

# Visible Voices: Raising Awareness on Gender-Based Violence (GBV) through Art and Design Practices

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## ABSTRACT

**Aim of the Study:** This paper seeks to underscore the importance of creative approaches in addressing social issues and proposes potential solutions through creative engagement. Pakistan has consistently ranked 2<sup>nd</sup> last in the global gender gap index for many years. So, it is imperative to see the role of art in highlighting the gender-based inequalities in society. This paper highlights the phenomenon of gender-based violence (GBV) through the lens of art and design. This paper proposes that the phenomenon of GBV can be highlighted more effectively through art and can help raise awareness on the issue. Through visuals, the audience can be effectively engaged and can propose efficient mediations.

**Methodology:** A qualitative case study research design was employed to analyze the chosen artifacts. Analysis was mainly based on the depiction of gender-based violence in the art pieces. Both national and international artifacts were chosen, and their impacts on the world and society were discussed.

**Findings:** An illustrative example is found in the Caribbean through the Engendered project, which involves singers and public art practitioners. This initiative received support from the United Nations Development Fund. Similarly, the 'Fearless Collective', initiated in 2012 in India and expanded to 12 countries, including Pakistan, co-creates impactful public art to support women's rights and reclaim their due spaces.

**Conclusion:** Through a critical analysis of various examples suggesting Dual Coding Theory (Paivio1986), the paper emphasized the significance of art and design practices and their engagement in mitigating the risk of GBV in Pakistan.

**Keywords:** Creative Practice, Social Change, Gender-based Violence.

## 1. INTRODUCTION

The current research is focused on the role of art and design in creating awareness against gender-based violence in society. Art has addressed political themes and issues frequently. The last few decades have witnessed an increasing role of art and design practice in acting as a catalyst to highlight gender-based violence (Plam & Potelwa, 2024). A major shift can be seen with the influx of social media. However, right before the internet boom, art and design thinking and practice provided a sustainable solution to social issues. Hence, creating a positive impact on society. The various art and design methods employed

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for the process include performance art, public art, human-centered design, design thinking, and co-design etc. (Riaz, 2022). The key significance of this method is the inclusivity of the target audience, making it more impactful in terms of retention and recall. Therefore, the current paper explains the types of major visual art on gender-based violence against women. The feminist movements and scholarship have also used art to spread awareness and combat gender-based violence (Akhami et al., 2018).

Awareness is defined as a quality or state of being aware of something (Stetz, 2023). In the context of gender-based violence (GBV), awareness is crucial to identify, understand, and prevent human rights violations in a society (Naime, 2024). Strategizing a multifaceted approach, which includes advocacy, community engagement, and education, can help in resolving many social and cultural issues. This paper focuses on investigating alternative approaches, such as a visual-based solution instead of a textual approach, to increase consciousness pertaining to GBV. In doing so, the paper suggests that dual-coding theory (Paivio, 1986) can serve as a substitute framework for meaning making. In the dual coding theory, Pavio suggested that our brain uses two channels to make meanings: verbal and non-verbal, or visual. By utilizing both channels, memory retention can be enhanced. While explaining the verbal channel, the study proposes that visual material, such as images, can aid in the comprehension and retention of information, particularly when facing issues with textual messages. This method can be particularly beneficial in sensitizing communities to social issues, as visual content can exceed language barriers and be more universally understood. Visuals such as photographs (Míguez-González & Assumpció., 2015; Cleland, 2021), paintings (Preeti & Preeti, 2013), drawings (Phillips & Copland, 2015), or videos (Mayer, 2009) are powerful ocular materials.

