

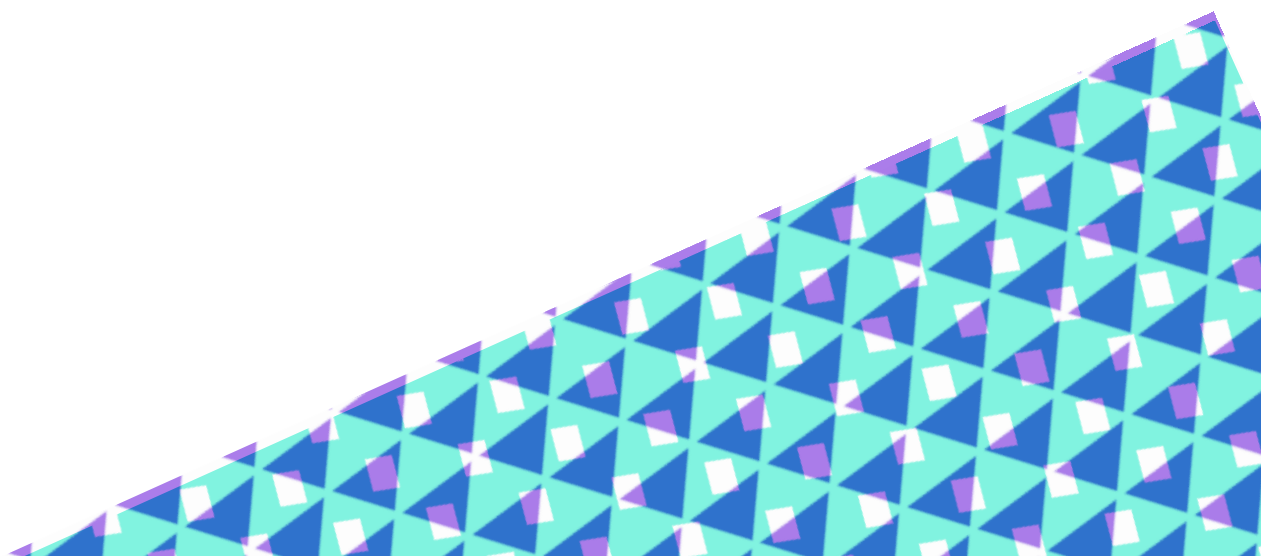
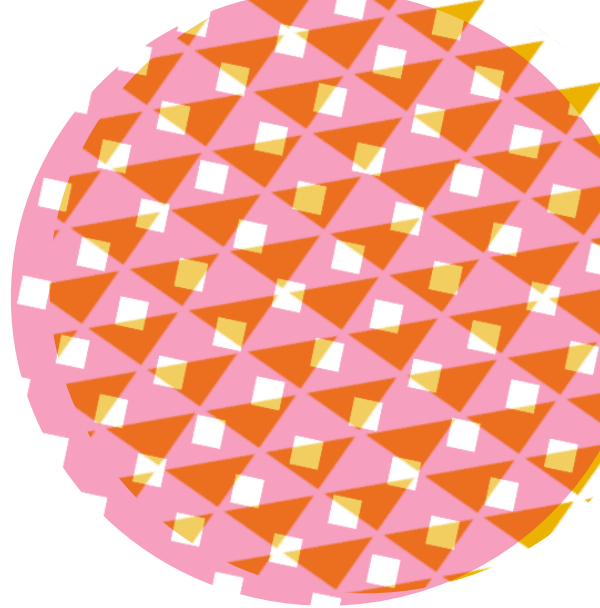
**CCO**

**California College  
of the Arts**



# CONTENT

Acknowledgment	2
Dedication	3
Dedication	5
Kefeng Lyu	7
Mengyao Xiu	11
Alexander Audet	15
Xue Zhao	19
Morgan Lewis	23
Eleni Dolkas	27
Courtney O'Callaghan	31
Emilie Cevallos Paredes	35
Alejandro Joaquin Hernandez	39
Canqui Yang	43
Hasan Alshakhes	47
Krishi Shah	51
Jason Munoz	55
Mengqi Wen	59
Simin Li	63
Credits	67

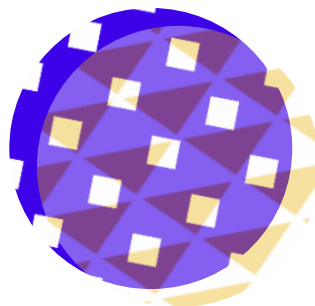




# ACKNOWLEDGMENT

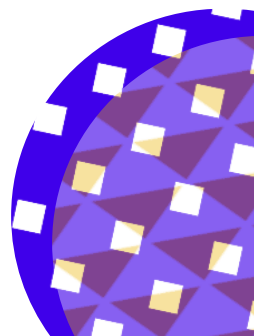
## **T**HIS BOOK

was created with support provided through Creative Citizen in Action (CCA@CCA), a program at California College of the Arts, funded by an endowment gift to support from The Deborah and Kenneth Novack Creative Citizens Series at CCA, an annual series of public programs focused on creative activism. The Office of Exhibitions & Public Programming at CCA manages CCA@CCA and we would like to acknowledge the enduring help of its staff, Jaime Austin, Director and Bryndis Hafthorsdottir, Gallery Manager. We would like to thank Prof. V. for giving us the context of the theme of CCA@CCA “Fluid Mutual-ism” in the semester of Fall 2021. This book “Conflict Drum” was conceived as a response to a curatorial plan of an exhibition “Drum Listens to Heart” at The Wattis Institute. It was impossible for us to conceptualize our ideas without our conversation with Anthony M Huberman, Director and Chief Curator, and Diego Villalobos, Assistant Curator. Thank you so much. Sahba Aminikia, and Iranian refugee composer gave us huge inspiration and insight on psychological impacts we would experience through his music, community practice and conversation with us. We thank him for indirectly influencing the contents of the book. We would like to thank Dominick Tracy, Associate Provost, and Michael Nakada, Program Manager of CCA’s Upper Division Interdisciplinary Studio program (UDIST) for allowing our course “Dissonance” to work on this book.



**B**OOK DESIGN BY ELENI DOLKAS

**P**ROJECT MANAGEMENT BY EMILIE CEVALLOS PAREDES



# DEDICATION



(Performing music) is a part of the experience of *an identity in the making* in that the self is defined by both who we are and who we are not”

“Being in the Body, Being in the Sound” Eleanor V. Stubley



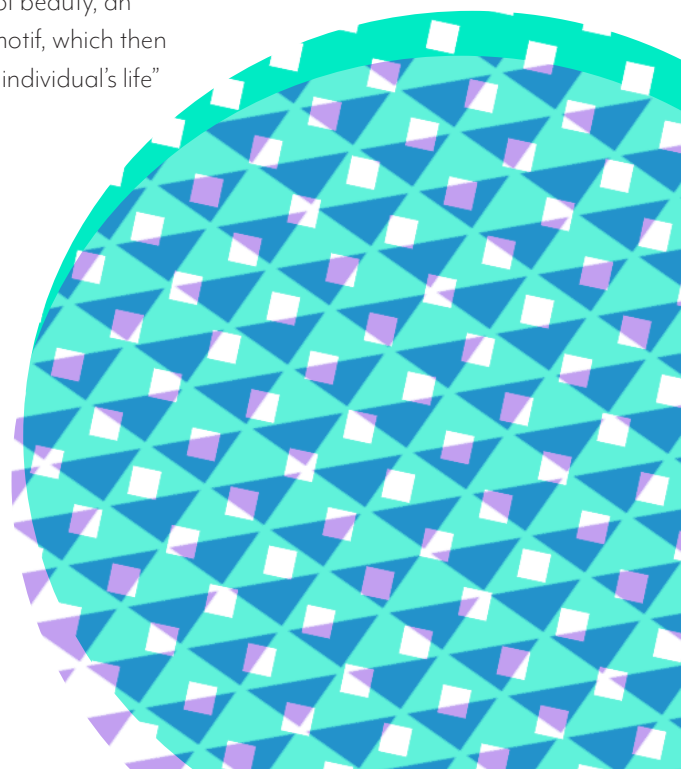
To grasp a rhythm it is necessary to have been grasped by it; one must *let oneself go*, give oneself over, abandon oneself to its duration”

“Rhythmanalysis: Space, Time, and Everyday Life” Henri Lefebvre



(Lives) are composed like music. Guided by his sense of beauty, an individual transforms a fortuitous occurrence...into a motif, which then assumes a permanent place in the composition of the individual's life”

“Unbearable Lightness of Being” Milan Kundera





## THIS BOOK

"Conflict Drum" was conceived and created as part of my course at California College of the Arts "Dissonance- Music and Conflict" that explored how musical ideas could be applied to visual art and design, and literary arts practices, and let us transform our experience of conflict. When Anthony Huberman, the chief curator at The Wattis Institute had announced his idea about an exhibition dealing with the influence of the drums to the artists in the non-music fields, I decided to work with my students to explore the impacts of the drum in our cultures and everyday lives. The drum and other percussion have been used not only for making music but also for communicating, holding rituals, binding communities together, or sometimes, with hostility, used to scare the enemies away in military settings. Understanding the etymology of the word "percussion" as *percussio*n (early 15c) "a striking, a blow; internal injury, contusion" *percutere* (Latin) "to strike hard, beat, smite; strike through and through," I found the possibilities of wild associations infinite and believed that the idea would give my students a wide field where they would be able to explore the conflictive impacts they were experiencing constructively and creatively. Going beyond a musical object, a percussion instrument may symbolize the human body, sacred figures or philosophical values in many cultures including those of Native American, Asian and African regions. The word the drum was intentionally changed to "the percussive" to spark a larger idea, then, my students were asked to go through a research process which would guide them to an idea of their new creative project.

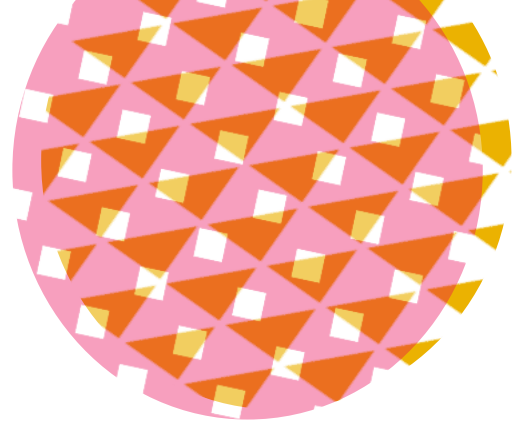
In this research book, my students explored aspects of our lives that are percussive, and interwoven in our identity, society and culture. They also used the research result to develop a plan of creative work that would have a positive impact on our future.

Taro Hattori  
Senior Adjunct Faculty at CCA  
Individualized Study, First Year Core Studio and UDIST programs.



# DEDICATION

# DEDICATION

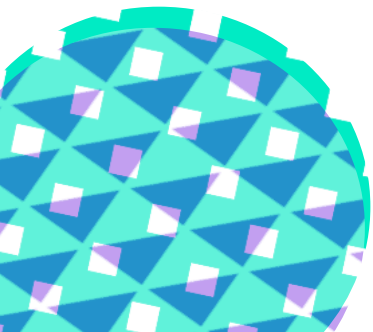


## **D** RUM LISTENS TO HEART

Percussion has been at the center of most musical traditions around the world for thousands of years. *Drum Listens to Heart* reflects on the many ways it also exists beyond the framework of music and imagines “the percussive” as an aesthetic, expressive, and political form more broadly.

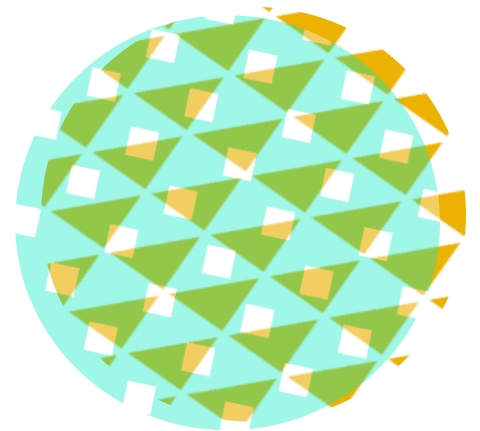
Percussion keeps time, establishes rhythm, and sets tempo. It provides the beat. In that sense, it can be a call to order: a marching drum or a church bell controls and determines the way bodies move; ideologies and beliefs are drummed into people with relentless and forceful repetition. Percussion enforces, polices, and authorizes. It demands consensus and obedience. At the same time, the percussive is a force of liberation and emancipation - sometimes even for a necessity for survival. Slave-owners saw the drum as a subversive tool for rebellion and outlawed it. Percussion can threaten forms of authority and help urban protesters cohere and unite. It can lead bodies to reach a euphoric trance or exalted state, either at a techno party or in a sacred ritual. Drums keep a beat but can also interrupt a beat, break free of a beat, or allow for different and unaligned beats to overlap with each other. Without needing words or images, the percussive can voice a powerful demand for freedom.

All bodies are drums, each one playing at the speed of its own heart. All drums are bodies, each one made of a skin that vibrates differently. To some, the drum is the endless heartbeat of Mother Earth, while to others, it's an urgent call to war. If a beat is the part of a song that inspires one body to come alive, it is also an act of physical violence that forces another body to collapse. A percussive politics will depend on which bodies are being mobilized to do what - on who is impacting whom and what for. Who is doing the drumming and who is being drummed? In a moment when social and art historical narratives are being renegotiated to bring forth voices and histories that have been subjected to colonial erasure and systemic racism, this exhibition turns to a form of expression, communication, celebration, and protest that marginalized voices have long used to be heard and be seen - the abstract vibrations of the percussive.



Taking its title from a phrase used by the late Milford Graves, *Drum Listens to Heart* asks what the percussive can do: what does its abstraction mobilize and what does it threaten? What is a percussive gesture, a percussive shape, a percussive image, a percussive story? What is a percussive form of being together? Artists and writers have long used a musical vocabulary to talk about art and politics, and, burrowing from the writer and poet Fred Moten, the exhibition asks whether the percussive can be a way to ensemble - to become a political model where diverging perspectives don't agree, disagree, or even work towards a consensus but where they gather, co-exist, listen to each other, make something with each other, and mutually adapt to a context as it evolves, like a percussive polyrhythmic ensemble.

Anthony M Huberman, Director and Chief Curator of CCA Wattis Institute



# DEDICATION



# UNIVERSAL COMMUNICATION

## **W**E LIVE ON

a planet with thousands of languages that are spoken and used by people living in different places and cultures. People use language to communicate, to understand each other, to convey their feelings and ideas through language.

But language itself is only a tool, and people who use the same tool cannot understand each other completely, let alone how people from different cultures communicate with each other.

7  
KEFENG LYU

**HOW CAN WE GET PEOPLE TO UNDERSTAND EACH OTHER?**

**HOW CAN EMOTIONS AND IDEAS BE TRANSMITTED DIRECTLY?**

**HOW CAN PEOPLE WITH DISABILITIES BE ABLE TO EXPRESS  
THEMSELVES AS FREELY AS ABLE-BODIED PEOPLE?**

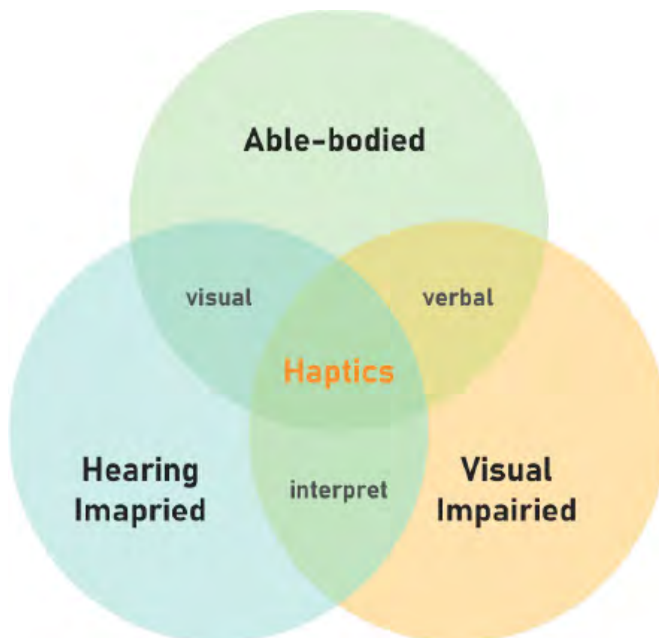


# PERCUSSIVE ≠ LANGUAGE

## DEPENDING ON

the situation, different languages can be used to help people communicate. An able-bodied person can communicate with a hearing impaired person through sign language (visual), and able-bodied person can communicate with a visually impaired person through speech (vocal), and a hearing impaired person and a visually impaired person need to communicate with each other through a special interpreter who translates sign language (visual) and speech (vocal) sounds to each other.

