan Television Corporation. He is the founding executive director of Executive Director of Pakistan's leading theatre group, Ajoka. 'Burqavaganza', a satirical play on a love story in the time of jihad is a fun play written and directed by Shahid Nadeem that was first presented at Lahore Arts Council in March 2007 and later performed in Karachi and Islamabad. 'Burqavaganza' was an audacious and fearless play that tried to address burning issues of militant Islam, terrorism and gender discrimination, through biting satire in style of the burlesque.



Q.In 'Burqavaganza', all the performers male and female were wearing hijab/niqab/chador or some veil. How do you explain that the veil surpasses the gender binaries? And furthermore does it then signify that both men and women need to be veiled? Can you discuss why the men are also wearing the veil?

Burqa was used as a metaphor, for hypocrisy, double standards, covering up of exploitation in the name of religion. It targets ruling elite, religious establishment and also people from different walks of life. So it was a comment on the double standard in the society, and secondly it exposed the total disconnect among the preachers, fundamentalists and the modern world. We showed how totally ill prepared and ignorant our religious scholars and leaders are, who use the name of Islam but don't know what Islam has to do with the social, economic and political challenges of our modern life. So Burqa was used as a dramatic device rather than as an issue whether the Burqa should be

CONVERSATION WITH SHAHID NADEEM



Installation Shot
Finley Gallery, Montclair State University





illa bima shaa wasi'a kurisiyyuhu-ssamawati wal-ard

“No...game makes us, in fact the game makes the bridge”

sinatum wala nawm

“LET US PROTECT THE BRIDGE TOGETHER”

Babloo was so delighted, he ran over the bridge to meet his friends

man-dhalladhi yashfa'u
'indahu illa bi.idhnih

Ever since that day the kids play games, on either side of the bridge

wala yuhitoona bishay-in min ilmihi
wala yaoodu hifdhuhuma
wahuwa-la 'ilyyul a'dheem

ya'lamu ma bayna
aydihim wama khalfahum

The three friends headed towards the bridge together
They soon reached there. Rehan exclaimed, "I will go first"
He hadn't gone far, that he heard a voice...
"WHO IS THERE...WHO DARE CROSS THE BRIDGE?"

illa bima shaa
wasi'a kurisiyyuhu-ssamawati wal-ard

“Please don't eat me.”
“GET OFF THE BRIDGE RIGHT NOW”

man-dhalladhi yashfa'u

while the monster was speaking, Rehan quickly crossed the bridge.

ya'lamu ma bayna aydihim wama khalfahum

Imran was next, and the same happened.
Imran shrieked, "My name is Imran, please don't eat me."
"I'll get off the bridge right now", and he quickly crossed the bridge
Babloo was last to cross the bridge...and the same happened
"WHO IS THERE...WHO DARE CROSS THE BRIDGE"
"GET OFF OR I'LL EAT YOU"
Instead of running off, Babloo stopped
and inquired, "Who is there?"
"and why don't you let us cross the bridge"
Babloo replied, 'Do you know, the game we want to play, can only be played together
"and we need the games to protect the bridge"

man-dhalladhi yashfa'u

“REALLY? I WAS PROTECTING THE BRIDGE ALL THIS TIME MYSELF”

The following narrative is being narrated throughout the video

Voice of performer

Allahu la ilaaha illah
Huwa alhayyu alqayyoom

Voice of performer’s mother

Once upon a time In Chak-Shehzad, a town in Sahiwal
lived three friends; Rehan, Imran and Babloo
Everyday after school they would play for hours near the river.
One day, they heard sounds of kids playing from near by

la ta'khuthuhu sinatun wala naum
Allahu la ilaaha illah

Rehan said, "Look! look at the game the kids are playing on the other side"
Imran replied, "Do you know? We need more than three players to play that game"
“Lets go and play with them then.”
Rehan said, "We would have to cross the river to play with them."

lahu'maa fis'samawaate'

But the river is too deep, we might drown in it
Babloo whispered, "There is bridge not far from here"
but...
"Its an urban legend, that a black monster lives under the bridge"

ya'lamu ma bayna
aydihim wama khalfahum

Imran said, "I am very brave, lets go and cross the bridge"





PLEASE LET ME CROSS THE BRIDGE

2014
Three Channel Video
Duration 4 min 45 sec

A Three Channel video performance as the performers body is partially visible through the use of dramatic lighting as a tool to veil her body. She chants an Islamic prayer Ayat-al-Kursi, while her body is rocking back and forward in a praying poster. Her voice is overlaid with that of her mother's voice, as she tells a bedtime story. The story is inspired from "Three Billy Goats Gruff" however in this story, the three kids make friends with the monster and instead of killing the monster, decide to share the bridge with it. The video is a montage of close ups of various parts of the body while they are veiled with light as the performer chants. The video begins with the performer's body laying down, which transitions into her chanting poster in a sitting position, and then back to lying down by the end of the video as she finds herself protected by the chant, voice of her mother and narrative of the story.

the act of existing depends on who's existence





I don't like what I look like at my house

But if I am the house, I am incomplete
Maybe I'm the bridge between these houses
Not one bridge, perhaps two, three, or four maybe?
Can you testify this will come true?
This is a little hard to tell

I could easily make the biggest leap at that moment
I could also feel...there is silence
There was nobody that could stop me from being
I had no more complaints with myself
There was just me
With myself

Can two beings vacate a body?
Can the distance between them be bridged?
If I start walking towards myself
How long will the bridge be before it connects both ends?

The following narrative is being narrated throughout the video

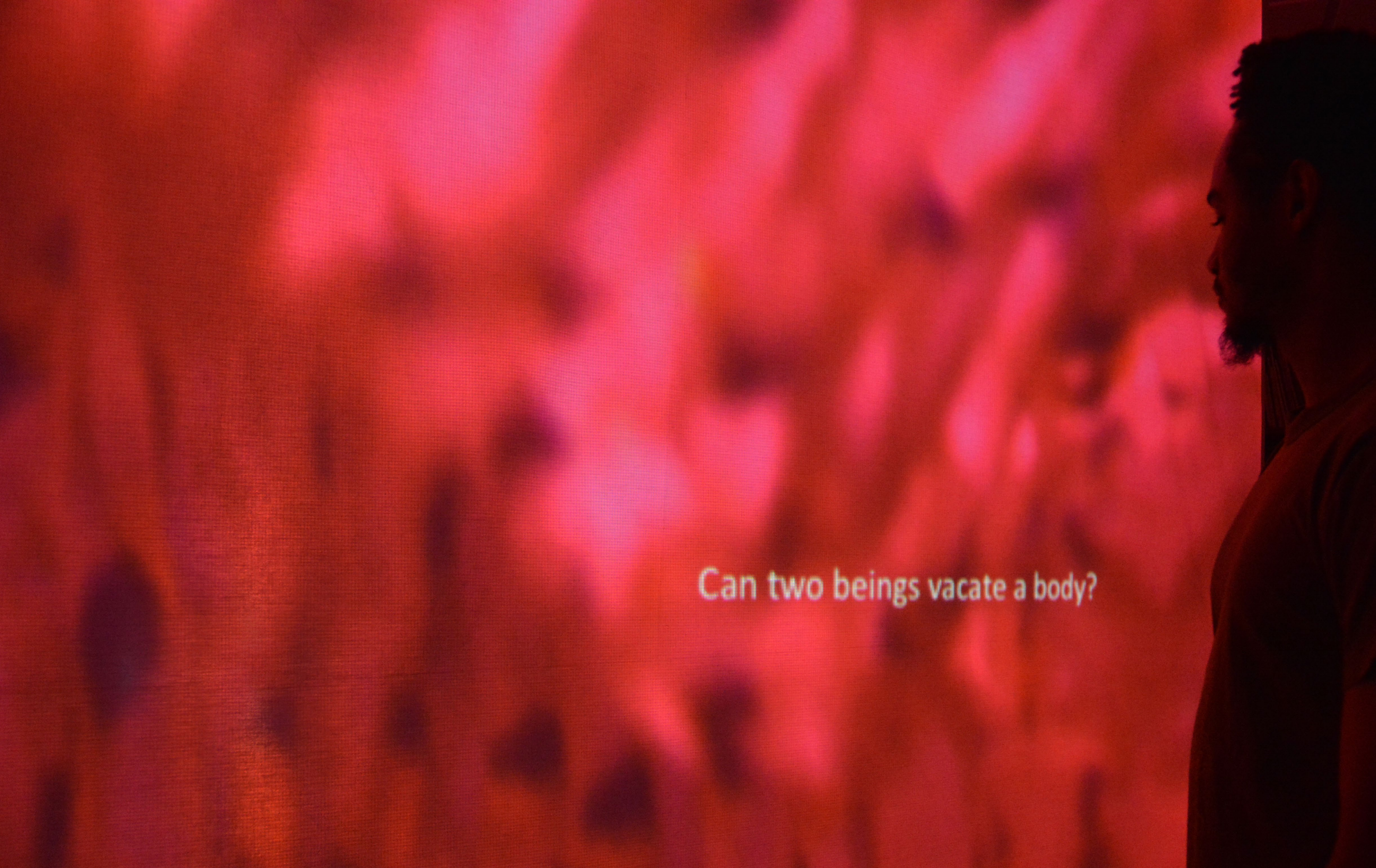
Hello
Can you hear me?
Yes...I can hear you as well
I am doing good...
And how about you?
Do you want to know a secret?
When I realize that no one is watching
It's a weird feeling...good I guess
It is a delight to stand alone in the middle of a stampede
Sometimes I wish the looks would pierce through me
Just like how sun pierces through my body

Fear
Afraid because I have no clue what my address is
Or where my home is
Also have no clue which road leads me to this house
Am I made by the existence of the house?
Or the house exists because I am
The act of existing depends on who's existence?
I don't think I have a house
Because I am displeased with where it is
I don't like what I look like at my house
When I go to the other house, I don't like what they think I look like

You think I am the house?
What do you mean?



You think I am the house?

A man with a beard is shown in profile on the right side of the frame, looking towards a wall. The wall is covered in a dense, abstract pattern of red and orange light, creating a textured, almost liquid appearance. The lighting is warm and dramatic, with the man's face partially in shadow.

Can two beings vacate a body?

