

A MENTAL
WELLNESS
ACTIVITY
BOOK FOR
ASIAN AMERICANS

UConn
AAASI

**#IAM
NOT A
VIRUS**

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THE STUDENT

The Student is the twenty-ninth card in the major arcana, sometimes known as the lost card. The Student cried the day of graduation. They play one role for the Mother, another for schools, another as the Daughter, another for workforces, another as the Model Minority, another for the state, always in the pull of the annihilating void. The Student is, at essence, a note-taker: be grateful / always be ok / chase the promise of / this, for hours / never complain never be sick keep going / nothing is ever enough the work goes impossibly on / is college life normal stress? / *what would it mean to leave* / we are finishing our parents' immigration stories / leaving behind the fact of living / we are not grades / a condition of what can't / *don't feel guilty*. Drawing the Student card in a reading reminds you that Student debt extends forward and backward across our collective lifetimes. But ask yourself, what is it you actually owe? Your entire personhood, and then more. *We gave you your past, now give us your future.* The Student urges us to refuse. If schools are a feeder system for churning out good citizens, embrace being a bad citizen. Embrace being a bad subject, a bad student, a bad child, a bad person: a revolutionary. Remember that the Asian American Movement was birthed in the fires of student protest. * *students everywhere*

INTRODUCTION

Introduction

The University of Connecticut's Asian and Asian American Studies Institute has partnered with the #IAMNOTA-VIRUS campaign and the Asian American Literary Review to provide students with this Mental Health Workbook. With the way that the world is now, many of us are struggling. Wellness and mental health are not often recognized as important issues for Asian Americans and we are three times less likely to seek mental health services than our White peers. At the Institute we believe that Asian American Studies is good for your health because it connects you to the history, culture, and politics of the life and struggle of our communities. Taking inspiration from the AALR's Open in Emergency project, this workbook serves as an introduction to making Asian American studies a part of your self-care. Whether it is managing the conditions of the pandemic, feelings of loneliness and isolation, or you are reflecting on the importance of social justice and racial equality, we hope you make these resources a regular part of your wellness practice.

**"WHEN WE SAY 'ASIAN
AMERICAN' WE ARE
TALKING ABOUT SO
MUCH MORE THAN
CAN BE FIT IN A SIN-
GLE
STEREOTYPE."
— IJEOMA OLUO,
SO YOU WANT TO
TALK ABOUT RACE**

Our hope is that individuals across our campus and at other institutions are given the opportunity to use this Mental Health Workbook as a tool for healing. We find that learning about our history and reading Asian American poets and writers connects us to common experiences and brings into focus the ways that anti-Asian racism and the model minority stereotype shape the circumstances in which we make our lives. Now more than ever, we need spaces to reflect individually and collectively as a community. When we are comfortable sharing our stories we can learn from each other and build a vocabulary of resistance and healing. Caring for ourselves makes us better allies and collaborators as we join the fight for Black lives, indigenous decolonization, and the struggles of other people of color.

We hope your reflections in this workbook serve you well and inspires you to walk your path and explore Asian American studies.

This compilation was created by UConn Associate Professor Jason Oliver Chang (History and Asian/Asian American Studies), Founder of the #IAMNOTAVIRUS Mike Keo, and #IAMNOTAVIRUS Campaign Manager Kelly Ha.

With thanks from Asian American Studies and literature scholars: Mai-Linh Hong, Tammy Ho, Shawn Higgins, Chris Eng, Heidi Kim, Jennifer Ho, Jim Lee, Julia Lee, Jigna Desai, Julie Thi Underhill, Catherine Nguyen, Pat Horn, Rei Magosaki, Floyd Cheung, Annie Fukushima, Christina Heatherton, May-lee Chai, Snehal Shingavi, Leslie Bow, Betsy Huang, Smaran Dayal.

And Special Thanks to the creative brilliance of Mimi Khúc and Lawrence-Minh Búi Davis of the Asian American Literary Review.



