

THERE IS ALWAYS FAINT STATIC IN THE AIR

Eel Howell

Thesis Writings Presented to Pacific Northwest College of Art

In Partial Fulfillment of the Requirements for

Bachelor of Fine Arts, Painting, Fall 2020

Mentor: Rory Sparks

Table of Contents

Artist Statement	3
Abstract	4
Thesis Proposal	5
Oral Speech	8
Annotated Bibliography	22

Artist Statement

Eel Howell is an artist who used to be a musician and a musician who turned into an artist. Eel's work can be seen manifesting in a variety of mediums, yet not lying satisfyingly in any. Elevating this tension of breaking expectations with mediums is a highlight for Eel in their practice. They investigate the boundaries supposedly delineating one medium from the next. Intuition and learned skills help them navigate this space of experimentation. Undoing learned expectations surrounding mediums and fields of study brings them to consider new combinations that are only possible through collaborations across mediums. In their practice, they rely heavily on intuition to lead them across the boundaries between artistic mediums into new realms of creativity.

Developing an ethos regarding creativity in this way creates a unique and embodied experience that honors Eel's personal capacities to create and make. Eel sees this ethos facilitating future collaborations between mediums, artists, and participants in the least expected of places in the most fulfilling of ways. New ways of being in and with their creative practice is an urgent matter to Eel, as a greater awareness of how our creative practices can deplete and extract our energy is needed

Abstract

What happens when two distant realms, classical performance and painting meet? What must be let go of in order to reveal something new? In this thesis, Eel Howell explores the ramifications of such an exchange. Having spent the majority of their life training as a classical pianist in the western european tradition, the past few years developing a process of creativity have been a complete 180° from their experience in music school. The outcome, *THERE IS ALWAYS FAINT STATIC IN THE AIR*, is the culmination of ruminations, revelations, and a self-identification as an anti-disciplinary artist. Documentation provides an access point to the relationships between Eel, the instruments, and the piano. The instruments, made from painting materials are friends and collaborators, no longer stuck in the flattened role of “art object”. Depending on their ability and form, a name for each instrument is given with great care and consideration. Anthropomorphizing the instruments brings new possibilities, as there is already a great amount of precedent of what happens when art is not anthropomorphized. Eel relates to the instruments as one would relate to fellow performers in a performance; this brings into question how we as artists relate to our capacities and what it looks like to bring others in to help us achieve what we cannot on our own. *THERE IS ALWAYS FAINT STATIC IN THE AIR* is the direct result of doing exactly what you are not supposed to do as a classically trained western european pianist.

Thesis Proposal

After spending over a decade as a classical musician, I made the decision to drop out of music school and gain a degree in the visual arts. Although something of the past, my training leading up to my supposed failure at being a musician is something I am choosing to revisit in my senior thesis project. I will create an interdisciplinary sculptural investigation into my personal history as a classical musician in which I will be building new instruments out of materials used to make canvas supports.

With these instruments, I want to unpack the notion of “ability”. These instruments will not sound any different being played upon by an experienced performer than they will being performed by someone who has never played an instrument before. The instruments will represent opportunities for expression, rather than displays of ability. I believe creating opportunities to foster the capacity for expression is paramount in creating a meaningful response to the virtuosic culture of classical music. In creating an opportunity with this project to nurture the concept of expression over ability, I hope to create a personally healing experience that will finally put to rest my senses of guilt and shame at being a “failed musician”, as well as breaking down accessible entry points into classical music and redefining what it means to be a classical musician.

Spending the past weeks with the book *Making and Being* by Susan Jahoda and Caroline Woolard, I came across a chapter that had this prompt: “*Has your arts education included learning how to work in groups?*” There were more questions associated with this prompt, but it made me realize my ability to work in a group was not taught to me here at PNCA, but rather I learned group communications through countless rehearsals and performances in music ensembles. With this project I want to question and discover what it means to work in a

group in a setting such as an art school. How will our notions of art making be challenged by working together? What will working collaboratively do to our notions of what it means to be an artist?

