

THREADS OF EMPATHY: KNOTTING THE UNSEEN

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ABSTRACT

Threads of Empathy, Knotting the Unseen, makes visible the connection between physical labor and women's unseen emotional work. This paper examines cotton cords made by women in Punjab, Pakistan in an intensive method of knotting and braiding which emerges from everyday acts like making hair braids or tying a knot to get dressed. Research based installation consists of three components entitled *Knotted Bodies*, *Braided Body*, and *Unfolded*. Taken together, they are a confrontation of childhood memories, and a metaphor for healing. The specific working process in this thesis is knotting cotton ropes and braiding human hair. As I think about memories, childhood experiences, and the physicality of my body, knotted cords function as a bridge between current reality and memory. The working process, engages several questions: First, how can I empathize with my body? Second, how does the skin maintain physicality and absorb memory? And finally, how does an invisible layer of memories over the skin constrict and hold the body together? While processing specific materials in the studio, I think about the mental patterns that control perceptions and interpretations.

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Threading Empathy: Knotting the Unseen

Shedding Skin

Pulling out of the old, scarred skin
(Old rough thing I do not need now
I strip off
Slip out of
Leave behind)
I slough off dead scales
Flick skin flakes to the ground
Shedding toughness
Peeling layers down
To vulnerable stuff
And I am blinking off old eyelids
For a new way of seeing
By the rock I rub against
I am going to be tender again

(Mullen 28)

The process of regeneration involves loss and gains, such as the natural shedding of old skin and acquiring a new skin or the deliberate shedding of traumatic associations through the creation of new tranquil ones. This thesis is an attempt to seek empathy for my body through creative engagement with the intensive processes of knotting and braiding cords and hair. The resulting installation in the Commons Gallery navigates a healing process for me as a woman, and is a confrontation with a traumatic memory from childhood in which I was incapable of

tying a knot at the time I needed to (Figure 1). The work is an example of practice-led research, which emerged from simple everyday acts, like making hair braids, or tying a knot to get dressed. *Salwar*, or (loose pants,) and *kameez*, or (long shirt,) are everyday dresses in Pakistan, my home country. Traditionally, *salwar* is worn by tying a knot in a woven string as a belt to hold the pants in place, and one has to tie a knot to wear it. Growing up in Punjab (Pakistan), wearing *salwar kameez*, knots have become a cultural symbol of personal protection in part due to their role in fastening the *salwar*, and also due to their significance as a tool to hold things together.

Installation Description:

This installation consists of a pile of threads knotted into the form of female torsos displayed in the middle of the gallery floor. There is a single continuous line of braided and knotted synthetic fibers resembling hair suspended horizontally along the walls and on the glass windows of the gallery that defines my personal space. There are some tools – scissors, cutters and blades – in old napkins on a pedestal. These tools have been used to make the knotted and woven pieces and serve to highlight the creative process. They also represent a culture of fear and childhood memories (Figure 2).

The specific working process in my thesis is knotting cotton ropes and braiding human hair. As I think about memories, childhood experiences, and the physicality of my body, knotted cords function as a bridge between current reality and memory. Through this working process, I engage several questions: First, how can I empathize with my body? Second, how does the skin maintain physicality and absorb memory? And finally, how does an invisible layer of memories

over the skin constrict and hold the body together? While processing specific materials in the studio, I think about the mental patterns that control perceptions and interpretations.

Background:

The last two years in Hawai'i, spent in isolation, contributed directly to my work and personal growth. COVID-19 also had an impact on my lived experience. There is anxiety, frustration, and a sense of loss around the globe while the world is in the process of adopting new protocols for living. Living in an era of isolation has triggered my traumatic childhood memories and has incited the need to explore a tactile language in my work. The time I have spent during COVID-19 raises questions about vulnerability and healing, so that we do not lose the basic sense of humanity. With this backdrop, I am specifically interested in women's well-being, mental health, and the trauma inflicted upon their bodies.