THE EMERGENCY

The Emergency is the twenty-fifth card in the major arcana. It is enormous—a city 85% underwater, planes flying into buildings, an Executive Order. But the nation's Emergency is and is not yours. "The browning of America" looks and sounds like a tornado siren; it travels as a warning. Stories told about but not with you—stories that look and sound like you, are the same color and shape of you, but are not you. Terrorist. Go back somewhere. Infesting the Ivy League. Not American. Your niqab, Paj Ntaub, kirpan are crises of their making. The Emergency is product and carrier of xenophobia and settler white supremacy. But this card also reminds us that every Emergency contains emergence; we always have the capacity to emerge from Emergency. It will not be easy. The world you emerge into remains inhospitable: a nationalism that does not want you, that names its necropolitics "relief efforts." And yet. You—grandchild, progeny, new Ancestor—will emerge, not in "resilience," but in explicit resistance of the "good" death—how they kill us and say "oh, but look how good they were at dying." A refutation of the ways your family, your community, your self, have been folded into, evacuated from, silenced in this place that names itself melting pot. Beloved, you are alchemizing a world wholly outside of theirs. You are opening in Emergency. * Simi Kang

JOURNALS, LITERATURE, AND POETRY

Dec. 8, 1942

Today, last year I went to school excited, scared (tho I had no reason to be) and sort of embarrassed. When I went to class everyone was talking about it and I felt a little conspicuous as if everyone was looking at me. The rest of the kids said hello to me as usual and all tried to keep off the topic of war. However I didn't feel much like talking about anything that day. All during English Class my English teacher had the news broadcast to me. One report was coming from Manila and was cut short as Jap. planes began flying over. After I got home I did little else except listening to news reports.

Today I took my physical exam.



HMM MABE YOU'RE DEAD.

**HAYAMI, STANLEY. PERSONAL DIARY.
JAPANESE AMERICAN NATIONAL MUSEUM.**

The first page comes from the diary of, then a Los Angeles high school student, Stanley Hayami writing from the Heart Mountain incarceration camp in Wyoming. Depressed by the war raging outside the camp and his incarcerated life inside the camp leads him to question his own existence.

**"POCKET DIARY OF A VIETNAMESE BOAT PERSON REFUGEE." 1979.
VIETNAMESE BOAT REFUGEE JOURNAL
UC IRVINE LIBRARIES, SOUTHEAST ASIAN ARCHIVE.**

The second set of pages appears in an anonymous pocket journal from a Vietnamese boat refugee written in the summer of 1979 as they fled Cá Mau, South Vietnam and Terengganu, Malaysia. These pages recount the payments the family made to barter for food and safe passage while at sea. The high price of a coke, rice and water demonstrated how little value their lives held in that time.



Our stories are embedded
in the unresolved works of
today.

This country was never
meant for us, but we are
all here and it is ours as
well.

Telling your story is an
important part of defining
the present.

Many times since our departure the Representative of the owner of the boat (#2899) Mr. Duang came to collect either gold or money from us (passengers):

- 1st time: in Sanyongda (it's excusable because VN money would not be any value to us once we went abroad) to give as a gift to the Coast Security Guards.

- 2nd time: in our first and second landing on Paulo Obv

to buy rice and to give to the Communist Navy Stationed there (My wife gave her wedding ring weighed 3.75 grs. for the exchange of 30 Kg of rice. We only received 15 Kg. The Representative told me he owed the remaining $\frac{1}{2}$ of the ring = 1.875 gr.

- the 3rd time = at Rach Tau Village. The Representative came and asked for some

gold or money to buy rice in Camau - # (We asked him in return how about what he and his Company owed us?)

The Repr - So, we'll own nothing to each other for you were distributed rice for 7 days.

- The 4th time: In Trengganu (Malaysia) he asked us to give some gold or US \$ in order to settle the problem of landing -

We gave him the last medallion in gold weighed 1.875 gr of gold (All our rings, necklace were made of gold 24 carats).

- The 5th time: The Representative collected Malaysian \$16.5 to buy some coke, cigarette from the crew of the boat on which The UNHCR & MARCS went with the supplies for us.

No money from my family because we

1.1 - Li Young Lee: "Persimmons"

[The narrator has just been berated by a teacher for his inability to distinguish between "precision" and "persimmon," and so he writes...]

This is precision.

Ripe ones are soft and brown-spotted.

Sniff the bottoms. The sweet one

will be fragrant. How to eat:

put the knife away, lay down newspaper.

Peel the skin tenderly, not to tear the meat.

Chew the skin, suck it,

and swallow. Now, eat

the meat of the fruit,

so sweet,

all of it, to the heart.

[Shared by Professor Julia H. Lee - University of California, Irvine]

WELLNESS PROMPT: In what ways have you failed?