The artists I am contextualizing my work with are the artists Christine Sun Kim, Tarek Atoui, and Marginal Consort. I am using my interest in critical pedagogy to discover composers that are speaking out against classical music's heritage in being rooted in white supremacy and ableism. Two composers whose work I have discovered recently are Molly Jenson and Nema Maysaud, as both of these composers are both speaking out against racism and ableism within the world of classical music.

The virtuosic culture of classical music is something that both identifies it as well as removing its accessibility. The musicologist Alex Ross writes "The music profession became focused on the manic polishing of a display of masterpieces." Combined with my own personal history in this profession and this research, I aim to discover the why of this "manic polishing" through investigating classical music from various angles. Why does the world of classical music and new music continuously evade interaction with contemporary art? New classical music, generally referenced as new music, is still preoccupied with the white straight male composer. Maysaud writes in their article "It's Time to Let Classical Music Die" of a post-classical world where classical music has been revealed for what it really is: the music of white supremacy.

There is an inherent disdain for the new within classical music. A distaste for the vulnerable, for the real. To eschew the complex and technical is unthinkable. This project is to unpack and trouble what it means for someone to identify as a classical musician and to undermine what classical music is upholding. In tandem, it is also to use my new languages of criticality to put classical and new music under the microscope, and as my partner put it, "to turn the light on in the basement". Having no ties or stakes in the classical music world has brought me to a point where I feel no remorse or hesitation at calling it out for what it is, and I hope that

positing this project in a critical visual arts narrative I will be able to create a bridge between my two experiences where previously there might have been none.

Oral Speech

Hello, everyone. Thank you so much for arriving here to listen. Thank you so much to my thesis mentor Rory Sparks for guiding me on my process through thesis. Thank you to my wonderful friends who are all incredible and brilliant people, thank you to my family who, even though you cannot be here in person, there is more than enough technology to bring us together at least virtually.

The past couple of years I spent these past months inviting my past as a western classical pianist to mingle with my creative practice. Spending time making visual artworks in an academic art school environment has been both wonderful, yet at times I saw the specter of my training as a western classical pianist appear multiple times in projects that I made in different classes. This thesis inquiry and process, as well as the critical points I have arrived at, are brought forth by an internal conflict of not knowing how to relate these two time periods of my life together and to question why these two so-called “parts” of my life feel disparate to me. The questions are evolving now to consider and investigate the broader implications of why these two, and many other, disciplines are kept separate.

Word etymology and relationships to other words is almost always where I go to understand the underlying intentions beneath the surface of a word. The word discipline as a noun is defined by Oxford Languages as the practice of training people to obey rules or a code of behavior, using punishment to correct

disobedience, yet it is also a word applied to a branch of knowledge and learning. To have discipline as an artist, or pretty much any other profession, is such a cherished attribute it almost doesn't need to be said. The language we use to talk about our practice is rife with words literally meaning punishment and objectification. Even through the breakdown of one commonly used word, so much is revealed about how our perceptions of our creativity are being formed. There are many more words to be looked at and re-evaluated in the context of acts of creativity such as work, piece, and even the formalistic way we are taught to objectively analyze pieces through with a set of predetermined criteria. Our creative practices deserve more. What happens in a practice when there is no discipline, when a practice is actively choosing to be anti-disciplinary? I choose anti-disciplinary because, in the creative fields, discipline has no place and prevents much needed collaborations between creative fields from happening. Antidisciplinary practice, defined as going against the accepted wisdom of a discipline, is exactly what my thesis process needed. Something to support my practice becoming unidentifiable and inconsistent. Aspects that are viewed as "negative" in an art school environment. I want to embrace and delve into the absolute eschewal of boundaries, distinctions, and categories.

In my practice, being anti-disciplinary means actively dissolving the learned and socialized boundaries of all the creative mediums that I have been taught to respect. This is not something to do overnight. For me, the term directly places disciplines as the thing that is antithetical to creativity and new possibilities. This is not to say that we as creative beings should not specialize and go deep into our own personal interests, and it is to also to say that we as creatives should not have to *define* ourselves and our creative endeavors according to disciplines. An anti-disciplinary practice indicates that disciplines and delineations of creativity (and the institutions that uphold them) are doing more harm than good.

