

I AM HER, SHE IS ME

by

Minahil Bukhari

B.F.A. (Distinction), Alberta University of the Arts, 2016

Project Submitted in Partial Fulfillment of the
Requirements for the Degree of
Master of Fine Arts

in the

School for the Contemporary Arts
Faculty of Communication, Art and Technology

© Minahil Bukhari 2019

SIMON FRASER UNIVERSITY

Fall 2019

Copyright in this work rests with the author. Please ensure that any reproduction or re-use is done in accordance with the relevant national copyright legislation.

Approval

Name: **Minahil Bukhari**

Degree: **Master of Fine Arts**

Title: **I AM HER, SHE IS ME**

Examining Committee: **Chair:** Peter Dickinson
Professor and Graduate Program Chair

Elsbeth Pratt
Senior Supervisor
Associate Professor

Claudette Lauzon
Supervisor
Assistant Professor

Saygin Salgirli
External Examiner
Assistant Professor
Art History, Visual Art & Theory
University of British Columbia

Date Defended/Approved: September 11, 2019

Abstract

I am her, she is me (2019) is an art installation that analyzes biases and violence of archival systems found in my family history of gendered injustice based on patrilineal descent. Women of my family have never been recorded in any lineage documents leading up to my generation. Lady Fatima (daughter of Prophet Muhammad and Khadija) is the focal point of my genealogy and artwork. She represents much more than just a female entity. She embodies a legacy, a cause. The artwork and research is realized after an ethnographic analysis of the systemic violence. The scope of the work operates within the parameters of political minimalism. The subtle gestures and poetics of different elements in the installation offer an opportunity for exploration and a visual dialogue with its viewers.

Keywords: Systemic Violence; Archival Erasure; Patrilineal Descent; Political Minimalism; Visual Materiality

Acknowledgements

I'd like to thank my professors Elspeth Pratt, Claudette Lauzon, and Jin-me Yoon for their insights and support throughout my time at SFU. A special thanks to my peers Brian Postalian, Graeme Wahn, Amy Wilson, George Rahi, Jennifer Anderson, Alexandre Klinke, and Jessica McMann for their encouragement throughout our two years together. Thank you to our technicians Andrew Curtis and Paula Viitanen for all their help in facilitating and installing different artworks. I would also like to thank our director Arne Eigenfeldt for his continuous support.

I would like to thank my husband, Mustaali Raj for his unconditional love, support and collaboration in many different aspects of my work. A special thanks to my parents and sisters for always believing in me and my goals.

I would also like to acknowledge that I completed my degree on the unceded traditional territories of the Coast Salish peoples—Sk̓wx̓wú7mesh (Squamish), Stó:lō and Səl̓ílwətaʔ/Selilwitulh (Tseil-Waututh) and x̣ẉməθḳẉəỵəm (Musqueam) Nations, and I am grateful for this opportunity.

Table of Contents

Approval	ii
Abstract	iii
Acknowledgements	iv
Table of Contents.....	v
List of Figures.....	vi
Defence Statement.....	1
Works Cited.....	9
Project Documentation	10
<i>I am her, she is me</i> (2019) Installation	10
Appendix A. Research Paper (Essay): The In-Between Space of Visual Materiality	19
Works Cited.....	32

List of Figures

Figure 1	Installation view 1	10
Figure 2	Installation view 2.....	10
Figure 3.	Abrasion details on the back	11
Figure 4.	Back detail.....	12
Figure 5.	Backside motif detail.....	12
Figure 6.	Template wall.....	13
Figure 7.	Fatima design templates.....	13
Figure 8.	Front motif detail	14
Figure 9.	Light details.....	15
Figure 10.	Grandmother's pricked motif	16
Figure 11.	Texture detail	16
Figure 12.	Invisible aspect – play of light.....	17
Figure 13.	Interaction 1	17
Figure 14.	Interaction 2	18
Figure 15.	Interaction 3	18

Defence Statement

An archive is a representation of the taxonomy, classification, and annotation of knowledge and information understood as a representative historical form, which lends to distinct narratives of eras, leading up to the present cognizance.¹ Family archives, documents and photographs become the primary source of identities, memories, and histories, correlating the past and present, literal and virtual, fact and fiction thus giving these historic documents the semblance of an anthropological significance which has authority to influence a social mechanism.

Through this writing and artwork, I question the “self-evidentiary claims of the archive”² by revisiting my pedigree to deconstruct the systematic deficiencies. This interrogation aims to question the structural and functional principles underlying the use of archival documents to perpetuate societal hegemony, while focusing on the creation of an alternate archival visuality as a means of establishing the invisible parallel, alternative to the prevalent history, evidence, and authority.

The way archival legacies are transformed into aesthetic principles, and authentic models become historicizing constructs, so the ways in which information is disseminated before us, we experience and consume their effects.³ Family archival documents or lineage records have enabled determination of a collective memory over a long period of time, the systems are embedded as norms, which makes it a challenge to unravel and investigate something ‘that is not broken’. This challenge became apparent when I had a conversation with my first cousin about our genealogy. The premise of the conversation was to add mine and my sisters’ name to the archival document as my father’s line ended with him, suggesting he was childless. I was confused and moved to my core when I heard his reply, “You cannot do that, only men can be added into this document. That is how it is supposed to be. Maybe, you should add your name to your husband’s tree.” What I felt after hearing those words was a whirlwind of different emotions/questions and to-date, with this project and what will come after, I am trying to

¹ Okwui Enwezor, *Archive Fever, Uses of the Document in Contemporary Art*, (New York: International Center of Photography, and, Göttingen, Germany: Steidl Publishers, 2008), 16.

² *Ibid.*, 18.

³ *Ibid.*, 22.

comprehend, reconcile, and heal my thoughts and the prevailing injustice that became so visible in its invisibility.

My project aims to talk about the phenomenon of systemic violence against women of my family, which has thus far not been recognized as such. The violence I am referring to is not bodily or physical, instead it is a systemic, structural and archival violence perpetuated and perfected over centuries. Systemic because it has spread throughout with system wide repercussions, affecting a group, society and demographic. I am referring to my lineage document that spans over 45 generations from Prophet Muhammad to my generation. There are no traces or records of women in this document even though the validity of the Prophet's lineage is through his only biological daughter, Lady Fatima. The Islamic reasoning why the Prophet Muhammed only had a daughter was to elevate the status of women amidst the remnants of the Jahilia traditions in Arabia prior to the advent of Islam. Until then, men were the carriers of the family legacy, honour and fortune, while women were expendable. With Lady Fatima, being the only living heir of the Prophet, it was a sign to abide by the new system of law which gave women an important status in that society and a lesson for the times to come. However, much to my surprise, even her name is not recorded in the pedigree, instead her husband Imam Ali is the starting point of this archival document.