1.2 - Bao Phi: "Yellow Babies for the Revolution"

This is about love

...

do you hear me

in this land that wants us blind, deaf, asleep and defeated

we have to make our own music

because none of these songs have ever been for us,

for the fight inside of us,

pounding fist of the heart against the soul,

the clashing notes inside of our minds,

this is to know what it is like

to have to fight

to love ourselves

...

so fill your lungs

and sing.

[Shared by Professor Floyd Cheung, Smith College]

WELLNESS PROMPT: What loves do you fight for?

1.3 Literature Excerpts from Asian Americans

Jigna Desai, “Reading about feelings when we can’t make change, informs us that it is not us, but the structures that shape our lives. These feelings shape our experience, but they are not there because we fail.”

Paisley Rekdal. “Night My Mother Met Bruce Lee”

“Because being Asian in America is a fact that does and does not exist. It disappears from view when scrutinized directly, like certain stars or planets at night, only to resurface in unexplainable tastes or angers or prejudices that roll on like tidal shifts, the irregular tug of the moon. We need stories, unquestionable paradigms for behavior and history when everything else about us--our appearance, our language, our preferences--is in question. It is our own kind of defense. Growing up, we have always been aware of an audience that is prepared to define us.”

[Shared by Professor Floyd Cheung - Smith College]

WELLNESS PROMPT: Which of your stories protect you? Which of your stories hurt you?

1.3 Literature Excerpts from Asian Americans

Cathy Park Hong. *Minor Feelings: An Asian American Reckoning*. 2020

“Patiently educating a clueless white person about race is draining. It takes all your powers of persuasion. Because it’s more than a chat about race. It’s ontological. It’s like explaining to a person why you exist, or why you feel pain, or why your reality is distinct from their reality. Except it’s even trickier than that. Because the person has all of Western history, politics, literature, and mass culture to their side, proving that you don’t exist.”

[Share by Professor Jigna Desai - University of Minnesota]

WELLNESS PROMPT: What histories prove your existence? Practice telling someone to mind their own business.

1.3 Literature Excerpts from Asian Americans

Celeste Ng. "Everything I Never Told You." 2014 Penguin ed. pp 279-280.

"You know what I'd do with your sister sometimes?" he says slowly. "When she was small, really small, even smaller than you. You know what I'd do?" He lets Hannah climb onto his back. Then he stands and turns side to side, feeling her weight shift against him. "Where's Lydia?" he says. "Where's Lydia?" He'd say this, over and over, while she nestled her face in his hair and giggled. He could feel her hot little breath on his scalp, on the back of his ears. He'd wander the living room, peering behind furniture and around doorways. "I can hear [p. 280] her," he'd say. "I can see her foot." He'd squeeze her ankle, clutched tight in his hand. "Where is she? Where's Lydia? Where could she be?" He would twist his head and she'd duck, squealing, while he pretended not to notice her hair dangling over his shoulder.

1.3 Literature Excerpts from Asian Americans

"There she is! There's Lydia!" He'd spin faster and faster, Lydia clinging tighter and tighter, until he collapsed on the rug, letting her roll, laughing, off his back. She never got tired of it. Found and lost and found again, lost in plain sight, pressed into his back, her feet clasped in his hands. What made something precious? Losing it and finding it. All those times he'd pretended to lose her. He sinks down on the carpet, dizzy with loss.

Then he feels small arms curling round his neck, the warmth of a small body leaning against him. "Daddy?" Hannah whispers. "Will you do that again?" And he feels himself rising, pushing himself back up to his knees.

[Shared by Professor Shawn Higgins - Temple University Japan Campus]

WELLNESS PROMPT: Who carries you? How will you practice tender joy?

MY CAGED BODY IS CHEERLESS
TODAY,

SOMEONE PLEASE FILL HOPE IN
THE MORNING BREEZE.

FOR GOD'S SAKE! DON'T LET IT
NOT GO EMPTY,

LET IT CARRY WITH IT THE STORY
OF OUR FRIENDS.

-FAIZ AHMAD FAIZ

REFLECT ON A TIME
WHERE YOU FELT
DIFFERENT FROM YOUR
PEERS:

HOW DID YOU
INTERNALIZE THIS
INCIDENT DURING THIS
TIME IN YOUR LIFE?

