
September 2021

“103-13”

Maha Tazi

Follow this and additional works at: <https://vc.bridgew.edu/jiws>



Part of the [Women's Studies Commons](#)

Recommended Citation

Tazi, Maha (2021). “103-13”. *Journal of International Women's Studies*, 22(9), 449-450.

Available at: <https://vc.bridgew.edu/jiws/vol22/iss9/32>

This item is available as part of Virtual Commons, the open-access institutional repository of Bridgewater State University, Bridgewater, Massachusetts.

This journal and its contents may be used for research, teaching, and private study purposes. Any substantial or systematic reproduction, re-distribution, re-selling, loan or sub-licensing, systematic supply, or distribution in any form to anyone is expressly forbidden. Authors share joint copyright with the JIWS. ©2022 Journal of International Women's Studies.

This journal and its contents may be used for research, teaching and private study purposes. Any substantial or systematic reproduction, re-distribution, re-selling, loan or sub-licensing, systematic supply or distribution in any form to anyone is expressly forbidden. ©2021 Journal of International Women's Studies.

"103-13"

By Maha Tazi

Price: TBC

Size: Two videos of 5:13 mins and 2:27 mins

<https://we.tl/t-hIVlIXndQK>

& 2:27 mins:

https://drive.google.com/file/d/1WTexGQUT0qMnmELS3Od-93vg3s_Mo5Oh/view?usp=sharing

About the Artist

Maha Tazi is a feminist artist-activist and a Ph.D. candidate in the Communication Studies Program at Concordia University. She is interested in women's creative disobedience forms in Post-Arab Spring North Africa. Her research focuses particularly on women's graffiti, political cartoons, slam poetry, theatre, and installation art in Morocco, Egypt, and Tunisia. Maha is currently working on an art photography project to raise awareness about the backlash against women's rights in the aftermath of the Arab Spring and on a slam poetry project where she reflects, through her own experiences, on Moroccan immigrant women's lack of sense of belonging to both their country of origin and their host country because of the double burden of sexism at home and racism abroad.

At Concordia, Maha taught a Critical Race Feminisms course at the Simone de Beauvoir Institute at Concordia and a Media Criticism course in the Communication department. Previously, she studied International and Middle Eastern Studies in Morocco, Turkey, and the United Arab Emirates, and Women's Studies at the Institut d'Etudes Politiques (Sciences Po) Paris. She also worked and volunteered with several women's NGOs in the Middle East and North Africa region, such as *Association Solidarite Feminine* in the city of Casablanca, where she helped single mothers learn a new profession and reintegrate into a society that once shattered them. She was also a volunteer writer with *Ananke Mag*, an online interactive platform based in Dubai that engages women across the MENA region and beyond on issues pertaining to women's rights. More recently, she held the position of Program Manager with *Empowering Women in the Atlas*, a social initiative which aims to engage rural women in economic growth and sustainable development in the Atlas Mountains in Morocco, prior to moving to Canada.

Description of the Piece

In 2019, more than one in two women were victims of an act of violence in Morocco (HCP 2019). During the Covid-19 pandemic (March-June 2020), over 1,000 cases of gender-based violence were reported in the country in which psychological violence came first (49%), followed by economic (27.3%) and physical (16.5%) violence, and to a lesser extent by sexual violence

(Belahcen 2020). This project, entitled “103-13”, is a continuation of a research-creation project that was published in *Feminist Media Studies* in 2020 entitled “The Arab Feminist Spring Winter: On Stories of Revolutions & Miscarriages”. In this initial work, I explore the idea of the “gender paradox” of the Arab Spring 2011 which was evident in the blatant backlash against women’s political, social, and legal rights despite them playing crucial roles at key stages of the uprisings. To do so, I act as the main protagonist in a series of photographs to convey the idea of the backlash against women’s rights, which was characterized by both physical and moral forms of violence, using several symbols of the counterrevolution in Egypt including the iconic blue bra of a topless Egyptian woman protestor, who was dragged by a police officer on International Women’s Day in 2011.

In this second project, using the same photographs, I created two audiovisual productions, combining some of these images with testimonials from 10 Moroccan women from different ages and social backgrounds. The objective of inviting them to share their feelings and impressions on the photographs was to gather insights from women living in slightly different socio-political contexts than Egypt where the “Moroccan Spring” did not lead a change of regime in 2011. Therefore, the Moroccan women I interviewed provide alternative, yet interesting, readings of those photographs that I believe deserve particular attention. They read, decode, and situate those images in light of specific socio-political developments in present-day Morocco where gender-based violence remains a widespread phenomenon and women’s associations are struggling to both criminalize such forms of abuse and raise awareness on the existence of laws that do so. In fact, according to the Haut-Commissariat au Plan, a Moroccan institution in charge of planning and statistical production, more than half of women and men are still unaware of Law 103-13 that criminalizes violence against women and strengthens the provisions to effectively combat gender-based violence in the country since 2018. This percentage is even higher in rural areas among women and men without a level of education (HCP, 2019). Therefore, “103-13” carries the potential of raising awareness not only on the extent and effects of gender-based violence in Morocco but also on the existence of laws that criminalize such forms of violence but that remain widely unknown. Beyond that, this project carries the potential of empowering women through storytelling and artistic expression, in which art becomes a way of healing by illuminating issues of social injustice and creating a conscious feminist call for action.