Considering the recent climate situation where women and children are more vulnerable, United Nations project EnGender (2022) is one of such examples where art creates, supports and evokes a collective consciousness in the Caribbean. Nine countries, Antigua and Barbuda, Belize, Dominica, Grenada, Guyana, Jamaica, Saint Lucia, Saint Vincent and the Grenadines, and Suriname are recipients of the project grant jointly with UN Women and Caribbean Disaster Emergency Management Agency (CDEMA); According to UN Women report published in March 2022, the project aims at providing gender specific support and:<sup>1</sup>

1. Strengthen national capacities for gender-responsive climate change planning and implementation among state and nonstate actors in each of the nine targeted countries.
2. Integrate recovery planning and frameworks at both national and regional levels to ensure gender-responsive and resilient disaster recovery for vulnerable groups.
3. Encourage the application of gender-responsive and rights-based approaches in national climate change and disaster risk reduction decision-making bodies.

The Engendered Project utilized music and public art to address GBV in Caribbean communities. Supported by the United Nations Development Fund, it collaborated with local artists to create culturally relevant narratives around gender justice. By incorporating music—a form of communication deeply embedded in Caribbean traditions—the initiative effectively raised awareness and stimulated dialogue, even among populations with limited formal education.

### ***1.1 Contextualizing Gender-Based Violence in Art & Design***

Gender is a socially ascribed phenomenon, and gender roles are defined and assigned by society to males and females (Zaman & Shahid, 2023). Gender-based violence is defined as any act of violence perpetrated against any person based on their socially ascribed roles as males and females. Gender based violence often includes physical, sexual, psychological, emotional, economic, and acts of omission. These forms of violence are not only perpetrated by the immediate family members of the victims but also by

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<sup>1</sup> [https://wrds.unwomen.org/sites/default/files/2022-08/Gender%20Climate%20Change%2001%20About%20EnGenDER\\_F\\_0.pdf](https://wrds.unwomen.org/sites/default/files/2022-08/Gender%20Climate%20Change%2001%20About%20EnGenDER_F_0.pdf)

society through the more significant structural tools in the form of social institutions. The division of labour in society is wherein males operate in the public sphere and women operate in the domestic sphere.

Contextualizing gender-based violence in art extends the understanding of this societal evil into broader social, political, and historical factors. It represents the shapes and inner feelings of the victims through the eyes and feelings of the artist. It gives artists a voice to recognize and present a platform for the victims, activists, and other fellows to share their experiences and to challenge harmful norms in society. Art presents the mirror image of society and necessitates acknowledging the ways in which artistic mediums can be used as a site for gendered power and potential for GBV.

Feminist practices of social mobilization are rooted in the philosophy of raising consciousness, which entails a public activism focused on bringing social change and highlighting gender inequalities through signposting strategies (Delaney & Sanatan, 2024). Thereby, the current paper focused on exploring the representation of gender-based violence in artistic practice. A few international and local artifacts were included in the analysis to see how they would depict imbalances in society, power norms, and cultural practices. Understanding of the artist towards GBV, the creation of the piece, the reception of the artwork in society, and its interpretation is the focus of analysis. As discussed above, before action, understanding the issue holds key significance. The paper frames the following questions: Can visual art provide the space for a dialogue to combat violence? Can visual or non-verbal (Paivio 2008) strategies effectively highlight the scale and consequence of GBV in Pakistan? Could the visual medium effectively point out the vulnerability of women and children in political and social volatility?

## **2. METHOD**

Current research employed a multimodal qualitative case study method to explore the phenomenon of presenting gender-based violence through artistic representations.

### **2.1 Sample Work**

The work discussed in this paper was taken as random sampling, but relevance to the questions was kept in focus. Case studies of key international artists' work allowed this study to configure visual mediums as global or Indigenous in terms of visual literacy, responses to violence, and GBV.

### **2.2 Analysis Framework**

The selected work was identified as a source of visual/ non-verbal medium due to its relevancy, subject matter, and execution. Another key aspect of visual-centric research was based on the premise of the likely impact of art and design on the low literacy rate population. Each case study responds to the stated questions. Each sample selection was considered according to the dual coding theory (DCT) and examined through the post-structural semiotics of Derrida (1976). This method provides a uniform framework to critique the visuals and interpret the visual codes of diverse art mediums such as murals, performance art, and posters.