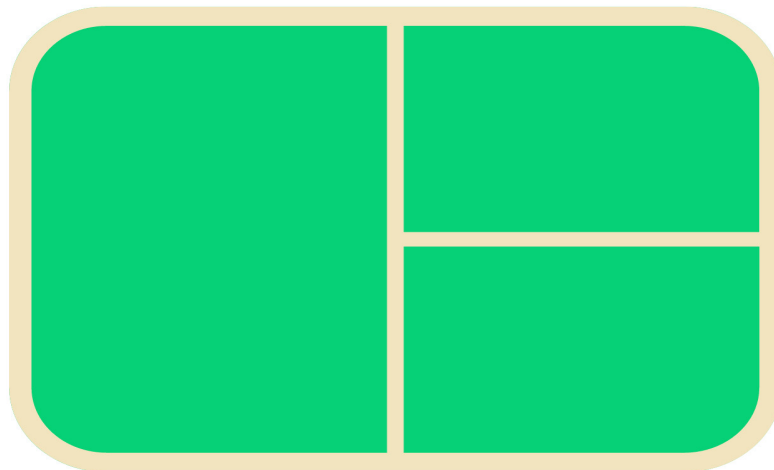
HOW HAS THIS
IMPACTED YOU TODAY?

Lunch Box Incident

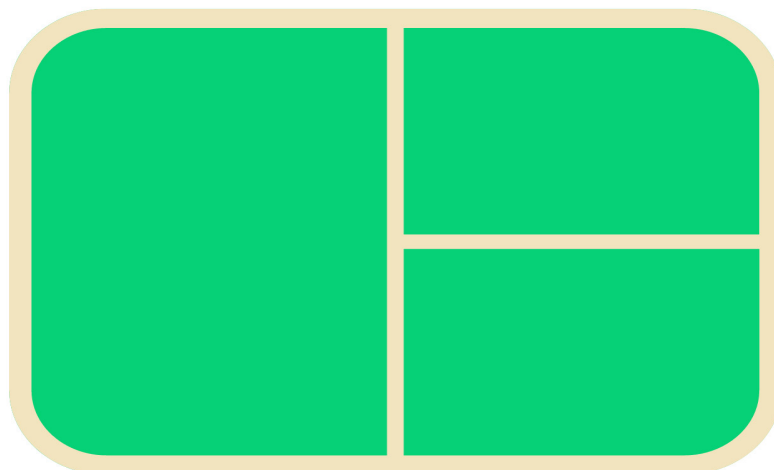
Many can relate to the “Lunch Box Incident”
- that moment where you bring your lunch or snack to school or work and someone responds with “What is THAT?”

Use this space to unapologetically create your lunch. Use drawings, lists, big fonts, printed pictures, food labels, etc. This space is yours.

WHAT WAS IN YOUR LUNCHBOX THEN



WHAT IS IN YOUR LUNCHBOX NOW



Your Autobiography Activity:

For this activity you will be creating what your autobiography would look like. On the next pages, you will create your own title page. Use this space to make your cover who you are. Don't forget to include a catchy title!

On the following page, you will "name" your chapters. Be as creative as you want. Choose moments that have impacted you, define you, or made you the person you are today.

TITLE YOUR STORY ABOVE

TABLE OF CONTEXT

CHAPTER 1:

CHAPTER 2:

CHAPTER 3:

CHAPTER 4:

CHAPTER 5:

CHAPTER 6:

CHAPTER 7:

CHAPTER 8:

REFLECT ON YOUR WORK AS AN ALLY:

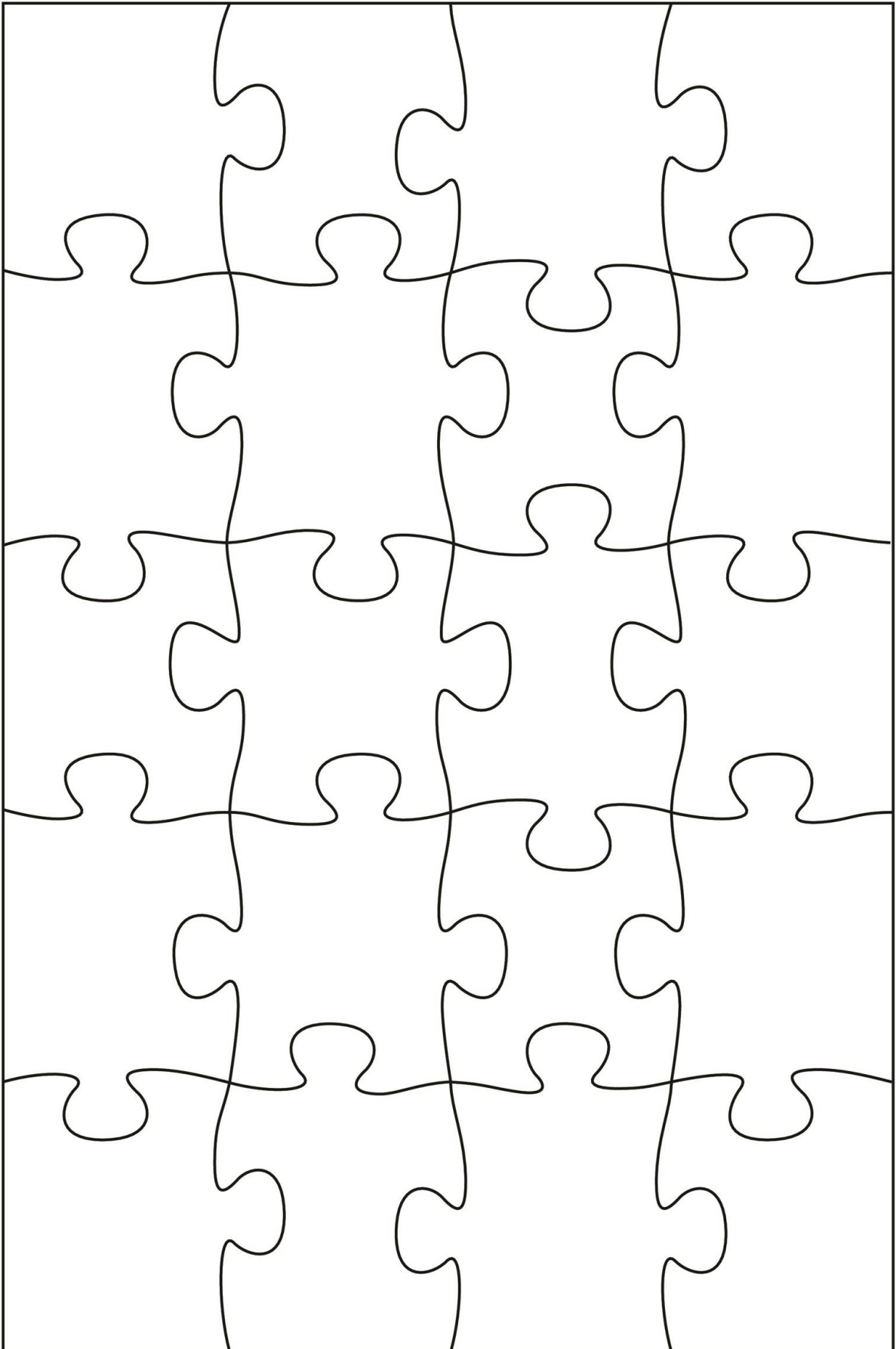
WHAT ARE YOU DOING TO ACTIVELY UNDO
YOUR IMPLICIT
BIASES AS WELL AS HOW DO YOU
ENCOURAGE OTHER COMMUNITIES THAN
YOUR OWN?

I'M NOT WHO YOU THINK I AM

WHAT PEOPLE THINK I AM

WHO I REALLY AM

USE THIS SPACE TO LABEL THE PARTS THAT MAKE YOU THE PERSON YOU ARE. THIS CAN BE YOUR COMMUNITIES, CLUBS, CHARACTERISTICS, LABEL THIS AS YOU WANT.



HOW HAVE YOUR INSECURITIES
THROUGHOUT LIFE CONNECTED TO YOUR
RACIAL IDENTITY?

THINK OF A TIME YOU WERE FACED/WIT-
NESSED RACISM:

HOW DID YOU RESPOND? HOW HAS THIS
IMPACTED YOU TODAY? IF
ANYTHING, WOULD YOU HAVE
DONE ANYTHING DIFFERENTLY?

HOW HAVE YOU PLAYED A ROLE IN THE
OPPRESSION OF OTHER BIPOC
COMMUNITIES? HOW ARE YOU
ACTIVELY CHECKING YOUR IMPLICIT BIAS?