Hearing and sight aside, the sense of touch, a universal human perception, can be used as the best tool for communication. The largest organ in the human body is the skin, and people use their entire body to perceive it, the fear that comes with thunder and roll, and the warmth and reassurance that comes with a plush pet. Tactile-vibration can be the best language for human beings.



KEFENG LYU

∞

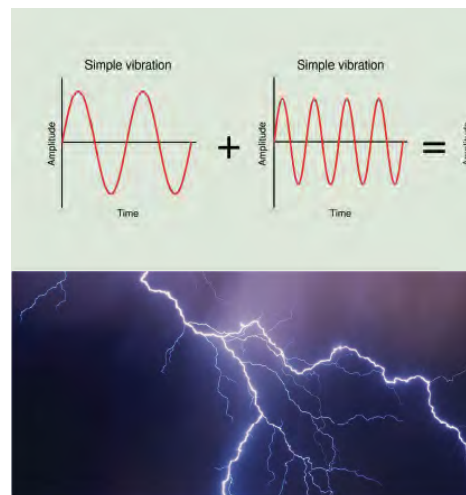


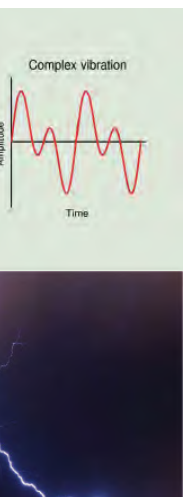
## THE PRINCIPLE

of sound comes from vibrations, which are transmitted to the human ear through three media: air, liquid, and solid. By the same token, vibrations can also be produced by sound. The best tool for this is the speaker, which is often found in everyday life.

There is a certain commonality in the medium through which humans perceive emotions. Tracing their lineage, humans share the same ancestors, and the definition of many universal emotions has been ingrained in their genes over the long evolution of the human race. The joy of the birth of a baby, the fear of the weather such as thunder and lightning. These mediums can be described by vibrations, cries, high frequency vibrations, thunder, low frequency vibrations, etc.

The transmission of vibrations through the body can be intensified by special postures. By bringing the bottom of the lower arm into contact with the thigh and the inner thigh into contact with the inner calf, the vibrations can be 4.62 to 8.26 times higher at 15hz to 30hz than in a standing position.

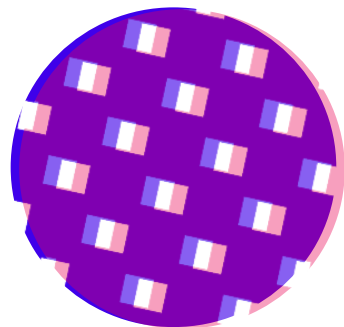
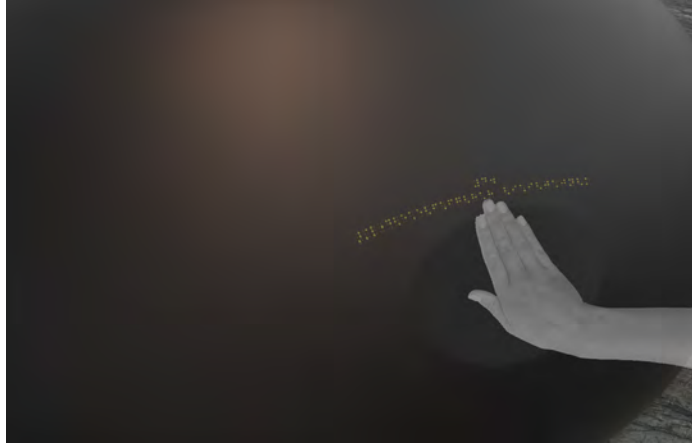




## THE PRESENTATION

of the work will be an installation for three people to experience. The speaker inside the installation will translate and amplify the vibrations of the experimenter so that the other two experiencers can also clearly feel them by touching the installation.

For the able-bodied or hearing impaired, the signage provides direct access to the device and a selection of pre-set words. Those with visual impairments can use the Braille engraved on the device to understand its use. The device glows with a warm light and heats up when the user places their hand in the designated position. When the user taps on the designated spot, both the device itself and the light vibrate with the rhythm and force of the tapping.



KEFENG LYU

10





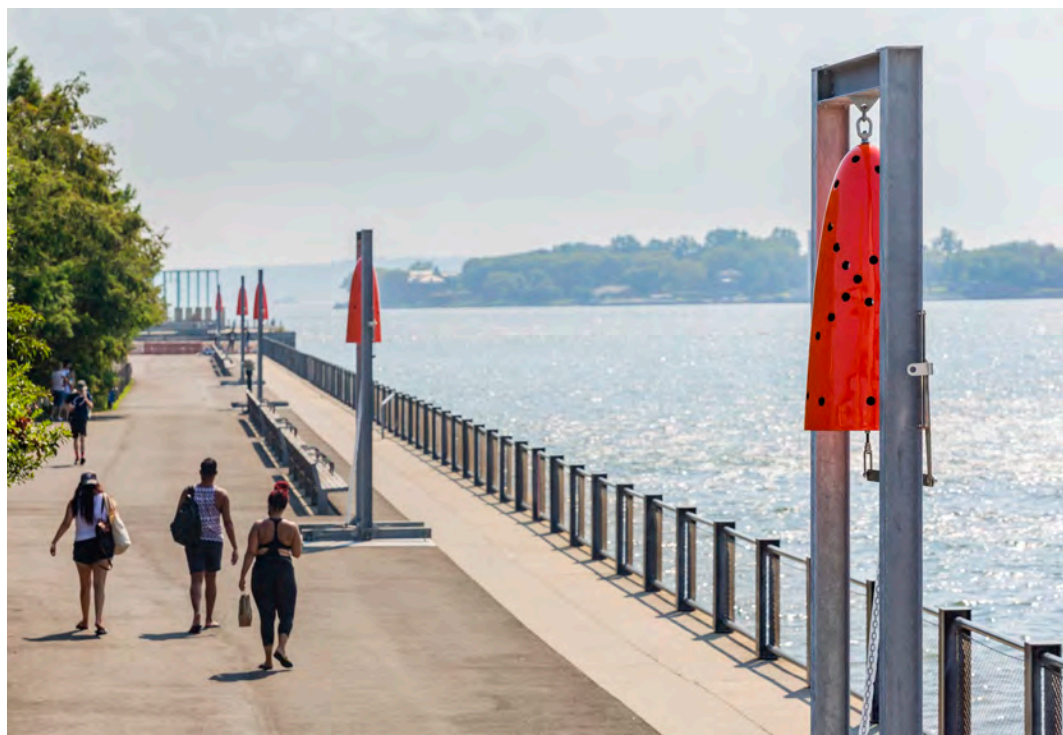
# PERCUSSION OF BELLS

**WAS**

inspired by this large-scale installation of ringing bells which was by Anthony and Diego in a Dissonance-Music and Conflict class held by professor Taro Hattori. As we can tell from the picture, multiple bell installations have been set at Brooklyn Bridge in an orderly way.

“The installation’s large-scale bronze bells, which have been painted hot orange to evoke alarm and self serve as a call-to-action, symbolize the historic, maritime need to ring bells as well as the nightly cheers thanking New York City essential workers during the height of the pandemic and the chanting of protesters over racial justice and police reform”, as Devina says in his article, “new large-scale installations of ringing bells to open at Brooklyn Bridge Park”. It not only expresses itself as a bridge between individual and collective communities, but also shows the percussiveness of the society in terms of its shape as a bell. From the appearance of the bell, I noticed that there are a variety of compositions of holes in each bell in order to create various sounds.

MENGYAO XIU

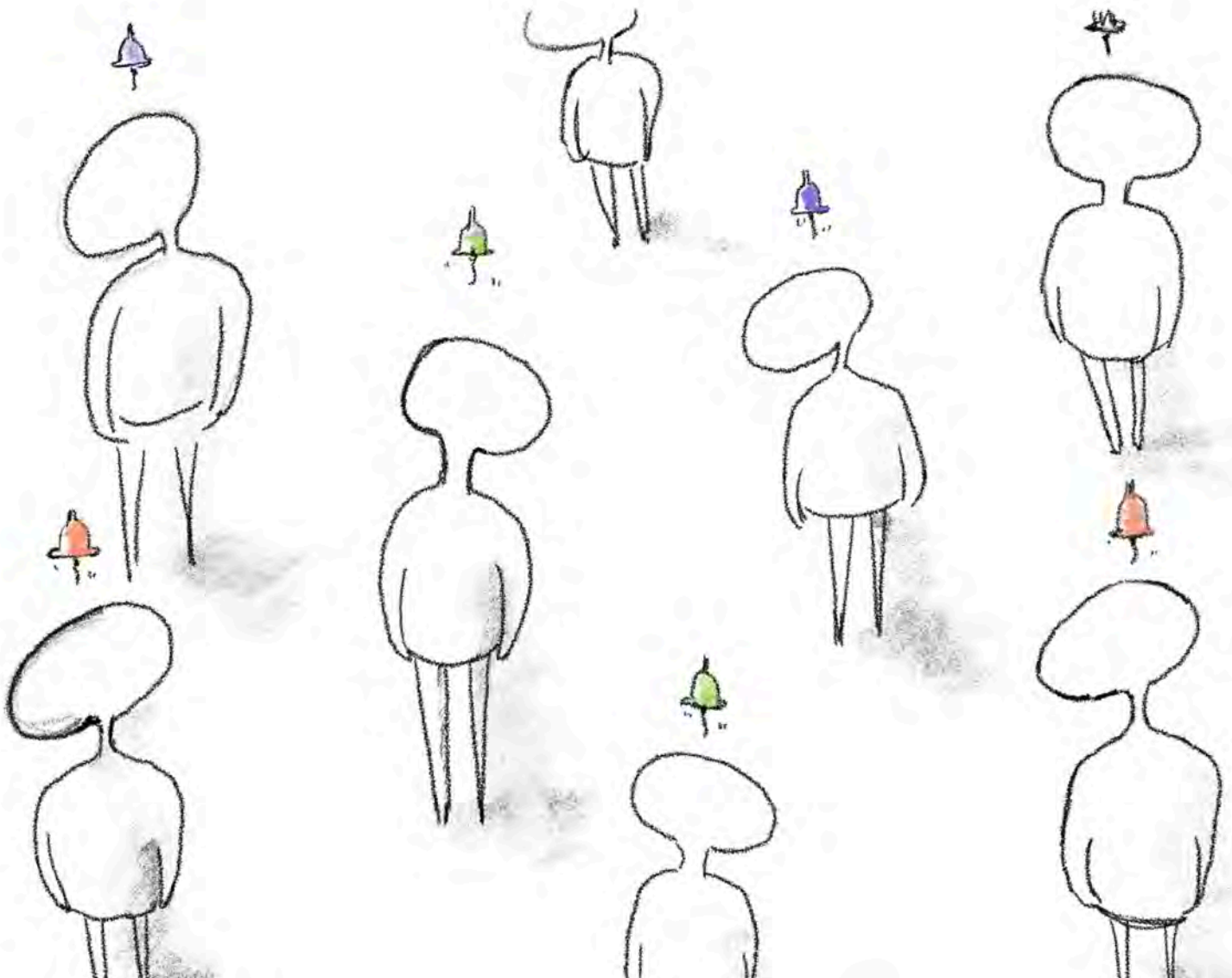


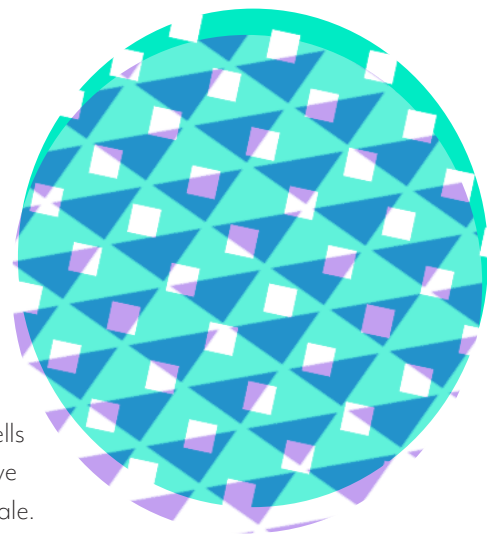
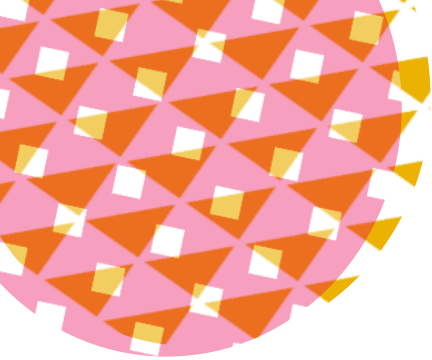


# PERCUSSIVE ≠ CALL

## INSPIRED BY

the installations of the bells, I came up with the sketch shown below. There is a bell above everyone's head in different shapes and sizes. People are looking for their "percussive mates" in the communities.





## WOULD LIKE

to take the example of the church bell and Christmas bell. Church bells used for Christian prayer for a communal service. “A church may have a single bell, or a collection of bells which are tuned to a common scale. They may be stationary and chimed, rung randomly by swinging through a small arc, or swung through a full circle to enable the high degree of control of English change ringing. Before modern communications, church bells were a common way to call the community together for all purposes, both sacred and secular”, as Wikipedia shows. Also, I think people endow multiple meanings into the church bells as it spreads within the community. People take it as a call to prayer, worship, exorcism to demons, etc.

13

MENGYAO XIU



## **F**URTHERMORE,

bells have tingled victories, coronations, New Year's Day and have also been used as an "all clear" signal to alert communities a danger has passed. For modern communities, the christian bells (also called jingle bells) are more like a symbol of union or reunion of a group of people.



MENGYAO XIU

14

# THE PERCUSSIVE AESTHETICS OF PHARMA SYNTH

## DEFINING PHARMA SYNTH

With the recuperation of cyberpunk into the mainstream of corporate culture, being celebrated by Silicon Valley billionaires without a hint of irony, the genre has entered a state of undeath. My proposition of the genre Pharma Synth is not to ameliorate that loss of a subversive movement by supplanting it with another movement, which will inherently be recuperated, but rather to point to aesthetic trends that currently exist in the absence of any counter cultural movement.

15

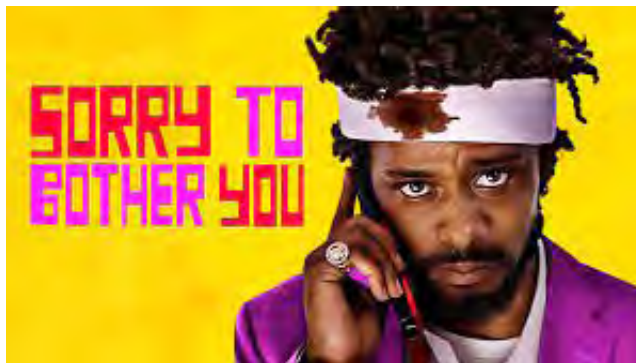
ALEXANDER AUDET



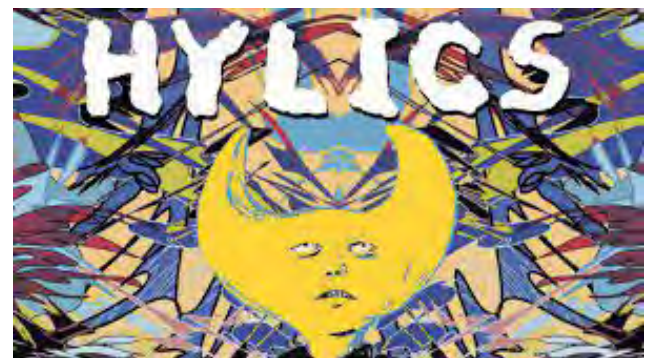
Invader Zim | 2001-2002



Devic Cronenberg-Existenz



Sorry to bother you | 2018



Hylics | 2015

# PERCUSSIVE ≠ SYNTHESIS

## **A**ESTHETIC AND GENRE TRAITS

Glitch art abstraction, a popular phenomena in meme culture, is the disrupting of familiar media iconography with abstractions. This is achieved with free software and can take a generative approach with deep learning software subverted to go against the intention of seamlessness.

Visual dissonance/ kitsch aesthetics represent an excess in nievette, the dream of a DIY digital landscape from before the aesthetic homogenization of tech corporations. This doesn't celebrate spontaneity however, it shows us how our own spontaneous interactions are already commodified. What we achieve here is depicting a world ruled by an economic class that shelves itself with economic classlessness. Far from the enticing brutal arcologies of Blade Runner, we are given a decaying shopping mall.

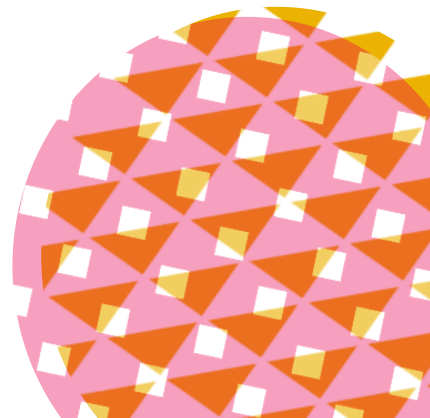
Commercial biological and cosmic horror. The body and outer celestial bodies only exist to achieve the goals of brand identities that have become deified. The hunger of abstract digital profit becomes biological.