### **2.3 Procedure**

This paper employs a multi-model theoretical framework. Owing to its implication, the DCT helped identify the core concept of the research. The implication of non-verbal protocol in meaning generation supported the idea of a visually based solution to spread awareness about GBV. DCT's reliance was also seen as a pertinent support to engage with low literacy rate countries such as Pakistan. Articulated through the case study on Project EnGender, 2022. Whereas, the post-structural semiotics unpacked and examined the artworks based on their historical, visual, and social relevance and impact. The theory focuses on language, power, and its ambiguity. It is applicable to decode the hidden meanings often wrapped in the complexity of non-verbal codes with contextual reference. Gillian Rose's *Visual Methodologies* (2007) provides a comprehensive approach about visual-based research modalities. Employing her case study method, this research discussed images as case studies, such as *Guernica* 1937, *Cut Piece* (1964), *A Monument* (2012), *On the Way to Destiny 2* (2018), and *The Fearless Collective*

2012. Furthermore, each visual source was thoroughly scrutinized in terms of their subject matter, socio-cultural alignment and the impact of the cited images.

## **2.4 Ethical considerations**

The images included in this research are taken from open sources. Wherever required, permission is taken.<sup>2</sup>

## **3. RESULTS & DISCUSSION**

### **3.1 Case Studies**

#### **3.1.1 International Representations**

*Guernica*, 1937:

Over the years various artists have registered their voices against war, injustice and violence against oppressed. Artists used their agency and created some powerful artworks. The contributions made by Picasso's *Guernica*, 1937<sup>3</sup> (fig 1) is considered an important artwork against war or a "visceral outcry of human grief." Pablo Picasso (1881-1973) was a Spanish painter but lived in France during the most of his adult life. Considered as most influential artists of the western history, he is well known for co-founding the Cubist movement. *Guernica*, (1937) is considered his most influential and politically charged anti-war artwork. It positioned innocent civilians of Guernica, in Spain as recipient of unexpected violence leaving innocent children and women murdered and wounded. The work has foregrounded the plight of women, suffering and pain with such a ferocity that the image itself becomes a site of mourning.<sup>4</sup>

*Guernica* (1937) (fig.1) is a huge black and white mural painting measuring 349.3x776.7 cm. The subject matter is war induced violence. The concept was inspired by the news and photographic depiction of the German aerial bombing reported in the many newspapers, including French newspaper *l'Humanité*. Despite the fact of its original name the painting does not contain any resemblance to the actual event but rather highlights the Spanish Civil War (1936-1937) and political unrest in Spain; represented through the bull as a Spanish symbol, shown at the top right side of the painting. The Cubist style painting symbolically depict, various ideas; the fragmented figure of a horse, a grieving mother with the dead body of a child, a broken sword, disembodied arms and faces, a flower, a lamp in a wide-open eye, fragments of newspaper scattered around the canvas and a bird. The monochromatic palette refrains from giving information about the exact location of the chaos. Nonetheless its visual impact remains undisputed. It's not a literal depiction of the war but rather a representation of suffering. Picasso carefully places three women as a bearer of the emotional and symbolic weight of painting. He depicted her as a collective symbol of suffering, struggle and grief. In the first instance, a female figure holds her lifeless child; her head tilted back, her mouth and eyes wide open, her face is distorted with grief; Second female figure is placed in the center, holds a lamp with a soft glow; her wide eyes reflect grief and pain; the representation might signify a search for truth; The third female is painted at the right side of the canvas, and is immersed in flames, with hysterical movements.

All three representations imply how Picasso carefully positions women as the most vulnerable recipients of any conflict or violence. Her symbolic depiction as, mother, as bearing witness (depicted through the lamp) of the atrocities, and her endurance showed her universal recipient of sorrow and misery; "*The viewer cannot help but feel the horror of war through the anguished cry of the mother and the flailing limbs of the burning woman.*" (Art Through the Ages, 2015).

