

REALPHANTASIE

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ABSTRACT

This paper examines shared perceptions regarding mental health and emotional conditions as well as the diagnoses we attribute to them; thus, inviting the development of empathy. In my exhibit, *Realphantasie*, Monoprints, zines, and audio are showcased as an examination leading viewers to perceiving, reacting to, and emoting about collected narratives represented in the artwork which reveal struggles with mental health. Predominantly inspired by the work of Hermann Rorschach, Andy Warhol, Lygia Clark, and Ray Johnson, my artwork serves to foster inclusion, emphasize engagement, and transform a viewing of the exhibit into a meaningful personal experience.

The dominant mono print inkblots seek to vary perceptions between individuals. To make the works, I use frosted mylar as my substrate and acrylic inks. The elements of metallic oxidation in the mirrored inkblots conceptually represent the breaking down of strength, yet they produce beautiful pigments. In order for the viewer to find a connection or a moment beyond the surface, they must engage more deeply with the inkblots to recognize images and shapes within. The zines in *Realphantasie*, collections of drawings and writings, summon further engagement and consideration for the viewer. The audio composition plays to intentionally represent my interpretation of how anxiety could sound. Collectively, these works prompt the viewer to engage, perceive, and contemplate our awareness of and reactions to mental health.

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INTRODUCTION

My exhibition, *Realphantasie* (phantasy of the real), explores the development of empathy created in the act of recognizing, accepting, and understanding one another's psychologies; it represents the act of more than simply regarding a person, but rather trying to understand their emotions and mental health, and thus, acknowledging them. Employing the anatomical qualities or characteristics perceived in Herman Rorschach's inkblot test, my artwork provokes questions: How do we locate illness in the body; where does the diagnosis come from? How do we diagnose a mental illness that is invisible to the naked eye? How do these diagnoses affect our emotions and daily life? How can we empathize with and support people struggling with mental health? My thesis paper describes my research in discovering how art and social practice can cultivate care, empathy and compassion regarding mental maladies, while also observing the modes of diagnoses in psychology practice.

As a child I was diagnosed with General Anxiety disorder, Insomnia, and Depression. More recently, I was diagnosed with Hashimoto's disease and Papillary Thyroid Carcinoma, or in layman's terms, thyroid cancer. These experiences have instilled a desire in me to empathize and understand people's experiences surrounding mental health and how diagnoses affect lives, as I grew to understand that I was not alone in struggling with mental health. Communion with friends who also strived for good mental health created a source of healing for me. The imparting of our shared traumas and mental ailments sparked the beginning of my interest in creating artwork that focused on building affinities, intimacy, and communication. This source of community and empathy with others with mental health issues led me to researching and discovering how art and social practice can be employed to cultivate care, empathy, and compassion regarding mental maladies, while also observing the modes of diagnoses in

psychology practice. Through research, I have found that empathy acknowledges the need of an individual in their search for being deeply understood and validates people in their confusing position in the middle of a bewildering world. In my research regarding empathy I came across *Comprehension: the art of not-knowing. Dialogical and ethical perspectives on empathy as dialogue in personal and person-centred relationships* by author Peter F. Schmid, a licensed Psychotherapist with a Ph.D. in Theology. Schmid describes empathy as an innate human ability which acts as a social bridge or personal expression of solidarity.

“The term ‘empathy’ and its understanding originate from aesthetics, originally denoting the understanding of works of art... Etymologically, ‘em-pathein’ (from the Greek words ‘en’ and ‘pathos’) means to enter somebody’s pain and grief *and* stay there (while ‘sym-pathein’ originally means ‘to suffer together’). This denotes two essential elements of empathy: there must be a minimum of personal contact and the intention must be to accompany.” (Schmid, 2)

Empathy assists people in their capacity to boost personal power, gain identity and achieve self understanding. Viewer's of *Realphantasie* are confronted by long, totemic Rorschach-inspired inkblots that provoke perceptions of anatomical beings, animals or figures. The monoprints have evolved from my explorations of people’s perceptions regarding mental health and emotional conditions and the diagnoses we attribute to them. My exhibition consists of twelve monoprints in varying lengths, inspired by Herman Rorschah’s Inkblot test which was introduced in 1921. The hanging fixtures, cast and cut metal fabrications handmade by me, vertically secure my monoprints in the middle of the gallery. Alongside the monoprints are zines composed of text and drawings collected from participants in my social practice project who were prompted to anonymously or in person share their states of mind through drawing and writing. To complement the artwork found in the exhibition, a sound piece titled *Harmonic*

Scalpel, created by myself in collaboration with musician Jon Herbert, plays inside and outside the gallery as an auditory depiction of anxiety and depression. The artwork represents a balance between perception and reality.