Ancient postmodernism and the capitalist realism is the philosophical notion that the concept that postmodernism has become stale and we are now without reference to any concept of modernity. The ideal of Pharma Synth isn't further deconstruction, but rather erosion into a new materiality.

Occult and masonic mundane is the implicit fetishization in advertising that has become literal. Objects like shopping malls and soda machines have become arcane.

Incongruent reality and solipsism, as opposed to cyberpunk, has no distinction between virtual and real even at the allegorical level. Laws of physics and causality only appear in spaces that are territorialized, even then only to achieve a specific goal.

Cartoonish sinister-ism happens without a coherent justifying ideology, when what would once be a simple cynicism or nihilism becomes more cartoonish. The ruling ideologies are similar to the aesthetics of the landscape in that they are necessarily inconsistent. When there is no perceived alternative to global capitalism, there is also no perception of it's continuance. More and more the solutions to problems are comically short term.







## WHY PHARMA SYNTH? MATERIAL CONDITIONS

Pharmaceutical industry: with the onset of covid it became clear that capitalism isn't suited for a pandemic. With patents and intellectual property rights surpassing oil as the basis for monetary value, we are facing a reality where our common biological and intellectual rights are commodified. Condition leads to a perception of our bodied and minds being completely compartmentalized. In Pharma Synth organs are not beholden to any higher functioning, and are prone to acting on their own accord.

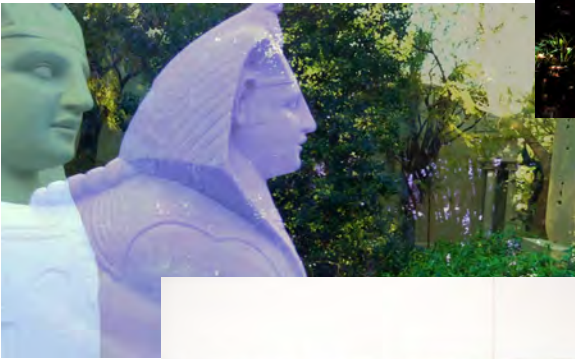
NFT's digital goods and fetish: while crypto currency sustained a theoretical viability due to the professed decentralization of block chain technology, the dual contradictions of a limited computers for token generation, along with staggering ecological costs left a seemingly ethereal currency facing overwhelmingly material limitations. This proposed decentralization is in actuality hyper centralization. With NFT's the very notion of a token economy has evolved into an economy of images, the initial lack of value of the tokens has become its own sort of negative value. The purchaser of an NFT has no special control over the image and has effectively purchased their own receipt. This is a fetish without a commodity, and in some ways an ironic realization of certain strands of bourgeois conceptual art. A goal of Pharma Synth should be to restore the radical potential of the image through a common depository of public resources to be used and recycled into the free form creation of small scale junk projects.

Synthetic nature: with the anthropocene epoch now upon us, philosophical questions arise as to our place in nature. In order to answer that question in earnest we have to abandon this static new age version of nature that is inherently fetishistic and conservative. The new model is that there is no harmonious balance to return to, we have disenchanted nature from its aesthetic ideal. In this radical absence we find meaning in abstraction and derealization, a sort of squashing and displacing of nature that is demonstrated when glitching in a virtual setting,

Spatial disorientation: one of the consequences of lock down is a sort of acceleration of post-fordist economics. With the gig economy the promise of employment was precarious, with the upside we are told being freedom from attachment. The world we are faced with then is one without constraints of space and time, inside this sort of space time limitability our attention is divided; we crave teal liminal spaces such as bus stops and diners. This desire can be seen on image boards for liminal spaces, as well as disorienting interpretations of digital spaces as real.

## MY ART GALLERY

Screenshots taken from my short films, I attempt a poetic examination of nature and the synthetic. Also included; pieces made using neural networks AI Artbreeder



# UGANDAN MUSIC: PERCUSSION INSTRUMENTS HAVE EVOLVED AS CULTURES HAVE CHANGED

## UGANDAN TRIBES

There are 65 recognized tribes in Uganda with two main language divisions. Nilotic speakers in North and Bantu speakers in the South.

The Baganda tribe, located in central Uganda, is the most prominent tribe in the country (16.7 percent of the population) (Kingdom - Bugana, language - Luganda).

## BAGANDA MUSICAL FEATURES

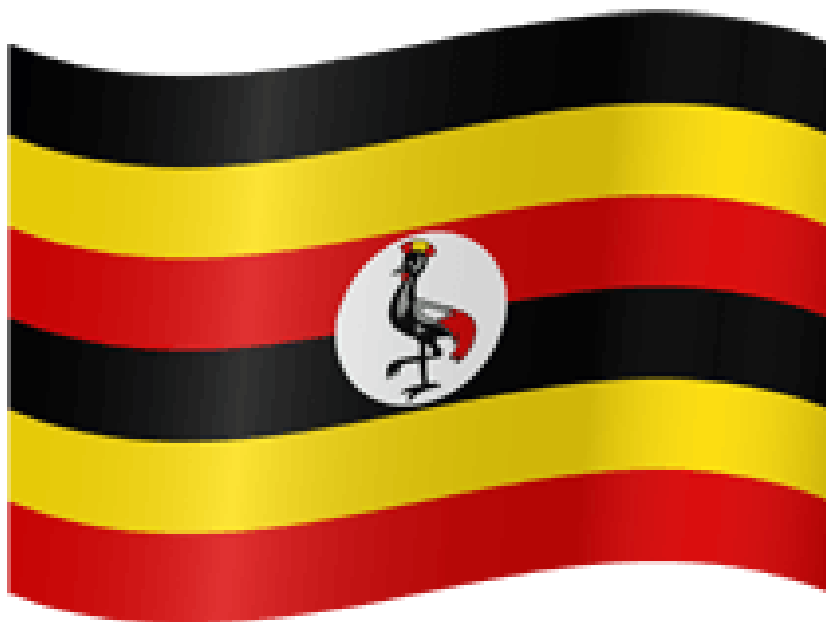
Cyclic/repetitive form (most cycles a multiple of 12 beats i.e. 24,36,48, though there are some rare cycles of 50,54, and 70 beats).

Equidistant pentatonic musical scales (low to high = small to big: 1 to 5).

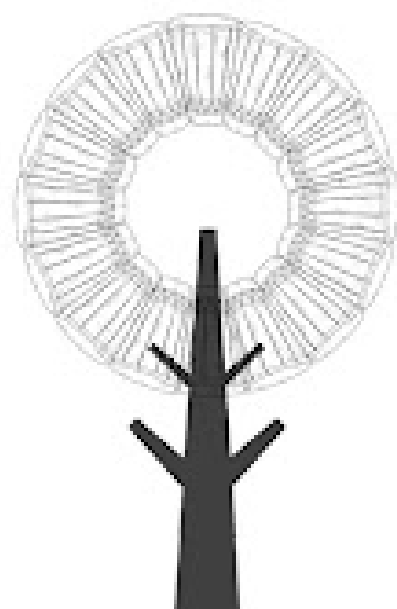
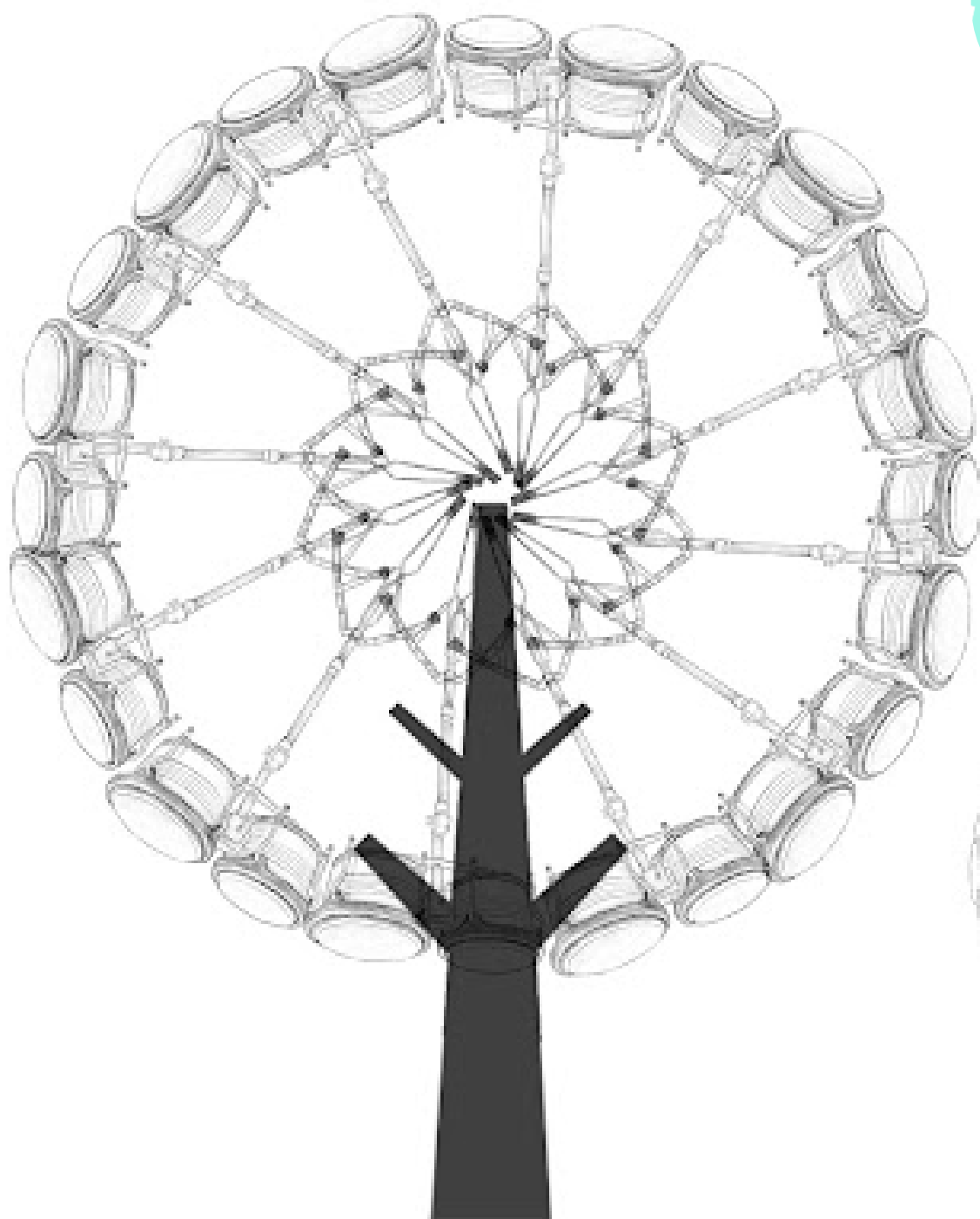
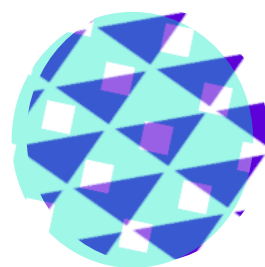
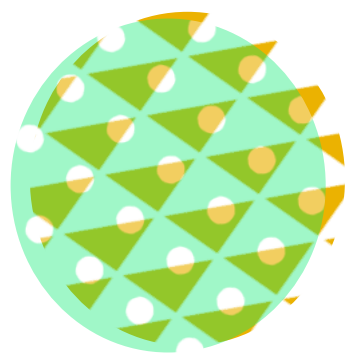
Polyrhythmic

Noisy or buzzing timbres (i.e. Anungu, Akogo, Amakondeere, etc.).

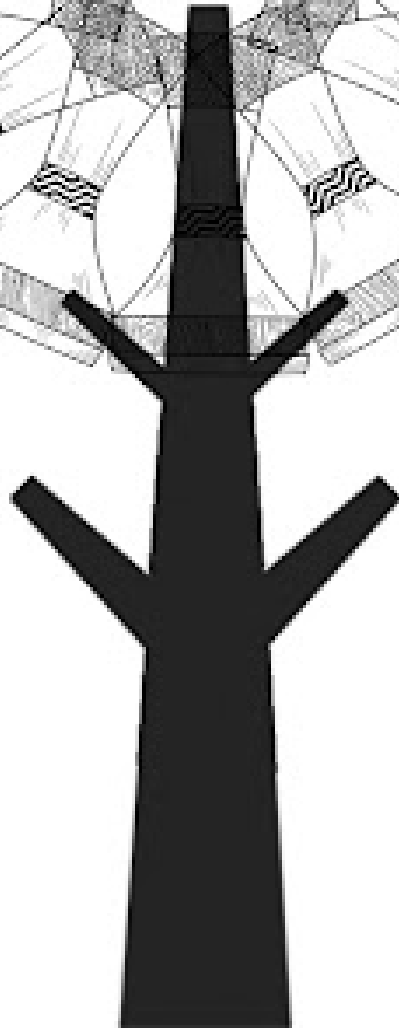
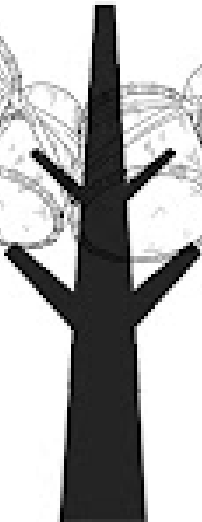
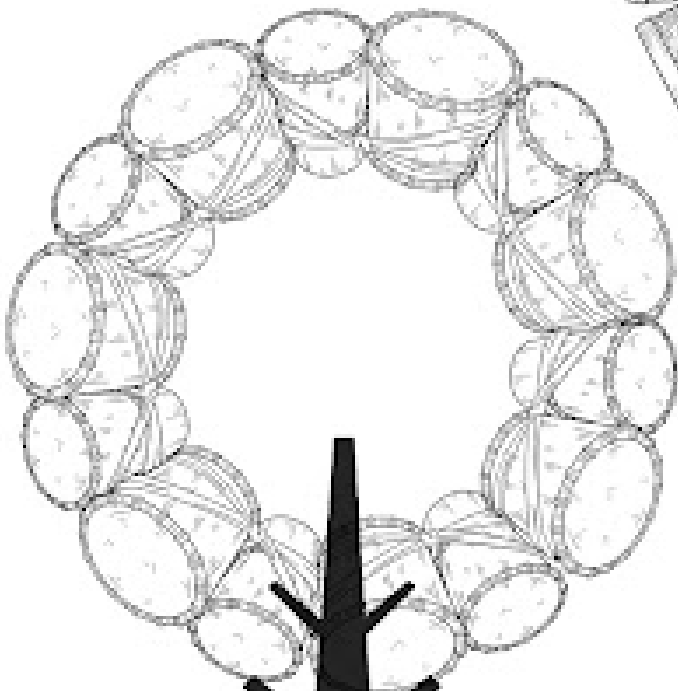
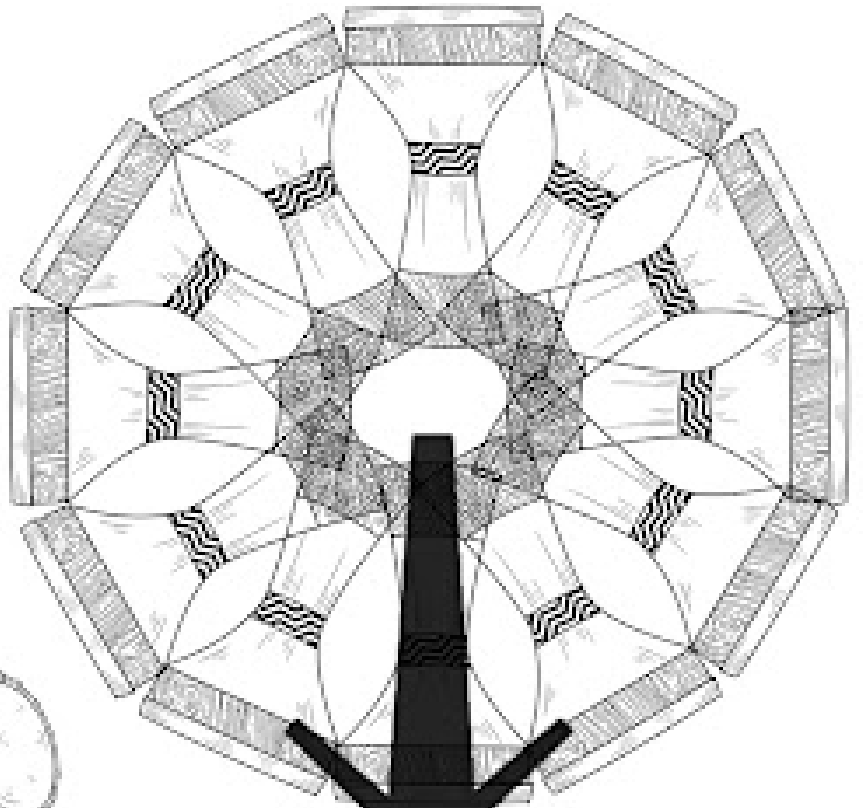
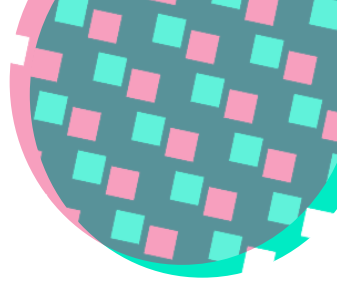
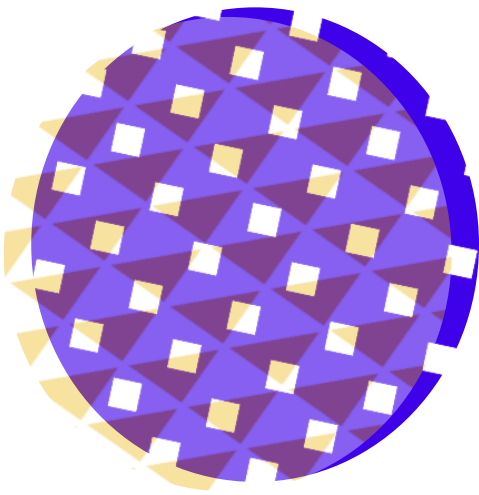
Aniphonal, or “call and response” singing.