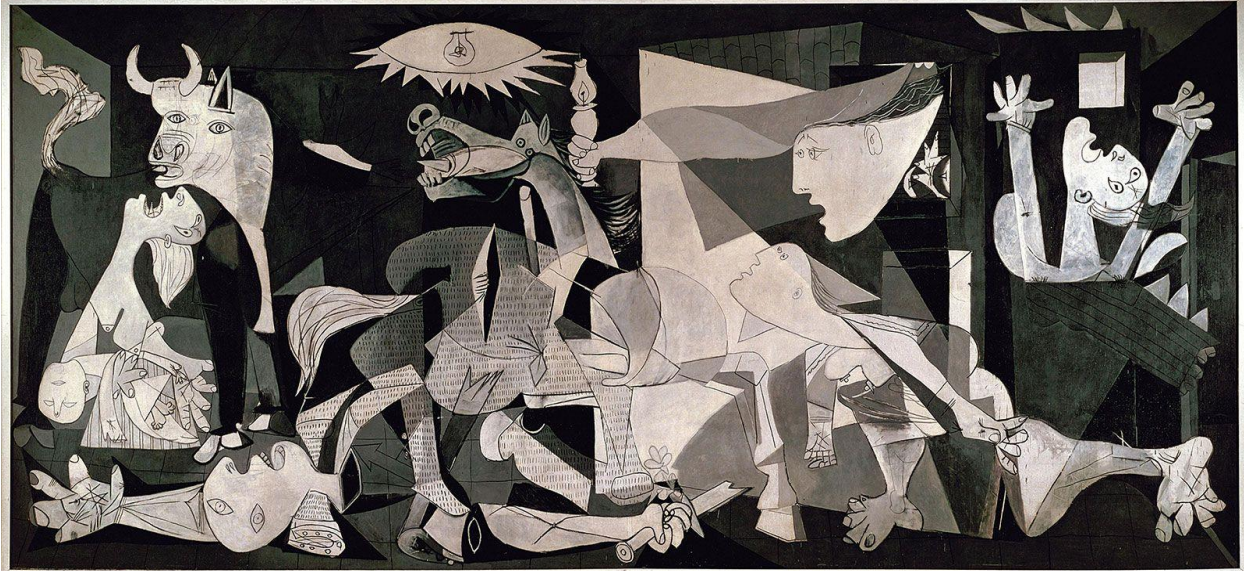
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<sup>2</sup> Through a correspondence, Haifa Alizada allowed the author to use her photographs.

<sup>3</sup> Located in Museo Nacional Centro de Arte Reina Sofía.

<sup>4</sup> The site of images is discussed in details in Gillian Ross's Visual Methodologies published in 2007.





**Figure 1:** Pablo Picasso: *Guernica*, oil on canvas by Pablo Picasso, 1937; in the Museo Nacional Centro de Arte Reina Sofía, Madrid. 3.49 × 7.77 m. <sup>5</sup>

Figure 2 shows a later interpretation of *Guernica* (1937). The artist and the date are unknown. <sup>6</sup>



**Figure 2.** artists Unknown ,

The two pervasive signifiers, woman and child are juxtaposed with the first female figure holding a lifeless baby shown in *Guernica* (1937). The unknown artist draws references despite the difference of

<sup>5</sup> <https://www.museoreinasofia.es/en/collection/artwork/guernica>

<sup>6</sup> Reference is taken from the internet to establish that the universal language of visual can impact global audience.

visual coding, historical moment and Picasso's personal connection, emphasizing the universality of visual language.

***Cut Piece (1964)***

**Figure 3:** Yoko Ono, “Cut Piece”, 1964<sup>7</sup>



On the other hand, Yoko Ono, on the other hand collaborated with John Linen, her husband on many occasion; using his songs as a reference point for her artwork. On the onset of Ukraine and Russia war, recently, ‘Imagine Piece’ flashed on the billboards in various squares across Europe and the USA;

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<sup>7</sup> <https://amaliarodriguesblog.wordpress.com/2016/04/18/cut-piece-yoko-ono-1964/>