I am still considering my language when talking about my practice. Commonplace words have ramifications beyond their everyday usage. The language that I am using for the names of the instruments, and my practice, is still being strung together. In introducing all of you listening here today to the instruments, you will not hear a familiar formal object description as many of us have learned how to do from our art history courses and critiques.

Actively choosing to be creative in a way that is opposed to conventional definition creates space, a lot of space. And it will take time. The cavern that is created once productivity and predictability is set aside is immense. In this space is where I began to dream of the instruments that would accompany me forward in my practice.

As I began to create the instruments, I consistently noticed I was participating in processes that had a limit on how fast they could go. Contrarily, they could go infinitely slower. In other words, I could only attach so many strings to the frame per hour. I began to notice that it was a boundary the instruments were setting with me, that they would not be pushed past how much they wanted to do. In all cases, it was I who was the one wanting to go faster.

I usually wouldn't know my next step until it appeared to me. Even if the idea didn't feel totally in line with what I had proposed I knew that I needed to follow the idea. Following my intuition in this way has always been how I approached creative actions, no matter the medium. This yielded some instruments that didn't want to engage with this particular project, yet I was always grateful to spend time with that instrument.

My material inquiries led me to many different processes, yet it all was happening in context to the canvas stretcher: attaching zip ties, tying individual strings accumulated from deconstructed canvas, wrapping spools of thread, turning wood on the lathe, and sanding intuitive forms from pieces of found canvas stretchers. Each process had its own unique rate at which I could affix or defix the materials. This was the process of discovering the capacity of each material. I couldn't push the materials past their own wishes. If it took me an hour to tie around two inches of string to the canvas, then there was no way around that. In

making these instruments I was faced directly with my own internalized productivity that came with the belief that a faster way to do something should always be prioritized over the slower way. In pushing back against the need to figure out a faster way to make these instruments, I became familiar with why this process needed to take as much time as it did. The process needed to be slow in order to give myself a chance to slow down as well. The slow processes of crafting the instruments became a way in which I could preserve my own mind and body. Discovering the inherent properties of the instruments felt much richer than attempting to speed up the process only for the sake of productivity. There was no reason at all that anything would have to be sped up and I believe that all of my decisions to become involved in processes that were inherently slow and methodical have become an illuminating realization about my practice.

A couple of introductions are in order. The first introduction I would like to make is to *Olotrem*. *Olotrem* is bristly, synthetic, and repetitive. Their potential for causing storms. *Olotrem* can access a multitude of information simultaneously and is one to use their many appendages to oscillate and variate, only seconded by *Iso*. *Olotrem* found their name after the musical notation for tremolo. They were very excited when the marks across the stem of the note looked very much like their own body. Their appendages can sustain a flutter across the same note, building sound in a vast crescendo of noise.

Iso took their time. They are much quieter than *Olotrem*. My relationship with *Iso* was rough in the beginning, however our time together has been the lengthiest out of all the instruments. *Iso* could not believe it when the notation for a trill mimicked perfectly the wavy shape of their strings. *Iso* gently sweeps and caresses. There is incredible patience wound into *Iso's* body. Each string carries memory from past forms which *Iso* uses to create new ones. The shape of a glissando notation parallels the shape of *Iso's* strings. *Iso* was very pleased to find this shape that reflects the shape and abilities of their own self.

The third introduction I would like to make is to *Rill*. *Rill* is very active and can talk to anyone. *Rill* does not have any edges and is very versatile. *Rill* can pick out singular notes or many. It depends on how social *Rill* feels at the moment. *Rill* is very eager to seek out many different sounds and revels in the possibilities of interaction. *Rill* likes to think that the notation for a trill in music looks a lot how they are shaped, as well as how their interactions sound to others.

Tacca is heavy, loud, and drapes across your hand with comforting weight. The weight of *Tacca* causes them to slide very noisily across many surfaces, clattering with anything they come into contact with. *Tacca* was very much like *Anva* before *Tacca* added see through punches reinforced by metal rings to their form.