EM-PATHEIN ZINES

As I began to explore the concepts for my artwork, and so as to learn about and empathize with other people's experiences of mental health, I began collecting experiences from individuals in varying ways which would become the *Em-pathein Zines* showcased in Realphantasie. I held open studio hours in which people could come into my studio and talk with me in person. I created a structure, similar to the dimensions of a voting booth, in which willing participants could leave behind an anonymous written statement on paper addressing their experiences with anxiety or depression. Then, due to the pandemic and the restrictions of in-person contact, I had to be resourceful to reassess how I could continue to gather experiences from individuals in a safe way, in relation to Covid safety and anonymity or protection for the people sharing. So at the beginning of the pandemic I created an anonymous mail project which I titled Empath Mail Project. The content of my Empath Mail Project is shared through handmade zines I have created, and are exhibited on pedestals both inside and outside the gallery.

I began this Empath Mail Project by posting on my social media accounts. I shared my story with mental health and prompted others to do so anonymously. Those who felt comfortable and interested in sharing gave me their home address through private messages on my social media. From there I sent them an envelope with paper, instructions and a self-addressed envelope

back to me with postage, so that they could put their responses in the envelope and send them off back to me anonymously. By the time the responses came to me I did not know whose response was whose, due to the absence of a return address. I sent out around 80 envelopes, to states including Florida, North Carolina, Washington, Massachusetts, California, Oregon and locally in Hawaii. The prompts I gave participants included: Draw an anxiety, write an anxiety, and draw a line or form that reflects your current mental state or mood. The responses to these prompts were diverse and showed a broad range of the human experience and emotions.

I am inspired by artists who utilized mail as performative artwork to foster inclusion, emphasize participation, and transform ephemera into precious personal relics. A major influencer in my work, Ray Johnson, is the pioneer of mail art or correspondence art. Johnson was known for creating intricately worked out conceptual performances that dealt with interpersonal relations and psychic turmoil. He was very interested in materials that disintegrate or fall apart, things that grow or have additions and artwork that grows out of experiences that actually happened to him. Johnson utilized the postal service as a network, and by exchanging free artworks, he created inclusivity by allowing the general public to participate in his work and took what they shared with him and transformed their ephemera into cherished personal mementos. The distribution between participants in Johnson's mail project allowed for layers of meaning through different interpretations by viewers, fellow participants, and curators. Johnson believed that the scattering of meaning was a valuable consequence of widening access to culture and different experiences. Johnson's use of reproduction and distribution through mail was inspiring, and led me to the choice of creating zines to honor the individuals who shared their vulnerable experiences and thoughts with me through the Empath Mail Project.

The zines are outside the gallery to make them accessible and highly visible to people walking by. Just as Ray Johnson believed his mail project asserted the dispersal of meaning between participants, which in turn widened access to different experiences and cultures, I want the zines' content, the drawings and writings shared with me through my Empath Mail Project, to provide viewers opportunities to empathize with, or relate to, what was shared. There are no direct names, images, or portraits attached to the content in the zines. The anonymity of participants is important to me as a form of protection, because some of the experiences shared were highly personal, but also to create room for viewers to interact with and relate to the content. Individuals are able to take a zine with them, my intention being that they may experience the varied emotions I felt while experiencing the participants' expressions of loneliness, resentment, fear, depression, anger, dependency, existential dread, grief, and hope. I am aware that the diverse content in the zines may not be relatable to everyone, but I hope that some of the expressions can be understood and related to. This project has supported my thoughts on how important it is to find commonality and validation in our experiences surrounding mental health. Some individuals who participated in the Empath Mail Project shared with me how the act of transcribing their thoughts and emotions through writing and drawing helped them heal. This desire to help others heal comes from a very vulnerable and personal history of needing help myself, which I have found through friends, family and clinical practices.