*“The message — the latest in several decades of peace activism by Yoko Ono — appeared on a screen at Broadway and West 45th Street at exactly 8:22 p.m. Spelled out in black letters on white, it lasted three minutes.”<sup>8</sup>*

Her simplistic yet powerful message might not grabbed the attention as the war on Ukraine is still going on, nevertheless she has managed to voice her concerns. Before getting married to John Linen, Ono was known for her powerful presence as a pioneer in performance art. Her participatory art such as Cut Piece 1964 and Touch Me III 2008 draws attention to the vulnerability of female body, Gallagher noted that;<sup>9</sup>

*“By means of live audience interaction, the participatory nature of Cut Piece (1964), Fog Piece (1964), and Touch Me III (2008) reveal the degree to which Ono engages in this passive objectification of both the female body and her physical self, highlighting the loss of agency that accompanies touch and female nudity in the public eye.”*

**Figure 4:** *Cut Piece, Yoko Ono, Performance Art, Feminist Movement, 1964<sup>10, 10</sup>*



Cut Piece (figs. 3 & 4) was performed during a concert on July 20, 1964, as part of two other artworks she performed. <sup>11</sup>For Cut Piece, Ono sat on the stage while folding her legs and sitting on her toes, in a position the Japanese would do in a place of respect and socializing. She placed a large pair of scissors in front of her. She had clear instructions for the participants to come up individually, cut a piece of her

<sup>8</sup> <https://www.washingtonpost.com/arts-entertainment/2022/03/23/yoko-ono-john-lennon-imagine-peace-billboard/>

<sup>9</sup> <https://www.bu.edu/writingprogram/journal/past-issues/issue-8/gallagher/>

<sup>10</sup> <https://arth207-spring.tumblr.com/post/49940048664>

<sup>11</sup> <https://www.youtube.com/watch?v=zbQBD06N0Hs>

clothing, and take it with them. She seemed disconnected, but breathed a sigh of relief at the end of the performance. Ono stayed away from commenting on her performance but rather encouraged the audience to make meaning out of her work. *Cut Piece* 1964 challenged the perception of the female body and the limits to which participants have access to it. The audaciousness and novelty created through this piece pointed out the very notion of voyeurism, “sexual aggression”, “gender subordination”, and “violation of Women’s personal space”.<sup>12</sup>

**Figure 5:** Excerpt from Bryan-Wilson, J. (2003)

24. “To the Wesleyan People”, in *Grapefruit*, unpaginated.

25. Ono enacted a similar piece, *Mend Piece for the World*, on 30 October 2001 at New York’s Judson Memorial Church in the aftermath of the 11 September attack. She briefly invoked World War Two and then asked the small audience to assist her in piecing together a large table of shattered pottery, saying, “Keep wishing as you mend”.

26. Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (The Johns Hopkins Press: Baltimore and London, 1984), p. 135.

27. Stewart, *On Longing*, p. 138.

28. Kyo Maclear discusses the importance of photographic witnessing in *Beclouded Vision: Hiroshima-Nagasaki and the Art of Witness* (State University of New York Press: Albany, 1999).

29. Haskell, Yoko Ono, p. 91.



**Fig. 8.** Sadako Kimura, *A Girl*, coloured pencil on paper, 1977. (From *Unforgettable Fire: Pictures by Atomic Bomb Survivors*, ed. The Japan Broadcasting Association. © 1977 NHK. Used by permission of Pantheon Books, a division of Random House, Inc.)

consolidated American regimes of power over the naked ‘truth’ of Japanese flesh in pain. In *Cut Piece*, Ono offers her body in dialogue with these photos, which were deployed as visible proof of the destruction of Hiroshima and Nagasaki. In these stilled photos, history becomes an unrepeatable instance that is documented and frozen in time. *Cut Piece*’s multiple performances give us repetition and change, hence vivifying those images. The scrap of dress is thus a living reminder, a souvenir of the lasting, lingering radioactive effects.