# EXPLORING THE RELATIONSHIP OF FILIPINO AND AFRICAN AMERICANS THROUGH THE HISTORY OF MENTAL HEALTH AND POLICE

## FILIPINO AMERICAN HISTORY

First we have to understand the history of the Philippines. The Spaniards colonized the Philippines. The Spaniards encouraged regionalism to dissipate nationalist revolt, practicing a “divide and rule” policy. Spanish friars installed Catholicism into Filipino customs. This introduction to Catholicism led to a “colonial mentality”. The U.S. occupation introduced the English language to Filipinos along with the American educational system.

Instead of going to physicians, many Filipino people approached “al-bularyos” (faith healers). These indigenous healers used herbs, massage, oils, and prayer as treatments. Although these methods are “unscientific”, people consult these faith healers partly because of the compassion they display, often in contrast to stereotypical Western-trained physicians.



MORGAN LEWIS

23

## PHILIPPINE ALTERNATIVE MEDICINE



# PERCUSSIVE ≠ POLICE BRUTALITY

## AFRICAN AMERICAN HISTORY



African Americans are largely the descendants of enslaved people who were brought from their African homelands by force to work in the New World. Their rights were severely limited, and they were long denied a rightful share in the economic, social, and political progress of the United States.

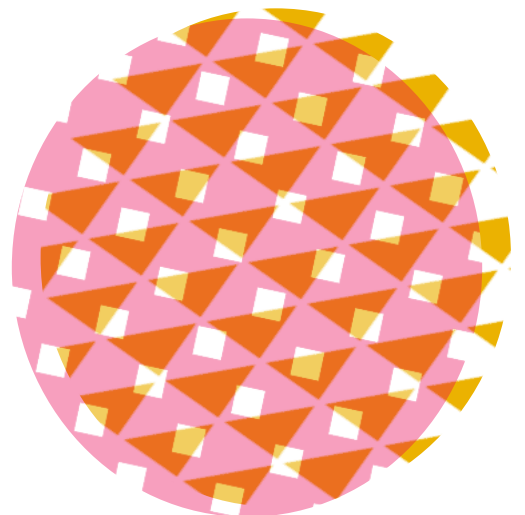
Just like in the Philippines, African American people were forced to learn English and drop their customs and traditions to become more “civilized” and assimilate to euro centric ideals.

The colonial authorities imposed a Western worldview on the people of South Africa without an attempt to determine the validity of the African worldview on issues such as traditional African healing and traditional African religion/spirituality, which are in most cases mutually interwoven.

The traditional African philosophy of illness in most cases encompasses relations between God, ancestors, and the universe; and in many traditional healers double as religious leaders (priests and prophets) in African independent churches and vice versa.

MORGAN LEWIS

24



## MENTAL HEALTH AND POLICE BRUTALITY

A 30-year Filipino American man from Antioch, California. The article states that on December 23, 2020, Angelo Quinto experienced what seems like a mental health-related episode. Not knowing how to handle the situation, his sister and mother called 911 for help. One of the officers knelt on his neck and back, while another officer held down his legs.

Around 3 a.m. on March 23, Daniel Prude was unraveling. A light snow was falling when police confronted him. The 41-year-old Black man was wandering the street, naked and babbling. He was suffering a mental breakdown exacerbated by drug abuse. Officers handcuffed Prude and put a hood over his head, apparently to stop him from spitting at them. It was the early weeks of the corona-virus pandemic in the state. Three officers pinned Prude to the ground as he became increasingly agitated. They pressed his face into the pavement for two minutes, one officer pushing heavily on Prude's head, according to body cam video of the encounter. Prude stopped breathing.





## RACIAL INJUSTICE PERSIST

For Black people, Latinx people, and Pacific Islander people, the list is long. And even for the Filipino American community, police killings of unarmed people, people with mental illness, or people who were having substance-induced episodes aren't new either (related black 20 year old who also had a mental health disorder and was killed by the police)

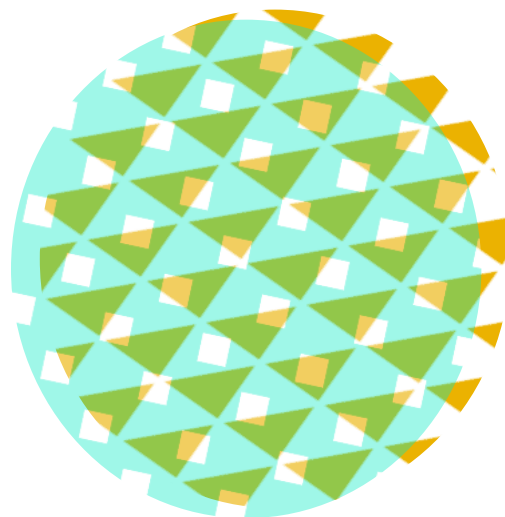
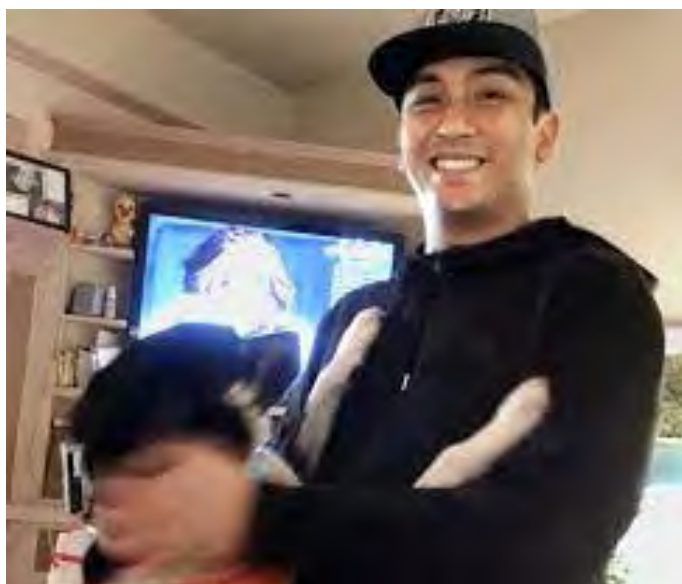
Recent examples include 33-year-old Laudemer Arboleda, whose "suspiciousness" caused Danville, California residents to call 911. Though he was not engaging in any criminal activity, nor was he armed, police chased him and shot him while in his car without any verbal warning.

Black people make up 12 percent of the country's population but make up around 33 percent of the total prison population. This over representation reflects racist arrests and policing as well as racist sentencing practices in the criminal justice system.

The erasure of Asian Pacific Islanders in the "Asian or Pacific Islander" category by U.S. Census data severely restricts access to opportunities in these communities by concealing the unique barriers faced by APIs that are not faced by East or South Asian communities.

MORGAN LEWIS

26





# TATTOOS AND STORYTELLING

## THROUGH THE YEARS

the concept of tattoos has been riddled with cultural disgrace and upheaval. Being considered largely connected to branding those with a criminal past, or branding those being held as slaves, tattoos were a critical part of many cultures, acting as a way to connect one to their ancestors and community.

For me, the idea of tattoos has always sparked some form of curiosity. I loved seeing the level of detail, the stories that stretched across people's skin, and the depth of the meaning from something that can be minimal. To find out through my research that tattoos were historically used primarily for slaves or criminals in western culture was surprising, however I would like to highlight the storytelling aspects of tattoos. While the start of tattoos in western culture as well as most Asian cultures were demoralizing, there is an incredibly interesting and rich history and timeline of the ways and shapes of tattoos began to emerge.

27

ELENI DOLKAS



ALL THE TATTOOING IS GENUINE, BEING GUARANTEED BY THE SIGNATURE OF THE MANUFACTURER. THUS, ON THE BACK OF MR. KARLAVAGN ARE THE WORDS LIKE "J. J. O'NEILL CO."

# PERCUSSIVE ≠ INDELIBLE MARKS

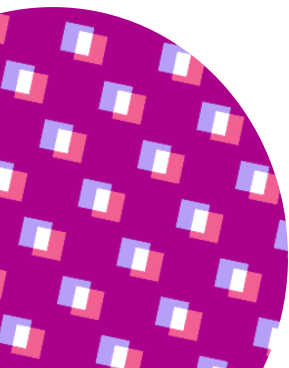
## MY OWN TATTOOS

connect me to my past, a place to remember the people in my life that are no longer with me. Highlighting my rose, my first ever tattoo that I was able to get after several months of begging my mother for permission, connects me to two of the most important people who have influenced my life.

In other tattoos, art showing the intricate elements of patterns and blends of inks show how a piece carries such depth and meaning to a person, while simply existing as an interesting piece of art for others. This is especially seen in the history of the Samoan culture, different patterns are created for different families, and different patterns are given to the new chiefs of the tribes. For outsiders, it is simply an intricate pattern, but for members of their society, it is a lifelong map that connects families together and honors those before them.

ELENI DOLKAS

28



## WHILE THESE

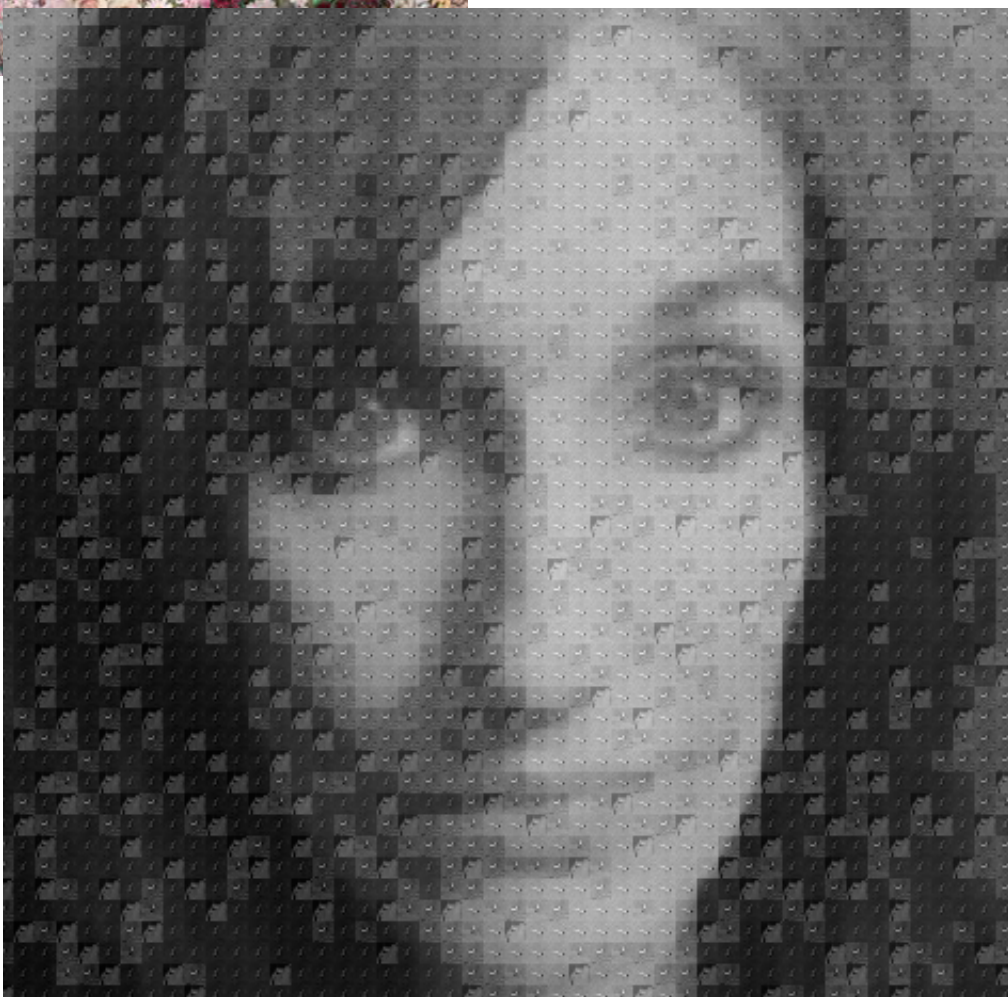
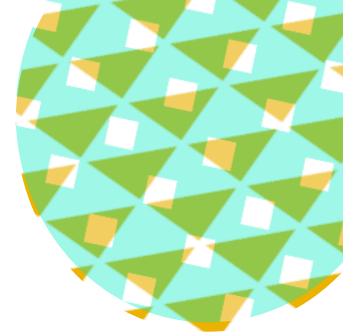
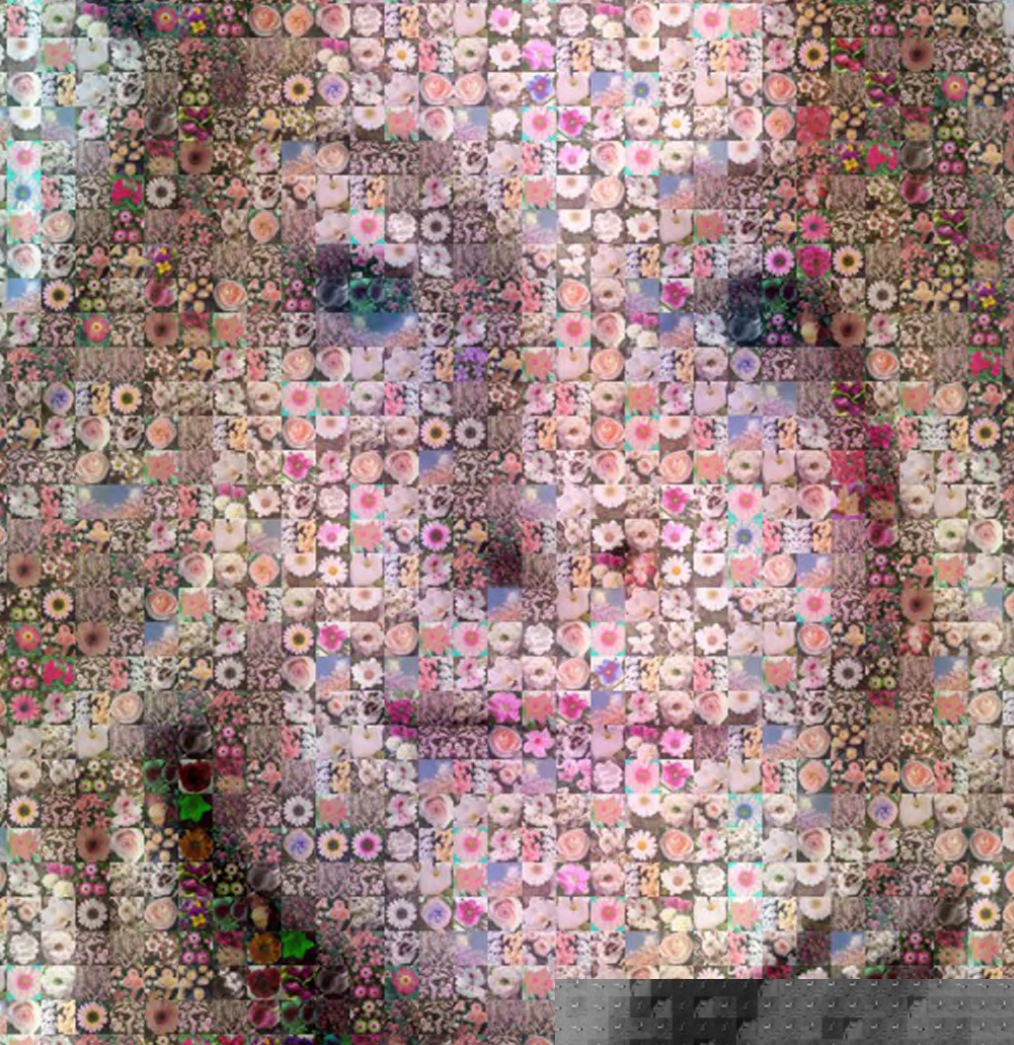
pieces connect me to loved ones, they also connect me to the people who I had the hardest time accepting as being a part of my life. In my past, I never allowed myself to create a piece of art out of pain, out of sorrow, happiness, hope. I simply followed a project's instructions. While participating in Taro Hattori's class, I immersed myself in a massive mural project utilizing the notion of Ritornello to create a self portrait of what I love most, my photography of flowers. While connecting with my past and the meanings behind my ink, I decided to create a secondary portrait of my birth mother

## THIS WAS THE

first time I used that pain, from her abandonment and influence on my life I recreated her portrait through the usage of what I could remember of her, burnt cigarettes and the smell of smoke. The tattoo that is dedicated to her is very hard for me to define, if I got it out of anger or out of sadness for the relationship that could have been there, but never will be. This mural, however, is a declaration of my acceptance, that pain and that history made me who I am today, by breaking down the walls surrounding her past and accepting that it leads to my future. I am coming into one whole being, and accepting all parts of who I am.