AUDIO CHAT WITH ALLAH

2014
One Channel Video, 6 min 30 sec

‘Audio Chat with Allah’ is a conversation with God where the question of a body’s relationship to the political and cultural understanding of religion is raised. The conversation is in ‘Urdu’ the native language of the artist and she speaks in a calm tone, questioning God about home, sense of belonging and her identity, while simultaneously replying to implied questions. The video explores the flow and ebb of the fabric as it seduces the viewer into the world of the veil, where form and colors provide a context to the veil amidst the theological space that transcends its political interpretation. The choice of fabric is a Sindhi tie and dye pattern mostly worn in the South of Pakistan and is readily used to veil the body, and the play of close ups and zoom-ins takes the viewer on an intimate journey.



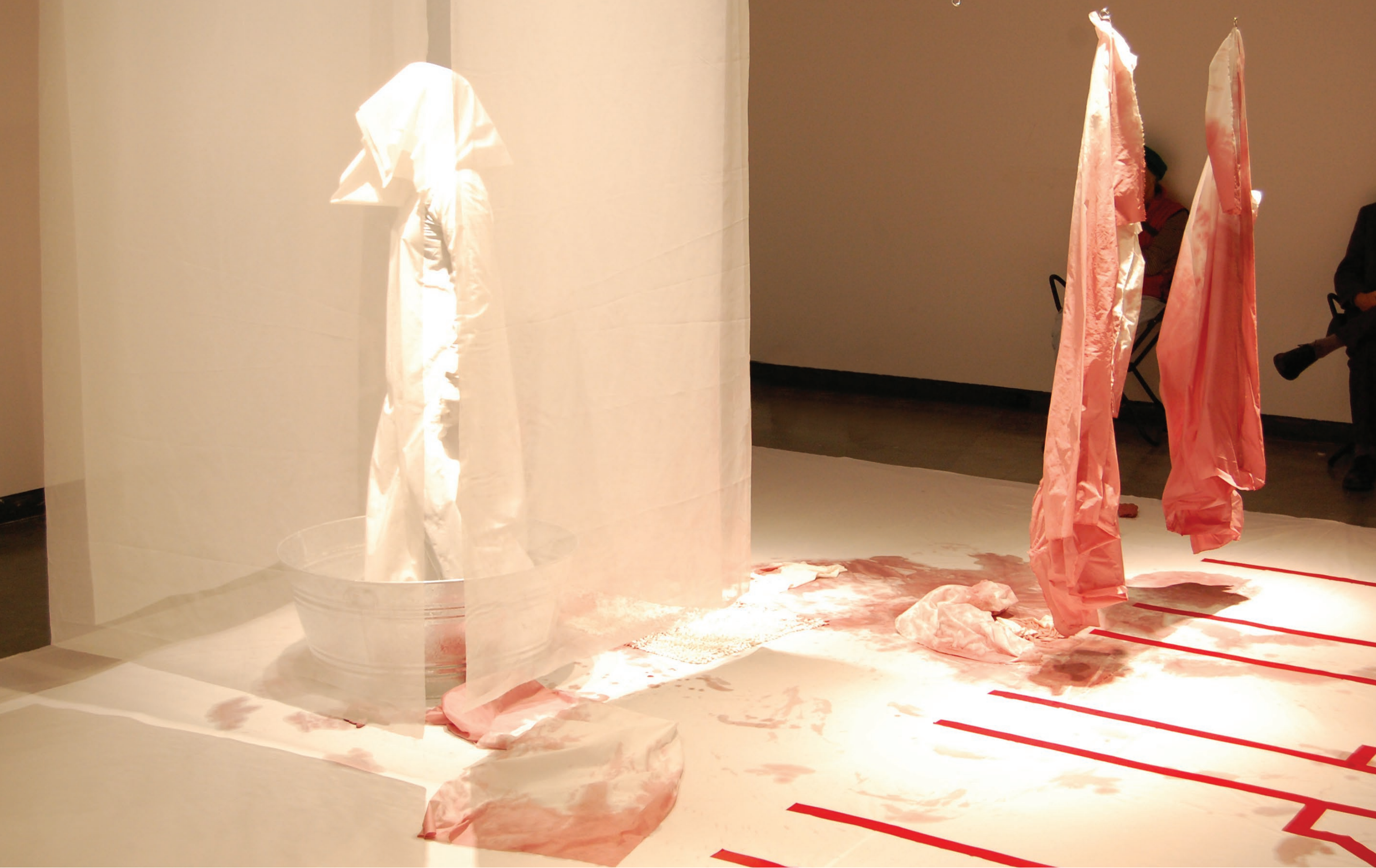
Installation Shot
Finley Gallery, Montclair State University



CONSTANCE S. &
ROBERT J. HENNESSY
PROJECT SPACE









RED PRAYERS

Performance, 2013
 Duration 30 mins
 First performed on November 21, 2013
 Delaware Center for the Contemporary Arts
 Constance S. and Robert J. Hennessy Project, DE
 Photo credits: Scotty Beland

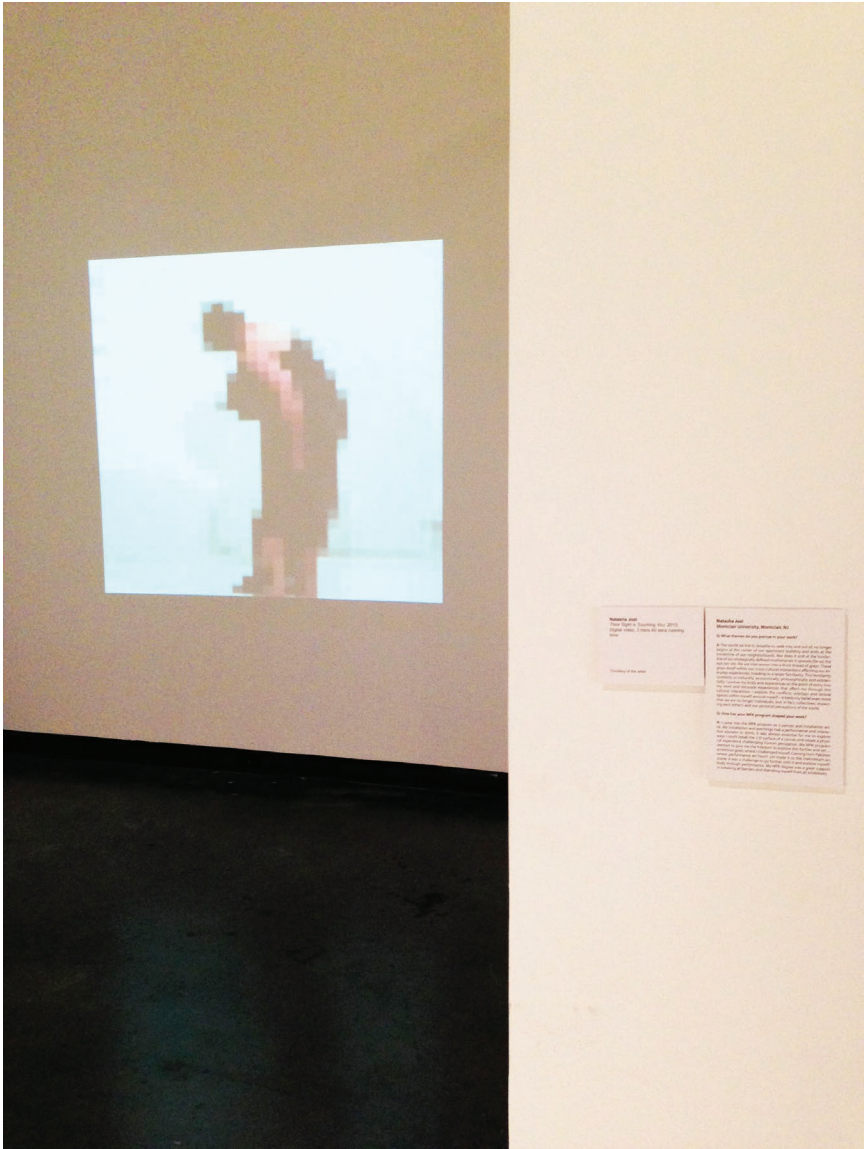
The gallery floor is covered by white fabric leaving walking room on all four sides of the gallery so that the viewers can walk around and view the performance. Wine glasses are served at the gallery entrance so that the viewers drink wine as the performer performs. The performance space is installed with a tub filled with wine on one side that is enclosed within a thin white fabric hanging from the ceiling. There are two tables in the other side with five sets of garments; including a dress, pieces of fabrics, and gloves in each set. The performer walks towards the tables and wears the garments, which cover her entire body.

She then walks towards the other side of the room, and steps in the tub. She performs a selected acts from the Islamic ritual of *wuzu* ablution and recites the following lines,

“Raat pee Zamzam pe mai aur subh dam
 Dhoje dhab’be jam-e-ehraam ke”

“At night I drank wine from the holy Zamzam,
 And at dawn I washed off the stains from my dress”