To understand this further it is important to look at descent classification in general. The unilineal descent consists of two types - matrilineal and patrilineal. Matrilineal means a continuation from the mother's lineage and patrilineal is from the father's descent. However, in both cases men usually hold the major positions of authority. As Nancy Jay explains, "It is the descent of authority, and of property, that differs: in patrilineages from father to son; in matrilineages from mother's brother to sister's son. Both systems are ways of organizing intergenerational continuity between males in the face of the fact that it is women who give birth, whose tie with the next generation is immediate and intimate."⁴ It is suggested by some scholars that the Jahilia society was predominantly matrilineal, a society in which paternity was not given much importance and the change towards a patrilineal society happened at the time of the

⁴Nancy Jay, Sacrifice, Descent and the Patriarchs¹, *Vetus Testamentum* 38, no. 1 (1988), 53.

birth of Muhammad, before the advent of Islam.⁵ Islam had to consolidate this change happening in the society as the economy was prospering and male merchants of Quraysh were gaining more individual wealth unlike the preceding communal properties.⁶ This led to men wanting to pass down their wealth to their off-spring and the society became more inclined towards a patrilineal system perpetuating patriarchal institutions.⁷

Patrilineal system or kinship systems are not just about organizing a family line; they are ways of enabling perception, creating experience and constructing power.⁸ These hierarchies of family structures become crucial in order to echo control and division. The structure becomes representative of the cultural realities and its framework, through thought and practice.⁹ In Islam daughters and sons receive their basic identity and definition from their fathers, but only sons are able to pass on the family name and lineage. As Combs-Schilling says, “females are dead ends for their patriline – important but ephemeral additions.”¹⁰ Muslim women do maintain a sociobiological affiliation with the father their entire life. They do not have to take on their husbands name after getting married. The typical belief is that a Muslim woman is capable of providing beauty, care, nourishment and pleasure but cannot provide for a historical continuity and legacy.¹¹ However, the patrilineage defined by the inheritance laws in Islam is inclusive of both genders. The legal code, for male and female heir, is recognized as inalienable members of the family and both have a right to their father’s inheritance.¹² Hence the absolute archival erasure of women in most Islamic lineage documents does not make much ‘religious’ sense.

The patriarchal stance of Quraysh, to maintain political and societal hegemony, persisted due to insecurity of the newly introduced rights of women in Islam. To combat

⁵ Leila Ahmed, *Women and Gender in Islam, Historical Roots of a Modern Debate*, (New Haven, Yale University Press, 1992), 43.

⁶ Ibid.,43.

⁷ Ibid.,43.

⁸ M.E. Combs-Schilling, *Sacred Performances: Islam, Sexuality and Sacrifice*, (New York, Columbia University Press, 1989), 59.

⁹ Ibid., 59.

¹⁰ Ibid., 61.

¹¹ Ibid., 61.

¹² Ibid., 62.

the growing phenomenon of Islam, during the life of the Prophet, the tribes of Quraysh ridiculed him, his teachings and his influence. Muhammad was being called “abtar” - the animal whose tail is cut off, since he lost two of his sons in infancy and his progeny was going to die and dilute with him, giving other men of Quraysh leadership positions.¹³ At that time, *Surah Al Kausar* was revealed to combat such perceptions. It talks about the everlasting legacy and the fountain of abundance bestowed upon the Prophet, which is understood to be symbolism for Lady Fatima. Her progeny, life and teachings were promised to carry on to the end of times. However, soon after the Prophet’s death, this didn’t hold up and she was stripped of her rights and property, while her family had to go through numerous sacrifices which eventually led to the Shia Sunni divide.

Before I describe my project, it is necessary to talk about the status of women and their significance throughout the course of expansion of Islam after the Prophet. Women played a key role in the spread of Islam to lands far off as intellectuals, businesswomen, poets, warriors and also through the act of marriage. They were salient to create ties and alliances with different tribes and families but insignificant enough to be eradicated from historical archives and documentation. I became increasingly curious to learn about the lost women of my family. However, upon researching a few early generations from my pedigree, I found the records to be highly inconsistent and juxtaposing. Inquiring about wives, daughters and sisters is met with ample presumption and multiple narrations vocalizing conflicting trajectories. For example, I have been unsuccessful in finding a unanimous answer to how many daughters did Imam Hussain have? There are different accounts varying from Shia school of thought to Sunni as well as differing views of scholars within each group as well. This being a point of contention is alarming as Imam Hussain is the grandson of Prophet Muhammed and son to Lady Fatima, a very prominent historic figure. Hence, it is even harder to know exactly how many women and their stories have been lost over the course of time and generations.

The patriarchal norms and belief systems have amalgamated to establish patrilineal dominance in different aspects of the society, beyond archival superiority. This treatment of women has trickled down to other modern day societies as well. Veena Das writes about the violence done against women and their bodies in the name of honor,

¹³ Allamah Al-Hajj Sayyid Kamal Faqih Imani, *An Enlightening Commentary into the Light of the Holy Qur’an*, Vol. 20 (Tehran: The Scientific and Religious Research Center Amir-ul-Mu’mineen Ali (a.s.) Public Library, 2017), Chapter 108.

patriotism and nationalism in the South Asian region, specifically India. She argues that at the time of Independence the advent of the nation-state was affirmed after showcasing valour and protection towards their own women in the face of men from the opposing side.¹⁴ Rape, physical and emotional violence done to women constitutes to the ideals of patriotism and the ultimate threat of dishonour to the opponent. This oppressive trajectory in the face of political gain, to expand kingdoms or to preserve nationalism, has objectified the female gender to a non-human sensibility.

When visualizing a kind of systemic violence and/or sacrifice that is not physical, political minimalism seems to be the effective approach. The symbolic pain of these women, of my family, is hard to confine in the written or spoken language. In political minimalist artworks, sensory experience is amplified and enveloped by the body and the bodily space. As Mieke Bal suggests, "... work comes alive when the place of body is inhabited. It is the body that must take place."¹⁵ The politics around *I am her, she is me* come from a very personal place and even though these effects can be felt in several other contexts and cultures, I intend on maintaining a personal stance while working with the subtle visual vocabulary of political minimalism. Veena Das aptly projects my sentiments, "I want to re-enter this scene of devastation to ask how one might inhabit such a world, one which has been made strange through the desolating experience of violence and loss."¹⁶ With *I am her, she is me*, I am re-entering a devastating landscape of an invisible archive of forgotten histories, stories and identities.

The artwork itself is an installation piece much like my previous works. It also maintains the fundamental medium I use, paper as the surface and sander as a mark making tool. *I am her, She is me* comprises of two interlinked components. The first, is a 30ft long piece of white cotton paper suspended from the ceiling. The piece has subtle circular abrasion marks all over, with prick patterns centered to each of the circles. There are 44 circular abrasions, done using a hand sander on the piece, signifying the 44 lost generations starting from Lady Fatima leading up to my generation. The second component is the 44 marks/motifs that say the word *Fatima* in different styles and

¹⁴ Veena Das, *Life and Words: Violence and the Descent into the Ordinary*, (Berkeley, University of California Press, 2019), 38.

¹⁵ Mieke Bal, *Endless Andness, The Politics of Abstraction According to Ann Veronica Janssens*, London, Bloomsbury, 2013, 136.

¹⁶ Das, *Life and Words*, 39.

abstractions. Each word has been designed individually taking inspiration from the different regions the women could have been associated with. The designs are inspired by regions like Arabia, Iraq, Persia, Uzbekistan, Pakistan, now Canada, however, they are my interpretation of the traditional visual vocabulary. They are a part of my creative exploration, expression and dialogue with the piece. The motifs went through several stages and processes, first they were conceptualised and sketched by hand, then digitized and printed and lastly, they were transferred onto the cotton paper using pin pricks as the drawing medium. The working templates of the motifs are on display on the adjacent wall. Each transferred motif is unique and distinct creating a very intimate, subtle and fragile visual archive.

Additionally, the installation has underlying processes that are significant to its final and overall conception. Three out of the 44 motifs have been pricked onto the paper by 3 different generations of my family – my grandmother, mother and sister. Their participation in the piece is symbolism for the many invisible stories that exist and are lost over time, while also introducing a hopeful resurgence and shift in archive keeping moving forward. Their participation has been recorded as a video archive which may be displayed as part of another piece in the future, but for now, their subtle presence is apparent through different colored template sheets and different prick styles. Another invisible aspect of this piece is the play of light causing multiplicity of marks behind the template wall. Each pattern enables new configurations, marks and movements projected on to the wall as the template gets shifted, activating a surface that is not visible to the viewer. This lends to the idea of the activated space that *I am her, She is me* is, without literally narrating a story, events or histories. While the physicality of the piece may appear quiet and passive, it is virtually active and politically charged. Hence, staying true to the virtues of political minimalism.