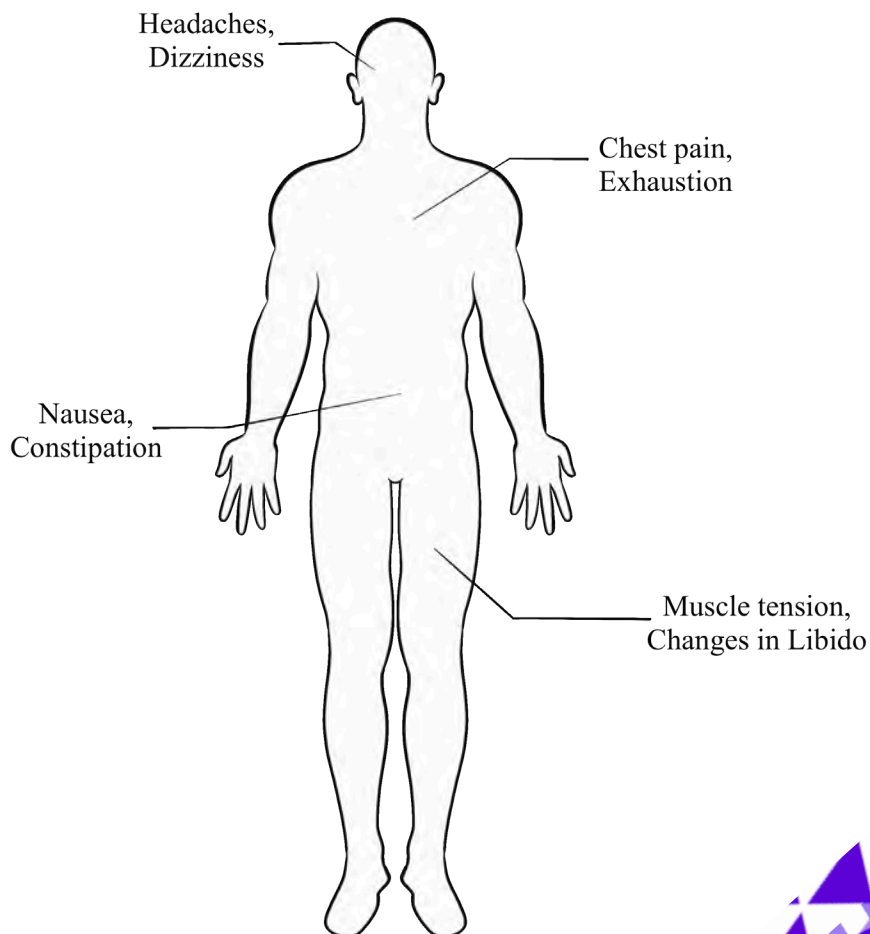




# STRESS AND WHERE IT CAN EFFECT THE BODY

## WHAT IS STRESS

Stress is the body's way to protect oneself. Stress is a way the body keeps alert in dangerous situations. Whether it's keeping oneself safe from a predator or keeping oneself alert during a test, stress is what keeps the body alert and ready for anything. Stress is a normal human reaction to anything and everything in life. Anything can cause stress from daily tasks to large events. Stress is also not always from a negative experience, stress can come from a job promotion or even a new puppy. While stress is a part of everyday life too much stress without proper rest can cause damage to a person's body both physical and mental.



# PERCUSSIVE ≠ STRESS

## **O** **TH**ER **S**YMP**T**OMS

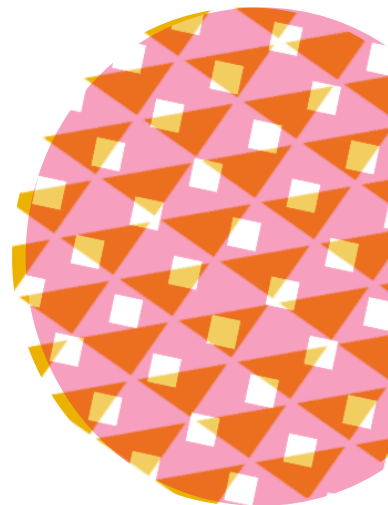
Not all symptoms caused by stress can be seen or felt on the physical body. Many symptoms can cause a person's emotions to change. When overrun with stress people have been known to feel lots of anxiety or irritability which causes their patience for things to be low and for anything to set them off. This then can lead to anger or sadness outbreaks. With heightened anxiety, a person can feel overwhelmed with everything which can also lead to the stressed individual having panic attacks. A stressed person may isolate themselves to try and move away from whatever is causing them stress. It also has been seen that a stressed person can become sick easier due to their body being on high alert more than it can bare leaving openings for viruses and sickness to invade the body. When a body is trying to distress a person may, even subconsciously, perform actions like biting nails, bouncing a leg up and down, and pacing. These actions can also be seen happening when a person is restless which can also be seen happening when a person is restless which can also be brought on by stress. Not all stress is the same and not every person reacts to stress the same way. The best way to find out if symptoms are related to stress is to ask a professional like a doctor or a therapist.

## **S** **T**RESS **R**ELIEF **S**TRATEGIES

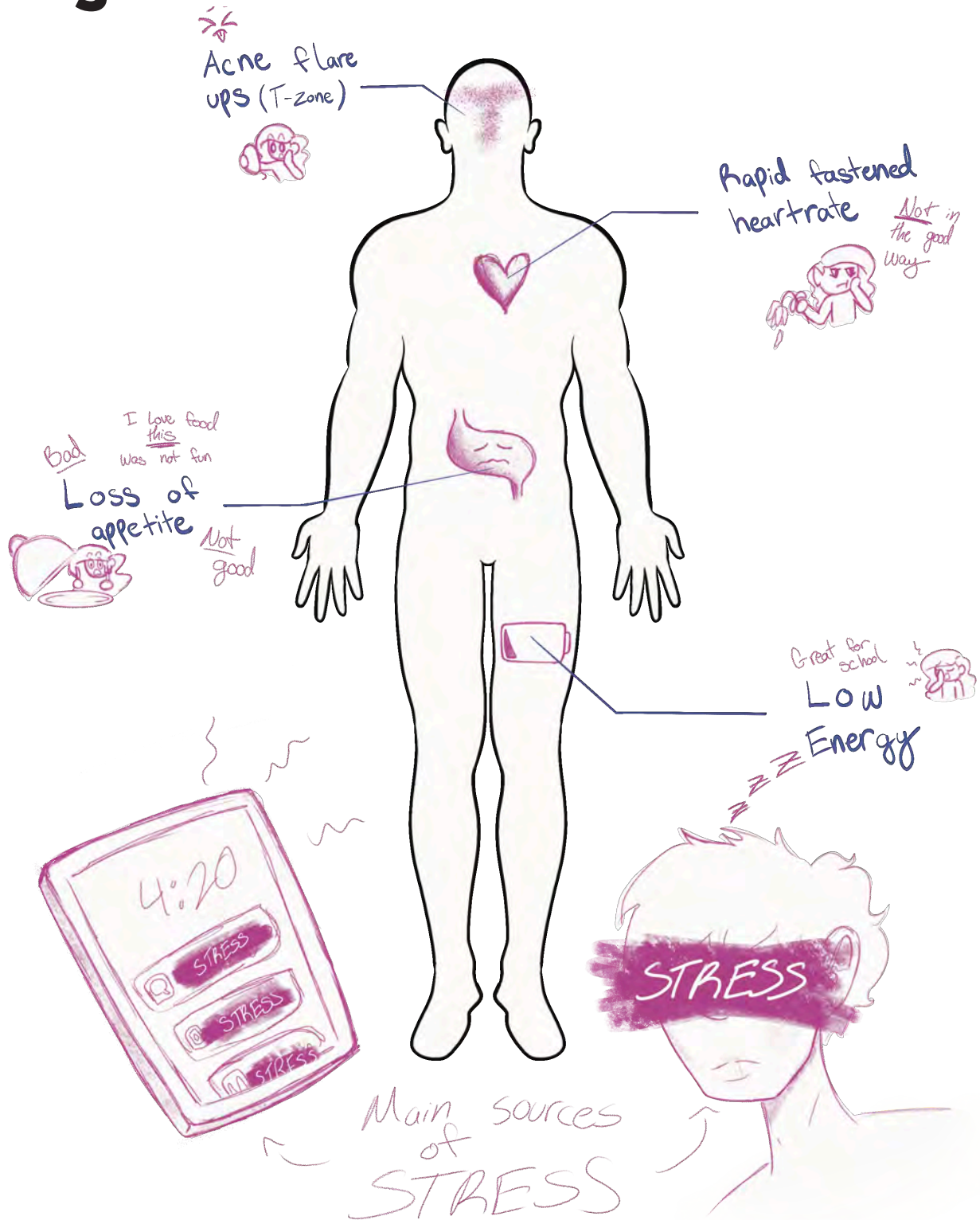
Fortunately, many different ways have come to light on how to help people lessen their stress. Eating a healthy diet and keeping the body as healthy as possible will help fight illnesses that try to take advantage of a worn out, stressed body. Exercising or getting the stressed body moving can help with any restlessness one feels. A simple walk outside to breathe some fresh air and remove oneself from their stress helps more than people may realize. Relaxation techniques such as yoga and meditation help put the mind at ease by purely focusing on one's breath or specific parts of the body. Talking to other people instead of potential isolation has also been known to help take a stressed individual's mind off of their stress. Taking a stressed person's mind off of what they are stressing about is the one thing a lot of stress relief tactics have in common. Just like stress everyone has different ways they relieve themselves of stress. The best way to find out what works the best is to try whatever one feels would help the most as well as talking with a professional to see other options.

COURTNEY O'CALLAGHAN

32



# STRESS IN MY BODY



## MY **WHAT IS STRESS**

My stress came from school and the people at school. Quite hard to keep up with assignments when you have a stalker who hates your boyfriend. I stressed the most about the stalker when I once called my friend. He had talked about being suicidal multiple times so I constantly felt like I was walking on eggshells.



## MY **OTHER SYMPTOMS**

Being a student athlete was already zapping all my energy, but the constant stress from a stalker drained even more. Once I made it to somewhere I thought was safe I would seemingly collapse from exhaustion. On the other hand being at school put me into full alert mode so much so I found I could not be myself. All of my energy went into staying alert and watching what I say. When everything did get to be too much I would blow up in a rage which sapped my energy entirely and left me known as the girl who blew up in the hallway.



## MY **STRESS RELIEF STRATEGIES**

I was a golfer and played for my school so any practice was a way for me to get out any anger. Just imagine your enemies are the golf balls and watch em' fly. I also completely submerged myself in art and expressed all my pent up emotions through different illustrations. I found what best worked for me was to just do things that kept my mind off of whatever was giving me stress.





# MY NAME IS MY SONG

35  
EMILIE CEVALLOS PAREDES

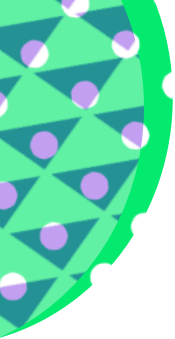
## THE ME IN MY NAME

Names are a part of us, a part of who we are and how we present ourselves to the world. Meaning that even though it's just a sound we are given the day we are born, our names help form our identity. Leading to the subject of how names not only help shape us, but also morph and hurt our identities when people are incapable of, or ignorant to saying our names the correct way. This is a huge problem and mental battle for immigrants, coming from a very distinct cultural and ethnic background. Our names and how they must be pronounced can be compared to a percussive sound. One could generalize percussion as simply as being the sound of banging objects, but we can all agree that this is not true. Changing materials, sizes, method of contact, of a sound or a melody. Just as a name can be the same thing to an outsider, while to the person who holds that name could feel as if they are being called a completely distinct label. My name is my song, my own unique melody, and by changing its tune, you are singing a completely different song. As we continue through this paper, I will share my perspective of living with my name as an immigrant, as well as sharing the stories and experiences of others who have also felt trapped and ignored with their unique names in foreign land.

## BUTCHERING, DICING, AND BOILING MY NAME

My name is Emilie, pronounced Eh-mee-lee-ah. Although the spelling of my name is not far from Emily or Emilia, I don't think I have ever encountered a single American stranger who has ever pronounced my name correctly, and it is not even a very complicated name. Author and photographer Anuksha Wickramasinghe shares her story and experience with constant mispronunciation of her name and perfectly illustrates the underlying feelings that may affect an individual. "I've had the syllables of my name butchered, diced, and boiled into a sad alphabet soup more times than I can imagine." (Wickramasinghe, Anuksha). This experience can be so embarrassing to many, we oftentimes can struggle to correct or inform others of their mistakes. It is so important to stand up for ourselves and our identities and make ourselves respected by the rest.





# PERCUSSIVE ≠ NAME

If we cannot have the power to respect ourselves and our names, what makes one think the rest of the population will? “Our names are our power. They’re deeply intertwined with our identity, and hold within their sounds a rich personal and cultural heritage. Your name is who you are, and at the simplest level, the primary label by which you identify” (Wickramasinghe, Anushka). Our names hold the base of our identity and our stories, we must find the strength to stand up for ourselves and make sure we are telling our stories.

## **C**ULTURAL ASSIMILATION

Cultural assimilation makes one feel obligated to be more “American” to fit into cultural norms. A common example is by changing the pronunciation of one’s name to be more American or even just completely changing it to a more American name. American culture does a fantastic job at making foreigners feel different, exotic, or simply strange. But not necessarily in a kind or beautiful way. In fact we feel so obligated to Americanize our lives in order to fit in and succeed in American culture, we go to the extent of changing our legal names to something more accepting. My mother was a victim of this, her name is Noralma Kasmir Paredes, a very unique and beautiful name. My mom has never frayed upon her name and has always pronounced and introduced herself correctly with anyone she meets, yet still people give up and ask for an alternative, which I could just see in her eyes how hurtful and disappointed she would feel after any encounter. Even at work, in a professional environment, her boss would give her nicknames thinking it was fine or even clever, her own name tag would be changed to Alma, Nicole, or Norman, without her authorization, it’s dehumanizing.

Americanizing names is not just for societal acceptance, statistically it has been proven that people with “foreign” or difficult to pronounce names are more likely to be denied a job interview. Those who are given a job opportunity are usually expected to provide an Americanized nickname for the ease of others. Philanthropist Sabelo Mhlambi shares a very insightful story and research regarding this very subject. “Americans and immigrants to the United States are at times faced with forsaking their identities to fit into a society where whiteness is the dominant power structure.

The need to accommodate whiteness may involve changing one’s speech/accent, dress, food, and name. Those with foreign sounding names, often ‘non-white’, are expected to provide nicknames or shortened versions of their names as an attempt to integrate into society” (Mhlambi, Sabelo).



Sabelo even took the time to create an algorithm that can Americanize any name with a simple click of a button to emphasize the expectation and easiness of the process to change a foreigner's name.

## MY NAME IS MY SONG

I had the pleasure to read an article by Denise Soler Cox, the Queen of Belonging and Award-Winning Filmmaker, a Latin immigrant like me who shared a very similar experience of her journey with her name. I lost a lot of my connection to me Ecuadorian culture the day my name went from EH-mih-lee-ah to EH-mih-lee. "Both were me, but the accents were in two completely different places. One sounded foreign while the other sounded like home" (Denise Soler Cox). Yet even though this always brought me discomfort and made me feel less of a human, from a very young age I decided to just go with the flow and let people assume how my name was supposed to be said. But as Soler shares, "I was letting my Latinness slip away by my own accord. I felt like I owed it to myself and my Latina identity to honor it by keeping my name and more than anything, pronouncing it properly. I liken it now to the melody of a song. The name my parents chose for me has resonance, meaning, and connection. It's my very own Latina theme song". My name is my song, if you sing with the wrong rhythm, beat, or lyrics, you are singing a different song. I realized I needed to stop accommodating the melody of my song to make it easier or "normalized" for other people. I am being ignorant and disrespectful to myself and my heritage. "By reclaiming the pronunciation of my name, I was indirectly and directly reclaiming my culture" (Denise Soler Cox).