The exhibition in the Commons Gallery explores several aspects of transformation. How does the physical labor of womanhood shift to emotional labor? How does the body of a woman carry agency? How does material relate to process? Materials-wise, my work follows the threads from raw cotton processing to art installation, and theme-wise, from women's trauma to vulnerability and healing. In Pakistan, directly talking about women's traumatic experiences is a social taboo. These taboos can control the thinking and behavior of people. I want to challenge these norms, and therefore I use my body and engagement with the knotting process to transform my personal trauma into a narrative which is then a safe space to process my trauma in a publicsphere. I do so by focusing on the healing aspect in the process of creating the knots. The work also reveals body consciousness and integrates techniques related to craft and fine art traditions.

Discussing unwanted experiences relating to my body has been a big obstacle for me. In South Asian cultural settings, women are generally expected to have passive behaviors, and traumatic body experiences are often suppressed due to socio-cultural and religious norms. During my research, I came across the book *Trauma Fiction* by Anne Whitehead. Whitehead uses the term “trauma fiction” to combine trauma theory and literary texts together. In this genre, writers fabricate stories based on actual trauma to make the reading experience safe and to help the reader comfortably absorb the shock of a trauma. I think it is essential to revisit traumatic memories and experiences in order to restore the wholeness of the body. However, there needs to be a medium through which to safely address the trauma, such as in "trauma fiction," where one can narrate the unnarratable with a fabricated version of the trauma. Correspondingly, art is a language that helps to translate unnarratable experiences, and is a visible, yet silent way to tell a story.

Body Bearing Trauma:

Trauma does not mean a bodily disorder. Instead, it refers to how the human body and mind react to unexpected bad memories and experiences. According to the critic Cathy Caruth, trauma is known only in how it returns to haunt the individual, often many years after the actual event. In her book *Literature in the Ashes of History*, she states, “The return of the traumatic experiences is not the direct witness of a threat to life but rather the attempt to overcome” (Caruth 7). Trauma is therefore a psychological condition in which the human body becomes overwhelmed, sensitive, and vulnerable. My work process demonstrates how we can transform unwanted experiences and trauma in our bodies by engaging them in repetitive gestures. The sense of touch is a fundamental vehicle for experiencing reality and an expression of physical care. Ann Hamilton, a visual artist famous for her large-scale installations, explains, “Part of

making work is to allow those things perhaps that are always already there but not visible to us. And try to make them visible in a way that they are experienceable” (Art21). She also discusses spirituality through her sensorial experiences.

In creating sensory experiences in my work, I attempt to generate meaningful conversations between body and memory. The purpose of the work is not to understand the reasons behind any trauma; rather it is about healing within a social system, especially within one antagonistic to vocal trauma processing. Art has the power to evoke bodily sensory experiences and to narrate personal memories and emotions. In a compelling article that resonates with my work process, *Re-shaping Body Image: Tape Sculptures as Arts-Based Social Justice*, the author Amanda Bechtel talks about an art-based community therapy experiment and about how the arts can play a vital role in psychotherapy. She explains the connection between the sense of touch and body healing. In the experiment, the team conducted an eight-hour workshop with participants who constructed life-size body sculptures with packing tape. The sculptures were installed in public as a description of different body narratives, and the public could relate the bodies to their own stories (Bechtel 101615). Visual art expressions are more than simply narrative and verbal ideas, so responding to them creatively through the body and other senses enable us to more completely access and appreciate their expressive energy. The process gives the creator agency to heal the psychological damage.

Body Bearing Vulnerability:

According to the study of public health publications, the word vulnerable - or the capability of being emotionally wounded - is used in every third article to disguise the actual

causes of mental health (Katz 601). In my view, vulnerability is related to the social structures in which we are embedded. One of the concerns within my work is the exploration of internal and external bodily situations within their contextual surroundings. Traumatic experiences make our body more sensitive and create an unseen fragile layer around our skin. My installation explores how my body as a vulnerable woman's body deals with trauma from the outer layer of the skin to the internal workings of the body. I identify this type of exposure as human social and physical vulnerability.

Vulnerability helps us to know who we are. The act of connecting to the people who share our pain makes us strong and fearless. “Owning our story can be hard but not nearly as difficult as spending our lives running from it. Embracing our vulnerabilities is risky but not nearly as dangerous as giving up on love and belonging and joy—the experiences that make us most vulnerable. Only when we are brave enough to explore the darkness will we discover the infinite power of our light” (Brown 32).