Anva can disrupt and surprise. The ability of *Anva* cannot be understated as *Anva* was the first to realize a dream. Opaque and woven, *Anva* takes their name

from the material that they are made of. Within Anva lies a mysterious ability, to initiate joy.

Agole has been an instrument without knowing it was an instrument for a long time. The curves of Agole's body mimic the phrases of arching legato notation. Agile can embody two abilities to make short and fast rhythms or to be able to access entire swaths of the keyboard.

I want to speak a little on vulnerability. I do not think that these instruments are inherently vulnerable. To say that the instruments are vulnerable is to say that there is something about them and their actions that is making them vulnerable. After these interactions, I now think that the piano is more vulnerable than the instruments. The piano has more to lose from being vulnerable and opening up to the possibilities of collaboration with the instruments.

The instruments are never done, however, there was a point in which they were ready to perform. Ready rather than done felt a more respectful word to describe the instruments and their state of being. The word done implies a stark beginning and end which I don't believe applies to these instruments. They are constantly in flux, as it very well might be these instruments have been developing since I first played my first note on the piano.

Anna Tsing is a professor of anthropology as well as the author of *The Mushroom at the End of the World*. A quote from Chapter 2 of the book reads

“Collaboration means working across difference, which leads to contamination. Without collaborations, we all die.” (p.28) This quote gave me the thread that I needed to stitch many of the different ideas I was having this semester. Within traditional disciplines and what is expected of people, little to no refreshing collaboration occurs, therefore nothing is contaminated. Convention is staunchly maintained. With collaboration as contamination in mind, it makes sense why false rigidities are maintained. Without enforcement, these definitions fall away, absurd and arbitrary.

So, if something is contaminated, it usually ceases to be whatever it was prior to contamination. A lot of energy is spent avoiding contamination, in some cases it can cause harm. Instances that come to mind have a lot to do with ingesting, applying, and injecting. However, our practices of keeping things uncontaminated seems to have leaked into our creative practices. Each discipline works harder and harder to differentiate itself, however it is all contained on each discipline's separate island. Any discipline that sequesters itself from another eventually ceases to learn and becomes insular.

For me, an anti-disciplinary practice embraces contamination, since there are no delineations of disciplines to prevent contamination from occurring. Contamination is the goal. There is active collaboration happening

between everything in my practice, and in the final performances that I did with the instruments, contamination undoubtedly occurs when the instruments are interacting with the piano. I know the piano is being contaminated by the pushback I feel from being trained as a western classical pianist. That sense that I am doing something “wrong” with the piano is every indication that I am doing something right. This intuition leads me past the borders of both disciplines of painting and western classical music into a completely new environment. Intuition plays such a large role in my practice and I can always trust my intuition to lead me away from conventional expectations and practices. The instruments help to amplify this intuition in a way that thoughts and inclinations become externalized and real actions and practice.

The instruments contaminate the piano in a way that is very disruptive to the relationship that I have maintained over the years with the piano, although not in a negative way. It is refreshing the possibilities of creation that I haven't felt in a long time with the piano. It sounds simple, however, to be able to walk away from interacting with the piano and to feel actually

confident in my abilities is something that wouldn't have been possible without the instruments. I

Many of the actions of the performances with the piano would not be possible without the help and support of the instruments. My physiology simply doesn't allow for the actions that the instruments can so effortlessly perform. On the other hand, the instruments also have specific limitations which makes them very unique and special. None of the instruments, including myself, are ubiquitous solutions to the inquiries of my practice, nor is there a need for them to be.

In the performances, I walk into view of the camera and determine which instrument wants to perform. In some of the performances there might only be one instrument that performs, or multiple of them. The instruments find new orientations and compositions with the piano and other instruments. In some cases, I am the one solely interacting with the piano. Throughout the duration of the video, different performances appear in tandem with others. Videos of performances start and end at different times. The layering creates even more collaboration between performances. The traditional single channel video is contaminated with the other

performances occurring simultaneously in the video. A layer of text collaborates with the performances and sound during the video. text describing the sounds and actions of the performances appear as both cryptic and direct captioning.