For my project I wanted to take this idea of my name as a melody literally, and not only play different voices pronouncing my name differently in juxtaposition of the true pronunciation of my name. I also wanted to turn each pronunciation I have encountered into an instrumental tune, to literally demonstrate how each name is a completely different song.



Here are some screenshots of sound waves created by the sound and pronunciation of different ways people have said my name throughout my life. As you may notice, each sound wave is completely different! Even though they are all calling out to the same person....me.



Sound wave of my name pronounced correctly (eh-mee-lee-ah).



Sound wave of my name in the Americanized form.



Sound wave of another common mispronounced version of my name.



Sound wave of another common mispronounced version of my name.

As you can see every name is as unique as their corresponding sound wave. Changing just a syllable, or a letter can change the entire pattern and construction of a name. Your name is a precious tune that you must care for and keep with all respect. You should never allow anyone to treat it as a simple sound, a random noise, or a label. Your name is your song, let no one change the lyrics.



# PRODUCING ANXIETY

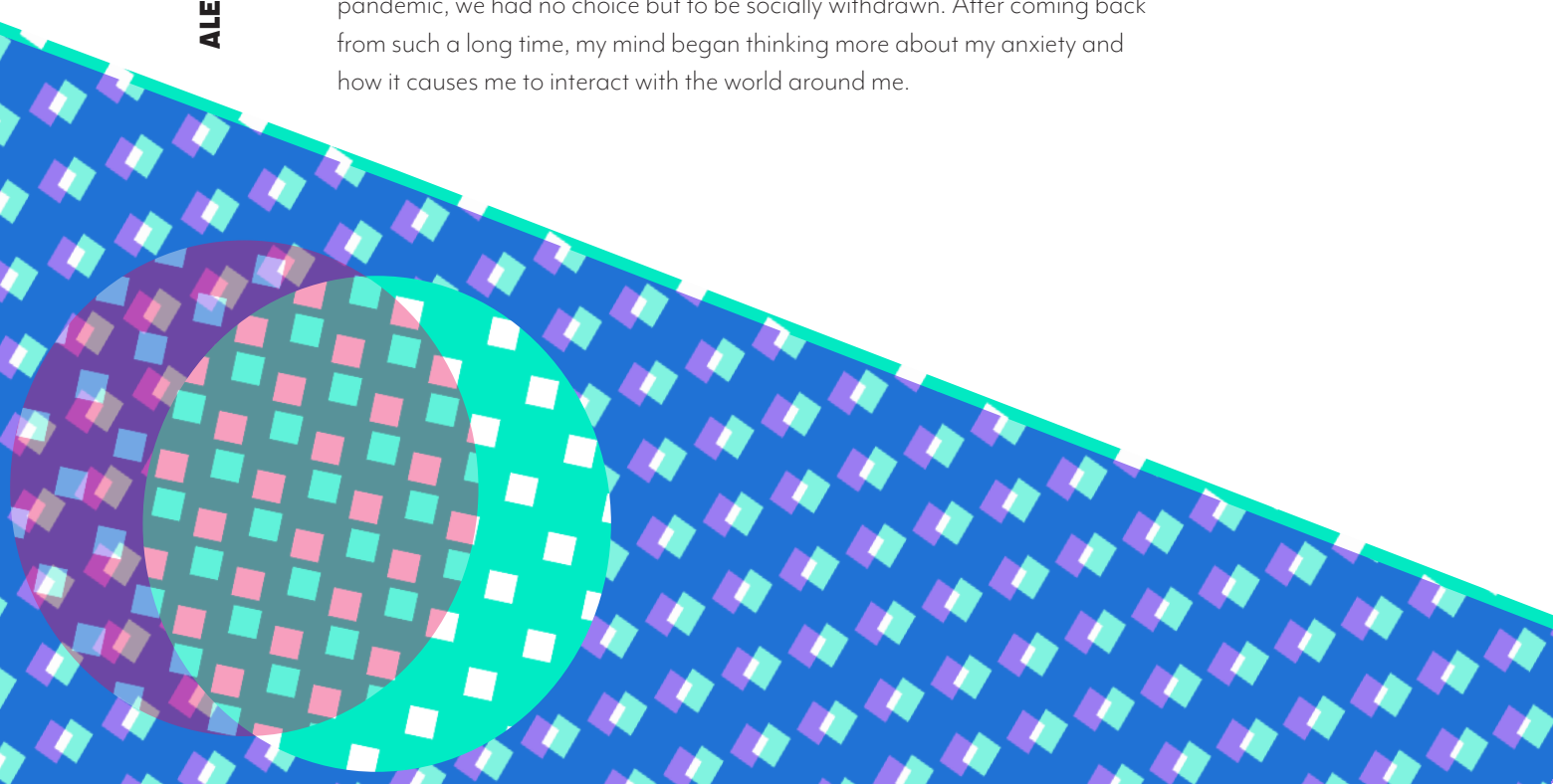
## **D** IAGNOSIS

During the summer of 2021 after a global pandemic, a major election year, and a turn of the decade, I was diagnosed with anxiety. It is something that I never realized I've been dealing with my entire life. There was a sense of normalcy to it. There has been an incorporation of these elements into my earlier work. I've touched on living up to expectations and self doubt. For this project, I was interested in using the idea of Ritornello and also defining what anxiety looks like for me and in cinema.

39  
ALEJANDRO JOAQUIN HERNANDEZ

## **T** HE SCHOOL SYSTEM

One major factor in my development of anxiety is contributed to my academic life. As a young child I was told what most first generation immigrants are told. I had to maintain good grades, get into a good university, and have a successful career. For a long time, I mostly pushed through my anxiety to be able to work. However, with the pandemic our patterns began to break and forced me to change my unstable ways. My anxiety was not able to adapt to a new and unpredictable world. With school deadlines, social pressures, and life changes it can be a lot to go through school. This causes many children to become socially withdrawn and have a decreases self-worth. In a pandemic, we had no choice but to be socially withdrawn. After coming back from such a long time, my mind began thinking more about my anxiety and how it causes me to interact with the world around me.







# PERCUSSIVE ≠ UNCERTAINTY

## MY WORK

I have attempted to portray anxiety in my previous work. Images, environment, and music have all been instruments that I have used. In my new work, I try to explore the relationship with music, tones, and patterns to create atmosphere. I especially try to consider the sound design during all of the film making process.



Mea Culpa | 2020



A Conversation with A Quarter | 2021



Parade | 2020



Cayote | 2021

ALEJANDRO JOAQUIN HERNANDEZ



## CREATING THE INTANGIBLE

I looked to some of my favorite films for inspiration and examples of mood in audio. *Annihilation* is a slow burning psychedelic sci-fi horror film. The main character, portrayed by Natalie Portman, is on a mission to enter The Shimmer: a contained earthbound alien dimension that transforms our world. For the music, the composer altered organic instruments as the characters went inside The Shimmer, moving us into an unrecognizable but familiar world both musically and literally. A strange string pulse that would go in and out of tune also plays against the other orchestral instruments. Sound effects too can be much like music. We can consider the shape, rhythm, structure, and dynamics of any audio to increase tension.



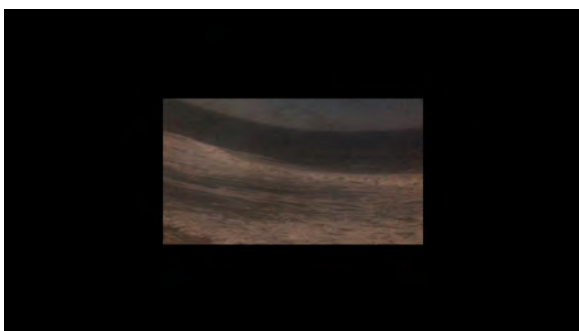
*Annihilation*, Dir. Alex Garland | 2018

## PREVIOUS EXAMPLES

In my life, I've been inspired by many different directors. Sergio Leone's work especially connects to the concept of considering sound during all parts of the film making process. Of course, he came out of the Italian Neorealism scene, where a trend of dubbing sound in post-production emerged, which made him think about sound more than most directors. He was an ingenious crafter of sound and tension. Having long quiet non-dialogue or musical scenes. On sound, he always considered its source and the information given to the audience.

## MY PROJECT

In my project, I started small in my attempts to convey my reality. Little repetitive sounds like construction, alarms, the carry ons of everyday life. Then I thought about the pauses in my patterns. What walls do I put up? Or what walls block me? Then my response. The noises in my head when I overthink. What I need to do, what I haven't done. The infinite cycle that I seem to get stuck in. It all culminated together to make my piece.



Ritornello | 2021



Sergio Leone and Ennio Morricone at Cannes | 1984

# **CONFLICT DRUM - VIOLENCE AND PEACE**



# PERCUSSIVE ≠ HERITAGE

## THIS PROJECT

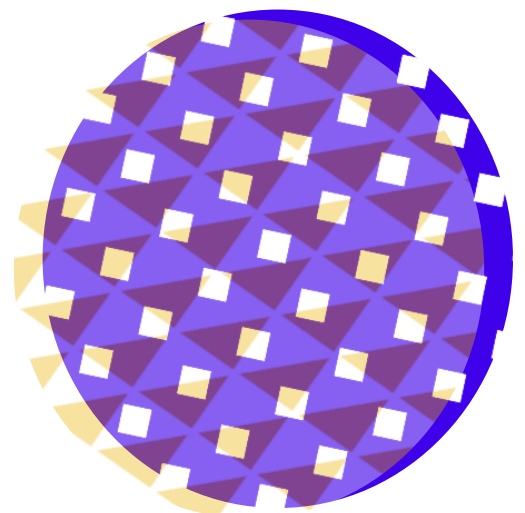
of mine is mainly inspired by my own personal experience. Percussion instruments have always played a large part in my childhood. I started learning the snare drum when I was in the second grade and used to rehearse in the school band.

Our percussion teacher was very strict with us, especially with me. Although I was interested in being involved in the band, I still had a lot of resistance to the usual rehearsals. This is why I chose to use traditional Chinese war drums as the theme of my project. This is because drums have been used in many cultures since ancient times to boost morale or to intimidate enemies. This sense of aggression has always shaken me. But in modern times, this act has gradually become entertaining, especially since the Chinese war drums have become traditional. It is only used in festivals or performances. I think this shift is very interesting because it represents the transmission of our history and culture. In this image, I deliberately obscured the historical context of the image so that one would have no clue to deduce whether the figure was an ancient warrior or a modern performer. I just want the viewer's eyes to focus on this one single event. The two very different purposes of deterring the enemy and entertaining the public can be well interpreted in this one act, so this is also my means of expressing the concept of "conflict". But in my work, I prefer the word heritage to describe my thinking rather than conflict.



CANGUI YANG

44





**THINK MOST**

of the rehearsals are boring, and that was the first thing I felt when I saw the title of this project. I was reminded of my previous rehearsals where I kept repeating a few consecutive sections or a few specific tunes. Since snare drums don't have different pitches like other wind or string instruments, for me, hitting the drums one at a time is a continuation of repetition. So I use repetitive lines in my picture to express my feeling, but if these lines are combined in different lengths, it makes an interesting picture. This is also my understanding of percussion, using limited, boring individual structures to form wonderful tunes. Although the entire vocal section of the percussion is not the main character in the orchestra in the universal sense, they bear the most fundamental part of the whole orchestra. The music is driven by the repetitive and steady playing from the percussion section.

Percussion itself is a physical conflict. The constant rhythmic pounding of the instruments is also a physical conflict. But it is also this conflict that makes the sound. This is what I think makes percussion rich in conflict, because hitting an object with a stick has more or less an element of violence in it for me. Or maybe it's the idea of "hitting" that makes me think of violence. So that's why I wanted to depict a scene of hitting a war drum.



The page features decorative geometric patterns. In the top right corner, there is a circular pattern of overlapping triangles in purple, yellow, and brown. In the bottom left corner, there is a larger circular pattern of overlapping triangles in purple, yellow, and brown. The bottom half of the page is covered by a dense, repeating pattern of small triangles in shades of pink, red, and yellow.

**A**LL IN ALL,

Percussion or music has greatly shaped my idea of art. I see playing a piece of music not only as a means to continue the will of the composer but also as a means to express my own understanding of the piece. This is why I wanted to become a designer, as being involved in a very creative profession has always appealed to me.

# IMPORTANCE OF BELLS IN DIFFERENT ASPECTS

## INTRODUCTION

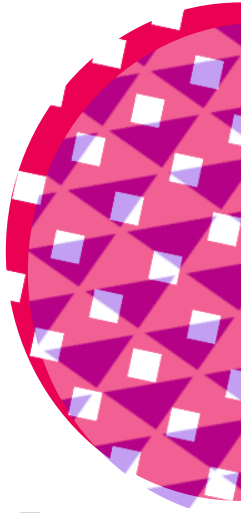
Percussion instrument is a musical instrument that is sounded by beating it or hitting it either by hand or by external device. Examples of percussion instruments include Drum, Bells, cymbals, tambourine, and others. These instruments are not only used to make sound or music but also have greater significance in portraying celebrations, culture, and various aspects.



# PERCUSSIVE ≠ MONUMENT

## **P**ERCUSSIVE SOCIETY

In India, Hindu culture has a tradition of playing bells while worshipping and so they have bells in every temple. It is made with several metals and alloys ensuring accurate scientific calculation. In China, the bell in the court was used to announce dignitaries' merit. They are also used to tell time at night. People used to hear 108 bell-tolls and drum-beats every other hour at night. In Buddhism religion, it is used in prayer and ceremonies of edification and expiation of the sins of the deceased. (WorldFriends Networks) Bells were also used to communicate with ancestral spirits in China and to sound the retreat in battles. The shape was not round but resembled an almond to ensure the sound does not interfere with other music. The famous bells were found in the tomb of Marquis of Yi from Zeng. They loved music and buried musical instruments like drums, flutes, pan, pipes, and chimes.



HASAN ALSHAKHES



## PERCUSSIVE COMMUNITY

Since the 5th century, some Christian churches have practiced ringing bells for spiritual and practical reasons. These practices include worship, to highlight important services, to remind people of the presence of God, and others. Earlier around the 18th century, it was used to alert communities about important events such as war, emergencies, community gathering, etc. It was also used to announce death. The age of the deceased was also rung to give an idea about who had died.

## BELL SOURCE OF WELLNESS

While ringing the bell, a complete harmony is created between both lobes of the brain that brings a person in a state of supreme calm. The echo of the bell touches seven chakras of the body, making a person relax. The aura of calmness is created by the sound that helps in concentration. The sound from the bell helps a person to adsorb more and makes a person more aware about prayer in ancient times.



## INTERNATIONAL WOMEN'S DAY

On 8th March 2020, the stock market hosted a bell ringing ceremony to raise awareness. The awareness was about gender equality and women's empowerment. It was organized in New York by Nasdaq and the UN Women's WE EMPOWER G7 program team. The event marks the decade of WEPs (Women's Empowerment Principles) and celebrates good and bad practices in implementing the WEPs in the marketplace, workplace, and community.



# GENDER PERFORMATIVITY AND THE LOCKDOWN

## **G**ENDER PERFORMATIVITY

has always been a problem since ancient times, but modernity has masked its issues and the lock down surfaced the same. Harmful gender stereotypes embedded in social and cultural norms, which suggest that women must always submit to men have made the lock down which was a product of the outbreak of the corona virus difficult.

According to Judith Butler, an American philosopher and gender theorist “there is no gender identity behind the expressions of gender; identity is performativity constituted by the very ‘expressions’ that are said to be its results”.



# PERCUSSIVE ≠ GAZE

## **A**CCORDING TO

UNFPA, the pandemics often lead to breakdowns of social infrastructures thus compounding the already existing weaknesses and conflicts. As a result, the existing gender inequality is worsened by the pandemic situations. It also increases the exposure of children and women to harassment and sexual violence.

The lives of women in a joint family in India where brothers and male family members coexist, have changed during the lock down. The lock down which was the result of the outbreak of the corona-virus surfaced many issues with such households. Since there was no house help to do chores and other daily services, suddenly the household chores were expected to be done by only the women in the family as it was their duty. Whereas the help of a male family member was considered as something that came out of the goodness of their heart as if it was something that needed applauded since they did not have to do it in the first place. Scientific reports show that after the lock-down, males returned back to normal quicker than women.

Their view on the world perspective is already under valued even without being heard yet. Their hands are meant only for child care and domestic uses while the true abilities and powers are not yet fully realized. The mouth is meant to be sealed and only to be opened when required or told. Their place is already decided under the men.

**KRISHI SHAH**

52







## EYES

We have the permission to view the world but only through a male's point of view...we can see everything but our perspective is oppressed. Our value is already determined and our sight is blurred.