THE WORLD HEALTH ORGANIZATION DEFINES MENTAL HEALTH AS "A STATE OF WELL-BEING IN WHICH EVERY INDIVIDUAL REALIZES HIS OR HER OWN POTENTIAL, CAN COPE WITH THE NORMAL STRESSES OF LIFE, CAN WORK PRODUCTIVELY AND FRUITFULLY, AND IS ABLE TO MAKE A CONTRIBUTION TO HER OR HIS COMMUNITY."

WHAT DO YOU NOTICE IN THIS DEFINITION? WHAT DOES THIS DEFINITION ASSUME? WHAT DOES IT SEEM TO SUGGEST/IMPLY ABOUT WHAT WE SHOULD BE DOING?

IS THIS HOW YOU WOULD DEFINE MENTAL HEALTH? IS THIS THE KIND OF MENTAL HEALTH YOU WANT FOR YOURSELF? WHAT DO YOU WANT FOR YOURSELF, AND HOW TO WE BUILD STRUCTURES TO CREATE THE KIND OF MENTAL HEALTH WE WANT?

SELF-CARE PRACTICES

TAI CHI:

WHILE THE PRACTICE BEGAN IN CHINA AS ANOTHER FORM OF MARTIAL ARTS, TAI CHI IS NOW SEEN AS AN ACT OF SELF-CARE SPECIFICALLY WITHIN AGING COMMUNITIES ACROSS THE WORLD. IT'S CORE TENETS RELY ON QI (ENERGY THAT FLOWS THROUGH THE BODY) AND YIN AND YANG (OPPOSING ELEMENTS THAT MAKE UP THE UNIVERSE); TAI CHI IS PRACTICED TO UNBLOCK AND ENCOURAGE PROPER ENERGY FLOW WHILE CREATING A BALANCE WITHIN ONE'S SELF. THE POSES AND SLOW,

DELIBERATE MOVEMENTS ARE AKIN TO GROUNDING TECHNIQUES THAT ARE TAUGHT WHEN AN INDIVIDUAL IS RECEIVING COGNITIVE BEHAVIORAL THERAPY: THE FOCUS ON BODY POSITIONING AS THE INDIVIDUAL MOVES THROUGH POSES, MINDING THAT THEIR BREATHING

REMAIN STEADY AND EVEN THROUGHOUT THE MOVEMENT HELPS TO EASE ANXIETIES BY DRAWING THE FOCUS ELSEWHERE. BEYOND THE MENTAL HEALTH BENEFITS, TAI CHI HELPS TO IMPROVE UPON THE MOST IMPORTANT COMPONENTS OF FITNESS BY BUILDING MUSCLE STRENGTH, INCREASING FLEXIBILITY, HELPING WITH BALANCE, AND AEROBIC CONDITIONING. AND WHILE IT IS GENERALLY THOUGHT OF AS A SLOWER, MORE CALMING PRACTICE, THERE ARE MANY DIFFERENT TYPES OF TAI CHI WHICH CAN INCLUDE THE USE OF WEAPONS, FASTER ROUTINES, AND EVEN A PARTNER TO WORK ALONGSIDE WITH.

YOGA:

YOGA BEGAN AS A HINDU PRACTICE, DEVELOPED IN ANCIENT INDIA AND PROMOTES SELF-CARE THROUGH A COMBINATION OF PHYSICAL AND MENTAL PRACTICES—AND WHEN USED IN CEREMONY, IT INCLUDES SPIRITUAL CONNECTIONS AS WELL. IT IS BROKEN INTO ASANAS WHICH REPRESENTS THE OVERALL PHYSICAL PRACTICE OF YOGA AS WELL AS INDIVIDUAL POSES WITHIN LONGER FLOWING SEQUENCES CALLED VINYASAS. LIKE TAI CHI, YOGA BUILDS ON BASIC TENETS OF FITNESS, WITH A LARGER FOCUS ON THE BREATH AS A METHOD OF BEING FULLY CONSCIOUS OF THE SPACE AND INDIVIDUAL PRACTICING YOGA TAKES UP. EACH BREATH IS MEANT TO EASE THE

INDIVIDUAL FROM ONE POSE TO ANOTHER WITH THE ULTIMATE GOAL BEING SPIRITUAL AND MENTAL CLARITY. BECAUSE OF THE TENDENCY TOWARDS REGULATING BREATHING THROUGH SHIFT IN POSES, YOGA ALSO INCLUDES MEDITATIVE POSES WHERE YOGIS ARE ENCOURAGED TO LET THOUGHTS ENTER THEIR MINDS AND LEAVE THEM JUST AS EASILY TO BE “IN THE MOMENT”. THIS MINDSET LENDS ITSELF TO LATER STRENGTH IN MEDITATIVE PRACTICES WHERE THE INDIVIDUAL’S MIND IS PERFECTLY CLEAR DURING A CHILD’S POSE OR BALASANA OR SHAVASANA WHERE THE YOGI LIES ON THEIR BACK AND FOCUSES ON CONTROLLED BREATHING.