In writing the captions for the performances, I heard the sounds differently. The physicality of the actions, noises, and sounds challenged my language. Seemingly simplistic sounds became phrases such as *"Resonant clicks and knocks of mechanistic activation"* and *"Searching for something forgotten at the bottom of miscellaneous detritus"*. Writing the names of the instruments felt profound, and I felt a great deal of honor to be able to describe their actions in a poetic way. It felt like watching their stories and personalities unfold as if they were characters in a story.

Many of the instruments don't appear more than two or three times at the most in the performances, yet I am in every performance. It makes me interested in what my role is in the performances. It doesn't seem quite right just to say that I am there simply because I am doing the performances. All of the instruments, the piano, and myself are horizontal players in the fact that we are all there equally participating. I think that my role is also to become

another instrument. Through the interactions of the instruments and the piano, how are the interactions in turn affecting me and eliciting responses from myself? This is just as valid an interaction as the instruments with the piano. It might be safe to say that the instruments and piano are playing me just as well. Simply because I am human and the instruments and piano are not does not place me outside of their scope of interactions and vice versa.

I become a co-collaborator with the many different “me”s that appear throughout the video. The capacity of video is intriguing in its ability to contaminate linear reality. Each time I walk into the frame it is as if I am coming back to the same place again and again, trying to figure something out. Simply arriving at the piano to seek out something joyful again. The video creates the potential for audience where in this current pandemic is unfortunately not an option. Having that limitation of never intending a live audience created an atmosphere of inward reflection. Even though the performances had external effects on the environment, the intention is also to document the process of having internal experiences. Despite the lack of live audience, I felt no different as if there had been a sea of eyes fixed on the moves of myself and the instruments. Documentation always comes after

the initial performance. It is something that is referred to as the “leftovers” from a performance, the nature of the performance being that it is fleeting and any recreation is still not the same performance. In the documentation of my performances, the documentation is the actual real performance. No one saw the original performances, only the lens of the camera. This brings into question how many performances generally go, with a premiere or a schedule of showings.

A great many layers of thought are at play with each other in my practice and in this thesis. In order to dissolve the borders of the two disciplines of painting and western classical music, I needed to create instruments that could aid me in the active act of contaminating the two disciplines. The instruments exist shifting in the space between both and neither. Future collaborations are in order, as there are still many aspects of classical music that I would like to investigate. Positing my inquiries as an anti-disciplinarian indicates that I am acutely aware of how the disciplinary barriers that surround creative thought and actions are not helpful, but in fact harmful to the possibilities of collaboration and cross-pollination of ideas. Weaving a language that supports these ideas positively is what I will

continue doing after school, tying in many other interests and ideas that have emerged during my thesis process.

The life cycle of the instruments past this semester will be one of change and addition. Some might find different roles. Making more instruments that expand upon the capacities of the current instruments is a desire I have for after school. I want to incorporate other lines of inquiries and to keep developing my ideas around anti-disciplinary creativity and the possibilities of building stronger collaborations with myself and others.

Thank you again everyone who tuned in to listen today. I can't wait to hear from you all and answer any questions you may have.

Annotated Bibliography

Jahoda, Susan, and Caroline Woolard. *Making and Being: Embodiment, Collaboration, & Circulation in the Visual Arts*. New York: Pioneer Works Press, 2019.

A rich resource calling for a complete overhaul to the model that has become the norm for teaching in art schools. I am looking to this book for guidance in terms of how to create spaces for collaboration within art schools, as my project will consist of working with an ensemble. I aim to model the trajectory of my thesis project off of some of the main components of this text, especially embodiment and collaboration.

Rodgers, Tara. *Pink Noises: Women on Electronic Music and Sound*. Durham: Duke University Press, 2010.

Knowing that both music and art school curriculums chronically misrepresent any artist who is not a cis straight white male, I will use this book as a counterargument to the histories that are told too many times. In other words, I want to push myself to research those artists who were not taught to me in music school. I don't want to only be able to reference one or two male sound artists over and over.