Visuality of this piece maintains a political minimalist aesthetic while also activating anthropomorphic connections throughout the work. The work engages in political minimalism where body's spatial and temporal existence is perpetuated through a complex dialogue about materiality and imagination, presence and absence with its beholder.¹⁷ The scale and meticulous placement of the piece enables anthropomorphic

¹⁷ Andreas Huyssen, *Present Pasts, Urban Palimpsests and the Politics of Memory*, Cultural Memory in the Present, (Stanford, California, Stanford University press, 2003), 111.

interaction and movement throughout its configuration. It was crucial during the realization of this piece to avoid elements that may encourage literal projections of shapes and forms, while encouraging the viewer to move around and underneath intuitively. The subtle and minimal qualities of the work embody associative properties while evoking traces of systemic violence and erasure in the composition. The sewing needle is used as a drawing medium to perforate the paper in *I am her, she is me*, but is missing its traditional counterpart – the thread. I want to invite the viewer to witness in a tactile way while displacing the concept of memory as a thing of the past and bringing it into the very present; read, interpreted and lived by the viewer, engaging in a complex dialogue with its temporal and historical dimension, while still recognizing a time-space that is absent.¹⁸ The muted but expressive power of the installation grows slowly. It is crucial to unravel the simplistic traces of memory and systemic structural violence, through the work's title and other materials and configurations coming together to activate the political strength of the work. I have aimed to maintain the aesthetics in the piece by being subtle and non-descriptive, while also being persistent about my stance as it, “speaks a language that is aesthetically complex without being aestheticizing, and subtly political without resorting to a direct message.”¹⁹

Repetition of the word *Fatima* vocalizes the importance and the extent of archival injustice perpetuated on women overall, while also talking specifically about the eminence of Lady Fatima's identity and what she represents. It is more disturbing to see this disappearance happen in my family as they are using the title *Syed* next to their names which establishes their connection to the Prophet Muhammed while being ignorant to the actual legitimization of that relation, which is through Lady Fatima. This paradox is what established the core of my artwork. I knew I wanted to pause at the invisibility and erasure of Lady Fatima - for a while. Her name is decorated, illuminated and celebrated throughout the artwork, while also exuding an eerie and worn down sentiment. The title of the piece lends back to the conversation I had with my cousin, mentioned earlier in the paper, to reiterate the literal and symbolic connection I retain to Lady Fatima. The repetition, 44 times, helps vocalize the urgency of the matter in a nuanced and thought provoking way.

¹⁸ Ibid., 111.

¹⁹ Ibid., 114.

Using this artistic landscape, I have created an alternative archive, to the patrilineal archive, creating a parallel that connects the two while aestheticizing the dichotomous configuration. The waves (elevation and depression) in the scroll enable a confrontation and distortion of the different Fatima's written, facing, questioning and mourning the systemic injustice. Okwui Enwezor describes the happenings of an artistic archive, "...the archive becomes a site of lost origins and memory is dispossessed, it is also within the archive that acts of remembering and regeneration occur, where a suture between the past and present is performed, in the indeterminate zone between event and image, document and monument."²⁰ *I am her, She is me*, lies at this suture. A perforated seam – a connection that is missing the thread. A seam that is holding together lose ends while mourning the ruptures in time and histories.

²⁰ Enwezor, *Archive Fever*, 47.

Works Cited

- Ahmed, Leila. *Women and Gender in Islam: Historical Roots of a Modern Debate*. New Haven & London: Yale University Press, 1992.
- Bal, Mieke. *Endless Andness: The Politics of Abstraction According to Ann Veronica Janssens*. United Kingdom: Bloomsbury Academic, 2013.
- Bal, Mieke. *Of What One Cannot Speak: Doris Salcedo's Political Art*. Chicago: The University of Chicago Press, 2010.
- Bennett, Jill. *Emphatic Vision: Affect, Trauma and Contemporary Art*. Stanford, California: Stanford University Press, 2005.
- Biesenbach, Jenkin-Jones, Schauff, Schlenzka, Jenkin-Jones, Christopher, Schauff, Ralf, Schlenzka. *Political/Minimal*. Berlin: Kunst-Werke Berlin, 2008.
- Combs-Schilling, M. E. *Sacred Performances: Islam, Sexuality, and Sacrifice*. New York, Columbia University Press, 1989.
- Das, Veena. *Life and Words: Violence and the Descent into the Ordinary*. Berkeley: University of California Press, 2019.
- Enwezor, Okwui. *Archive Fever: Uses of the Document in Contemporary Art*. New York: International Center of Photography, and, Göttingen, Germany: Steidl Publishers, 2008.
- Huyssen, Andreas. *Present Pasts: Urban Palimpsests and the Politics of Memory*. Cultural Memory in the Present. Stanford, CA: Stanford University press, 2003.
- Jay, Nancy. "Sacrifice, Descent and the Patriarchs1." *Vetus Testamentum* 38, no. 1 (1988): 52- 70.
- Kamal Faqih Imani, Allamah Al-Hajj Sayyid. *An Enlightening Commentary into the Light of the Holy Qur'an*. Vol. 20. Tehran: The Scientific and Religious Research Center Amir-ul-Mu'mineen Ali (a s.) Public Library, 2017. <https://www.al-islam.org/enlightening-commentary-light-holy-quran-vol-20/surah-kawthar-chapter-108#explanation-lady-hazrat-fatimah-and-kawthar>.

Project Documentation

I am her, she is me (2019)



Figure 1 Installation view 1

I am her, she is me (2019), Minahil Bukhari, Audain Gallery, Vancouver, British Columbia.



Figure 2 Installation view 2

I am her, she is me (2019), Minahil Bukhari, Audain Gallery, Vancouver, British Columbia.



Figure 3. Abrasion details on the back
I am her, she is me (2019), Minahil Bukhari, Audain Gallery, Vancouver, British Columbia.



Figure 4. Back detail

I am her, she is me (2019), Minahil Bukhari, Audain Gallery, Vancouver, British Columbia.



Figure 5. Backside motif detail

I am her, she is me (2019), Minahil Bukhari, Audain Gallery, Vancouver, British Columbia.