“SITTING THE MONTH”:

“SITTING THE MONTH” OR POST-PARTUM CONFINEMENT IS OBSERVED AND PRACTICED ACROSS MANY ASIAN CULTURES. THE PRACTICE, KNOWN AS SANGO NO HIDACHI IN JAPAN AND SAWA MAHINA IN PAKISTAN IS A MONTH (OR FORTY DAY) LONG PERIOD OF REST AFTER A WOMAN DELIVERS HER CHILD. DURING THIS PERIOD, THE MOTHER FOCUSES ON CREATING A BOND WITH HER NEWBORN AS THE BABY LEARNS TO BREASTFEED AND THE MOTHER IS TREATED WITH HERBAL REMEDIES, VARYING CULTURE BY CULTURE, TO RECOVER AND REGAIN HER STRENGTH.

EACH ASIAN COUNTRY HAS THEIR OWN SPECIFIC METHOD OF HELPING THE MOTHER TO RECOVER, FOR EXAMPLE IN THAILAND, NEW MOTHERS ARE ENCOURAGED TO KEEP THEIR BEDS WARM AND NEAR A FIRE FOR 30 DAYS, AND HAS EVEN BEEN ADAPTED INTO THAI MASSAGE PRACTICES WHERE HERBAL MEDICINE IS BOILED ON THE FIRE AND PARTICIPANTS INHALE THE STEAM. WHILE THERE ARE MODERN CARE VERSIONS OF THIS PRACTICE IN THE WEST WHERE CARE AGENCIES WILL SEND EMPLOYEES TO HELP NEW MOTHERS DURING RECOVER, ALL ASIAN PRACTICES CENTER AROUND THE INCLUSION OF CLOSE FAMILY MEMBERS TO ASSIST DURING THE PROCESS.

COLORING BOOK

Helen Zia

Illustrator Name

Brenda Chi

Zia is a Chinese American journalist and LGBTQIA+ activist who helped lead the Asian American movement during the 1980s. She was an essential figure in inspiring and uniting the Asian American community to seek justice for Vincent Chin.



Mabel Ping-Hua Lee

Illustrator Name

Chen Li

An advocate for the Suffrage Movement. She fought for the right to vote and when she was just 16 years old she led a parade on horseback through New York City. In 1917, women won the vote in New York but this right was not granted to Lee because of the Chinese Exclusion Act that denied her citizenship. Despite this, she continued to advocate for gender equality.



Regie Cabico

Illustrator Name
Arthur Ball

A Filipino American poet and spoken word artist. Cabico is the first Asian American to win the The Nuyorican Poets Cafe Grand Slam. His work has appeared in over 30 anthologies. He uses his words to share his experience as both an Asian American and an openly queer artist.



CONTRIBUTORS



The Asian American Literary Review

THE ASIAN AMERICAN LITERARY REVIEW (AALR) IS A NOT-FOR-PROFIT LITERARY ARTS ORGANIZATION, A PLACE FOR ALL THOSE WHO CONSIDER THE DESIGNATION "ASIAN AMERICAN" A FRUITFUL STARTING POINT FOR ARTISTIC VISION AND COMMUNITY.

FOUNDED IN 2009, AALR HOSTS PUBLIC PROGRAMS, RUNS TEACHING AND MENTORING INITIATIVES, AND BRIDGES ARTS, ACADEMIC, AND COMMUNITY ORGANIZING SPACES. IT PUBLISHES A BIENNIAL LITERARY JOURNAL, INCLUDING, PERIODICALLY, COMMUNITY-CURATED BOOK ARTS PROJECTS THAT HOPE TO BE AS SOCIALLY AND AESTHETICALLY INNOVATIVE AS THEY ARE RADICALLY UNPROFITABLE.

THE AALR WEBSITE IS CURRENTLY UNDER CONSTRUCTION. PLEASE BEAR WITH US THROUGH THIS PAINFUL PROCESS.