HERMANN RORSCHACH'S INKBLOT TEST

Realphantasie reveals my interests in psychological practices and tests ever since I met with a psychologist as a child to help me through my family's divorce. I remember one specific meeting in which the doctor had me choose toys from a large assortment and play with them in what looked like a small sandbox. She observed me playing, and noted that I was making little families with the toys. During these sessions I believed I was playing; I was not consciously building little toy families to heal or distract my mind from the reality of my family falling apart. Yet, that was exactly what I was doing, self-soothing. Unbeknown to me, my psychologist was analyzing my choices so as to diagnose my mental health. Since then, my curiosity about diagnostic practices, therapies, and techniques used by psychologists have persisted. These curiosities have led me to explore the work of Hermann Rorschach and his inkblot tests. Rorschach, who was also an amateur artist, was interested in varying perceptions between individuals. He created the test in the 20th Century to examine or diagnose a person's personality characteristics and emotional functioning. With a set of ten inkblot images, he created algorithms or a system to code how the participant approached the task of translating the inkblot. Thus, the test was intended to gauge an individual's general approach to perception versus what they would see in the imagery. Damion Searls is an American writer and translator who dedicated a great deal of research on the use and validity of Rorschach's inkblot test. In the book *The Inkblots : Hermann Rorschach, His Iconic Test, and the Power of Seeing*, Searls states:

“Responses were as varied as the inkblots, which offered different kinds of perceptual problems, some easier to interpret than others. But analyzing the test-taker's overall approach, yielded real insights into their psychology... Patients suffering from the same mental illnesses also performed similarly, making the test a reliable diagnostic tool... As the test left clinics and entered popular culture its reputation among medical professionals plummeted, and

the blots began to fall out of clinical use.” (Searls)

Although the test started out reliable when administered properly by using Rorschach's coding of the inkblots, the test would later become a cultural icon. In 1921, one year before Rorschach passed away, he published a book titled *Psychodiagnostik*, which included the ten inkblots along with the coding system he developed. Soon after the initial publicizing the knowledge of Rorschach's test was distributed across the world and became wildly popular in the United States specifically, but not for its original purpose but instead as a personality test. Rorschach's inkblots and coding system were never intended for this purpose, but people's re-interpretation manipulated the validity of the test. After his death, many scientists began adding to the original set of images in the hope that they could find more aspects of cognition and personality. However these additions were not as controlled as Rorschach's original creation which led to the test being considered by many to be pseudoscience. There is still controversy and dialogue surrounding Rorschach's test in recent years. A study published in 2013 reviewed the of fifty three meta-analyses from the Rorschach Comprehensive System, thirteen meta-analyses still had support and validity as a diagnostic tool. These thirteen variables were the elements of the test that assessed individuals perceptual and cognitive processes.

Hermann Rorschach's creative experiment has been captured and reimagined by multiple generations of researchers, authors, and artists such as myself. The most famous artist I've found to reinterpret Rorschach's inkblots is Andy Warhol. When Warhol first heard of Rorschach's inkblot tests he assumed that part of the diagnosis process entailed that the patients were asked to create their own inkblots. As a result of this assumption, Warhol decided to create his own original inkblots. Warhol employed the characteristics associated with Rorschach's inkblots and created something entirely new. Warhol's inkblot is intricate which makes it difficult to perceive

images within it, and due to the inkblots' large proportions, taking the object in as a whole is nearly impossible. Warhol's act of making his own inkblots corrupted the clinical diagnosis validity; however, even more so, the appearance of the inkblots were manipulated in comparison to the original Rorschach inkblots. Inspired by Warhol's revamping of Rorschach's original inkblots I have made my own transformation of inkblots.