Knotting and Braiding as a Metaphor for of Healing:

Why knotting and braiding? In my work, knotting and braiding are metaphors for energy transference. These simple techniques have significant value in childhood – knots are common from shoelaces to head ribbons and clothing – but in my work, they derive specifically from a personal context where knots relate to a past trauma. While making knots, I revisit that past. The past was not necessarily pleasant, but it created the present. My artistic practice engages an act of reciprocal transmission and translation. I transmit knowledge (experience) from my body to another body of materials (threads) through knotting. The material then translates this knowledge

in a way that allows me to safely revisit, understand and incorporate my memories and past experiences into a new narrative. Similarly, the act of braiding long hair is emotionally transformative. The knotting process involves a combination of physical body gestures and emotional activity. I use various knots: loose, tight, intricate, bold, each one signifying different aspects of my body's energy and strength. According to R. Buckminster Fuller, who spent his life in architecture, design, geometry, and education, a knot is a free form, and its basic design does not depend on its material. He explains, "The knot is not the rope; it is a weightless, mathematical, geometric, metaphysically conceptual, pattern integrity tied momentarily into the rope by the knot-conceiving, weightless mind of the human conceiver" (424).

Touch is essential in our lives. "We touch things to assure ourselves of reality. We touch the things we form. Our tactile experiences are elemental. If we reduce their range, as we do when we reduce the necessity to form things ourselves, we grow lopsided" (Albers 80). The day-to-day working process is meditational for me; hence this process is a way to reclaim the wholeness of my body. While working, knots allow me to explore the harmonious, and sometimes disharmonious, relationship between me and the material, how we use knots in clothing and how cloth threads interact with each other. The work is directly about materiality. I interact with my anatomy, flesh, and skin and to make myself vulnerable.

For me, knots are protective as they secure our clothes. At the same time, they are claustrophobic because they constrict. Through the physicality of the knotting, I am connecting my physical self to mental protective and claustrophobic memories, as well as to larger cultural practices and histories. Knots work as both tools and instruments in assembling and organizing different structures. For example, a trefoil knot carries the basics of mathematics in architectural

structures. This knot is a combination of two loose ends of a simple knot in the knotted loop that has symmetry and balance. Knots also have a deep history in craft and ornamentation objects. There are historical references to simple knotting techniques from Mesopotamian to Greek mythology. In South Asia, tying knots with threads on the old trees and shrines of Sufis is a ritual that people practice to this day.

Threads:

The knotting process itself is an act of personal trauma narration, but the use of cotton threads from my home country made me curious about their specific origin and manufacturing process (Figure 3). During my research about the materials, I discovered an equally embodied intersection of cotton processing and trauma processing in the women of that region. In Punjab, where I have my roots, cotton is one of the main crops. While their roles vary in different parts of the province, women in rural Punjab contribute significantly to household production. However, during the harvesting season for cotton crops, whole families, especially women and children, travel from across the region to pick raw cotton from the fields and contribute to the survival of the community. I feel women bear an emotional and physical weight while contributing to domestic chores and their households. There is a substantial gender inequity within labor in most rural areas of South Asia. Market jobs are for men while strenuous jobs in the fields and the home are reserved for women. The main material of my installation consists of cotton threads. While I was purchasing bundles of cotton cords for exploitatively cheap rates in Pakistan, I thought deeply about the labor of transforming the raw cotton material into twisted cords, because the labor exploitation is also inherent in my own work. Women cotton pickers have sore hands from the sharp thorns among the soft cotton flowers. This is a pain familiar to

what I experience while creating knots, my hands become sore, making it challenging to control thick cotton cords.

Studies of the roles of Punjabi women in the household emphasize gender discrimination in domestic labor. While doing research about the women in Punjab I encountered an article entitled, “Increasing Contribution and Persisting Drudgery” which explains the importance of rural women's role in domestic labor and material processing “The foundation of women's contribution can be seen in terms of labor and managerial inputs as well as local and traditional knowledge and expertise” (Balakrishnan 16). According to the article, women play a vital role in Pakistan in agriculture. More than 12 million women are involved in crop production, and the cotton crop depends primarily on female labor.