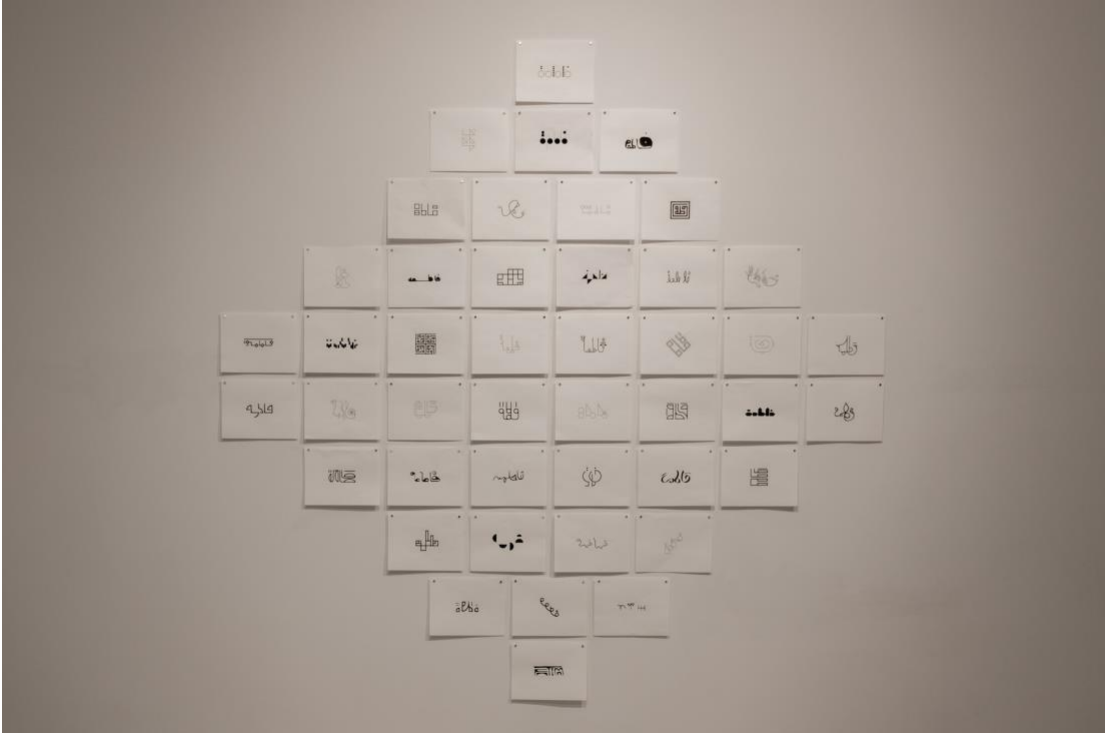


Figure 6. Template wall
I am her, she is me (2019), Minahil Bukhari, Audain Gallery, Vancouver, British Columbia.

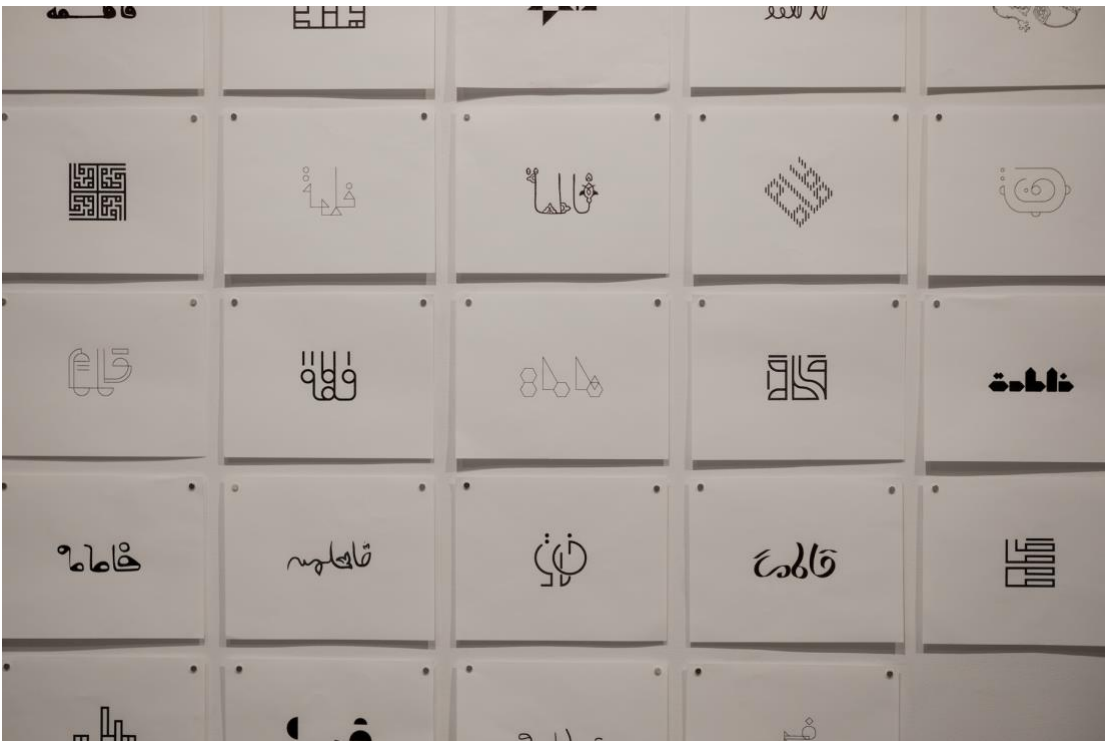


Figure 7. Fatima design templates
I am her, she is me (2019), Minahil Bukhari, Audain Gallery, Vancouver, British Columbia.

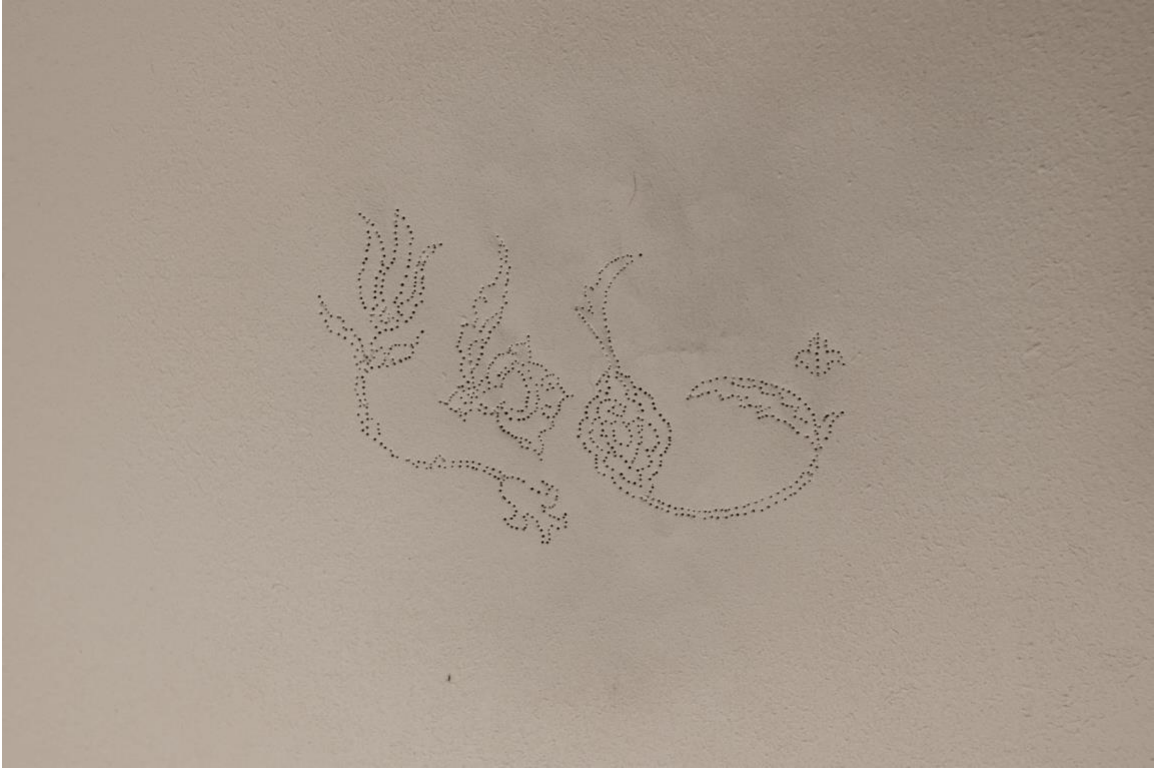


Figure 8. Front motif detail

I am her, she is me (2019), Minahil Bukhari, Audain Gallery, Vancouver, British Columbia.



Figure 9. Light details

I am her, she is me (2019), Minahil Bukhari, Audain Gallery, Vancouver, British Columbia.



Figure 10. Grandmother's pricked motif
I am her, she is me (2019), Minahil Bukhari, Audain Gallery, Vancouver, British Columbia.