INNEWERDEN INKBLOTS

The inkblots I have been creating are monumental and towering in the gallery. To see the whole piece, viewers must have distance between them and the inkblot. With this in mind I titled the pieces as *Innewerden Inkblots*, *innewerden* meaning inclusion, or to become aware of somebody in German. The *Innewerden Inkblots* are monoprints, in that they are each one of a kind, unlike other printmaking mediums that allow for multiples or editions of the original image. The first step I took in creating my monoprint inkblots was to cut the length of the substrate, frosted mylar, to the height I wanted it to be in the gallery. Frosted mylar's brand name is Duralar, named appropriately in that, as a substrate, it holds up to its name in that it is extremely durable. The act of making my large inkblots fold at the center is not easy because another aspect of frosted mylar as a substrate is that it is flexible or reluctant to fold. This being so, it is interesting to me conceptually as one side is not willing to meet the other side without manipulation. The length of the substrate also makes it difficult to halve and crease. Before I introduce ink to the surface, I have to seam and burnish down one side to the other, vertically folding the substrate in half down the center. I fold the substrate in half and burnish the center down so that it is creased, then I flip it over and crease the opposite way so that both sides can be folded over, enabling me to ink both sides. Once I am done with this folding process, I open the

folded substrate and begin introducing acrylic-based ink to the surface on one side of the crease. I am deliberate about the placement of the inks on the frosted mylar as it is non-absorbent, and may easily be over-inked, and the ink may flood out over the edge of the mylar. When I am pleased with the amount of ink on the surface, I pull the bare side over to meet the inked half. Once folded together, I begin to press the connecting halves with the weight of my hand or a piece of cardstock to smooth out and disperse the ink. Next, I pull apart the connecting halves, pulling one side away from the other. The exciting part for me is that the ink will disperse as if it has a mind of its own. I am always breath taken at the textures that occur from the two sides being pulled apart. There are ripples, reticulation, bubble patterns, and wave-like textures. Through the process of creating these inkblots over and over, I have discovered ways in which I can manipulate the textures and shapes to intentionally have them present in certain areas, but mostly, they organically appear as a result of how my intentional placement of ink separates and disperses on the non-absorbent, frosted mylar. Then the inkblot is visible and I am able to make choices on whether I should proceed with additions of ink or let the ink that is on the surface sit to dry. Once one side is complete and dry, I flip the substrate to the opposite blank side and repeat the inking process.

For the *Innewerden Inkblots*, I have adopted metallic colors as my dominant palette. I use copper, brass, gold, and patinas in teals, blues and purples. In my art practice I have utilized various metals for my intaglio printmaking as well as sculpture. To secure my inkblots that hang off the ground from moving drastically when wind hits them, I created three weights, or plumb bobs for each inkblot. To make the plumb bobs I sculpted each one out of wax, made an investment and casted them using bronze and copper. Plumb bobs are weights that are typically made of metal, stone, wood or ivory, and have been used since ancient Egypt to guarantee that

constructions are entirely vertical; or “plumb”. Plumb bobs generally have a pointed tip on the bottom and are suspended from a string at the top. The plumb bobs weight and line finds the vertical axis through the center of gravity, which in turn can help find a structure or subject's center of balance. I have reinterpreted the use of the plumb bob by using them as weights for my inkblots, however the original use as a tool to find a vertical axis or center of balance is present conceptually through the metaphor that although an experience, a hardship or difficult circumstance can weigh us down mentally, those same experiences can also make us stronger, more self-aware, independent and empathetic to others. I also look at the material of metal and oxidation or patinas that occur as a chemical reaction that breaks down the metal overtime as a metaphor for mental health. People may look at a piece of copper that is oxidizing and think it is losing its function or stability and thus, is flawed. However, when I see oxidation on metals I find it to be one of the most beautiful occurrences of a material breaking down and producing vibrant color. I strive to perceive positive aspects that can come out of a negative. In the case of metal, beautiful pigments are created out of a chemical breakdown, and in terms of my mental health journey, I actively choose to grow and become stronger despite being told there were things that were wrong with me through diagnoses and chemical imbalance. In my pallet I utilize the metal oxidation and patina colors, such as teal, turquoise, green, and purple with this metaphor in mind. The metallic quality of the ink is met with luminescent softness of the substrate, as surface textures catch the fluctuating qualities of light. In each inkblot there are areas that have an ink I mixed from a transparent base and added a dry powder known as interference pigment. When the viewer moves in relation to the inkblot this layer of ink forges a shimmering vision that morphs at angles and seems to flutter with a mysterious haze. In other words, the pigment is only visible when it refracts light in relation to the viewer's position to the