Women expose themselves to the fields where heavy pesticides are used in the cultivation process. South Asian women contribute to agriculture as unpaid labor on the farm and in their homes. I grew up in a working middle-class family and comparing my circumstances with the labor class in Pakistan, the commonality we share is that both the workplace and household work follow these patriarchal gender norms. These norms are governed by social structures. There is also a strong association between cultural norms and gender-based attitudes. In stereotypical perceptions men and women belong to two different worlds. In a male dominated society, women face an unseen burden and pressure towards the expected female roles. Middle class educated women are exploited for their physical appearance too. There is an unseen connection between women who work in the fields on daily wages and experience physical and emotional labor and middle-class working women experience the same kind of exploitation because of social pressures. Labor-class Pakistani women work numerous jobs to maintain their daily lives,

from picking raw cotton to spinning threads to twisting the threads together into a usable material. The entire process of transforming the material intrigues me — I considered thoroughly how these women work with their bodies, go through physical pain in the cotton production process. At the end of their long day of labor, these women then cook flat bread with their sore hands for the family and reconnect with their domestic needs. How women process their labor, whether emotional or physical, is directly relevant to my research. These women are an integral part of the social structures, contributing in economic benefits.

While the invisible traumas I faced within the middle class are not the same as the invisible traumas faced by the women in the labor class, we share a similar thread of trauma relating to patriarchal norms and entitlement to our labor and our bodies. Kelly Oliver, an American philosopher and an author specializing in feminism, political philosophy, and ethics, explains Julia Kristeva's theory about how the female body works in the state of abjection. Kristeva explains that the logic of language is operating at the material level of bodily processes. All significations discharge bodily drives. Drives move between soma and psyche, and the evidence of this movement is manifest in signification (24). Kristeva theorized the connection between mind and body, culture and nature, psyche and soma, matter and representation by insisting that bodily drives are discharged in representation and that the logic of signification is already operating in the material body. This thesis project attempts to discover the wholeness of my body while empathizing with other women.

Women in Pakistan regardless of class are asked to bear the burden of inexpressible patriarchal abuse. We carry tabooed secrets that can only be expressed through a silent physical labor. I use the process of knotting to embody my trauma into an expression of physical labor,

similar to the physical process of creating the cotton ropes I obtained from the women cotton pickers in Pakistan.

Hair:

Hair carries different significance in different cultures and social systems, depending on color, texture and length. Hair also signifies gender, age, social restrictions. In South Asia long, black and straight hair represents femininity and beauty. Hair portrays personal identity and inheritance. My work explores body consciousness through repetitive hair braiding. In my work I use hair to confront social, physical boundaries and my childhood memories. Throughout my research I address how our cultural and social surroundings shape the idea of our bodies. “No person’s hair is truly natural. In societies worldwide, different social circumstances determine the appearance of head and body hair” (Jolly 8). Different types of hairstyles also portray gender especially in conservative societies. “Hairstyle has gender-based meaning in many societies, as the change in hairstyles is attributed to women, emphasizing their level of individuality, while uniform male hair norms are meant to emphasize men’s stability and maturity” (Hirsch 36).

Human hair is a signifier of identification and an extension of the human body. The human body is significant to its surroundings. Human hair is fragile and sensitive material. My hair gives me a sense of self, and being South Asian, long black hair is a significant part of my identity. In the installation, I created a single line of hair braid that circumscribes the interior walls and windows as a means to explore my own space within the gallery (Figure 4). What interests me most about hair as a linear material is its malleable quality and how it changes its meaning when it is part of our body and not part of our body. Hair attracts and repels. For me, making my hair braids is performative. Hair translates the idea of unsettling and anxiety in my

work. Hair made from black synthetic fiber in my installation not only represents the uneasiness and burden of my body, but also serves as a commentary on artificial beauty enhancers that women use under social pressure and expectations regarding their physical appearance. Hair braids define me and my space in the gallery, but it does not restrict other people from coming in. I shared my experiences and work process by sharing my work in the precisely defined area in the gallery. I created my work with repetitive gestural activity and wanted to share the same energy with people who visited my work in the gallery. Similarly, the visitor's experience involves the exchange of empathy.