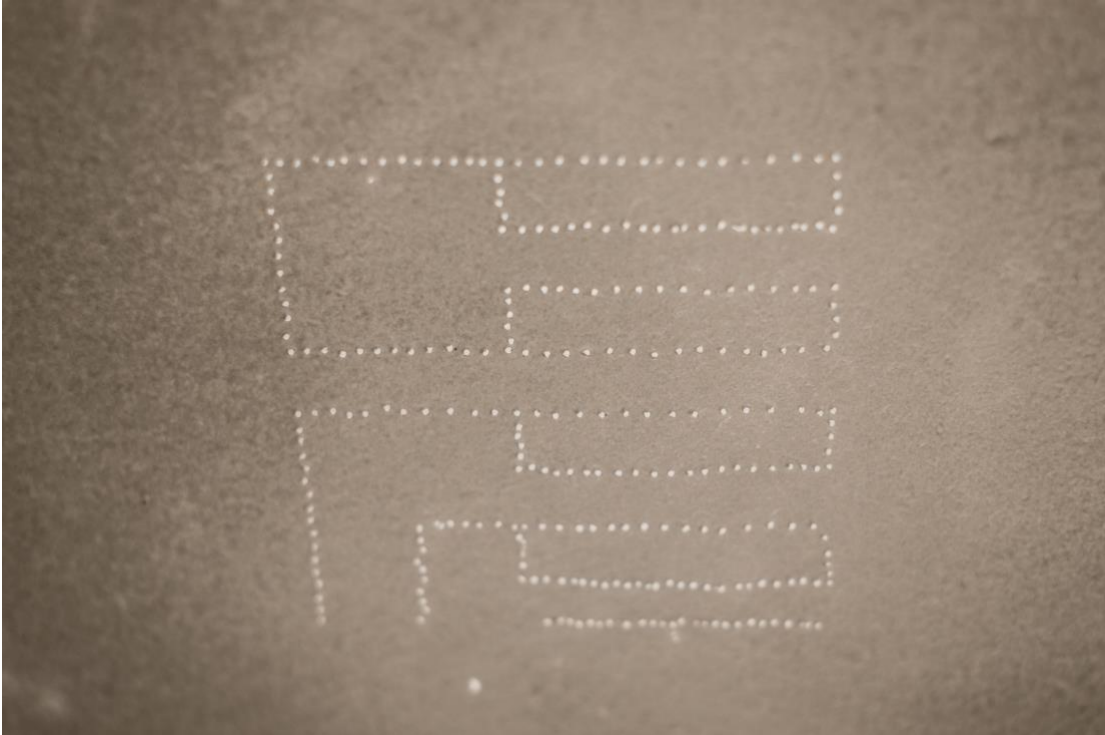


Figure 11. Texture detail
I am her, she is me (2019), Minahil Bukhari, Audain Gallery, Vancouver, British Columbia.



Figure 12. Invisible aspect – play of light
I am her, she is me (2019), Minahil Bukhari, Audain Gallery, Vancouver, British Columbia.



Figure 13. Interaction 1
I am her, she is me (2019), Minahil Bukhari, Audain Gallery, Vancouver, British Columbia.



Figure 14. Interaction 2
I am her, she is me (2019), Minahil Bukhari, Audain Gallery, Vancouver, British Columbia.



Figure 15. Interaction 3
I am her, she is me (2019), Minahil Bukhari, Audain Gallery, Vancouver, British Columbia.

Appendix A.

Research Paper (Essay): The In-Between Space of Visual Materiality

Having been displaced in 2012 due to political turmoil in Pakistan, I have gone through a culmination of overwhelming emotions. In addition, I was surrounded by other bodies experiencing different degrees and intensities of loss/suffering/trauma. My overall research and artistic practice is informed by a recollection of personal experiences relating to loss, displacement and being around trauma. There was more to this emotional state than what one could hear, see, or say. I wanted to investigate the complex space that resides in-between linguistic communication and internalized sensation; an in-between that is quiet yet needs to be known/heard. I am addressing this in-between space of deep suffering through the lens of visibility and how it can enable meaningful process of contemplation and visual dialogue.

Speaking about trauma and loss through the lens of visibility and materiality is an essential and contemplative process that has kept many contemporary artists engaged with these convoluted themes. When language poses its limitations, to fully comprehend the magnitude and complexity of loss, the space of materiality opens up. This space of materiality and its capacity to engage in a multifaceted political dialogue is central to my artistic production and visual practice. By political, I am referring to the politics that encompass an intimate space inside, outside and around a body (animate or inanimate). I will be discussing what I mean by this later in the essay. Caution needs to be observed when traversing this visual territory in order to safeguard meaning making from the perils of representation. This makes for an essential part of my argument in favour of subtlety and use of minimal means to access the topic of trauma and deep loss towards its visibility. Reason for this approach has been effectively described by Jill Bennett, the shocking/representational signifiers of trauma fail to communicate the true intensity of the situation.²¹ Visual aids or image cues, especially pictures, unavoidably become the representations of what is unrepresentable; the complex space of trauma. They don't let

²¹ Jill Bennett, *Emphatic Vision: Affect, Trauma and Contemporary Art*, (California, Stanford University Press, 2005), 64.

the viewer live through the experience over an extended timeframe, rather reduce the work to a “single signifying function.”²²

The hope is not to reduce artworks to a singular reading of the subject matter, but rather to invite the viewer to take part in the experience towards meaning-making of a particular event of loss and trauma. According to Bennett, “trauma related art can be best understood as *transactive* rather than *communicative*.”²³ The work becomes influential, not necessarily in communicating the events of trauma or personal experience, but how it pursues a conceptual engagement with its receivers.²⁴ A didactic or moral image of the character and situation may not be the effective route to explore the possible relationship with the work. It is easy for the audience to take on a sympathetic and compassionate role to conform to the moral line of humanity. A political analysis of art about trauma, requires forgoing of subjectivities and understanding the affective investments. It has been described as a phenomenon beyond the scope of language and representation.²⁵ Thus, the imagery of trauma, for contemporary artists, does not conform to the logic of representation, narrative and normal memory processes. Trauma should be separated from the narrative of its actual events and contemporary political art is taking on a status of making the known more visible (even hyper visible so it challenges the existing and general understanding), and at the same time negating while offering the unknowable.²⁶

Bodies directly affected by trauma are sometimes unable to visualize or theorize its repercussions. When routine and life commences after the initial events of tragedy and mourning, there is a void that persists and occupies a space in the sub-conscious as well as the emotional sensibilities. An emptiness that is occupant. An emptiness that resists being explained through linguistic vocalization alone. It is this complexity of multiple layers of conflicting arenas needing to be touched upon and even felt. Claudette Lauzon aptly writes in her book *The Unmaking of Home in Contemporary Art*, “contemporary art has emerged as a strong catalyst for ethically grounded

²² Ibid., 3.

²³ Ibid., 7.

²⁴ Ibid., 7.

²⁵ Ibid., 3.

²⁶ Lisa Saltzman and Eric Rosenberg, *Trauma and Visuality in Modernity*, (Hanover, University Press of New England, 2006).

intersubjective ... [a] heteropathic acknowledgement of our capacity to be 'wounded by others' wounds. This relationship with trauma is neither nostalgic nor fatalistic, rather it is a melancholic witnessing or archivization of that space."²⁷ Howard Levine further investigates the issue being trivialized by repeated simulations of a generalized nature and he observes that, "as a technical term in psychoanalysis, trauma was in danger of being emptied of meaning through overuse and overextension."²⁸ It is a third-person witness's account that historicizes the events and its effects. Hence a verbal account is presented of a phenomenon that is void of representation and analogy in the first place.