piece; further emphasizing the enigmatic quality of things seen and unseen, visible and invisible. The abstract shapes and structure of my ink blots create segmented moments in the long scrolls. When people view my inkblots, the very first reaction is to try and find something they recognize within the shapes. The action of trying to find something recognizable within something unknown resembles empathy. It is a compelling challenge to be open to something not-yet-understood or unknown, it requires an openness to surprise, disclosure, wonderment and a readiness to change oneself or become self-aware. While the act of participating and perceiving imagery in the Rorschach test is exciting and entertaining, the original use and intention of the test is quite different.

The original and successful intention for diagnoses using Herman Rorschach's coded system was to observe a participant's mode of perception. So psychiatrists would focus on the ways in which the participant would arrive at what they saw, not diagnose them based on what they saw. For instance, in a recent study the Rorschach test was found to be more successful in diagnosing schizophrenia than hospital diagnoses by observing the eye movement of patients while participating in the Rorschach inkblot test. Donald Viglione, Ph.D. is a Professor at the California School of Professional Psychology. As a researcher, instructor, and practitioner, Viglione's research has been focused in the area of psychological assessment and testing. His current research includes the validation of the Rorschach.

More important[ly], clinicians' Rorschach diagnosis classified adults with deviant eye tracking, a neurophysiological schizophrenia marker, more accurately than did hospital diagnosis. Thus, Rorschach judgments outperformed clinical diagnosis, certainly an impressive demonstration of incremental validity for a biologically based disease. (Viglione 253)

PERCEPTION

Perception has always been a point of interest and curiosity for me; things seen and unseen, invisible versus visible. When I was young I would focus on people's facial expressions and attempt to discern the emotions of the individuals. Perception is the way our brains interpret and organize information or senses outside of ourselves and put it into context. One could argue that all artists try to affect viewer's perception of their work, but one artist that has been particularly inspiring in making work that requires participation and evokes sensory perception is Lygia Clark. Clark began her career as an abstract painter but would later be interested in creating an experience and physical role for the viewer. Later in Clark's life she experienced psychotherapy, which shifted her research and artwork to reflect how art and life are unified through psychology and philosophy. In the 1970's Clark created work which involved groups of participants engaging in communal actions; *corpo colectivo* (collective body). Clark's engagement in transforming the performative action and exchange between art and the viewer is very inspiring. It validates my interest in making work that gives participants room to express themselves and find community. I want my work to be like Clark's in that it is anonymous yet collective. Clark's work *Poetic Shelter* is a transformative metal sculpture that can be modified by participants and viewer's of the work. Many of her sculptures reference organic and animal structures. I feel that this work and my inkblots have a sense of movement and vitality even though they are in inanimate objects. Clark turns her objects into a relation, having it not as an end but as an invitation to the viewer of the work to construct their own perception and understanding. Clark believed that objects in relation to the unconscious can elicit a conceptual and physical awareness; a complete kind of

experience. I want the viewer to spend time with my inkblots and discover what they see in the organic shapes. My long looming inkblots embody anatomical beings or figures. When viewer's move around the gallery they are confronted with the large inkblots. The anatomical qualities of my inkblots suggest the question, how do you locate illness in the body?

HARMONIC SCALPEL & THYROID CANCER

Last summer I was confronted with modes of diagnosis when my general physician felt a lump on the right side of my throat. Per my doctor's request I got an ultrasound of the nodule on my throat and then had it biopsied. Being twenty six years old and not having a history of throat cancer in my family, I was not initially concerned. However, in June of this year I was diagnosed with Papillary Thyroid Carcinoma, or in layman's terms, thyroid cancer and Hashimoto's disease. The thyroid is a butterfly shaped gland at the base of the neck and it is responsible for regulating hormones (thyroglobulin). Thyroid cancer is the world's third most common form of cancer and makes up 3.4% of all diagnosed cancers globally each year. Treatment of thyroid cancer consists of surgery, medication, radiotherapy, and chemotherapy. For people who have thyroid cancer or Hashimoto's disease the thyroid lacks the necessary hormones to maintain balance. An underactive thyroid can result in weight gain, fatigue, forgetfulness, dry or damaged hair, having a hoarse voice, and heighten anxiety, irritability and depression. Stress is linked to many diseases, it may not directly cause the disease but it does affect and add to physiological factors. For instance the nervous system pulls energy sources to the brain and muscles while under stress or anxiety and thus pulls away energy from other organs to compensate. How ironic