Blades:

Another body of materials I used in my creative process is a set of tools including trimming and cutting scissors, blades, and cutters (Figure 5). In my work, primarily these tools function like a painter's palette; I used them to cut and trim threads and hair in order to define the thickness and thinness of the line and build texture in the installation. Tools having blades often carry contradictions about their function. Their presence in my installation makes my unseen labor visible and indicates the process. These sharp-edged tools have distinct qualities of purposeful cutting, separating, trimming, dividing, and articulating. Such cutting tools can also be destructive. People connect these sharp-edged tools with violence. From agriculture to domestic use, blades demonstrate power of their existence and purpose. I used hair trimming scissors to trim and make long hair braid and installed them with the scissors and blades to comment on patriarchal systems in Pakistan. Using these sharp-edged tools in my process revealed my body consciousness.

My primary purpose for using these tools was to cut and crop other materials to craft my work. Their transformation of function from material to become a part of the installation is fascinating and compelling to the idea of manifesting the process. I used three different types of blades and two different types of scissors. Their size and shape vary according to their function. They all have shiny and illuminating steel surfaces that contrast with the cotton cords and hair. Displaying sharp-edged blades in my installation also represents the binary interpretation of South Asian society, where gender roles are very precise. They also indicate emotional and physical violence, regarding female bodies, and the social pressures to have a perfect body.

Installation Considerations:

The installation in the Commons Gallery comprises three different yet interlinked work processes. (1) *Knotted Bodies*, in which I arranged knotted cotton cords into a web-like pile of structure lying on the gallery floor (Figure 6), (Figure 7) This knotted piece takes approximately 11x13 feet of space. (2) *Braided body*, a continuous line of the braided and knotted horizontal string is attached to the walls and the glass windows throughout the gallery (Figure 8). This braided line is three feet in height from the floor. (3) *Unfolded*, cutting tools, blades, and scissors in three old napkins are displayed on the square pedestal (Figure 9).

I started making *Knotted Bodies* by indulging myself in a repetitive process of making life-size female torsos with a knotting technique. These torsos are patterned from my body (Figure 10). I conceived the idea to weave female torsos from the materials central to clothing. For me, clothes are another layer of skin on us, and means of introduction to the world. The cloth itself carries a language, culture, and history and structures us. So, I started knotting the form of the torso on my body. After completing one layer on top of my body, I would take it off, put it on

the side and start making another. This continuous process is restorative for me; I am taking off polluted skin and trying to build a new one over my body. Knotted torsos convey the experiences of living in a woman's body physically and emotionally and evoke impressions of what is beneath our soft skin. Tangled knotted bodies piled over one another are an abstract expression revealing the materiality of my existence in a specific time, resonating with my experience of being a woman. My work is not a literal rendering of female organs. Instead, the work depicts the complexity of the metaphorical internal female body.

To express transformation in my work, I join all the threads within the women's torsos with knots and experience movement through the energetic line-like cords. Line is an essential element throughout this creative process. Line carries the metaphor of connecting my body to the knotted bodies, to the social context. Untangling the body of starched ropes into a line of thread and creating a body through knotting the line of thread generates a conversation from individual to the communal system. As the process goes on, I continue adding more pieces.

Accompanying the knotted bodies, a long horizontal black hair braid, *braided body*, traverses the walls and windows of the gallery. Long hair is related to female beauty and aesthetics in South Asia. For me, hair represents the body and presence of a human being. The hair can denote identity, similar to skin color and body shapes. I relate its growth from inside the skin to the body with transformation and time. "The hair of the head focuses on the dynamic and unstable quality of the frontier between the natural, bio-libidinous forces of the inner body and external sphere of social relation. In this context, hair offers itself as a symbol of the libidinal energies of the self and of the never-ending struggle to constrain within acceptable forms their eruption into social space" (Turner 488). The braided boundary at the three feet distance from the

floor, works like a belt to tie up everything in the gallery space. Like knots in my installation, use of hair is also a confrontation of my past memories. Although long black shiny hair shows South Asian beauty and aesthetics, at the same time it carries the weight and burden of culture and inheritance, and can sometimes become suffocating under the burden of beauty and social values. That's why I decided to use hair to mark my uneasy space.