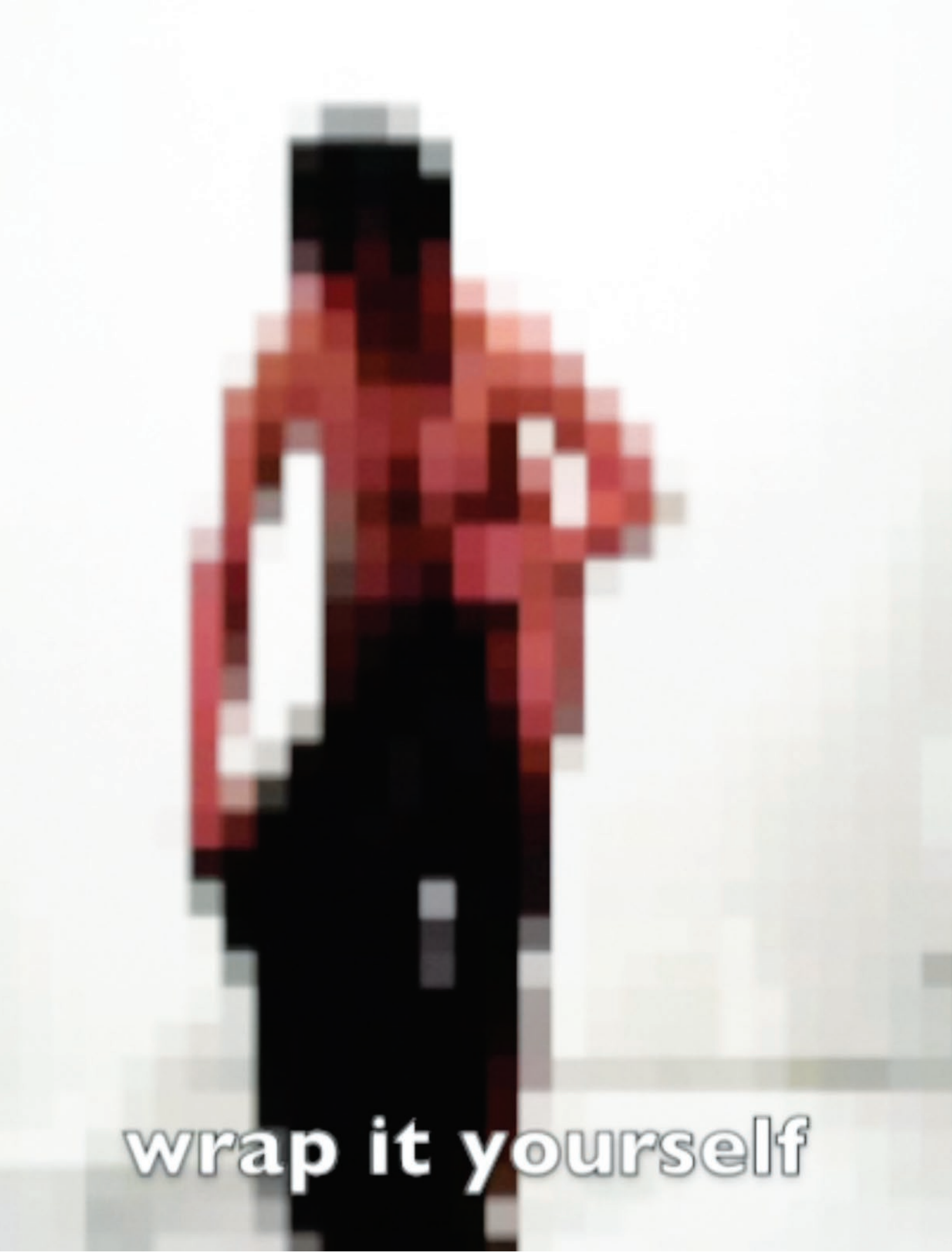
She steps out shivering, while still reciting the verse and rubbing her dress frantically to get rid of the stains. She soon tears the dress off from her body and hangs it from hooks in the center of the space. There are five hooks and each hook is hung above a drawing of a prayer rug on the floor. The performer moves into a calm tone as in the beginning of the first act, and repeats the entire act again. There are a total of five acts in the performance where the performer repeats the entire act in a cyclical nature.



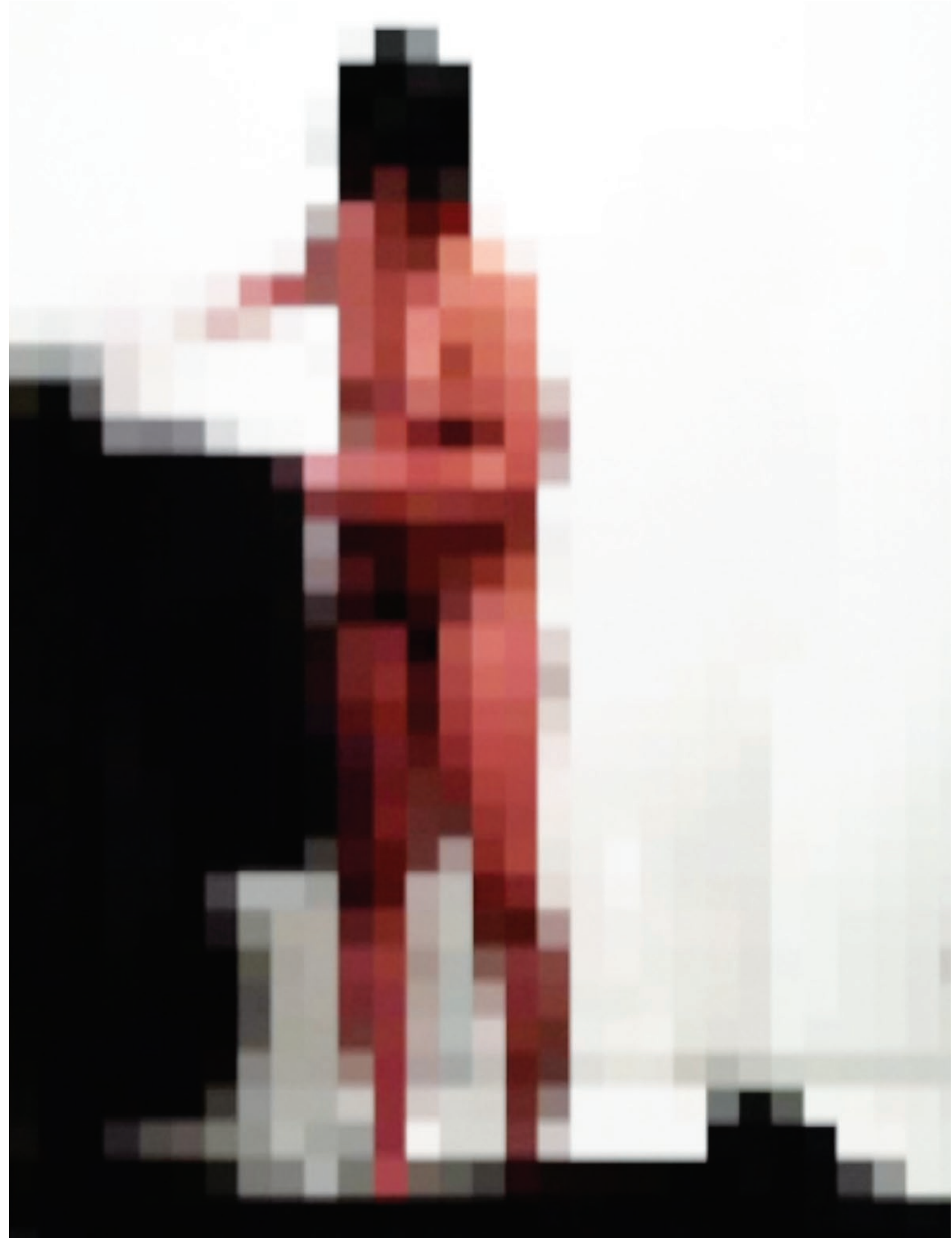
Installation Shot
Post Consumed: A Millennial Biennial
MFA Biennial 2013,
Delaware Center for the Contemporary Arts, DE

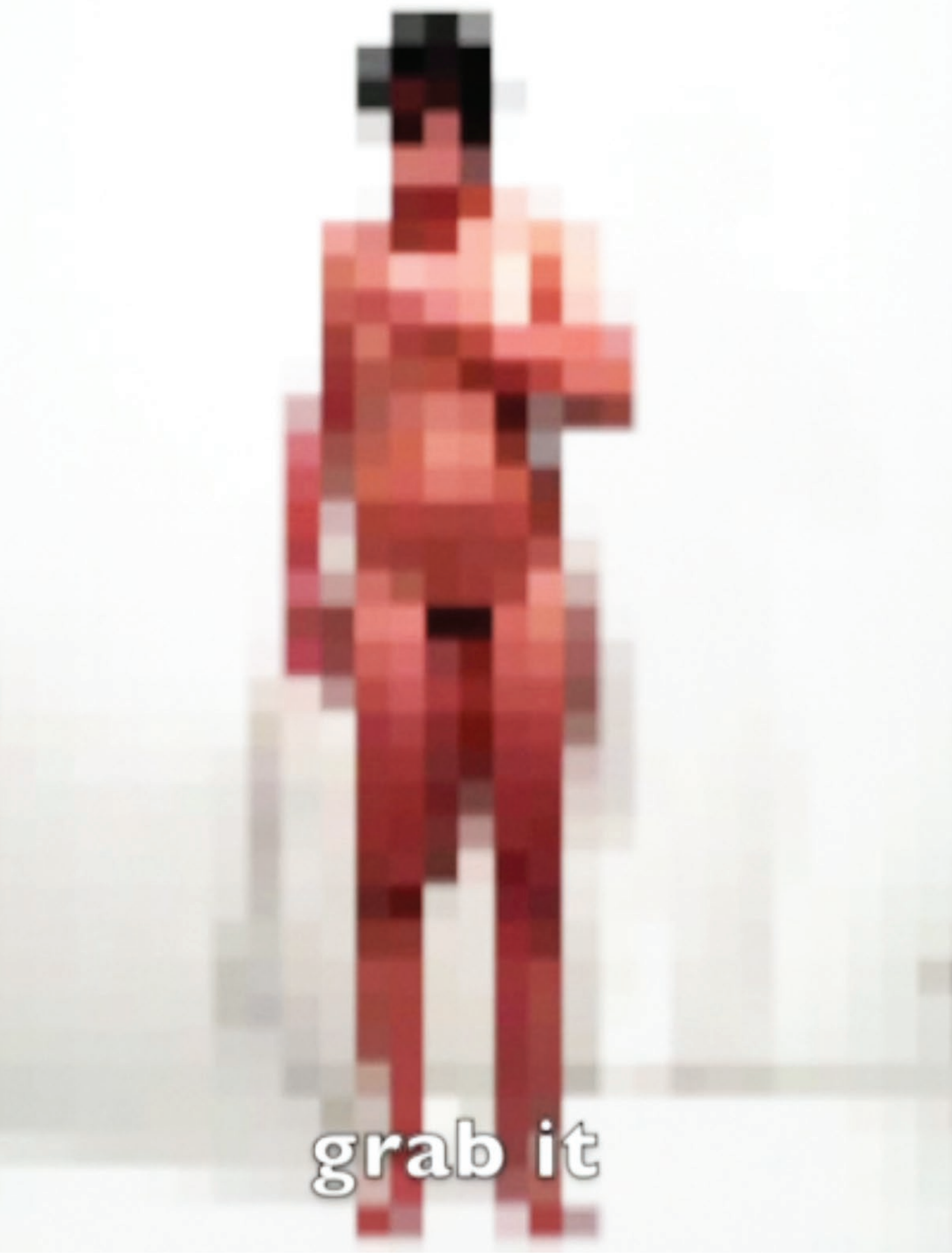
This is your body?
So fat?
Such dark complexion
Grab it
Grobe it
Slap it
It is bare
Their sight is touching it
It is bare
Their sight is touching it
Yes
Wrap it yourself
Wrap it yourself
This might please their sight
Their sight is touching you
Hurry
Wrap it yourself
Their sight can still touch you
Wrap it yourself
Like this
Follow me
Their sight will find you
This is your body
Their sight will keep on touching you
Its dark complexion
It will still be touched