that one of the few organs that directly impacts mental health would be the organ that I needed taken out of me. There is more irony in that the shape of the thyroid is reminiscent of a butterfly. The mirrored quality and the shape of butterfly wings has been perceived by many in inkblots since Hermann Rorschach invented them. Before knowing I had thyroid cancer I had been replicating the shape over and over again. Thankfully, I am currently cancer free. On August 6th of 2021, I had my surgery and they removed the right side of my thyroid and a small tumor. Where I have been making one side meet the other in my inkblots physically now I am lacking one side.

When I first found out that I would need surgery to remove the right side of my thyroid, I was told that there was a slim chance that I could have my vocal cords nicked and it would change my voice forever. The only other person I knew in my life to have had the surgery experienced this very thing. Her voice sounds as if she has been a smoker her whole life, it is very hoarse and deeper than her original voice before the removal of her thyroid. Prior to my surgery I could not help but persevere on this. Before I could talk I would hum and sing. Singing has always been a way to self-soothe in my life. Knowing that there was a small chance that my voice would be affected, I asked my friend and gifted musician, Jon Herbert to help me create an auditory depiction of mental health using recordings of my vocalizations. I titled the song *Harmonic Scalpel*, relating to musical harmony, but also after the surgical instrument; often used for a thyroidectomy, which simultaneously cuts and cauterizes tissue. *Harmonic Scalpel* is a thirty minute long track and while the song is played on a loop the track is also a mirror, the first half of the track is a conventional forward progression before reversing halfway through the piece. In other words, the second half of the track is the same as the beginning but in reverse, like a mirror. The vocalization and song itself has no words in it, but the melody, rhythm and pacing

of the song embody what Jon and I believe anxiety and depression can sound like. Sound is impermanent or ever fluctuating. It plays and then it goes away. I feel this way about mental afflictions as well. The quality of my mental health fluctuates, similar to the movement from pitch to pitch in a melody. Everyone experiences stress to varying degrees, with my anxiety sometimes it feels as though the different stressors in my life add on top of each other slowly and build ultimately to a crescendo of emotion, while other days a single stressful moment can strike with great intensity like a loud hit of a cymbal. When constructing our song, Jon and I wanted to create a similar lush sensation, an immersive and encompassing soundscape to play alongside my inkblots.

CONCLUSION

Mental maladies and emotions are not always visible to the naked eye. Many individuals, like myself, are better at hiding the mental conditions we experience, while some people simply do not have the language or support to convey these feelings and concerns. In my experience I know that I will always have anxiety and depression be a part of my life, but it does not define who I am. Furthermore, my research and engagement in creating artwork and a social practice that emphasizes the viewers active participation, investigation and perception has helped me understand empathy. Earlier in my thesis paper I introduced Peter F. Schmid, licensed Psychotherapist; quoted below Schmid describes perfectly what my understanding of empathy is.

Empathy is the art of not-knowing. It is the art of being curious, being open to being surprised, 'being kept awake by an enigma'. It is tenderness. Thus empathy is an expression of love, because it 'centres' in the other person: it is an outstanding expression of person-centredness. (Schmid 9)

I've come to realize how important it is to me in both art and life that I lead with empathy and compassion. It was very important to me that the individuals who participated in my Empath Mail Project felt safe and validated in what they shared with me. The inquiry to empathize with or understand different people stimulates the attempt to better understand oneself; an infinite process. I feel that through this process I have gained an understanding that mental health should be important to everyone and it seems that the stigmas surrounding mental maladies are becoming less pronounced. Going forward in my art practice and career, I will continue to produce work that contributes to creating positive discourse and community building involving mental health. I strive to create light out of dark by igniting conversation, while also soothing pain and foster healing for those who feel they must stay hidden in their personal darkness.