Cutting and trimming tools, blades, and scissors are critical elements in my creative process. Three old handkerchiefs are on a horizontal, low pedestal, cradling the cutting tools as a form of protection and storage. Some of the tools have a layer of rust. I kept sharp-edged cutting tools in reused stained handkerchiefs in the installation. These pain-inducing tools represent force and aggression materiality compared to the soft and pliable cotton surface and hair material (Figures 11-12).

Color and texture are also essential elements in my work. I have used the white tones of natural threads to build these torsos. The white color suggests a long list of symbolic meanings, and artists have been using color thematically throughout art history. For me, white signifies illumination and is evocative of knowledge and learning. In Pakistan people associate white with morality and freedom. The black color of hair braid against white generates a contradiction. The specific materials of my work deal with the unseen power to control women. I also use the materials and their placements to evoke tension between knotted bodies, the braid and their surroundings.

The human body is connected to its surroundings via physical and metaphysical boundaries. Through my skin and clothing, my body and the world interact. The body is a

person's physical structure; it holds organs, tissues, and DNA. It signifies aspects of identity such as gender, sexuality, and ethnicity. In the book, *Skin: On Cultural Border Between Self and The World*, the author states, "Perhaps skin, as the boundary between body and culture, could become the interface where the humanities and the sciences enter into an exemplary and long overdue discourse" (Benthien and Dunlap 29). Materials in my research have complex significance. Branching and transforming the tactile materials is about mindfulness and healing.

While working, I consider how other contemporary artists engage process and the physicality of materials as part of their concepts. Helga Mogensen is a European artist from Iceland, who works with different organic materials. Her work is based on her life experiences. She uses materials that have a connection to her childhood memories. Her pieces are wearable. By wearing and bearing its weight, one feels the weight as a signifier of the pressure towards women. Similarly, my work expresses memories and unseen social pressure via materials connected to my childhood memories and current physical presence. Sonya Clark, a contemporary American artist, says about using hair in her work, "Hair is the fiber that we grow, it indicates something about how we take care of both our culture and our soul". Ann Hamilton processes her materials in personal spiritual context to the social metaphor. She grew up, learning traditional crafts, needle work, and sewing, knitting and embroidery. Conceptually, she connects the thread of sewing to the line of thread to the line of writing in her work. My own process is an attempt to understand the continuous change in the emotions while working.

Conclusion:

Working with these materials in my studio has resulted in personal metamorphosis. I physically engaged and interacted with materials to explore personal transformation in response

to a specific time and place. The transformations involve both physical and mental pain and healing. The materials I have used in my work have unlimited possibilities to shape and transform, and so they carry a great ability to explore issues of vulnerability and fragility, while simultaneously having the strength to repair scars and pain. Transformation, like time, is a continual process and does not give definite conclusions, but it does provide the chance to introspect. During my research, I explored the therapeutic qualities of traditional knot weaving and braiding techniques, as well as the psychological importance of physical embodiment for women. I explored the transformation over the passage of time, how our bodies absorb negative energies and become polluted. Overwhelming energies enhance the particular traumatic experience. Through my creative process I am also exploring where art and craft boundaries become blurry. Through knotting and braiding, I engage repetitive gestures into my expressive art and my exhibit is the documentation of my extended exploration into trauma and healing (Figure 13). The repetitive process of knotting challenges the experience of trauma and facilitates a return to wholeness of the body through the exploration of the relationship between the self and the body. "Physical symptoms are signals to us from the whole of our being. Our bodies are exquisitely sensitive and respond to our internal and external worlds" (Monda 5).

The installation discloses the multiple hidden layers over our body. *Threads of Empathy: Knotting the Unseen* is a conversion of raw materials into abstracted bodily forms and invisible layers of personal memories. My thesis reflects on the significance of repetitive actions and various sensory elements from the smell of the fibers to the feel of the knots. While my thesis does not directly comment on the social changes that are happening due to COVID-19, I strongly feel that the surrounding global context of the pandemic helped to dictate the direction of my work, my reflections of how I and others relate to society and how I and others will relate to

society in this new social context My project thematically works to reconnect a traumatized body back into a sense of wholeness, evocative of the *Tao Te Ching*, a Chinese philosophical literature that explains the wholeness of the body and surroundings. The philosophy considers all the matter in this universe to be continually transforming. In this project, I practiced both the physical process of taking cotton fibers and forming them into knotted bodies and the internal process of taking my past traumas and re-narrating them into an expression safe from social stigma to reconnect with my whole self. The process of reaching out to the specific transformation to return back to wholeness, through a meditative technique of knotting and braiding, is a physical embodiment of *Tao Te Ching's* philosophy. “*Tao* in the world is like river Flowing home to the sea” (Ching 32).