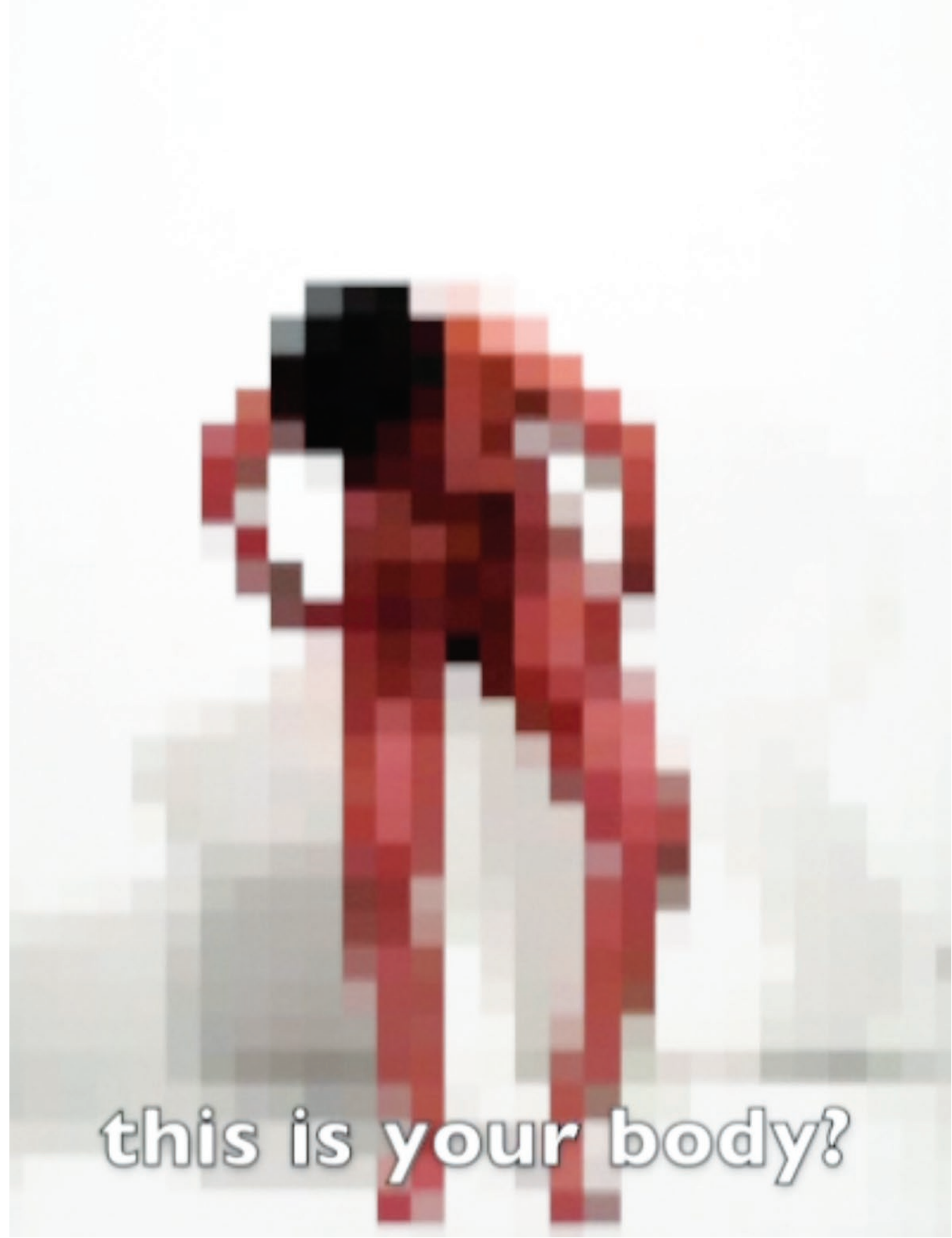
A person with long dark hair, wearing a red long-sleeved shirt and black pants, stands with their arms outstretched to the sides. The background is a plain, light-colored wall.

wrap it yourself





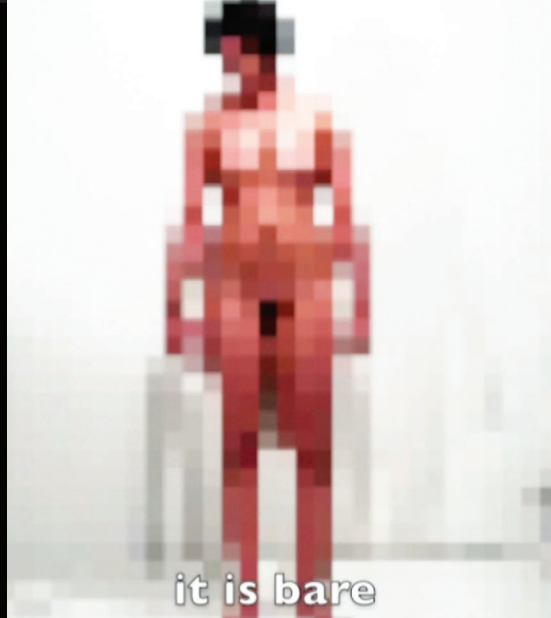
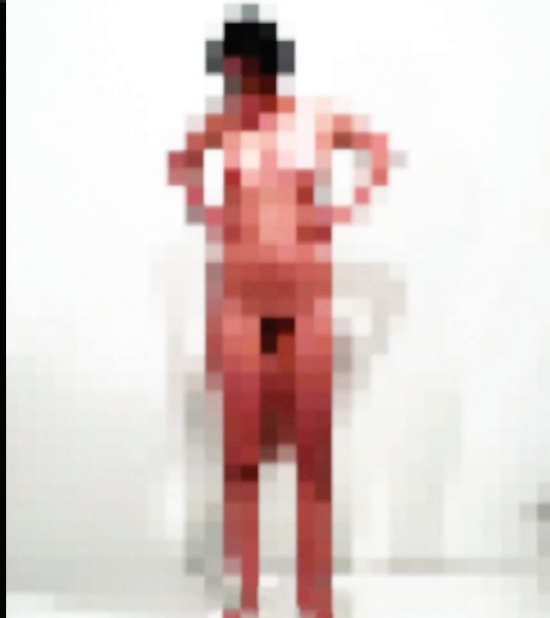
grab it



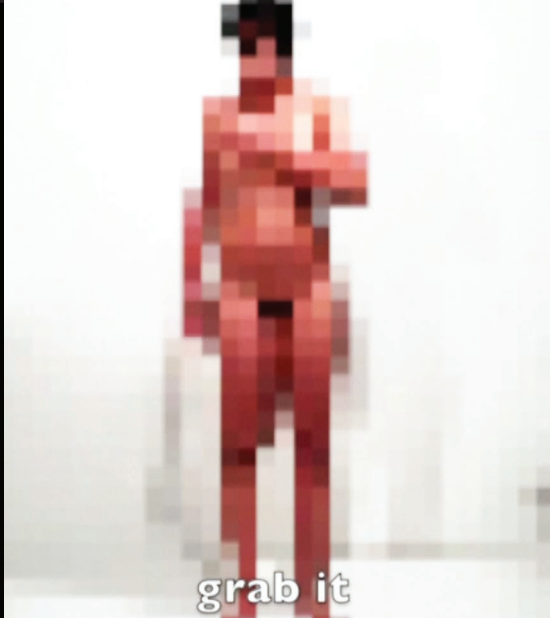
this is your body?



such dark complexion?



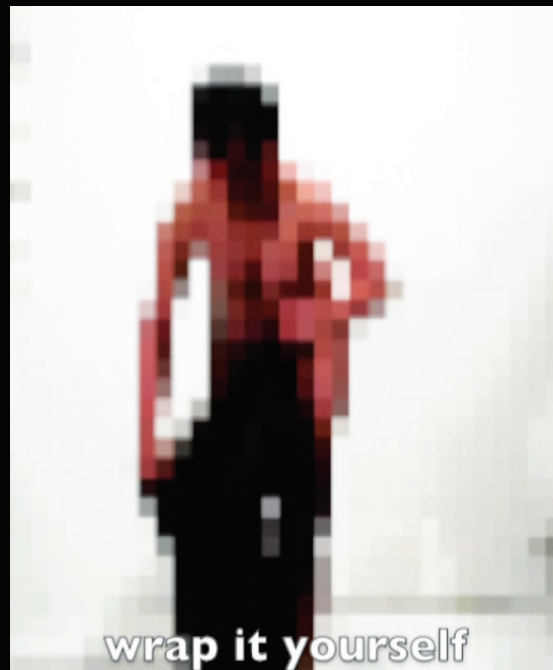
it is bare



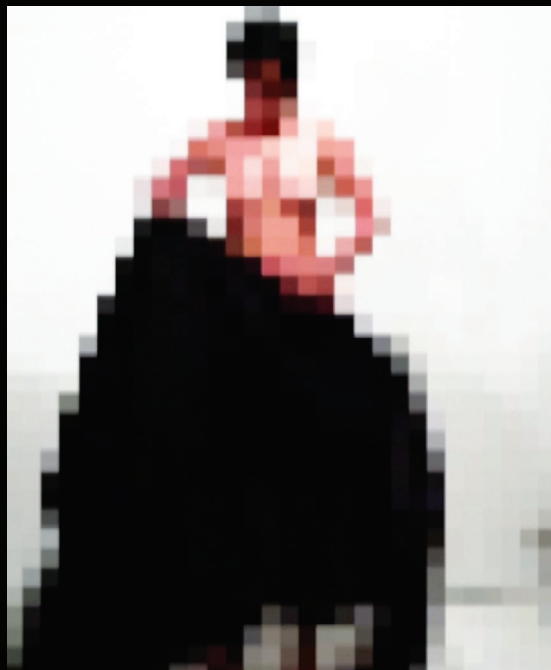
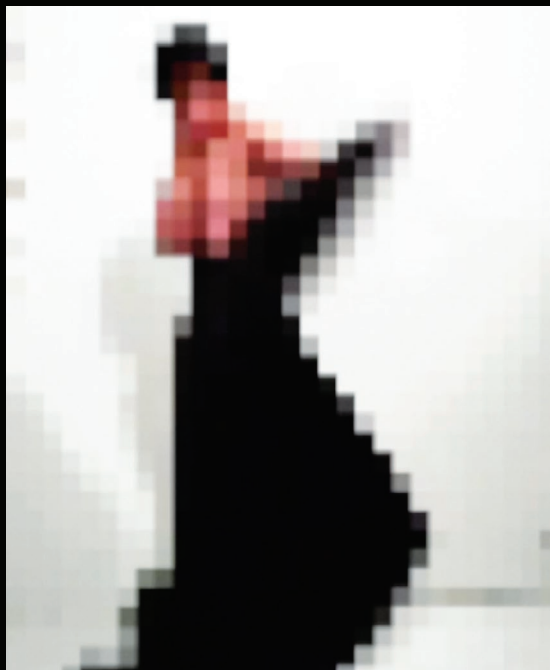
grab it