For there is, crucially, the remainder of the dress still in the viewer’s hand. How do these scraps of dress, these little mementoes, function? What kind of souvenir is the audience taking? In a lecture given in 1966, Ono said that her events ‘are an extrication from the various sensory perceptions . . . the closest word for it may be a wish or hope’.<sup>24</sup> Hence her work is also full of a kind of metaphysical optimism—a prayer for the future. Ono enacts memorialisations in other pieces by offering to the audience a series of fragments, residues, and remainders. In *Promise Piece*, first performed in 1966, she smashed a vase, handed out its fragments to the audience and promised to meet back in ten years to reassemble it (Fig. 9).<sup>25</sup> And in *Morning Piece* (1964), she sold little, smooth shards of bottle glass with dates attached to them, some from the past and some from the future. Here are past mornings and future mornings to press into the viewer’s hand and send off.

These nervous amulets, with their invocations of future memories, are meant to act as commemorative objects. They are mementoes of a performance to be taken home, tactile scraps that incorporate the viewer within the history of the event. As Susan Stewart writes in her book *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, ‘the souvenir is an object arising out of the necessarily insatiable demands of nostalgia. The souvenir generates a narrative which reaches only “behind”, spiralling in a continually inward movement rather than outward toward the future’.<sup>26</sup> While most souvenirs are aids in nostalgia, helping one to look backward, Ono turns dates from the future into souvenirs from the past: that is, she sends souvenirs into the future as a ritual to make tomorrow happen. Although the tendency of the souvenir is to ‘move history into private time’,<sup>27</sup> displacing attention into the past, *Cut Piece* and *Promise Piece* use the souvenir to force the audience to take history home for the future. The vase is broken in order to be disseminated so that its shards can inhabit someone’s life as a tangible memory. After ten years of remembering the vase as whole, it will be lovingly set right and glued back together. As Ono performs, she gives out material guarantees in order to secure the future. But this optimism is undercut with violence, for the past informs the always provisional future. And even when the scraps have all been cut away and the shards of pottery lost in pockets and desk drawers, we still have the photos as another type of reminder. It is within this agitated relationship to evidence that the abundance of pictures of *Cut Piece* takes on new meaning. The photos form another kind of record stemming from an urgent need to preserve an ephemeral event.<sup>28</sup> With its almost excessive documentation, which is by necessity a fragmented and incomplete archive of the live event, *Cut Piece* bespeaks a deep worry about preservation and the eventual degradation of memory.

Since Ono’s art is as propelled toward the future as much as it is influenced by the past, it is perhaps more accurate to refer to these residues as particular kinds of gifts rather than as souvenirs. Ono herself has pointed to the gift of *Cut Piece* in a brief, evocative allegory of Buddha’s offering.<sup>29</sup> Jacques Derrida, picking up on Marcel Mauss and his theories of the gift, writes of the gift’s

**Figure 6:** excerpt from Bryan-Wilson, J. (2003)

<sup>12</sup> <https://www.jstor.org/stable/3600448?seq=5>



Ono provided an alternative, embodying experience viewed and discussed by critics in various contexts. From a gender perspective, "Cut Piece" has been seen as a commentary on women's experiences of vulnerability and objectification. The act of cutting away at Ono's clothing can be interpreted as a symbolic act of violence or violation, drawing attention to the ways in which women's bodies can be subject to control and intrusion. The artist's passive role in the performance highlights the power dynamics at play and questions societal expectations and norms surrounding women's bodies. Ono's "Cut Piece" has been discussed in the context of feminist art and the exploration of women's agency, bodily autonomy, and the impact of societal expectations on individuals. The act of cutting away layers can also be seen as a metaphor for stripping away societal expectations and revealing the true self. Ono's work not only signifies the power of pictorial agency but also presents a strong case for its impact on human perception.