The contemplation around the confluences, limitations and shortcomings of language around these sensitive issues is presented in an effective analogy by Levine, "It is as if an enormous rock fell into a lake, producing a huge splash and ripples, which then caused long-term ecological damage and the same name was used to describe the rock hitting the water, the immediate perturbations that it produced, and the eventual ecological changes that resulted."²⁹ Trauma itself is a multi-faceted, multilayered word which requires unpacking and understanding at different contemplative levels. Anthropologist Veena Das is of the opinion that pain does not inhabit a particular individual or isolated events but it trickles into its surroundings and there are ways to trace its constitutive nature to make it a visible phenomenon.³⁰ Pain and trauma inhabits a space that is internal and external to the body.³¹ Art registers pain's *call for acknowledgement*, but not in a way of moral emotional response or affective sympathy; rather it is a call to explore beyond these affective boundaries.³² It calls for a prolonged back and forth, a kind of investigative conversation, between the receiver and the work.

It is important to talk about different memory processes that are involved when recreating a political artwork about a lived experience. Bennett makes an important distinction between trauma and memory. For non-traumatic events, experiences are

²⁷ Claudette Lauzon, *The Unmaking of Home in Contemporary Art*, (Toronto: University of Toronto Press, 2017), 105.

²⁸ Howard B. Levine, *Psychoanalysis and Trauma*, *Psychoanalytic Inquiry* 34, no. 3 (2014), 214.

²⁹ *Ibid.*, 215.

³⁰ Veena Das, and Stanley Cavell, "Language and Body: Transactions in the Construction of Pain," (The MIT Press, 1996), 67-98

³¹ *Ibid.*, 67-98.

³² Bennett, *Emphatic Vision*, 50.

processed through familiar cognitive schemas that identify, assimilate and interpret a narrative which becomes a representation of the memory.³³ Traumatic experiences, on the other hand, resist linear processing. The shock and unfamiliarity of the experience numbs the cognitive intelligence and is taken over by sensory and affective responses. A very crucial argument is that “the subject is often incapable of making the necessary narrative which we call memory regarding the event.”³⁴ How does one respond to artworks about trauma, when they aren’t narrating an event or the memory of the event? The complexity of this paradigm is elaborated through the formation of a realm of memory – *deep memory* and *sense memory*. This refers to the affective memory as nameless, “as outside of memory proper.”³⁵ The works are an imprint of trauma instead of a narrative and didactic recreation of the past. They are a response to the sensorial space that trauma inhabits which requires a prolonged affective engagement. It is aptly put by Bennett, “The poetics of *sense memory* involve not so much *speaking of* but *speaking out* of a particular memory or experience.”³⁶ This memory is of a non-declarative type, involving affective responses that are outside of the conventions and understanding of verbal/semantic/linguistic representation.

Mona Hatoum and Doris Salcedo are prominent contemporary artists working with the themes of loss, trauma and violence. Their approaches to visuality are distinct from one another yet they formulate a cohesive and effective way of thinking towards political minimalist art, which is emblematic in dealing with the complex space of trauma and suffering. The artworks may be associative or reflective of formalism, they are embedded in histories, temporalities, memories and politics. A crucial virtue of contemporary artists engaging in political minimalism, is to safeguard its understanding from work heavily weighing in on formalism, immediate recognition of critical problems, facile emotion,³⁷ one-dimensional didacticism and new dogmatism which dominate the

³³ Ibid., 23.

³⁴ Pierre Janet quoted in Jill Bennett, *Emphatic Vision: Affect, Trauma and Contemporary Art*, (California, Stanford University Press, 2005), 23.

³⁵ Jill Bennett is elaborating on concepts laid out by Pierre Janet - Jill Bennett, *Emphatic Vision: Affect, Trauma and Contemporary Art*, (California, Stanford University Press, 2005), 25.

³⁶ Bennett, *Emphatic Vision*, 38.

³⁷ Mieke Bal, *Of What One Cannot Speak : Doris Salcedo's Political Art / Mieke Bal*, (Chicago, The University of Chicago Press, 2010), 81.

conventional structure of political art.³⁸ These visual artists are working in radically reduced means of external appearance, to heighten the efficacy of deeper understanding of the works' content. Most works come from a place of vulnerability, an intimate space between the work and the social subjectivity of the artist. The viewer is invited to engage in a conversation that may or may not be comprehensible through formalist attributes. Often associated with abstract art, the back and forth between maker and the receiver's understanding of the subject matter, activates the political sensibilities of these works. Mieke Bal writes about this sensibility, "For art to be politically effective – to have agency within the domain of the political – its context of emergence, not necessarily knowable to the receiver, must somehow be 'translated' into a context from within which the receiver might be sensitive to the work's urgency."³⁹ This translation is activated by minimalism in these artists' oeuvres through simplicity and subtlety in gesture. I will be discussing in further detail, the different facets of how their work enables affective engagement towards meaning-making.

According to Klaus Biesenbach, the presence of human form stratified with histories and stories- visible only with the aid of abstract forms, needs a pre-text or a sub-text to make it decipherable.⁴⁰ I would argue that several other signifiers have been used by artists like Hatoum and Salcedo, other than language, to engage the viewers into different contexts like materiality, space configuration, and duration to name a few. Language is to be dealt with precision and intricacy, it can easily become representational and the easy way out. One should be able to return to the works of political minimalism over and over again, in order to reinterpret, to understand it in a new light, or to see them in a new context.⁴¹ To further elaborate this, Saltzman and Rosenberg pose it in an effective manner, that contemporary artists speaking of trauma are interested in speaking of its character that is emphatically visual.⁴² They argue that the very form of trauma is recognized as a phenomenon only when it is visualized, "The space of heightened understanding of this phenomenon is between the visual and the

³⁸ Klaus Biesenbach, et al., *Political/Minimal*, (Kuratiert Von/curated by Klaus Biesenbach, Herausgeber/editor, Klaus Biesenbach, Übersetzungen/translations, Christopher Jenkin-Jones, Ralf Schauff], 2008) 21.

³⁹ Bal, *Of What One Cannot Speak*, 33.

⁴⁰ Klaus Biesenbach, et al., *Political/Minimal*, 13.

⁴¹ Ibid., 21.

⁴² Saltzman, *Trauma and Visuality in Modernity*, Introduction, xii.

verbal. Between what is seen and which is said.”⁴³ I will add that there is a third dimension within this in-between space, of what is experienced. It enables a closer encounter with what is being communicated about trauma. Experiencing a space of visuality lends itself to actively traverse this territory into other sensory experiences and affective responses.

In political minimalist artworks, sensory experience is amplified and enveloped by the body and the bodily space. Meaning and function of body is taken far from its traditional perception. The re-scripted body has three types: viewer’s body, body of the work, and spatial body around the work. Abstract, ephemeral, temporal, complex and subtle qualities of many political artworks in the present have derived new conceptions of what a body is. As Mieke Bal suggests, “In a truly political art nothing can be taken for granted. That’s why political art is relevant and journalism can’t replace it... and work comes alive when the place of body is inhabited. It is the body that must take place.”⁴⁴ It is crucial to evaluate the space configuration of and around a work of art. There is a distinction to be made here between the literal space and the signified space. Literal space configuration determines the scale and ratio proportion of the work in a given space. How bodies move and flow through and around an area is comprehensible and witnessed. However, a signified space is examined through the implied distance of inhabiting or embodying a work of art. The abstraction in these political minimalist artworks enables a kind of decreased distance as the act of viewing is self-implicating, colluding, and bodily.⁴⁵ The abstraction is present and bodily hence its interaction with other bodies is inevitable, claiming it a necessity for the work.

Doris Salcedo’s work engages with body’s spatial and temporal existence through a complex dialogue about materiality and imagination, presence and absence with its beholder.⁴⁶ Salcedo uses domestic objects that have been lived in the past and continue to live through the artists minimal acts of intervention. The pieces are built with familiar domestic objects, embodying lived and associative properties. The scale of the

⁴³ Ibid., xii.

⁴⁴ Mieke Bal, *Endless Andness : The Politics of Abstraction According to Ann Veronica Janssens*, (United Kingdom, Bloomsbury Academic, 2013), 136.

⁴⁵ Ibid., 133.