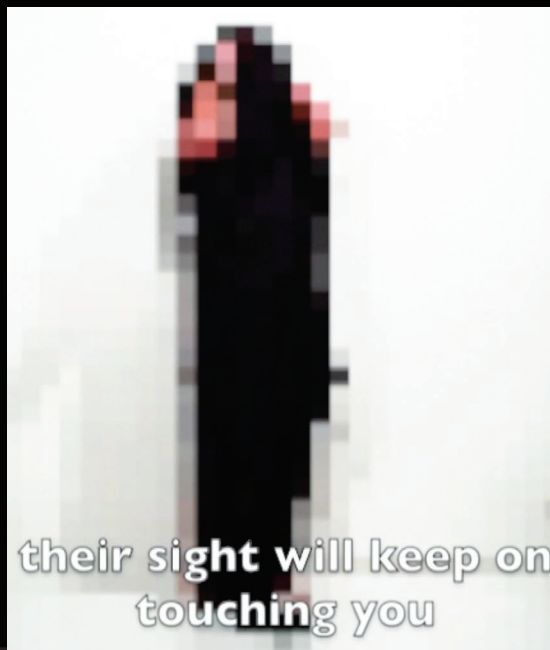
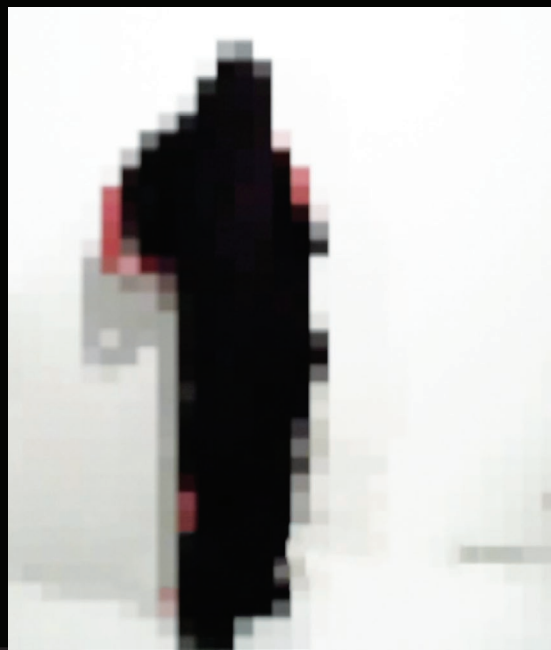
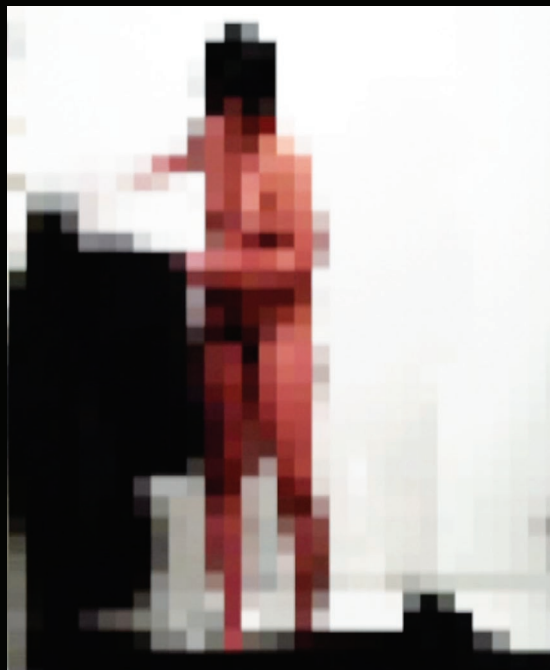
their sight is touching it



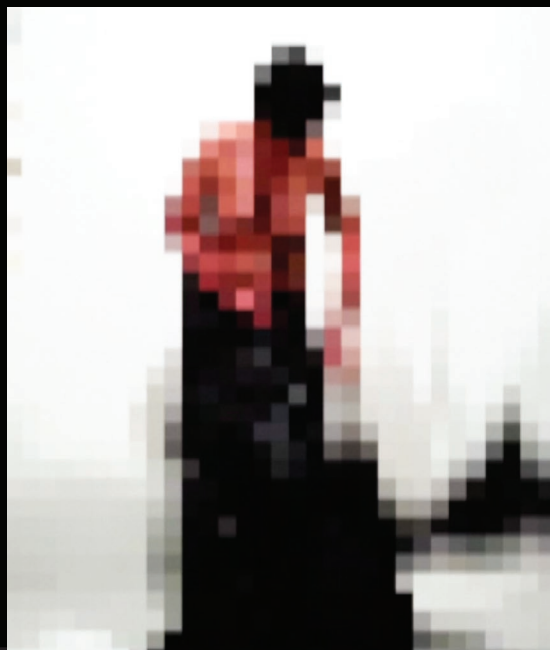
wrap it yourself



this might please their sight



their sight will keep on touching you



THEIR SIGHT IS TOUCHING YOU

Video Performance, 2013
One Channel Video
Duration 3 min 40 sec

This video performance begins with highly pixelated naked body in the center of the screen. It is followed by a conversation that the performer begins to have with herself, in Urdu. She addresses her body in second person, where she uses the words like, 'this is your body?', 'you are bare', 'wrap yourself'. She is calm in her tone of her voice and body language in the beginning, but soon transitions into violent gestures where she is grabbing her body, and slapping it. She reaches towards a black fabric in front of her that the viewer initially can't see in the video, and starts wrapping her body with it. The tone of the language in the performance constantly refers to a 'they', which the performer is hiding her body from. She frantically tries to wrap her entire body, while suggests to her body to 'hurry up'. She falls and slips in the process. The performance ends with her tone calming down and body almost covered in the black fabric while she stands still, panting and exhausted.







The Phrases

Flat floor	Voice to ears
Rush of air	Saliva to palate
Wearing deodorant	Moisture to underarms
Tongue to teeth	Hair to skin
Eye lids to eyes	Pants to thighs
Tears to eyes	Teeth to teeth
Shirt to skin	Fingers to palm
Air through nose	Scarf to neck
Socks to sole	Sweat to skin
Earrings to earlobes	Feet to shoes





TOUCH(ING)

Participatory Performance, 2013
Performed at Gallery Aferro, Newark NJ
Performers: Aj Mannion, Hanna Castoro, Malcolm Michael, Megan Gecik
Photo credits: Alexis Devaney

As you enter the room, you see four performers siting on stools arranged in a circle. They are all facing the center. There are marks on the floor that are suggestive of viewer's participation. As a viewer enters the center of the space, the performers walk towards the viewer. As they approach the viewer, they whisper phrases that are suggestive of bodily tactile experiences, while gently moving their hands close to the viewer's body. The performers do not stop until the viewer decides to walk out of the center.

This performance was initially performed at Finley Gallery Montclair State University and later re-performed at Gallery Aferro, Newark New Jersey. The performance at Gallery Aferro was performed for an hour and the viewers participated for the entire duration.

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12. Allama Muhammad Iqbal (1877-1938) is a Muslim Philosopher and poet. He is considered the intellectual father of Pakistan as his efforts contributed tremendously in the creation of Pakistan in 1947. Iqbal’s quest to bridge and establish relationship between opposites embodies spirit of Tawheed and is a major reason for widespread popularity in the Muslim world. (some of the text has been borrowed from the Preface of the book - The Reconstruction of Religious Thought in Islam)

13. Allama Muhammad Iqbal (1877-1938). “The Reconstruction of Religious Thought in Islam,” Chapter, “The Conception of God and the Meaning of Prayer”. Stanford University Press 2012 (originally published 1989)

14. Allama Muhammad Iqbal (1877-1938). “The Reconstruction of Religious Thought in Islam,” Chapter, “The Conception of God and the Meaning of Prayer”. Stanford University Press 2012 (originally published 1989)

15. Image of works. Kesh Angles, Taymour Grahne Gallery website. 5 May 2014.
<http://www.taymourgrahne.com/artists/hassan-hajjaj#12>

16. Fig 8. Image of performance. Burqavaganza. Dawn. “Buqavaganza said what“. 11 July 2010. 5 May 2014. <http://www.dawn.com/news/860453/burqavaganza-said-what>

Fig 9. Image of Performance. Burqavaganza. The Karachi Walla. “Karachi Notebook - Undo Zia with Ajoka“. 6 July 2010. 5 May 2014 . <http://thekarachiwalla.com/2010/07/06/undo-zia-with-ajoka/>

a theatrical device that hides the real self. It is a satire and commentary on how the veil is misinterpreted and misused under the various elements of the society. The piece aims to exhibit that it is this misinterpretation that broadens the divide between the ‘self ‘and ‘other’ on the basis of Eastern verses Western understanding, liberal verses conservative understating, religious rituals verses secular practices. The honest portrayal of the reality led Burqavaganza to be banned in the country. The fact that it was banned reveals how contemporary discourse in the country is not ready for a dialogue that challenges any binary thought and mode of living.

CONCLUSION

My work investigates these binary thoughts that separate ‘self’ and ‘other’ in the social, culture, cross cultural, religious experiences. My work exists between the interstitial, ‘Relational space’. The emerging shared experience allows the dialogue to transcend the confined understanding of ‘self’. The ‘self’ co-emerges and surfaces, whether it is a body in sensing the world, or moving across cultural or social zones or even a body in a religious space. Mutual experiences shape the human body, its relation to its ‘self’ and its surroundings. There is no divide between the ‘self’ and the ‘other’, personal and collective, east and west, religious and secular actions. It is the intricate weaving of shared events that fuel every ‘body’s’ personal and the co-emergent sense of self.

(a Berber traditional long, loose-fitting unisex outer robe) made out of patterns ranging from Louis Vuitton to Moroccan Islamic pattern. The women under the veil then become approachable and slightly comical characters that subvert the perception of the Arabic women under the veil. The veil is then not a material that divides or segregates the women from the 'other', rather through the use of familiar fashion prints and everydayness in their gestures and poses brings them into a world, which the viewers can relate to. This places the work in the interstitial space beyond the preconceived understanding of eastern and west patterns, tradition and modernity, religion and culture, which are often considered suggestive boundaries or enclosed zones.