FIGURES



Fig. 1: Process of creating *Innwerden Inkblots* (Applying Ink)



Fig. 2: Process of creating *Innwerden Inkblots* (Applying Ink)



Fig. 3: Process of creating *Innwerden Inkblobs* (Monoprint Process)



Fig. 4: Process of creating *Innwerden Inkblots* (Monoprint Process)



Fig. 5: Gallery view of *Realphantasie*



Fig. 6: Gallery view of *Realphantasie*



Fig. 7: Gallery view of *Innwerden Inkblobs*



Fig. 8: Gallery view of *Innwerden Inkblobs*



Fig. 9: Gallery view of *Innwerden Inkblots*



Fig. 10: Gallery view of *Innwerden Inkblobs*



Fig. 11: Detail of *Innwerden Inkbloot*



Fig. 12: Detail of *Innwerden Inkbloot*



Fig. 13: Detail of *Innwerden Inkblot*



Fig. 14: Detail of *Innwerden Inkblot*



Fig. 15: Detail of *Innwerden Inkleblot*



Fig. 16: Detail of *Innwerden Inkleblot*



Fig. 17: *Innwerden Inkblot*



Fig. 18: *Innwerden Inkblot*

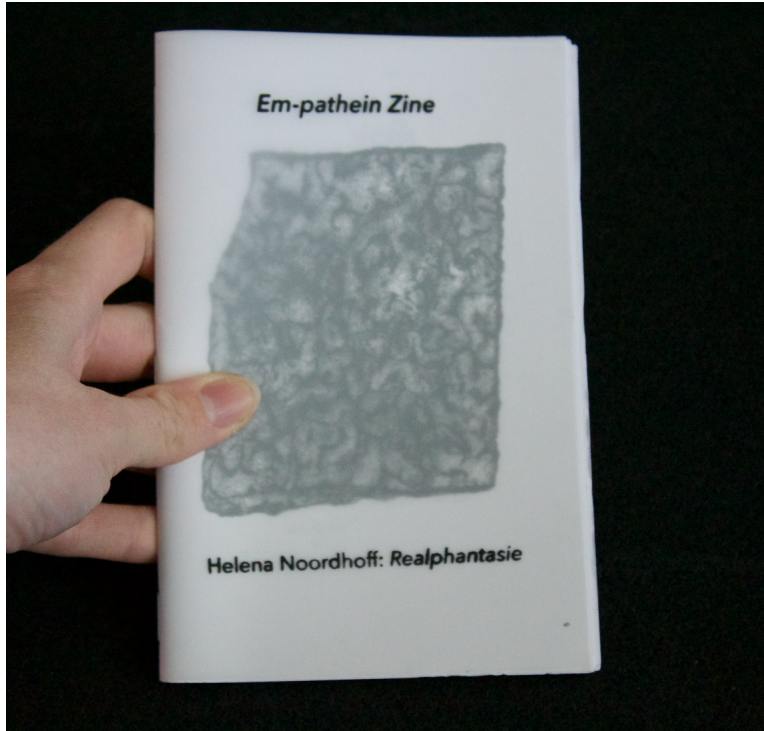


Fig. 19: *Em-Pathein Zine* Cover

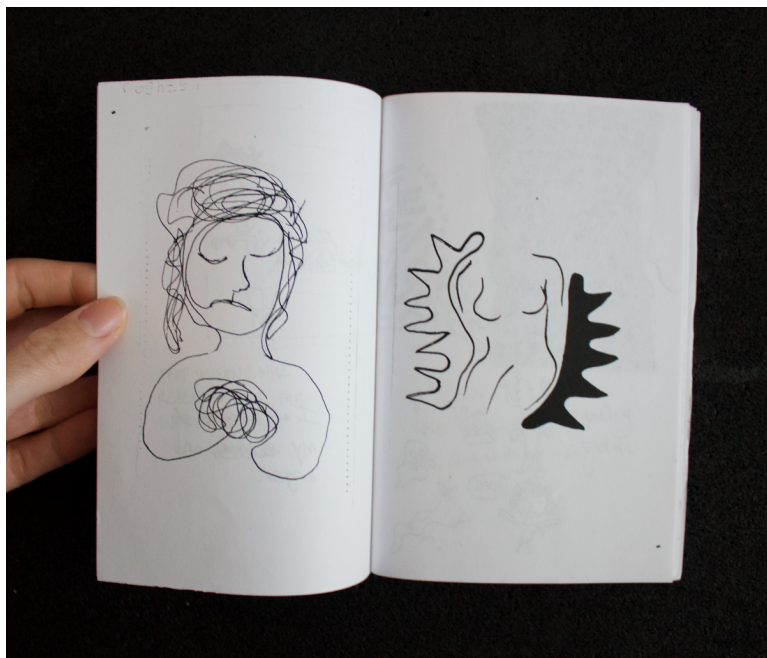


Fig. 20: *Em-Pathein Zine*



Fig. 21: *Em-Pathein Zine*

