

logic of birds  
2006 , ongoing

“..In Khurana's most recent video-performance, 'The Logic of Birds', she lies like an abandoned vagrant on a thoroughfare, somewhere in Europe. Her shirt torn at the armpit, her body surface unprotected from attention, her arms over her head, she risks the humiliation of being gazed at, perhaps pitied or worse mocked by passers-by; even more viscerally, she risks being pecked at by the pigeons who settle down in hordes. They check her out, as though she was an unidentified (f)lying object fallen from heaven. Khurana's images open out like wounds, her body bared, vulnerable to the inquisitive beaks of iridescent pigeons waiting for communication. What does the body pine for: mother's feed, lover's touch, deep sleep or a spectacle produced out of the unusual content of anonymity?

An alignment with Marina Abramovic's work sustains Khurana's projects; her art is inspired by an engagement with states of strangeness, alienation, alteration, and alterity. She plays pilgrim, madwoman, renunciate, gypsy; looking at her parodic or elegiac self-images...

...the artist's own need to practice a nomadism of choice, a homelessness that mal-lingers, ensuring that she is destined to depart but never to arrive.

- Nancy adajania

“ Sonia has moved to the artist's body within the landscape, always working with the possibility of the construction of a narrative imaginary. One may argue that Sonia assumes the location of the child and an unconscious sexuality even as the narrative remains somewhat obscured, and inconclusive. In the present work (Birds' Journal from the ongoing series performative photographic images, 2007) the artist appears to lie on a street, in a position of absolute vulnerability. Surrounded by pigeons, in close proximity to the tram tracks she does not create any readable contexts.

In Khurana the journey is a metaphor for an inner and outer movement, which contests fixed expectations of the body in space. “Having persuaded us to recognize this ‘intertwining’ of self and world, we find the artist involved in a contemplation of self, where the direct object of perception is oneself, and that self becomes the localized horizon of her attention”.

- Gayatri Sinha