Fig. 8 & 9 'Burqavaganza' Performance shots of the performance in Pakistan

The Contemporary discourse in Pakistan, the reductive image of Islamic fundamentalism has initiated a debate that is caught between the binaries of East verses West, and Liberal verses Conservatives. The binaries and the emergent relationship of a body to religion and culture are explored in a satirical theatre play 'Burqavaganza',^[16] performed in Lahore, Pakistan in 2007. It is written and directed by Shahid Nadeem. In his piece, Nadeem raises the issue of religion and its emergent impact on popular culture in Pakistan under the binaries of political and religious conservatism. In Nadeem's piece, the veil is

space and experience. The story telling voice of the mother and recitation of the performer are events that are closely threaded which reinforce the state of this vulnerable 'self' at the time of an entranced state of meditation that seeks for protection, a protection inside the space of a veil.

The story being narrated by the performer's mother revolves around the three kids who desire to cross the bridge, but face a monster that to their knowledge is an obstruction for them. They soon realize that they can embrace the monster and share the space of a bridge with the monster. Who is this monster? The monster within our understanding is a veil that stops us from reaching to the other side. Is the space in the veil a monster? Can the monster be faced? Can the veil not be a monster? Can the veil not be considered as a territory unapproachable, rather a bridge that can be crossed?

The story concludes with the monster and the kids deciding to share the bridge as a space. The intimate and vulnerable experience that the veil holds is an experience that can bridge the divide of veil as the "other". It is an experience that can be shared and in the video performance, 'Please Let me Cross the Bridge', I envision a similar harmony in the space inside the veil and seek to break the limits of the demonstrated female 'self' inside the veil that is beyond all stereotype associated with it.

Similarly, Moroccan artist Hassan Hajjaj, explores the agency of the female under the veil in "Kesh Angels" (Fig 6 and 7) ^[15] through a playful and exuberant approach. He attributes the idea of domesticity to the women in the veil, as he photographs them wearing 'djellabah'



Fig 6. "Rider" (2010),
Fig 7. (Next page) "Nikee Rider" (2007)

act of veiling, where the veil exists as the ‘other’. The otherness that prevails in the act of veiling is a bi-product of a complex relationship between the Liberal verses Conservative understanding of Islam. I, as a practicing Muslim who does not veil, might find the women behind the veil isolated from the cultural expanse. Simultaneously, the women inside the veil might conceive themselves as segregated. Both agencies have an active role in demarcating a line between the ‘self’ and ‘other’, where the ‘other’ could be a body outside the veil or inside the veil. “Please Let me Cross the Bridge” explores the qualities of religious experience within a veil that can be shared beyond the segregation of ‘self’ and the ‘other’, liberal and conservative, east and west divide. I embody the ‘other’, as I go inside the veil, and embody the experience how it takes over me. What does that space look like for me? It is an intimate moment, of spiritual enchantment, also a feeling of protection.

In the performance, three monitors play a 3-channel video of a female performer while she is sitting reciting an Islamic verse Ayat ul Kursi. The video monitors capture parts of her body in an obscure distorted way, which each separately magnify the isolated intimacy of the moment. Only a few parts of her body are visible while the rest are veiled with fabric and nuanced with the use of light. These parts of body become abstract flesh colored shapes, and forms. The performer begins reciting Ayat-ul-Kursi and soon her voice is overlaid by the voice of her mother telling her a bedtime story.

The video reflects this sense of vulnerability through the intimate moment of a child with its mother as she tells a bedtime story. The mother’s caressing voice and the intrinsic gentleness in the sounds envelope the viewer. Inherent to the spiritual experience are the lines of “Ayat-ul-Kursi”, a verse from the Quran that the performer revisits in remembrance of childhood memory of reciting it before going to bed. It acted as a veil of protection for her through out the night. This is reenacted in the video as an act of revisiting of that

performance. The performance is not an act of events that transpire, rather an experience that the performer and the viewer mutually share.

Allama Muhammad Iqbal^[12] also writes about the relationship of man to God, as not of dwellers on two opposite ends rather both being simultaneous existent. The existence of man with nature is a co-emergent, continuous act.

In his book titled, “The Reconstruction of Religious Thought in Islam (Encountering Traditions)”, Iqbal maintains that a finite man’s relationship to nature is that of “a confronting ‘other’ existing per se, which the mind knows but does not make”.^[13]

He further writes,

“The universe cannot be regarded as an independent reality standing in opposition to Him. The view of the matter will reduce both God and the world to two separate entities confronting each other in the empty receptacle of an infinite space”.^[14]

The connection and relationship of ‘self’ to God is limitless and beyond the confined and veiled understanding of space.

VEIL AND SELF

In the light of my beliefs in Islam, and the dialogue of my connection with God in ‘Red Prayers’, I further explored this connection and the emergence of ‘self’ in the light of religious experiences in the video performances, ‘Audio Chat with Allah’ and ‘Please Let me Cross the Bridge. ‘

‘Please Let me Cross the Bridge’ explores the relationship of a female body to rituals and

[Pilgrimage] in Mecca)

The verse evokes a Sufistic relationship of Islamic ritual of prayer as an act to connect with God through an entranced spiritual love. In most of Sufi poetry there is a constant cross over in language that evokes a sense of mystification between the love of God and the act of drinking wine, both of which are considered as acts of intoxicated spiritual love.

The preexisting relationship to space in the light of my cultural and religious upbringing and practice in Pakistan, did not posit any binaries. All space was pure space and this preexisting relationship was never challenged. In 'Red Prayers', I explore and push limits in the light of cross-cultural experience and relationship between sacred and profane space.

As I dip in the wine and come out of it followed by a violent act of wiping off and tearing of the fabric suggests the conflicting sense of self but also an analysis of what is my connection with God and where is it? Is it in the prayer rug? Is it in the Ehraam? Is it in the abstaining from profanity? Is it in all the preexisting comfortable confines of pure space?

Does it get challenged through my relation to space? Through my displacement from Pakistan to America, where I now found myself away from all the daily call to prayers, from the endless array of prayer rugs arranged in mosques, I discovered, that the connection with God is not in these limits. I break the limits and realize God is in the immaterial fusion of pure and profane space. It is a spiritual intoxicated love. I embrace the 'other' as my connection to God is beyond the material confines of prayer rugs and wine as a prohibited material.

The experience of 'Red Prayers' is not voyeuristic. As part of the performance, the viewers drink wine served at the entrance to the gallery, while the performer performs. The performer's cyclical ritual of wearing a dress in preparation to pray, and the act of tearing and coming out of it, initiates a shared embodied sensory experience. The sight becomes touching and smell becomes feeling. The smells envelop the space, and the redness of the wine as it stains the white fabrics highlights the poignant conundrum within the

the room are arranged with two tables that have five sets of carefully folded garments. Each set includes a white dress, head covers, and gloves on them. Between these two spaces are five drawings of prayer mats on the floor. In the entrance to the gallery wine is served in glasses, for the viewers to drink from while they watch the performance.

The performer is dressed in a tank top and tights that is suggestive of a female body in a private or comfortable domestic space. The performance begins as the performer wears the garments on top of her clothes to cover her body, uses the fabrics to covers her face and head, and wears gloves to cover her hands - she is now totally hidden. She

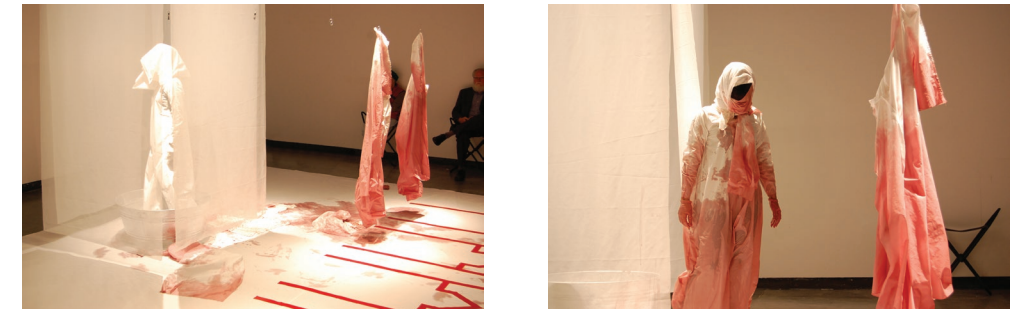


Fig. 4 'Red Prayers' (Right) walking into the tub, Fig 5. (Left) coming out after performing the 'wuzu' (Ablution)

walks to the other side of the room and steps into the tub, which is filled with wine. The white fabric gets stained as she performs a few selected steps from the Islamic ritual of Wuzu (Ablution) performed prior to Islamic prayers. While she is doing that she recites the following lines written by the 18th century poet, Mirza Ghalib:

"Raat pee Zamzam pe mai aur subh dam
Dhoye dhab'be jam-e-ehraam ke"

"At night I drank wine from the holy Zamzam,
And at dawn I washed off the stains from my dress." [11]

('Zamzam' – a well in Kaaba whose water is considered holy, 'Ehraam' – dress worn for Haj

sometimes refers to herself as a second person using words like ‘they are looking at you’ where ‘you’ is the performer speaking to her body, and ‘slap it”, where the performer is using ‘it’ to address the body.

This objectification and use of second person in turn creates an effect of de-personalization. It reflects how the ‘self’ is embodied in the ‘other’ and the ‘other’ is embodied in the ‘self’. Phrases like, “you are bare”, “cover yourself up”, provide an understanding of the female where she is outside of her body looking back at her self. The performer’s verbal criticism gradually heightens towards physical self-injury as indicated by pinching, groping and slapping her body. This behavior is reflective of how the conversation between the ‘self’ and the ‘other’ instigates a heightened awareness of the body and the divided sense of self, which the performer



Fig 3. Video Still - Their Sight is Touching you

resolves by wrapping herself up in a black blanket.

GOD AND SELF

While ‘Their sight is touching you’ explores the cultural relationship of a female body to her ‘self’, ‘Red Prayers’ explores the relationship of the body to its cultural and religious experience. In ‘Red Prayers’, I continue the exploration of ‘self’ and ‘other’ through the ideas of the sacred and profane where the profane is represented by wine and the sacred by prayer rugs and ablution. In “Red Prayers”, the floor of the gallery is covered with white fabric leaving space on all four sides for viewers to walk around and sit in. A tub is set on one side of the space, which is enclosed by hanging thin white fabric. The other sides of

which result in two emergent experiences: ‘Vitality Affect’ and ‘Cross Modality’.[10] Cross-Modality, Manning discusses, is the transcendence of the experience, where the senses of the body are activated – seeing, smelling, touching, hearing, tasting and feeling become an event as the body moves within different experiential zones. Vitality Affect is the bodies’ merging with these zones to invoke subsequent emotions and tensions.