ADMERASIA IS A MULTICULTURAL FULL-SERVICE AGENCY THAT HELPS CONNECT BRAND & CULTURE & PEOPLE TO CREATE COMPELLING & ACTIONABLE STORIES. [R]EVOLUTION IS A NEW PROGRAM BY ADMERASIA, DESIGNED TO CONNECT BRANDS TO NEW & EMERGING CREATIVE TALENTS WITHIN THE ASIAN AND ASIAN AMERICAN COMMUNITY. ADMERASIA HOPES TO AID THESE COMMUNITIES, IN WHICH THEY OPERATE, DURING A TIME WHEN THEY ARE MOST IN NEED. GOING FORWARD, [R]EVOLUTION WILL CONTINUE TO OFFER A DIRECT AVENUE TO CREATORS, ENTREPRENEURS AND ACTIVISTS SEEKING SUPPORT, WHILE OFFERING ORGANIC CONNECTIONS TO AN EMPOWERED AND UNITED GLOBAL AUDIENCE.



ZENIT, ZENITJOURNALS.COM, IS A RADICAL WELLNESS COMPANY WITH THE MISSION TO MAKE WELLNESS ACCESSIBLE TO EVERYONE. WE ARE CREATING PRIDE AND JOY IN OUR MENTAL HEALTH WITH CUSTOMIZED WELLNESS JOURNALS. JOURNALING CAN TRANSFORM OUR LIVES, BUT WITH A BLANK PAGE, IT CAN BE HARD TO KEEP UP. WITH ZENIT, YOU CHOOSE THE PROMPTS THAT SPEAK TO YOU, AND WE MAKE AND DELIVER YOUR UNIQUE JOURNAL THAT'S TAILORED TO YOUR WELLNESS GOALS.

ILLUSTRATORS BIOS

BRENDA CHI WAS BORN IN LOS ANGELES (SGV) AND RAISED BY SITCOMS AND CARTOONS. BRENDA'S WORK IS MAINLY CENTERED ON ASIAN AMERICAN ISSUES WITH A VINTAGE FLAIR. SHE ALSO MAKES COMICS THAT BREAK STEREOTYPES ABOUT BEING AN ASIAN AMERICAN WOMAN. SHE IS PUBLISHED IN "NEW FRONTIERS: THE MANY WORLDS OF GEORGE TAKEI" AS A COMIC BOOK WRITER AND ARTIST. SHE WAS FEATURED ON NBC NEWS ASIAN AMERICA, USCSCAPE, ASIAN AMERICAN COMIC CON, LONG BEACH ZINE FEST, THREADLESS, AND SINGTAO NEWSPAPER. SHE ALSO LOVES DRAWING HER ONE-EYE CAT, COMPTON. BRENDACHI.COM, ETSY.COM/SHOP/BCHILA, IG @ BRENDA_CHEESE

CHEN LI IS AN ILLUSTRATOR SPECIALIZING IN STORY-TELLING VIA SYMBOLS, CHARACTERS, AND DYNAMIC LINE-WORK. CHEN'S STYLE DRAWS INSPIRATION FROM THE CHINESE FOLK ART, PRINTMAKING, AND MANGA. HIS WORK CAN BE FOUND IN VARIOUS MEDIA SUCH AS WEB, PUBLICATIONS, MURALS, CLOTHING AND PRODUCT PACKAGING. IG @CLI.JPG

ARTHUR BALL IS KNOWN AS THE ABOVEAVERAGE ARTIST. HIS COLLEGE ROOMMATE GAVE HIM THAT TITLE ABOUT 18 YEARS AGO AND HE HAS TRIED TO LIVE UP TO IT EVER SINCE. ARTHUR TRUDGES UPHILL THROUGH THE ARTWORLD ARMED WITH GRAPHIC ARTS, SCULPTURE DEGREE, CREATIVITY AND YEARS OF EXPERIENCE. HE TRIES TO LEARN AND EXPERIMENT WITH NEW MEDIA, INTEGRATING AND BUILDING ON WHAT HE ALREADY KNOWS. ART IS PART OF HIS NAME AND WHO HE IS. HE KEEPS PUTTING NEW WORK OUT ON HIS WEBSITE WWW.ABOVEAVERAGEART.COM, IG/FB @ABOVEAVERAGEARTISTS AND TWITTER @ABOVEAVERAGEART.



**ASIAN MENTAL
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