## HANDS

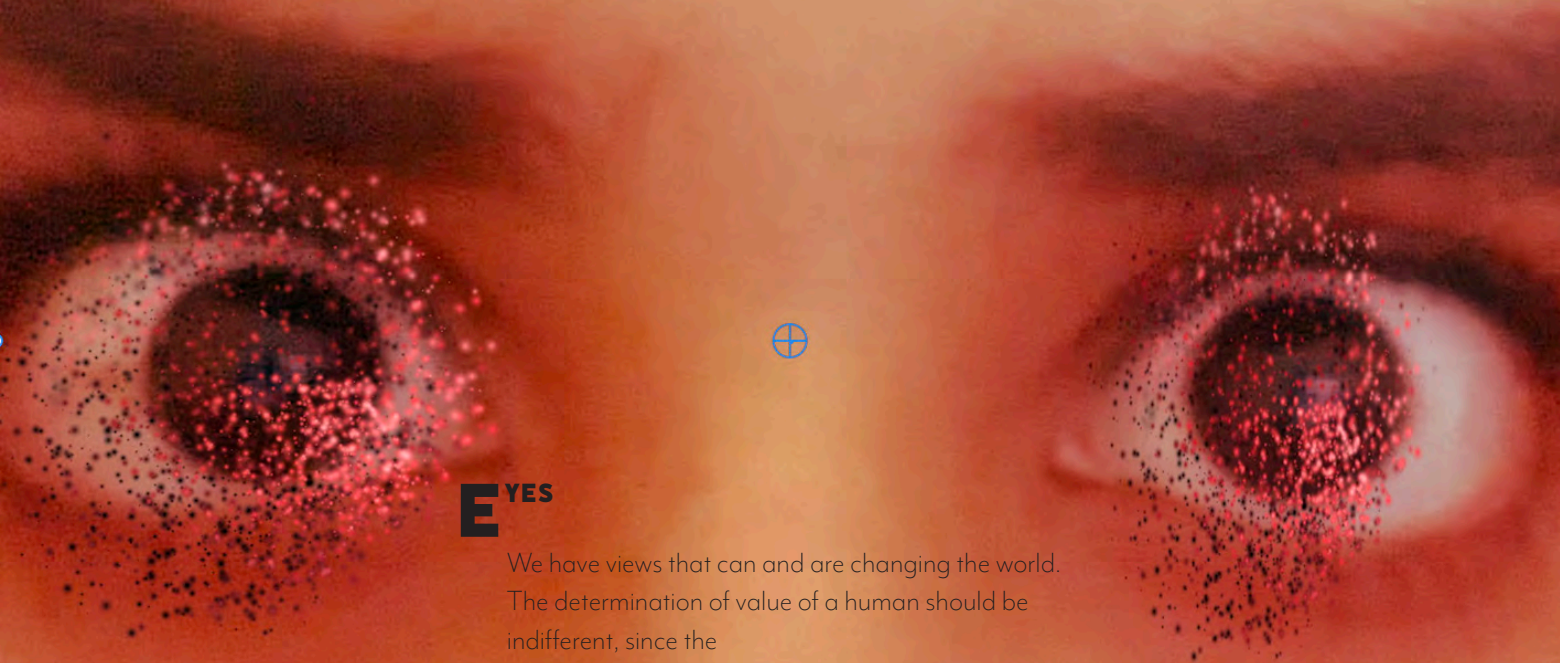
We have hands but it can create wonders only between the four walls of our house. We have capabilities that are subject to the stereotypical gender performativity.



## MOUTH

We have a mouth but it's sealed. Since we're already undervalued the opinions are already worthy.





## **E**YES

We have views that can and are changing the world.  
The determination of value of a human should be  
indifferent, since the



## **H**ANDS

Women have hands too, which  
are capable to perform the  
same task as a man can.



## **M**OUTH

Both genders have the same mouth whose only function  
is to talk. One cannot be oppressed by another.



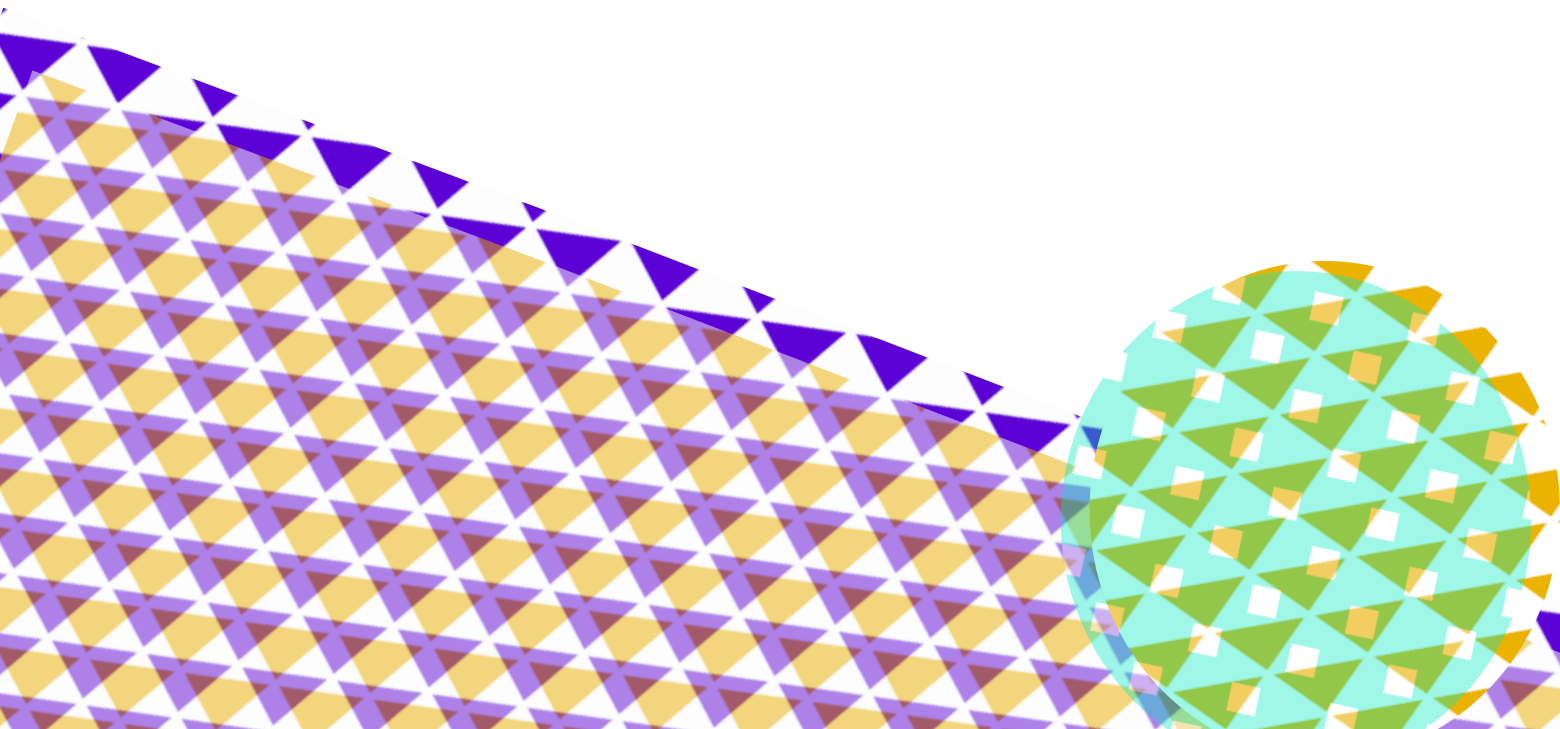
# INTERNAL TIMING AND ISOLATION

**T**HERE IS A

corresponding relationship between participating and feeling valued. Something harmonious has to be achieved in everyday life in order to bring some sense of fulfillment in any work you might do.

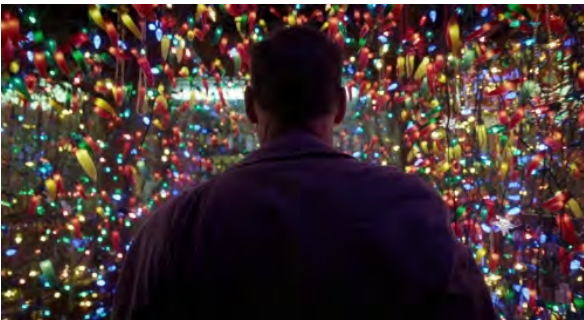
In order to achieve cohesiveness within an idea, there must be a rhythm to play off of. A pattern of consistency. I think that's the reason people always gravitate towards different rhythm and patterns in everyday entertainment even if one is not inclined to express themselves in the same medium. I think naturally that internal sense of rhythm and timing contributes to expression.

What about considering the timing inhibited in a person's body? How does introversion play into habitual patterns and timing? How deeply can you think about these variables? I like to compare Braque and Picasso's work, as they were both the fathers of cubism although they shared different lifestyles.





# PERCUSSIVE ≠ ROUTINE



Birdman | 2014



Whiplash | 2014

Dunkirk | 2017

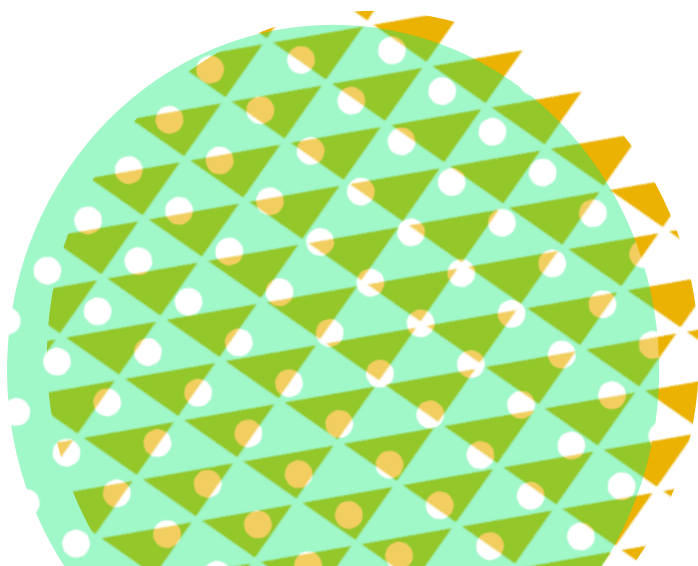
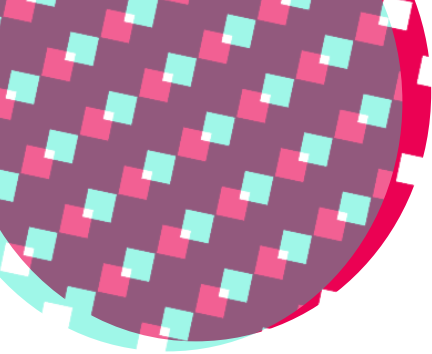


## **I N TERMS OF**

establishing a daily routine, a person's timing abilities are brought in. The effort into doing objectives sooner or later (or doing them at all) can carve a pathway towards understanding what type of person may struggle more during isolation. There have been studies in the past examining the timing abilities in between extroverts and introverts, with data showing that there hasn't been enough information to be able to determine any noticeable difference between the two, or a correlation in between a type and their timing abilities (Orr, Jennifer 2007).

However you can make the surface level assumption that extroverts have a bigger value on managing a routine and prefer broader spaces that engage social activity, (Williams, J.L. 1971) meanwhile introverts probably place less pressure on time management and prefer a day nuisances; how does an introvert and an extrovert deal with everyday discomfort, and does being one type of person expose you to be easily susceptible to simple obstacles? As for analyzing the varying psycho-physiological arousal in between the two types of people in the face of auditory discomfort, there were too many similar variables that ultimately led to similar outcomes (Green, R. Gv. 1984).

I think using the information of a person's time management and own personal cadence can establish a familiarity with the way that person expresses themselves. I'm particularly moved by films that evolve the sense of time in a piece to help define character traits and arcs.







Memento | 2000



Cleo from 5 to 7 | 1962

Arrival | 2016



# ORIGINS OF DRUMS IN CHINA

## THE DRUM IS A

traditional Chinese percussion instrument. As early as 7,000 years ago, during the Neolithic era, the manufacture of ceramic drums, also known as “clay drums”, began. The drums were made of clay, fired into a drum frame, and the covered with animal leather. The drum hammers are usually animal bones.

In ancient times, the drum was revered as a divine instrument to the sky and was mainly used as a ritual instrument. Since drums have good resonance, the sound is majestic and far-reaching, so they were used by our ancestors to cheer on the battlefield or for hunting.



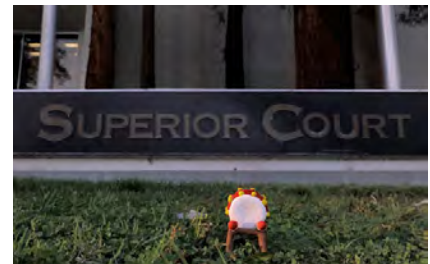
# PERCUSSIVE ≠ APPEAL

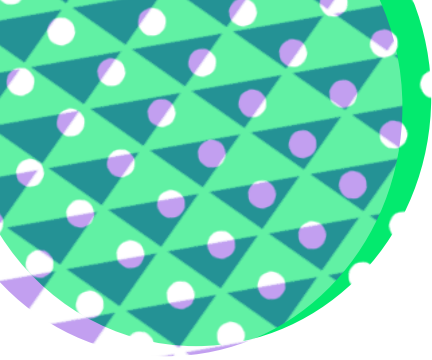
## DENGWEN DRUM

The Dengwen drum is a drum hung outside the courts in ancient China, and it is one of the most important methods of direct appeal in ancient China. Dengwen drums originated from the Wei, Jin, and North and South Dynasties. We often see in films and TV movies, the scene of the people who are wronged at the entrance of the government office, beating the drums to announce their injustice, these drums are the dengwen drums.

Dengwen drum usually has two functions. The first is the initial function of this drum which is to beat the drum to gather people nearby the court, as soon as they hear the drum, they will gather together. Secondly, when there is no court session, let the petitioning residents beat the drum to call the magistrate the court to ask the case, urgent matters only. So, people grievances beat the drums to call for grievances, but beating the drums to call for grievances is not a system; the drums are beaten simply to call the governor to come out.

In some dynasties, the people suing the officials is a treacherous act, so after beating the drum, the case will be accepted only after beating plaintiff 20 boards. This is because the government doesn't want people to abuse the system on trivial cases. The normal process to open a case is to ask an attorney to file the case to the court, and the court reviews it by sessions. So if you want to beat the drum to get the judge to open the case immediately, you need to be beaten before the court can be opened.





## THE DENGWEN DRUM

was actually an unconventional way to appeal in ancient China. Ordinary people appealed across the justice system of their cases, battling with the government of the day for the rights of the people. A group of people in our neighborhood also caught my attention recently. A group of Kaiser engineers went on strike for almost 70 days. The strike was also an unconventional means of appeal, and Kaiser employees spoke up for themselves because of unfair treatment. They chose to express their discontent to Kaiser executives by protesting for their own benefit.

In fact, the engineer's salaries and benefits totaled more than \$180,000, but they still wanted to fight for a higher salary for themselves. For the dengwen drum system, the plaintiff must be beaten 20 times before his case starts being processed, to prevent people from abusing the judicial system. But in the modern days, these Kaiser engineers do not need to pay such a high price before going for strike. So, are these engineers abusing their rights to seek some unreasonable demands? According in the information provided online, an annual income of \$100,000 in the Bay Area is already considered a top earner. Are these engineers' demands reasonable? Maybe everyone has a different opinion.









# VIOLENCE AGAINST WOMEN

## VIOLENCE AGAINST

women, especially sexual violence against women are always regarded as a longstanding problem without a solution. The necessity of protesting against this problem, countless cruel social cases are constantly stabbing women like a knife. In the life of women, this invisible fear is engraved in their lives along with their growth until they die. This sense of fear is like a silent and percussive beating. According to this topic, I have investigated this and found some related artworks, which are not sensational but have aroused people's attention to domestic violence and sexual violence against women all over the world, no matter what the skin color, beliefs, social class, or educational level you are. These works focused on the collective response of the rape theme, highlighted the response of the victims. They discussed double standards, lack of justice, and how society views perpetrators and crimes committed against women.


I think that inner fear of every individual woman about their surroundings is like a deep and percussive drum. However, the resistance to women's violence is also another powerful beating. Those artists made a strong voice to constantly awaken the consciousness of females. In this research project, I was inspired by those gorgeous artworks and then created a work with my aesthetic.

## A FEW SMALL NIPS"

Frida Kahlo (Mexican, 1907-1954) is one of Mexico's most celebrated and well-known artists, renowned for her surrealistic paintings and self portraits. "A Few Small Nips" showing a dead woman lying naked on a bed with a man standing over her. The woman's body is covered with knife wounds. Blood spills onto the floor and even onto the frame of the painting.