Cross Modality and Vitality Affect heighten the shared experiences and instill in them immense corporeality. In my work, I integrate both to activate sensorial experiences and how these sensorial experiences invoke the embodied sense of self. I use smells and tastes to trigger olfactory and gustatory experience, and use the active haptic nature of the gestures, to create an embodied experience.

As in ‘Touch(ing)’ which explores the viewer’s body’s response and emergent sense of self through the performers’ gestures and phrases, my next performance “Their Sight is Touching You” digs deeper into the relationship of the body and ‘self’ through the lens of the social environment and experiences. The video performance is an exploration of the emergent sense of self in the context of my personal experiences as a female growing up in Pakistan. Growing up in Pakistan heightened my awareness of how the conversation surrounding the female body revolved primarily around the external appearances, such as one’s complexion, body, weight etc. Often these conversations pertain to negative perceptions of the female physical traits and the phenomena of the ‘Looks’.

Through my performance, ‘Their sight is touching you’, I seek to establish how these surrounding conversations are representative of the voice of the ‘other’ as instilled in the speaker’s mindset. In the video, pixilation is used to blur individual physical traits and therefore indicate a presence of the universal female figure and thus reach a wider audience. The performance initiates from a conversation, where the performer begins talking to herself. In the performance the speaker sometimes objectifies herself and

the world overshadows the body. It is rather a co-emergent and co-dependent experience that aids in the evolution of the sense of self.

The collective and co emergent agency that runs through the ideas explored by Erin Manning can also be traced in Marina Abramovic and Ulay's performance, "Imponderabilia" (1977)[9]. They explored the relationship of the nude body in a public setting and how the viewers' sense of self was emerged as they walked into the gallery and found themselves in a shared physical space with them. In the performance, both Abramovic and Ulay stand nude facing each other in the museum's entrance, leaving not more than one person's space in between them to walk into the gallery. Counter to the conventions of performance art, "Imponderabilia" breaks the divide between the performer and participant's persona and sense of personal space. The act of the viewers pushing across the nude bodies, while facing the female nude more than facing the male, as they enter the museum creates a similar sense of self. The mere decision taken by each viewer, to face either Abramovic or Ulay, is significant in highlighting how one's relationship to gender shapes the nature of human conduct and the emergent 'self'. Here the gender of the performers acts as an agent to activate the hyper co-emerging and awareness of the viewer's sense of self.

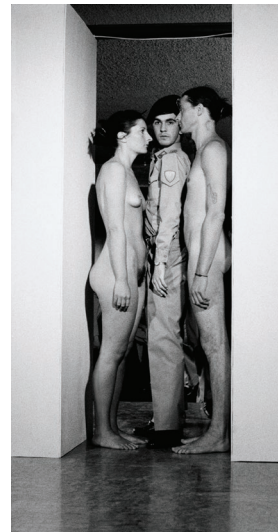


Fig. 2 Imponderabilia
(Left) Abramovic, (Right) Ulay

The relational model of the 'self' not only moves across the relationship of bodies in space, but also sensorial strata. As discussed through Mystic Eastern tradition where extrasensory perceptions play a role in creating oneness between self and Universe, In her work Manning also talks about how sensory perceptions create a connection between 'self' and 'other'. She discusses this in the light of inter-sensory perceptions of the body,

Through this embodied sensory experience of the performers and the viewer's body, I explore the limits of a body's relationship to personal space in a public setting, as represented by the performers that surround the viewer. I also explore how the personal and public space can be traversed through activating a sense of 'shared touch' using gestures and language. As the performers slowly approach the viewer, their whispers and gestures, heighten the viewer's relationship to their body and activate a meditative and reflexive sense of self. There is no divide between the performers or the participant's body and thus no divide between the personal and public space. With the experience of communicative gestures, subtle bodily sensations and shared tactile/non-tactile experiences, the performers invoke the viewers' meditative 'self'.

In Erin Manning's philosophies about the Relational model, the 'self' is not static but rather is in a flux of intersections, where the 'self' and the 'other' co-exist. The play of the self-relation to the world is then not in the internal or the external reformation, but is in the relation through shared experience.

In her book, "Always More than One," Erin Manning writes,

"The world also tends toward the becoming-body. Body-worlding is much more than containment, much more than envelope. It is a complex feeling-assemblage that is active between different co-constitutive milieus. It is individuation before it is self, a fielding of associated milieus that fold in, on, and through one another." [8]

The phrase "becoming-body" refers to the evolution of a body and 'self', where the world (societies, cultures, environments) attends and acts as an active agent in evolving the 'self'.

"Body worlding" is then the relationship between the world and the body as the 'self' is shaped and evolved. This relationship, Manning states, is not to be considered either as an isolated experience where the body evolves in seclusion, or an engulfing one, where

experience to the body, rather is in a complete sensory experience. My projects examine how the senses of the body relate to the discovery of the 'self'. The discovery of the 'self' is therefore not present in the mystery rather in the reality of experiences, which are highly tangible in nature.

Touching is a project that is a close analysis of the relational model in light of the embodied sensorial experiences, in which I examine the limits and confines of our understanding of public and private space. Four performers are sitting on stools arranged in a circle in an empty room, facing the center. They are situated in a way that leaves enough room for viewers to walk in the center. The space is lit to insinuate a theatrical dramatic setting that is isolating yet inviting. There are marks on the floor that act as a guiding mechanism for the viewers that suggest that they can cross and enter into the space.

The performers sit silently until a viewer walks into the center – the performance begins. They slowly approach the viewer and whisper phrases that pertain to tactile experiences of the body,



Fig. 1 Touch(ing)

experiences that we undergo but ignore on daily basis. Some of these phrases are 'tongue to teeth, palms to fingers, pants to thighs etc.' While they whisper the phrases, they slowly move their hands close to the body of the viewer, a gesture of almost touching the viewer's body. Their gestures are deliberate in focusing on the specific parts of the viewer's body, such as the side of their cheek, top of their head, back of palm. The phrases, space in the center, gestures and movement of the performers activates a hypertension between the viewers and the performers body. At first, the viewer is a little unnerved; feeling uncomfortable but slowly enters into a meditative self-reflexive space.

The dichotomies between the 'self' and 'universe' have been resolved as Capra writes, "As we penetrate into matter, nature does not show us any isolated basic building blocks, but rather appears as a complicated web of relations between the various parts of the whole. The human observer constitutes the final link in the chain of the observational processes and the properties of any atomic object can only be understood in terms of the object's interaction with the observer".[6]

In the light of the paradigm where the 'self' is no longer an isolated being, the veil for me no longer stays as a screen or cloak that divides the space between the observer and observant. Neither does it confine the 'self' in an enclosure, it is rather a space that channels a 'self's' sense of vulnerability, protection, and preservation. It is a space that both the observer and observant can collectively experience.

The projects, 'Touching', 'Their Sight is touching you', 'Red Prayers', 'Please let me cross the bridge' and 'Audio chat with Allah', discuss the relationship of the 'self' in the context of the 'other' through embodied sensory experiences. In all the projects, I seek to break the boundaries to investigate the emergence of 'Self' through mutuality of experiences.

SENSES AND SELF

In mystic tradition throughout the world, Extrasensory perceptions have been avidly discussed, where the individual discovers the 'self', and achieves oneness with the universe through intangible telepathy or connection.[7] This mystic experience is authentic and tangible and can be found in history of Eastern traditions, however the term of 'Extrasensory perception' seems to have a lingual fallacy, because no sensory experience is 'extra' to the experience of the body. The body cannot be separated from the sensorial experiences. The senses of the body act as active agents in the discovery of 'self'. The true experience of the discovery of 'self' is not in the division or separation of a sensorial

I explore the model of understanding the ‘self’, which posits that the emergence of self is an act instilled in the mutuality of experiences as it moves across physiological, cultural, social environments. ‘Self’ is not something that preexists a body’s subsistence or is at the core of body; neither does it emerge from an act of unraveling, unveiling or digging by the ‘other’.[4] It is rather co-emerged, through mutual shared experiences as the ‘self’ and ‘other’ come into contact through various cultural and social experiences.

I utilize my personal experiences as recourses to investigate this model of understanding the ‘self’. I seek to break the boundaries and limits between the ‘self’ and the ‘other’, and explore how ‘self’ has a tendency to understand its relationship and connection to the world. In my works, I research towards understanding, the ways bodies connect, also what is my connection to cultures, religion and societies, and how do these connections emerge and develop my ‘self’. I further utilize the resources of my experiences as a female in Pakistan and the experiences after my transition from Pakistan to America. Since the model is directly dependent upon the experiences that analyze the emergence of the ‘self’, I work against all the preexisting stereotypes and other associations that revolve around the Muslim ‘self’.

The co-emergent relational model of the ‘self’ is closely knit with Erin Manning, a philosopher who I have studied during this investigation. Her work also explores the boundaries of the ‘self’. She elevates the argument of the relationship of the ‘self’ and world from the position of object and subject. She also analyzes all experiences in the light of liminal relational experiences. [5]

This shift in the paradigm can be traced in modern physics as well, where the particle is no longer considered a dot, rather it’s a wave, and the observant is not separate from the universe, rather is the part of the universe.

complexity within the cultural dichotomies have been addressed in various books and writings, like that in “Clash of Civilizations” by Samuel P. Huntington. The question is, Does the veil enhance the expression of ‘self’ as freedom or is it a division between ‘self’ and ‘other’?

Unfortunately a larger part of the world is still clinging to the Newtonian and Cartesian concept of the world where according to Descartes (1596 – 1650) ‘self’ and ‘other’, ‘matter’ and ‘mind’ are dichotomies that exist within nature. Fritjof Capra talks about the Cartesian concepts in his book “The Tao of Physics”.[1] He states,

“The Cartesian division, most individuals are aware of themselves as isolated egos existing inside their bodies. Each individual has been split up further into a large number of separate compartments, according to his or her activities, talents, feelings, beliefs etc.”[2]

Capra also discusses the Newtonian Model, which states the relationship of man to nature through a similar argument,

“Newtonian model of the universe dominated all scientific thought. It was paralleled by the image of a monarchical God who ruled the world from above by imposing his divine law on it. The fundamental laws of nature searched for by scientists were thus seen as laws of God, in variable and eternal, to which the world was subjected.”[3]

This disjointed and divided perception of self and nature, can still be found in Western as well as Eastern thought, which has resulted in the divide between self and the other, personal and collective, liberal and conservative, east and west, religious and secular actions. The old concepts cannot be abandoned completely until new concepts are explored.