I conclude my paper with a hope in the poem, *I Give You Back*.

I take myself back, fear.

You are not my shadow any longer.

I won't hold you in my hands.

You can't live in my hands.

You can't live in my eyes, my ears, my voice

my belly, or in my heart

my heart my heart

But come here, fear

I am alive and you are so afraid of dying.

(Hajro 139)

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Figures:

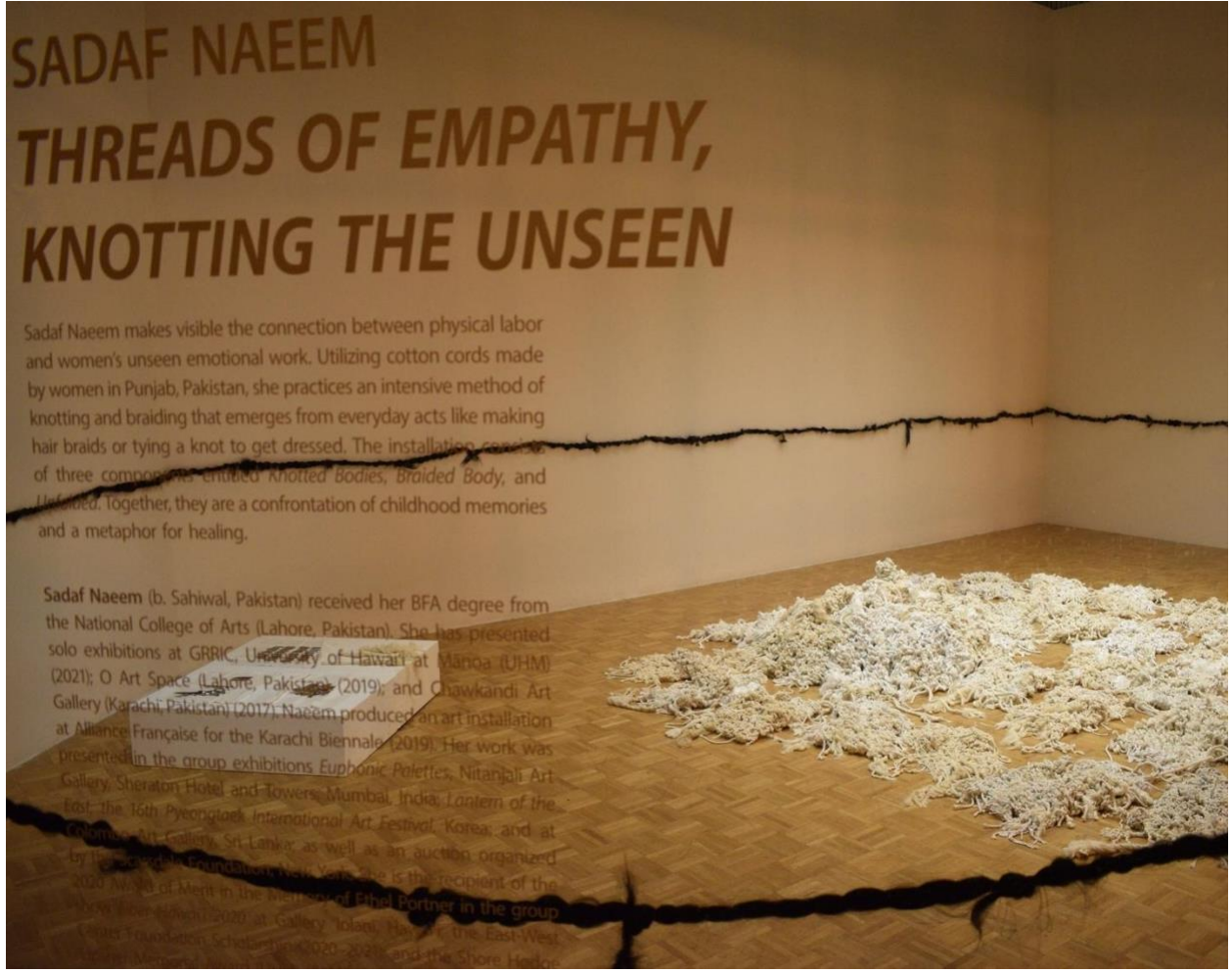


Figure 1



Figure 2



Figure 3



Figure 4 (braided body)