# PERCUSSIVE ≠ FEMALE BODY



Frida Kahlo (Mexican, 1907-1954) is one of Mexico's most celebrated and well-known artists, renowned for her surrealistic paintings and self portraits. "A Few Small Nips" showing a dead woman lying naked on a bed with a man standing over her. The woman's body is covered with knife wounds. Blood spills onto the floor and even onto the frame of the painting.

In 1934, Frida soon became aware of the affair going on between Diego Rivera and her sister Cristina Kahlo. Some scholars believe that the painting "A Few Small Nips" is related to these circumstances, in addition to its clear sense of black humor.

In this case, the subject matter of the work is the misfortune of another woman. Frida read the story in the newspaper: a man murdered his wife in a drunken rage, stabbing her several times after discovering her to be unfaithful. Taken before the judge, he said: "But all I did was give her a few small nips!"

Frida portrayed a naked, bleeding woman with her eyes half-opened and a thin stream of blood flowing from her mouth. Her killer stands beside the bed with the knife still in his hand. The clean pink wall and blue wainscoting contrast with the rest of the blood-bespattered surroundings. In the upper part of the painting there is a scroll held up by a white dove and a black swallow, in allusion perhaps to the brighter and darker aspects of love.

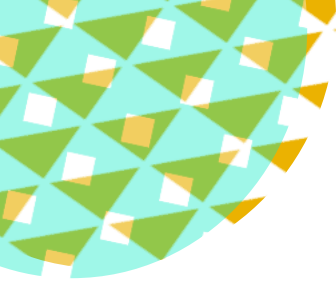
## **A**BLUTIONS"

Suzzane Lacy is an American social practice artist, who coined the term "new genre public art". Her work spans from visual art, film and performance to installation, public practice and writing. All her work is linked by its engagement with social themes and urban issues, through conversation within communities of people. She has addressed issues such as rape, violence, feminism, aging and incarceration.

SIMIN LI

64





In 1972 Lacy collaborated with three women, Jude Chicago, Sanda Orgel, and Aviva Rahmani creating a piece of performance art called *Ablutions*. This performance was inspired by the women's earlier exploration of rape within their different practices. The performance itself included explicit audio recorded experiences of female rape victims, which continuously played on a loop. As well as this there was also the visual aspect of the performance, which included women bathing in body-sized metal tubs of eggs, blood, and clay. Additionally eggshells, ropes, chains, and animal kidneys were scattered across the floor. This performance was self-produced in a studio in California and has been categorized as a revolutionary art performance in regards to feminism.

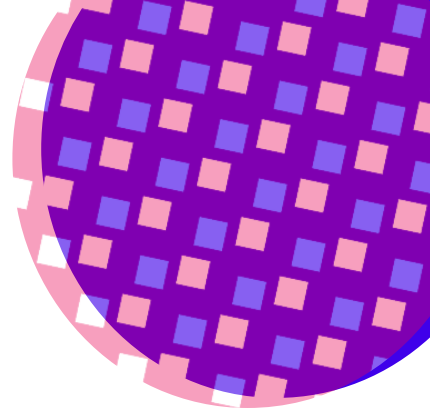
## **M**ARINA ABRAMOVIC

developed one of her most challenging performances (*Rhythm 0*, 1974) to test the limits of the relationship between performer and audience. She assigned a passive role to herself, with the public being the force which would act on her. Abramovic placed on a table 72 objects that people were allowed to use in any way that they chose. Some of these were objects that could give pleasure, while others could be wielded to inflict pain, or to harm her. Among them there were a rose, a feather, honey, a whip, olive oil, scissors, a scalpel, a gun, and a single bullet.

For six hours the artist allowed the audience members to manipulate her body and actions. This tested how vulnerable and aggressive the human subject could be when hidden from social consequences. By the end of the performance, her body was stripped, attacked, and devalued into an image that Abramovic described as the "Madonna, mother, and whore". Additionally, markings of aggression were apparent on the artist's body; there were cuts on her neck by audience members and her clothes were cut off her body. Abramovic's art also represents the objectification of the female body, as she remains motionless and allows the spectators to do as they please with her body, pushing the limits of what one would consider acceptable.







## UNIFORM"

For this project, I was inspired by Cindy Sherman's photography work. She is famous for playing various traditional female roles. Although she plays different roles, they have one thing in common. It all reminds us of the characters in Hollywood movies, where we often see scenes in movies, TV series, or commercials. In fact, Cindy Sherman revealed that the mass media and the male gaze have imperceptibly portrayed sexual images or deepened the stereotype of women. And when you think about those female professional roles, you will find that almost all professional roles and uniforms played by women have been sexualized. The use of "uniform" to name this work is a humorous and ironic response to this phenomenon.

I poured gelatin (which feels like a sticky jelly) on a piece of thin organza and combined it with red, black acrylic, lace, and gold foil paper to create a chaotic painting. Two days later, when the gelatin solidified, it created an unnatural silhouette, and the draping made this work like a murder scene.

SIMIN LI

66



# CREDITS

Mhlambi, Sabelo. American Name. 13 Jan. 2019, [https://sabelo.mhlambi.com/projects/american\\_name](https://sabelo.mhlambi.com/projects/american_name).

Wickramasinghe, Anuksha S. "Say My Name (Correctly)." Opinion | The Harvard Crimson, <https://www.thecrimson.com/article/2021/3/26/wickramasinghe-say-my-name-correctly/>.

DENISE SOLER COX, Denise, and Name. "Why I Stopped Americanizing My Name." Project Eñye, 4 July 2018, <https://projectenye.com/why-i-stopped-americanizing-my-name/>.

Crucchiola, Jordan. What does fear sound like? Vulture. 29 June, 2018, <https://www.vulture.com/2018/06/five-film-composers-on-how-to-sound-design-your-fear.html>.

Mark Durrand. "Hearing and Seeing with Sergio Leone's Once Upon a Time in the West (1968): Toward Dispelling Audio-Visual Hierarchy." Music and the Moving Image, vol. 10, no. 2, University of Illinois Press, 2017, pp. 46–61, <https://doi.org/10.5406/musimovimag.10.2.0046>.

Killu, Kim, et al. "Students With Anxiety in the Classroom: Educational Accommodations and Interventions." Beyond Behavior, vol. 25, no. 2, [Sage Publications, Inc., Council for Exceptional Children], 2016, pp. 30–40, <http://www.jstor.org/stable/26381826>.

<https://film-grab.com/2019/02/28/annihilation/>

<https://www.economist.com/prospero/2020/07/07/sergio-leone-and-ennio-morricone-had-a-unique-film-making-partnership>

Link, Rachael. "11 Signs and Symptoms of Too Much Stress." Healthline, Healthline Media, 7 Jan. 2018, [https://www.healthline.com/nutrition/symptoms-of-stress#TOC\\_TITLE\\_HDR\\_7](https://www.healthline.com/nutrition/symptoms-of-stress#TOC_TITLE_HDR_7).

Melinda. "Stress Symptoms, Signs, and Causes." HelpGuide.org, 18 Nov. 2021, <https://www.helpguide.org/articles/stress/stress-symptoms-signs-and-causes.htm>.

"Stress: Signs, Symptoms, Management & Prevention." Cleveland Clinic, <https://my.clevelandclinic.org/health/articles/11874-stress>.

"Stress: Ways to Ease Stress." Cleveland Clinic, <https://my.clevelandclinic.org/health/articles/8133-stress-10-ways-to-ease-stress>.

Today, India. "India Today Web Desk." India Today, 7 Dec. 2016, [www.indiatoday.in/fyi/story/bells-temples-praying-churches-356168-2016-12-07](http://www.indiatoday.in/fyi/story/bells-temples-praying-churches-356168-2016-12-07). Accessed 25 Oct. 2021.

WorldFriends Networks. "The Long History of Chinese Bells." Foreigner.cn, 2021, [www.foreigner.cn/index.php?option=com\\_content&view=article&id=334:the-long-history-of-chinese-bells&catid=1:history-and-culture&Itemid=114](http://www.foreigner.cn/index.php?option=com_content&view=article&id=334:the-long-history-of-chinese-bells&catid=1:history-and-culture&Itemid=114). Accessed 25 Oct. 2021.

"BBC - a History of the World - Object : Chinese Bronze Bell." Bbc.co.uk, 2014, [www.bbc.co.uk/ahistoryoftheworld/objects/Fh59-tl4TViuvlRSsx0qhQ#:~:text=...Read%20more%20were%20used%20in%20ancient%20Chinese%20rituals%20to%20communicate%20with,almond%20shaped%20cross%20section..](http://www.bbc.co.uk/ahistoryoftheworld/objects/Fh59-tl4TViuvlRSsx0qhQ#:~:text=...Read%20more%20were%20used%20in%20ancient%20Chinese%20rituals%20to%20communicate%20with,almond%20shaped%20cross%20section..) Accessed 25 Oct. 2021.

Smyth, Dolores. "What Is the Origin and Purpose of Church Bells?" Christianity.com, Christianity.com, 16 July 2019, [www.christianity.com/wiki/church/what-is-the-origin-and-purpose-of-church-bells.html](http://www.christianity.com/wiki/church/what-is-the-origin-and-purpose-of-church-bells.html). Accessed 25 Oct. 2021.

(UN Women) "We Are All Generation Equality: A Ring the Bell for Gender Equality Event | News and Events: Events Calendar." UN Women, 2021, [www.unwomen.org/en/news/events/2020/03/event-ring-the-bell](http://www.unwomen.org/en/news/events/2020/03/event-ring-the-bell). Accessed 25 Oct. 2021.



Geen, R. G. (1984). Preferred stimulation levels in introverts and extroverts: Effects on arousal and performance. *Journal of Personality and Social Psychology*, 46(6), 1303–1312.

Orr, Jennifer (2007) "Timing Abilities in Introverts and Extroverts," *The Huron University College Journal of Learning and Motivation* Vol. 45 : Iss. 1 , Article 15.

Williams, J. L. (1971). Personal space and its relation to extraversion-introversion. *Canadian Journal of Behavioural Science / Revue canadienne des sciences du comportement*, 3(2), 156–160.

Butler, Judith. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." *Theatre Journal*, vol. 40, no. 4, Johns Hopkins University Press, 1988, pp. 519–31, <https://doi.org/10.2307/3207893>.

UNFPA. "Gender-Based Violence During COVID-19 Pandemic: A Mini-Review" <https://www.frontiersin.org/articles/10.3389/fgwh.2020.00004/full>

Gannon, Devin. "New Large-Scale Installation of Ringing Bells to Open at Brooklyn Bridge Park." 6sqft, 17 Aug. 2020, <https://www.6sqft.com/new-large-scale-installation-of-ringing-bells-to-open-at-brooklyn-bridge-park/>.

Enos, Caroline. "Bell Returned to Park Street Church Will Chime Again for the First Time in Decades - The Boston Globe." *BostonGlobe.com*, The Boston Globe, 21 Aug. 2021, <https://www.bostonglobe.com/2021/08/21/metro/bell-returned-park-street-church-will-chime-again-first-time-decades/>.

M.D., Francis Sanchez M.D. Albert Gaw, et al. "Mental Health Care of Filipino Americans." *Psychiatric Services*, 1 June 2007, <https://ps.psychiatryonline.org/doi/10.1176/ps.2007.58.6.810>.

E.J.R. David / Kevin L. Nadal. "On Police Violence, Race-Based Trauma, Mental Health among FIL-AMS." *INQUIRER.net USA*, 26 Feb. 2021, <https://usa.inquirer.net/64503/on-police-violence-race-based-trauma-mental-health-among-fil-ams>.

"Racial Trauma." *Mental Health America*, <https://www.mhanational.org/racial-trauma>.

"Black and African American Communities and Mental Health." *Mental Health America*, <https://www.mhanational.org/issues/black-and-african-american-communities-and-mental-health>.

Mokgobi, M.G. "Understanding Traditional African Healing." *African Journal for Physical Health Education, Recreation, and Dance*, U.S. National Library of Medicine, Sept. 2014, <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4651463/>.

A Few Small Nips, 1935 by Frida Kahlo, [www.fridakahlo.org/a-few-small-nips-passionately-in-love.jsp](http://www.fridakahlo.org/a-few-small-nips-passionately-in-love.jsp).

"Marina Abramovic: Three of the Best: Blog: Royal Academy of Arts." *Blog | Royal Academy of Arts*, [www.royalacademy.org.uk/article/marina-abramovic-three-of-the-best](http://www.royalacademy.org.uk/article/marina-abramovic-three-of-the-best).

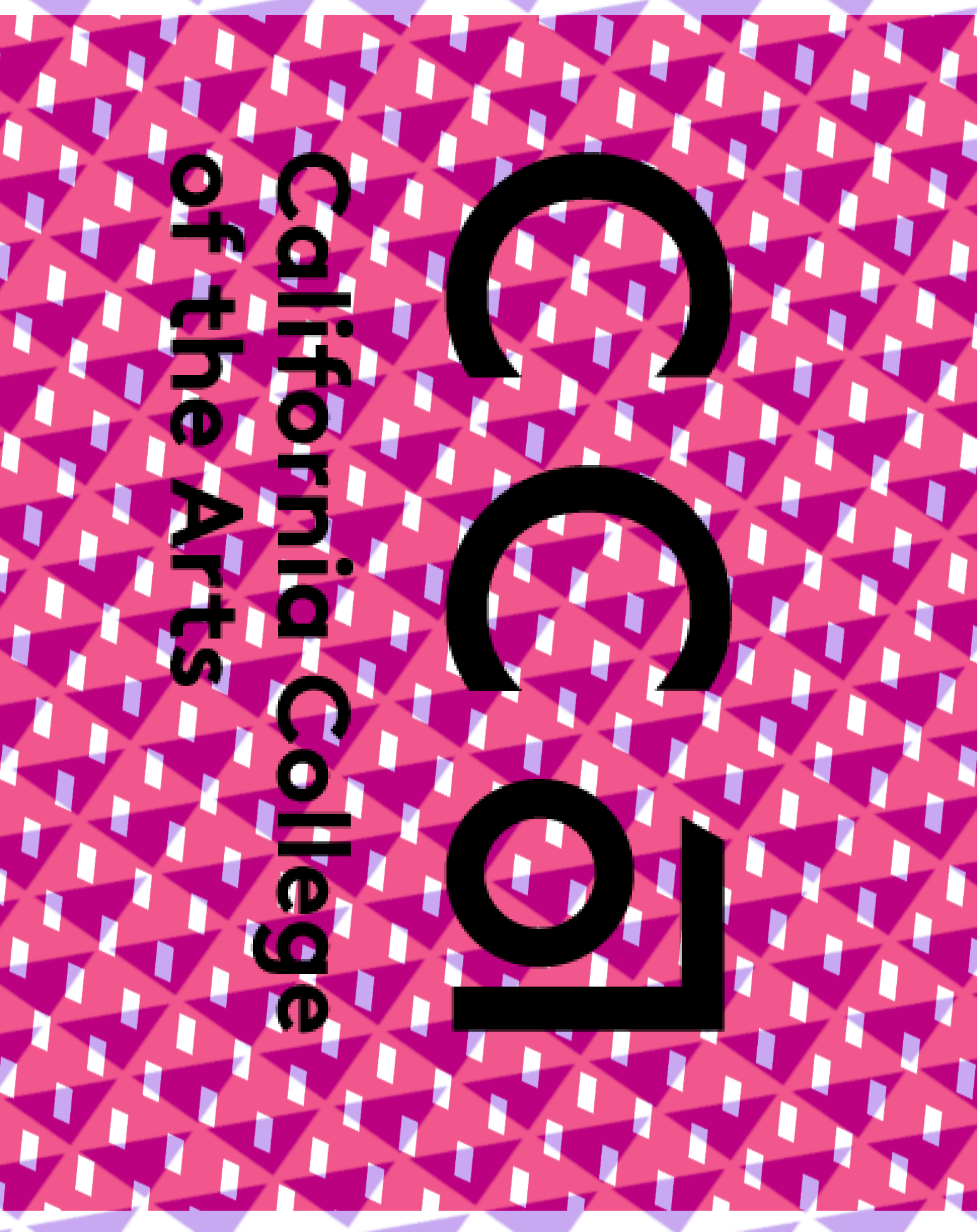
"Performance/Installation." *SUZANNE LACY*, [www.suzannelacy.com/performance-installation#/ablutions/](http://www.suzannelacy.com/performance-installation#/ablutions/).

The Virtual Psychoanalytic Museum, <http://www.virtualpsychoanalyticmuseum.org/the-courage-to-fight-violence-against-women/violence-against-women-in-the-work-of-women-artists/>.

# CREDITS



California College  
of the Arts

The background of the entire image is a complex, repeating geometric pattern. It consists of a grid of small, interlocking triangles and squares in various shades of pink, magenta, and purple. The pattern has a 3D effect, with some shapes appearing to protrude or recede, creating a sense of depth and movement. The colors range from light, dusty pinks to deep, vibrant purples and magentas.

**CCO**

**California College  
of the Arts**