⁴⁶ Andreas Huyssen, *Present Pasts : Urban Palimpsests and the Politics of Memory*, Cultural Memory in the Present, (Stanford, California, Stanford University press, 2003), 111.

sculptures is relatable and does not overpower the space of the viewer, however, ambiguity is a prominent gesture encompassing these sculptures. “The human body is never forgotten, in these works, though it is just as absent and elusive as it would be in any memory of the past.”⁴⁷ The kind of body that is present, only allows for certain anthropomorphic imaginations, making it easier to stay aloof from moralizing and being conclusive.⁴⁸ Salcedo’s work utilizes anthropomorphic imaginations “as an acknowledgement of, as well as an alternative to representation.”⁴⁹ This type of engagement with the body liberates the viewer from dogmatism. The viewer’s freedom is crucial as it enables reconsideration and engagement with the work in understanding conversations that take place amongst different bodies in a work without getting dominated by it. According to Bal, anthropomorphic associations are important; though she differentiates it from anthropomorphic projection of shapes, features, and generalities on abstract forms. Anthropomorphic associations are part of the bodily experience of a sculpture or installation. Only by traversing this risky area is a viewer able to realize the works abstraction as bodily while embodying it.⁵⁰ This brings out the political power of a work.

Salcedo invites the viewer to witness in a tactile way. There are different bodies in conversation with each other in her pieces without it being a performative work: body of the sculptural piece; body of the re-presented object; body of different materials co-habiting; body of scale in relation to the space and human body; body that performs the process of memory; the absent body. It is recognized as body because each of these components gives form to the abstract materiality and its existence. Although for works like *La Casa Viuda I* (1992-94), *Untitled furniture (High Chair)* (1995), *Unland: The Orphan’s Tunic* (1997), while the form is recognizable and relatable, it displaces the concept of memory as a thing of the past and brings it into the very present; read, interpreted and lived by the viewer, engaging in a complex dialogue with its temporal and historical dimension, while still recognizing a time-space that is absent.⁵¹

⁴⁷ Ibid., 111.

⁴⁸ Bal, *Endless Andness*, 138.

⁴⁹ Bal, *Of What One Cannot Speak*, 83-4.

⁵⁰ Bal, *Endless Andness*, 142.

⁵¹ Huyssen, *Present Pasts*, 111.

The muted but expressive power of Salcedo's sculpture grows slowly. It is crucial to unravel the simplistic traces of memory to activate the political strength of her works. Huyssen writes, "It speaks a language that is aesthetically complex without being aestheticizing, and subtly political without resorting to a direct message"⁵² The witness contemplates with the spatial sense of memory by approximating it, assuming it, never quite getting it, almost getting it, having the urge to clench onto what is absent. The familiarity of objects and materials, attracts viewers' attention to grapple with narrative, however, the void and abstraction delineates initial perception towards a more in depth inquiry with the subject matter. The simplicity and modesty amplify the abstract dialogue about trace. Subtlety, generally, does not coincide with the remembering of loss, suffering and trauma. It is its own autonomous area that is an expansion of the in-between space, away from the factual occurrences of the event and the representative accounts of screen memory based on it. While avoiding generalities, subtle gestures enable a heightened sensitivity and prolonged engagement with the visual space and its visual vocabulary.

Salcedo's pieces of used furniture enable an important kind of singularity in the meaning-making process. The work's bodily presence and resonance addresses the individual viewer instead of a collective community or group of people. Concept, materiality and scale of her pieces, carefully place her work outside of a monumental and memorial convention.⁵³ Each object has a singular autonomous presence and a lived past that is activated as an 'evocative object' before it is compiled with other singularities within the work, that come together to enable a theoretical whole of the artwork.⁵⁴ This affirms Salcedo's interest in individualized engagement and association of bodies with a singularity towards understanding the works materiality. Multiple singularities of the process of meaning-making that resist singular understanding of what is being conveyed, on the receiver's end.

My research also engages in complicating the space of representation as we understand it. A component of this dialogue is to bring the familiar and recognizable objects out of their genre, into a space of re-articulation. Mona Hatoum's work *Corps*

⁵² Ibid., 114.

⁵³ Ibid., 110.

⁵⁴ Bal, *Of What One Cannot Speak*, 79.

etranger (1994) is a piece that uses dynamic abilities of scale to make a very important political statement as well as complicates the genre of representation and meaning-making. The viewer is encouraged to enter a confined cylindrical room with two openings on opposite sides. As they enter, there is a larger than life endoscopic video projection on the floor, of the artist's body. The zoomed in fleshy, meaty, "graphic" content is the actual path of her insides. The scale of this work is intimate and large at the same time, deploying a sense of dichotomy for the viewer. The subject matter is so close to each of our bodies yet its comprehension is so foreign and distant. Scale is at the center of bodiliness in this work. The confrontation with scale – huge, miniature or life size – the human body becomes aware of its presence and proportions in that environment. It no longer leaves room to unselfconsciously experience or understand things. There is work, labor and body engaged in seeing, with a non-hierarchical involvement instead of a sense of possession.⁵⁵ A relational body perspective has been established. Even though Hatoum's imagery may appear to be recognizable there is nothing we can decipher or literalize.⁵⁶ Her representation of the body brings representation into the realm of signification and hence the viewer enters her body on a metaphoric level as well.

Mona Hatoum pushes the boundary of what we understand to be known and secure while challenging our fundamental concept of the word 'understanding' itself. Bodies are afraid and skeptical of the 'foreign' and the 'other' but it resides amongst the fundamental composition of one's own corporeal identity. She challenges the viewer by confronting them with the reality of strangeness and unfamiliarity of their own body, one they literally reside in.⁵⁷ In her article, Tembeck described Hatoum's work as "external and internal displacement [that] is about crossing the boundaries inside of yourself."⁵⁸ The crucial question she presents with her piece is about xenophobia: why be afraid of the unfamiliar when one is a stranger to their own body? To fully comprehend the complexity of self, one must attempt to approach the otherness and strange within, there is no self without the other and unknown.⁵⁹ Another added layer of complexity, is witnessing this exploration of the artist's body, engaging in meaning-making as another

⁵⁵ Bal, *Endless Andness*, 139-40.

⁵⁶ *Ibid.*, 56.

⁵⁷ Tamar Tembeck "Mona Hatoum's Corporeal Xenology," *Thresholds* 29 (2005), 59-62.

⁵⁸ *Ibid.*, 59.

⁵⁹ *Ibid.*, 60.

'other' body. Hatoum has turned human body into an abstraction which projects concepts beyond the physicality of its body. The process of viewing becomes an experience of unravelling its deeper content moving it away from literal depiction into its connotative implications. A dialogue has been activated between different inhabiting bodies. "The work becomes a theoretical object: some thing (the image) stands to some body (the viewer's) for some thing (the body's inside)." ⁶⁰ Space configuration, its bodily presence, and its ability to influence the understanding of materials within a given installation are some topics of relevance concerning my own art practice.

Hatoum's work does share some attributes with minimalism but she breaks away from the rigid regulations and systematic approaches of that genre.⁶¹ Her context and materiality both create "precise fractures and exaggerated antitheses – order and chaos, restriction and expansion,"⁶² while maintaining very concise materiality. Tam Tembeck also considers her work to be a "disordering practice", it provokes the stable conceptions and understandings of the self.⁶³ Hatoum's piece *Hair Grids with Knots* (2006) is an artwork that relates to the minimalist approach of a grid like pattern with vertical and horizontal lines but it does so in a very loose fashion.⁶⁴ It appears to be a fine and fragile pencil drawing, however, the loose grid is made with discarded strands of hair weaved together only apparent upon a closer encounter; a dichotomy starts to unravel. The delicacy and fragility of the hair captivates the viewer but it also signifies a kind of loss and violence in its gesture of being displaced, and a kind of 'carnality' becomes apparent.⁶⁵ Hatoum often turns domestic and familiar objects into uncanny objects, which displaces and destabilizes pre-existing points of reference.⁶⁶ Through these works Hatoum is creating a visual vocabulary, a kind of new language, that is fluid and flexible in perception. The minimalist aesthetic is often disrupted by instances of sociopolitical

⁶⁰ Bal, *Endless Andness*, 56.