Kim-Cohen, Seth. *In the Blink of an Ear: Toward a Non-Cochlear Sonic Art*.

This book is a look back on the 20th century of the emergence of sonically oriented art practices. I am mostly interested in how this book is positing sound arts within the context of the trends that have steered visual art for the past several decades. The names discussed in this book are familiar and new, yet I am taking this book with a grain of salt. Although, the concept of non-cochlear sonic art is something that will be discussed at length in this book, which is a concept I am interested in applying to the performance of the instruments that I will be creating for my thesis.

Freire, Paulo. *Pedagogy of the Oppressed*. New York: Bloomsbury, 2017.

Critical pedagogy is relating into this project because I am trying to understand why classical music is obsessively upholding the works of a handful of, again, cis straight white male composers. I feel that I should know that classical music is classist, racist, sexist, among many others. How does the continuously performing and learning technically virtuosic pieces reinforce undercurrents of ableism in classical music? How was my experience being a classical musician different from the Black classical musicians at my university? Entering into the field of critical pedagogy with this project will help me address the question of why music and art school are even two separate things. Why is music in an art school all of a sudden called sound art?

Voegelin, Salomé. *Listening to Noise and Silence: Towards a Philosophy of Sound Art*. New York: Bloomsbury, 2010.

This book, alongside *Pink Noise*, was another book I had great interest in whilst I was at music school, yet never finished, and now I am giving myself the chance to actually investigate fully the areas of sound I was interested in. This is another text that I will be reading to inform my understanding of how sound art has developed over the past few decades. I am very interested in how, from what I have read already, Voegelin is able to outline sound art in a very nuanced and poetic way.

Voegelin, Salomé. *The Political Possibility of Sound*. New York: Bloomsbury, 2018.

I recently discovered that Voegelin wrote this most recent book and in the introduction she writes about artist Cauleen Smith, who gave a lecture at PNCA in 2016! I feel like I have to read this book because of this serendipitous coincidence. Everything in the introduction Voegelin writes about Smith's work and practice is validating a lot of interests that I have with this project. I love to discover conversations that are already happening.

Siebers, Tobin. *Disability Aesthetics*. Ann Arbor: University of Michigan Press, 2010.

This book is important towards the breakdown of ability and the emphasis on expression I want to make in my project. Disability aesthetics makes room for all levels of expression. It addresses the art of people who have been rejected by the major canon of art we learn today in our arts education. I want to contextualize my project with disability aesthetics because I think that institutional spaces don't do enough to bring these histories and identities into the space. Especially in my experience with classical music, the virtuosic culture almost assumes that the performer or composer will uphold these ableist values by reproducing technicality.

Katz, Jamie. "How Do You Make a Painting Out of Sounds?" *Smithsonian Magazine*. *Smithsonian Magazine*, published May 2013. Accessed March 31, 2020.

<https://www.smithsonianmag.com/arts-culture/how-do-you-make-a-painting-out-of-sounds-38014594/>

- This article about the work of artist Jennie C. Jones shows an example of a hybrid exhibition of paintings and objects that specifically engage with the sound in the room.

Buffenstein, Alyssa. "12 Sound Artists Changing Your Perception of Art." *Artnet News*. *Artnet News*, published August 4, 2016. Accessed March 31, 2020.

<https://news.artnet.com/art-world/12-sound-artists-changing-perception-art-587054>

- Articles like this expose me to artists I might not necessarily be looking out for and also reminding me of ones I have been interested in the past. Susan Philipsz, Christine Sun Kim, Camille Norment, and Tarek Atoui all appear on this list. Engaging with a wider

scope of artists utilizing sound and music in their practices is informative about how my own interests and project contextualizes with contemporary trends.

Sutton, Benjamin. "An Experimental Music Collective with Fluxus Undertones Comes to Brooklyn" Hyperallergic. Hyperallergic, published May 30, 2018. Accessed March 31, 2020.