INTRODUCTION

Throughout my graduate studies I examined issues about identity as experienced in the light of my relationship to Pakistani culture, society, and religion, and my cross-cultural experiences in America. The ‘self’ and the ‘other’ are two components that come into conversation in my research, and through the analysis of division and/or merging of these components, I explore how they act as agents in shaping the ‘Self’ and identity.

This question particularly arose for me post the heinous incident of 9/11. This incident was the beginning of a conflict in Western and Eastern society that brought the Muslim world, Islam and the women under the veil under discussion. Prior to the 9/11 incident, in Pakistan a wave of freedom for women was already in progress, and a large number of women were stepping outside their homes as a result of this ongoing transition. In order to progress into this transition, most of the women endorsed the cultural conventions and norms of wearing veil. For some it was a voluntary decision, while some did it under cultural pressures. Either way it was a struggle for a smoother transition to protect their freedom in the society.

As a reaction to the conflict, Muslim women in the West started to wear the veil, as a claim to their identity. This arose further conflicts and stereotyped images of the women under the veil. The Muslim women in West and East were wearing the veil under different perspectives. However, the Western perception of the stereotyped image of women, oppressed and mysterious under the veil, forced them to see the veiled women in Pakistan through a similar lens. This resulted in a cultural dichotomy between the West and the East.

The argument of the veil and its understanding and relation to women is therefore very complex and distinct in the light of both the cultures, western as well as eastern. This

WORK IN CONTEXT

گنجائش ہے۔ کیونکہ مختلف حرکات و سکنات، شعری گفتگو اردو اور انگریزی زبان میں، distinctions and stereotypes the beyond agency female

رنگا رنگ روشنی کا ڈرامائی تاثر، ذائقوں اور آوازوں کے تال میل سے تماشائیوں کے جذبات کو

The viewer the for experiences shared create works video and performances participatory

ابھارنے کی کوشش کی جائے گی۔ تھیٹر میں ملبوسات، وائن۔ مصالحہ جات اور عبادت کیلئے

tastes ,rituals embodied ,conversations Urdu/English through reactions emotive instill I

مخصوص چٹائیاں سجائی جائیں گی جس سے ایک ماحول کا تاثر ابھرے گا۔ اس ماحول سے

wine ,fabrics using created are spaces Theatrical .device dramatic a as light and sounds

ثقافتی اور مذہبی حوالوں کا اظہار ہو گا۔ اداکار تماشائیوں کو ایک ایسی دنیا کے نظارے کی دعوت

.resonance religious and relevance cultural have which ,rugs prayer ,spices

دیں گے جو کچھ کچھ جانی پہچانی ہے اور کچھ کچھ اجنبی ہے۔ مختلف ادائیگیوں کے ذریعے اس

foreign partly and recognizable partly world a into viewers invite Performers

امر کا اظہار کیا جائے گا کہ ہمارے حسسیاتی تجربات مختلف ثقافتوں اور زبانوں میں کس طرح

how ,language and culture across translates perception body's how highlighting

اظہار پاتے ہیں۔ اس کے ساتھ ساتھ ہم اپنی صلاحیتوں کو بھی جان پائیں گے جو ہمیں جسمانی۔

religious or cultural ,physical beyond relate and connect to ability an have we

ثقافتی اور مذہبی روایات سے ماورا کر دیتی ہیں۔ درحقیقت یہ ایک ایسا مونٹاژ ہے جو اظہارِ ذات،

.conventions

تنقید اور کہانی پر مبنی ہو گا۔

Body

وجود

touch to ,taste to ,smell to ,see to ,listen to

سننے کے لیے، دیکھنے کیلئے، حرکت کیلئے، چکھنے کیلئے، محسوس کرنے کیلئے۔

ہمارا جسمانی وجود اسی صورت میں داخلی ذات کا تجربہ کرتا ہے

The body its experiences to relation its through ‘Self’ the ways it shares experiences in

جب ہم دنیا سے اشتراك کا ایک تعلق استوار کرتے ہیں۔ یہی عمل ہمارے ذاتی اور

This. world the provides mutuality organizing perspectives for personal and interpersonal

باہمی افعال کے تناظر کو منظم کرتا ہے۔میرا موضوع وہ تجربات ہیں جو اجتماعی اور

I. events am interested in the collective and interactive experiences that move across

باہمی رشتوں کے حوالے سے دنیا کی مختلف ثقافتوں اور معاشروں سے متعلق ہیں۔

Furthermore. cultures the emergent of sense self that evolves through these experiences.

اس کے ساتھ ساتھ یہ بھی دیکھنا ہے کہ یہ تجربات اور تضادات کس طرح انسانی ذات

کے تعین میں کردار ادا کرتے ہیں۔ دیکھنا یہ ہے کہ ہماری دنیا میں ثقافتی، مذہبی اور

Amidst the interstitial space of the physiological ,cultural and religious ,experiences the

جسمانی حوالوں کے تناظر میں ایک مسلمان عورت کے کردار کا معنی کیا ہے اور مختلف

work probes what are the relationships of a Muslim Female to the historical and religious

معاشروں اور ثقافتوں میں اس کا مقام دیا ہے۔ اس کے ساتھ ساتھ اس امر کا تجزیہ کرنا

aspects of cultural and cross-cultural experiences ؟ How can these experiences be shared

بھی اہم ہے کہ ان تجربات کو ہم کا طرح حسیاتی، حرکات و سکنات، رسومات، اعمال اور

embodied through sensorial experiences ,rituals ,actions and language ؟ These meditative

لسان کر ذریعہ بیان کر سکتے ہیں۔ اسے صورت میں ہم تماشائیوں کو عورت کے دنیا کا

experiences the question to viewer that navigate territories and rethink the religious

تجربہ فراہم کر سکتے ہیں جو روایتی اور سکہ بند تصورات سے ماورا ہے۔ اس ویڈیو میں

تجربات پیش کئے گئے ہیں ان میں تماشائیوں کی جذباتی شرکت کی کافی

TABLE OF CONTENTS

13 Artist Statement

17 Work in Context

19 Introduction

22 Senses and Self

27 God and Self

30 Veil and Self

35 Bibliography

Works

37 Touch(ing)

47 Their Sight is Touching You

59 Red Prayers

73 Audio Chat with Allah

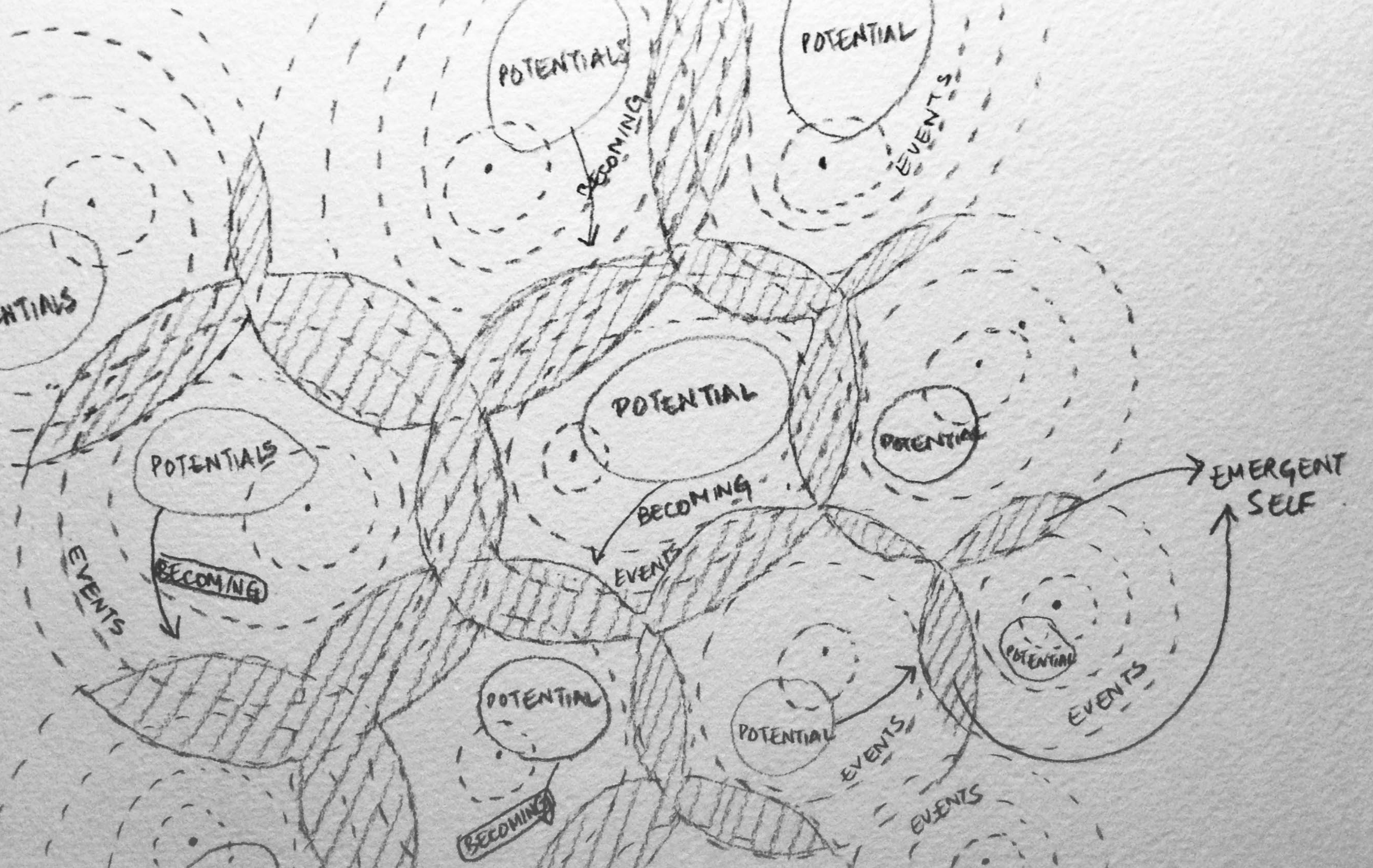
85 Please Let me Cross the Bridge

99 Conversation with Shahid Nadeem

107 Future Explorations

112 Acknowledgements

115 Biography





To my mother, Fauzia Nazli

You are joy, love, strength, courage and
inspiration.

Thank you Ami



BODY = BODY
وجود = وجود

Natasha Jozi

BODY = BODY
وجود = وجود

NATASHA JOZI