### **3.2 Indigenous Representations**

#### **A Monument (2012) and On the Way to Destiny 2 (2018)**

**Figure 7:** *Hanifa Alizada, A monument, 42x68 inches, Digital Photograph, 2012*



**Figure 8:** *by Hanifa Alizada, A monument, 42x68 inches, Digital Photograph, 2012*

The indigenous examples, such as Hanfia Akizada's *A Monument* (2012) in figure 6 evoke similar emotions as we have seen in Ono's work. Alizada, an Afghan photographer who studied at Beacon House National University, Lahore, Pakistan, uses black and white digital photography to explore and draw attention to gender-based issues faced by Afghan women. It draws strongly on the distorted image of women in an upside-down extreme close-up of a face tied up with a rope, disfiguring the features at the same time representing constraints of political power. It also represents loss of personal agency against the oppressor regime.

**Figure 9:** *Hanifa Alizada, On the Way to Destiny 2*



**Figure 10:** *Hanifa Alizada, On the Way to Destiny 2, 42x30 cm, Digital photo on Archival Paper Spring, 2018.*

This photograph, titled, *On the Way to Destiny 2* (2018), further elaborates on the limitation and subjugation portrayed by a soldier's boot pressed against a woman's face. In this case, Alizada was the subject of this portrait. The image not only portrays the absurdity of power but also encapsulates the intersection of political violence. The image also serves as a visual metaphor for GBV and oppression under state authority.

## ***The Fearless Collective 2012***

**Figure 8:** *The Fearless Collective Mural in Rawalpindi*



**Figure 8:** *Fearless Collective founder Shilo Shiv Suleman, from India, works with local residents to paint a mural in the Pakistani city of Rawalpindi. (Fearless Collective)*

Founded in India in 2012, the Fearless Collective is a collective of artists, designers, and activists who co-create public art with communities, especially women, to reclaim their spaces and stories. The collective has worked in over 12 countries, including Pakistan, using large-scale murals and public art campaigns to confront GBV and reimagine narratives of femininity and freedom. Their community-led approach ensures relevance, ownership, and empowerment for the participants. The definition of “**Voice** is having a say in the processes that affect one’s life and environment,” and “**Agency** is the ability to make choices to achieve desired outcomes.”<sup>13</sup>

**Figure 9:** *A Fearless Collective Mural in Lahore*



**Figure 9:** *A Fearless Collective mural in Lahore asks, “What will people say? But we are also people, what will we say?” Photo: Fearless Collective*

<sup>13</sup> <https://www.worldbank.org/en/topic/gender/publication/engender-impact-boosting-voice-and-agency>



Other than objectification, women face many challenges in everyday life. A recent research has shown that women and children are more prone to the disasters connected to climate change. Signifying shifts in the global climate are attributed directly or indirectly to human activities that modify the composition of the atmosphere, alongside natural climate variability observed over comparable time spans.

#### ***Not a Bug Spat 2014***

**Figure 10:** *The image of a Pakistani girl on a 90x60 feet vinyl in Khyber-Pakhtunkhwa*



**Figure 10:** *the image of a Pakistani girl on 90x60 feet vinyl, whose parents were killed in a drone strike, was placed in a field in northwestern Khyber-Pakhtunkhwa (KP) province in 2014.*

Through a strong political imagery, creative directors Ali Raza Mumtaz, Sakas Afridi, and their team at BBDO created an installation inspired by French artist JR's Inside Out movement. The movement gained worldwide attention for its idea of "stand up for what you care about". This was in response to the American drone attack in KP targeting innocent children and civilians and killing almost 900. It sparked huge protests. The BBDO Lahore team visited KP province and, with the help of local participants, installed a portrait of a young girl whose parents were killed in the drone strikes. The colossal portrait, 90 feet x 60 feet, was placed in the fields with the help of local farmers and people. The installation was meant to be captured by satellites in order to make it a permanent mark and part of the landscape mapping.

#### **4. CONCLUSION**

The study concludes that art's visibility and power are far greater than words. By integrating images and artwork in social activism, such as raising awareness about gender-based violence and other social injustices, the message can become more effective and impactful. It crosses the barriers of illiteracy, language, and cultural differences. Uniform human experiences of violence, pain, and misery can be presented and understood by a wider audience. Thereby, this tool can effectively be utilized to spread awareness, combat social evils, and preserve human grace.

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