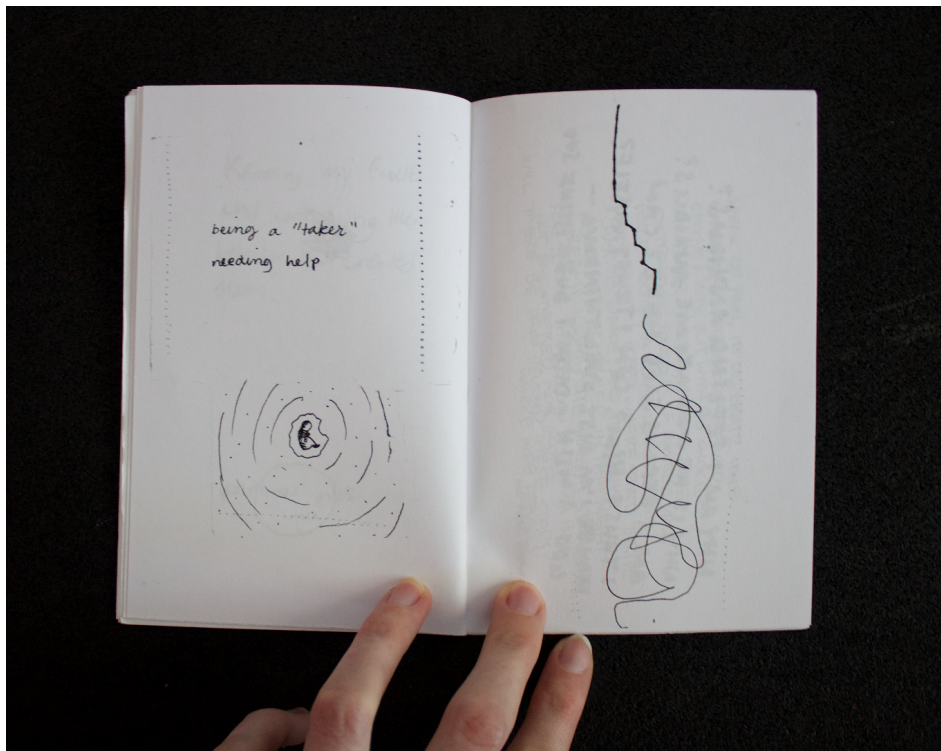



Fig. 22: *Em-Pathein Zine*

Harmonic Scalpel
by [Helena Noordhoff](#)
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Harmonic Scalpel is an auditory depiction of mental health using recordings of Helena Noordhoff's vocalizations. The vocalization and song itself has no words in it, but the melody, rhythm and pacing of the song embody what producer, Jon Herbert and Helena believe anxiety and depression can sound like. Sound is impermanent or ever fluctuating. It plays and then it goes away. I feel this way about mental afflictions as well.

released February 1, 2022
Vocals: Helena Noordhoff
Produced by: Jon Herbert
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Tags
[experimental](#) [ambient](#) [art](#) [avant-garde](#) [female vocals](#) [soundscape](#) [Honolulu](#)



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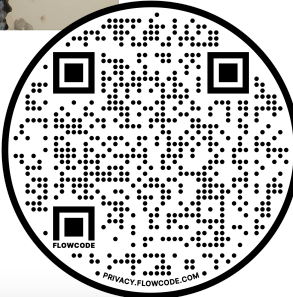


Fig. 23 : Screenshot of *Harmonic Scalpel* Bandcamp site and QR code

<https://realphantasie.bandcamp.com/releases>

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