<https://hyperallergic.com/445032/takehisa-kosugi-east-bionic-symphonia-pioneer-works/>

- I was very fortunate to see Marginal Consort perform here in Portland a little over a year ago. This article from Hyperallergic provides a little bit of background and context for how the group formed and under what frameworks the performance occurs. The aspect about the performances of Marginal Consort that speak out to me is the engagement of the audience and how the audience is invited to be its own improvisation, with no strict seating arrangements or etiquette required at all.

Machado, Thessia. "Thessia machado." Accessed March 31, 2020.

<https://thessiamachado.com/>

- I am still researching through Thessia Machado's oeuvre on the artist's website. I am interested in how Machado's works merge analog with a more technological and digital investigation in music and sound making.

BiennaleArte. "Biennale Arte 2019 - Tarek Atoui (performance)." *Youtube* video, 17:51. May 30, 2019. <https://www.youtube.com/watch?v=DMQ71wZ8R8>

- This performance by Tarek Atoui aligns with my own vision for how I see my project being created and performed. I also enjoy in this work how the audience is moving around fluidly, and many people might not stay for the entire duration of the piece. A multitude of performers is needed for the success of this piece by Atoui.

Tate. "Tarek Atoui – 'Sound Is a Physical Phenomenon' | TateShots." *Youtube* video, 4:19. July 1, 2016. <https://www.youtube.com/watch?v=M-gIT9gCZgU>

- Another video in which artist Tarek Atoui explains more in depth the reasonings behind his practice and performances. Some of the instruments that Atoui is using in his performances are incredibly intricate, and speak to how the invention of new instruments and the creation of new repertoire for them is critical for expanding the field of possibilities and perspectives within the world of performing arts.

Epps, Philomena. "The Politics of Sound: An Interview with Christine Sun Kim." *Art In America*. Art in America, October 6, 2016. Accessed March 31, 2020.

<https://www.artnews.com/art-in-america/interviews/the-politics-of-sound-an-interview-with-christine-sun-kim-56459/>

- This interview is a great resource because I am able to get some insider knowledge about Christine Sun Kim's practice and specific information about the piece *Nap Disturbance*, which is a piece engaging with and disrupting the custom of "noise etiquette" that hearing people abide by.

Sun Kim, Christine. "Christine Sun Kim." Accessed March 31, 2020. <http://christinesunkim.com/>

- This is Christine Sun Kim's artist website. Her body of work is diverse, and looking into each work I can usually find links to more substantial research about her practice. Kim is one of my favorite artists. Christine Sun Kim is an artist who is challenging all of our inherent biases we hold about sound and deafness. Kim is undoing ableism as it relates to music, noise, sound, and basically any experience in which the abilities of a hearing person are disregarded or decided to be nonexistent. Kim employs performance, sound, technology, audience participation, and drawing to create her practice.

Ross, Alex. "Why do we hate modern classical music?" The Guardian. The Guardian, November 28, 2010. <https://www.theguardian.com/music/2010/nov/28/alex-ross-modern-classical-music>

- Ross speaks to a trend that most of the classical music of the 20th century is rarely ever performed to large audiences. Compared to how widely accepted and celebrated modern art and architecture are compared to music, Ross tries to in this article examine why. A harsh interval just doesn't have the same reaction that viewing a Surrealist painting does. I think this article points out that much of the classical music of the 20th century aimed to disrupt tonality. However, this exact disruption isn't able to be overlooked or ignored as it is something that has to be experienced in its duration. Hence, it isn't performed.

Maysaud, Nebal. "It's Time To Let Classical Music Die." New Music Box. New Music Box, June 24, 2019. <https://nmbx.newmusicusa.org/its-time-to-let-classical-music-die/>

- This article by Nebal Maysaud outlines the insidious nature of the Western classical music world. Maysaud makes a case for a new classical music in which the old and racist structures of classical music are left to die. BIPOC and white allies/ accomplices can work together to make a new system in which the funding and academic institutions of classical music no longer have leverage to silence or marginalize. I am interested in doing this work in breaking down the foundation of classical music and Maysaud is a composer who is a leader in this conversation.