⁶¹ Mona Hatoum, et al., *Mona Hatoum*, 1st ed, (Berlin, Holzwarth Publications, 2014), 46.

⁶² Ibid., 46.

⁶³ Tembeck, *Mona Hatoum's Corporeal Xenology*, 61.

⁶⁴ Hatoum, et al., *Mona Hatoum*, 47.

⁶⁵ Ibid., 47.

⁶⁶ Ibid., 48.

significance and subversive content, a visuality that operates “between formal rigor, conceptual subtlety and political awareness.”⁶⁷

Drawing from several aspects of political minimalist artworks I have mentioned above, I create minimal installations that encourage meaningful encounters through space and body configuration. Modesty is at play in my works and is inscribed with poetic gestures of abstraction that yield to the body and voice of the other. Making political work modest, paves a path for openness in perception and takes it further from moralizing evaluations. What is then witnessed is a poetic interaction between active and passive bodies (receiver and the work) where this dynamic is interchangeable. This kind of abstraction opens up several new emancipatory forms for the viewer to actively participate in meaning-making.

Like subtlety, use of reoccurring motifs and patterns has helped contemporary artists working with themes of trauma / suffering / longing / loss, establish a visual vocabulary. The repetition and manipulation of a consistent element speaks to the autonomy, association and abstract understanding of a material. This reinforces its conviction and status in context rather than functionality and common understanding. For example, Doris Salcedo uses pieces of furniture in her sculptures, and a recurring motif is often, a wooden chair. “The motif of a wooden chair in particular draws palpable links between the precariousness of occupation, the vulnerability of human existence, and the fallibility of memory, facilitating a rich set of associations between memory, home, and the human body as structures of inhabitation and belonging.”⁶⁸ That reoccurring motif, for me, is paper. The common understanding of paper as a blank smoothness of a pristine white or neutral that is secondary to what is to be marked on it. It is a surface that facilitates other expressions, other than its own materiality. I am interested in utilizing its emptiness and surface as the foreground, as its subject while activating the politics around its presumed void and nothingness. It is a fragile and ephemeral material and it is familiar. However, my treatment of the paper puts the element of familiarity in flux. Unlike domestic objects used in Salcedo and Hatoum’s practice, paper is void of such associations right away. With a prolonged witnessing of

⁶⁷ Quote by Whitney Chadwick referenced in - Mona Hatoum and Chiara Bertola, *Mona Hatoum, Interior Landscape*, (Milano: Edizioni Charta, 2009), 21.

⁶⁸ Lauzon, *The Unmaking of Home in Contemporary Art*, 114.

the piece, the viewer does enable anthropomorphic associations onto it and meaningful metaphors unravel. Like the organic material used to make paper pulp is a lived material much like a living membrane, it is a lived sheet, a skin, a tissue.

The scale of the pieces is not overpowering nor are they overshadowed by the viewer, they exist at a similar position as the other occupants of a space. The height of the paper is often referential of an average human height, which lends to constructive anthropomorphic imagination. There is a sense of interdependence and negotiation with other human existence (viewers) to derive possible understandings of the works,⁶⁹ without establishing a dominant hierarchy. Abrasion, erasure and refocus, give the work its structural strength to engage in a multifaceted dialogue with its receivers as it delineates the didactic narrative of events. Using a blank sheet of paper for its materiality as subject matter is a minimalist sensibility, but the literal scraping away of the layer and fibres takes it outside of a formalist approach and into the political. It is a metaphoric quest of getting to the core of a deep rooted emotional state. It is also oxymoronic by only ever *scraping the surface* of the labyrinth. The surface of the paper undergoes two kinds of transformation: subtractive and additive. Sanding the surface causes abrasion of the paper fibres to reveal fragile patterns and textures through a subtractive method. For additive, other materials are attached, projected (videos/sound), penetrated or weaved into the paper.

Artworks using a political minimalist approach are relevant today more than ever, due to the ever-changing political landscape and a saturation of violent imagery about tragic events. To call serious attention to the 'hidden' and 'in-between' repercussions to acts of violence or trauma, it is crucial for artworks to move us and destabilize us by bringing us in confrontation with the 'strangeness of the familiar'.⁷⁰ This relationship of familiarity and strangeness has been a consistent factor throughout this research essay, in light of the visuality and materiality of my own artwork as well as other contemporary artists like Salcedo and Hatoum. It has been understood as a phenomenon that is "hidden but not erased, since it is something that, [is] removed from consciousness and continues to exist in the unconscious."⁷¹ It is an encounter with these works, that enables

⁶⁹ Bal, *Endless Andness*, 159.

⁷⁰ Mona Hatoum, *Interior Landscape*, 23.

⁷¹ *Ibid.*, 23

our unconscious mental visuality and references to resurface in a meaningful and thought provoking way. It is a step towards comprehending that in-between space.

Works Cited

- Bal, Mieke. *Endless Andness : The Politics of Abstraction According to Ann Veronica Janssens / Mieke Bal*. United Kingdom: Bloomsbury Academic, 2013.
- Bal, Mieke. *Of What One Cannot Speak : Doris Salcedo's Political Art / Mieke Bal*. Chicago: The University of Chicago Press, 2010.
- Biesenbach, Jenkin-Jones, Schauff, Schlenzka, Jenkin-Jones, Christopher, Schauff, Ralf, Schlenzka, Jenny, and Kunst-Werke Berlin. *Political/Minimal / [Kuratiert Von/curated by Klaus Biesenbach ; Herausgeber/editor, Klaus Biesenbach ; Übersetzungen/translations, Christopher Jenkin-Jones, Ralf Schauff]*. 2008.
- Bennett, Jill. *Emphatic Vision: Affect, Trauma and Contemporary Art*. Stanford, California: Stanford University Press, 2005.
- Das, Veena, and Stanley Cavell. "Language and Body: Transactions in the Construction of Pain." *Dædalus* 125, no. 1, Social Suffering. The MIT Press, (1996): 67-98.
- Lauzon, Claudette. *The Unmaking of Home in Contemporary Art*. Toronto: University of Toronto Press, 2017.
- Levine, Howard B. "Psychoanalysis and Trauma." *Psychoanalytic Inquiry* 34, no. 3 (2014): 214-24. DOI: [10.1080/07351690.2014.889475](https://doi.org/10.1080/07351690.2014.889475)
- Hatoum, Mona, Konrad Bitterli, Nadia Veronese, and Kunstmuseum St. Gallen. *Mona Hatoum*. 1st ed. Berlin: Holzwarth Publications, 2014.
- Hatoum, Mona, and Chiara Bertola. *Mona Hatoum : Interior Landscape / a Cura / Edited by Chiara Bertola ; [traduzioni/translations Jennifer Curtiss Gage, Shanti Evans, Margherita Laera.]*. Milano: Edizioni Charta, 2009.
- Huyssen, Andreas. *Present Pasts : Urban Palimpsests and the Politics of Memory / Andreas Huyssen*. Cultural Memory in the Present. Stanford, California: Stanford University press, 2003.
- Saltzman, Lisa, and Eric Rosenberg, eds. *Trauma and Visuality in Modernity*. Hanover, New Hampshire: University Press of New England, 2006.
- Tembeck, Tamar. "Mona Hatoum's Corporeal Xenology." *Thresholds* 29 (2005): 57-60.