Figure 5 (unfolded)



Figure 6 (knotted body)



Figure 7



Figure 8



Figure 9



Figure 10



Figure 11



Figure 12



Figure 13



Figure 14



Figure 15

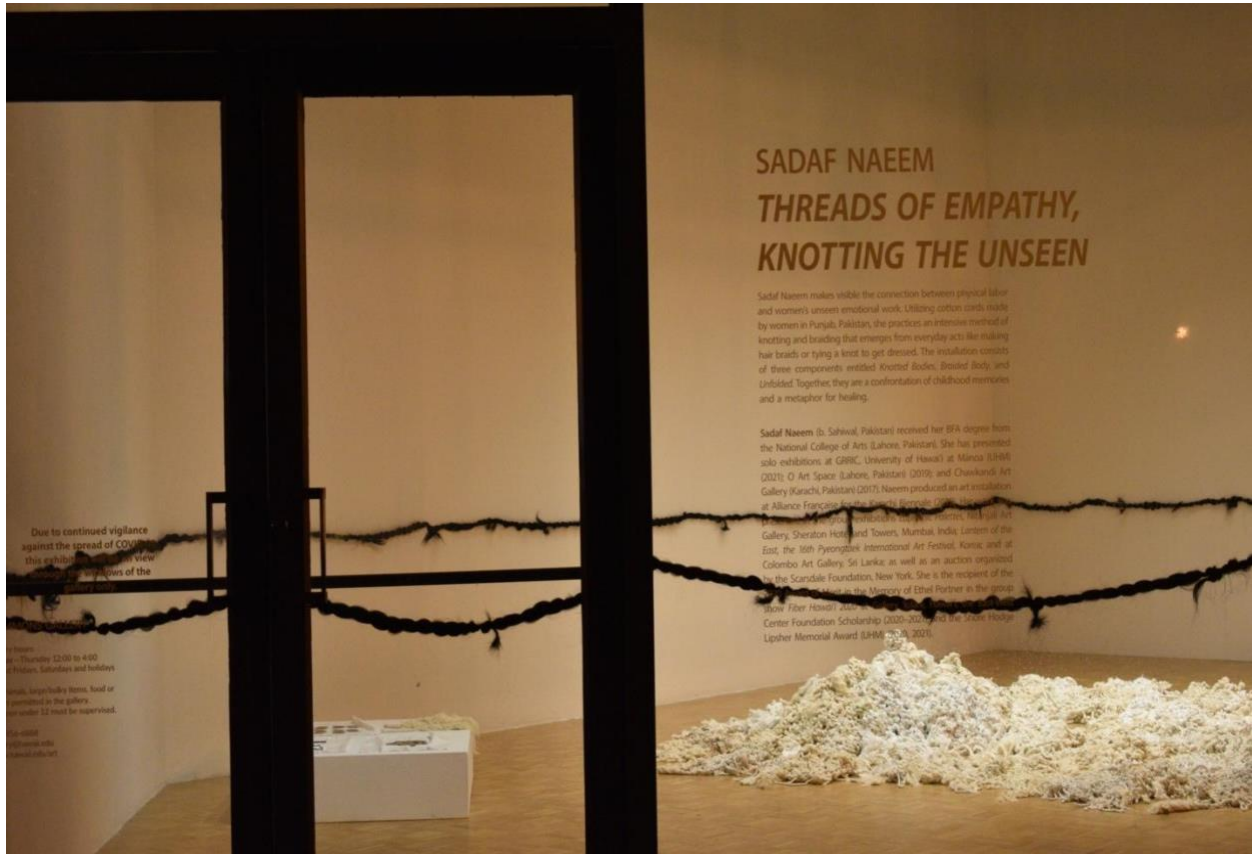


Figure 16