

Contemporary Art Influenced by Asian Culture

I choose each of these artworks because each artist style and background intrigue me for different reasons.

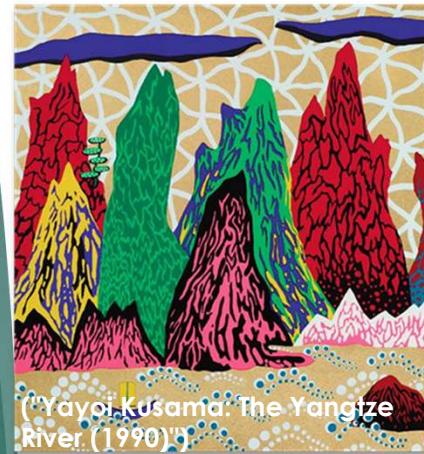
Chew Hon Hee intrigued me because of his use of his art as activism for the Chinese and Hawaiian artist movements. When I visited Hawaii for a wedding, I saw a lot of the culture and the mixed cultural environment that influenced his artwork.

Yayoi Kusama interested me because of her use of her mental illness and personal history of abuse in her vibrant art. I was also intrigued by her use of her art in activism and her background as a woman of Matsumoto, Nagano, Japan.

Chiharu Shiota appealed to me as a sculptor and 3D artist I especially loved how she used her art to Confront fundamental human flaws and problems caused by humans developing society. She is also from Osaka, Japan but has lived and worked in Berlin, Germany since 1996.

Both Kusama and Shiota are Japanese and appeals to me due to my own Japanese heritage

I chose all these artists due to their own messages in their art, their different backgrounds of time, and how their own Asian/Polynesian heritages influence this message.



(Yayoi Kusama: The Yangtze River (1990))

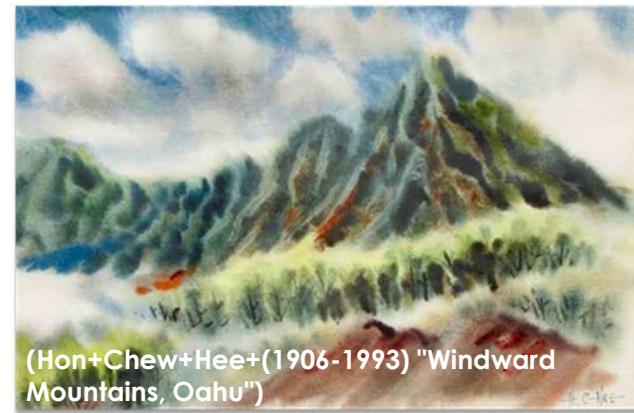
Yangtze River (1990) by Yayoi Kusama (1929-Present) Japanese and American influence)



(Chiharu Shiota 塩田千春)

Me Somewhere Else (2018) by Chiharu Shiota (1972-Present) (Japanese and German Influence)

►This study will compare and analyze the artists Hon Chew Hee, Yayoi Kusama, and Chiharu Shiota Art Works



(Hon+Chew+Hee+(1906-1993) "Windward Mountains, Oahu")

Windward Mountains (1960) by Hon Chew Hee (1906 -1993) (Chinese and Hawaiian influence)

Cultural Context of Hon Chew Hee

►Hon Chew Hee created this watercolor in 1960. Hon Chew Hee was an Chinese American (Hawaiian) muralist, watercolorist and printmaker born in Kahului, on the Hawaiian island of Maui in 1906. However, he grew up in China, where he began his artistic training in Chinese brush painting. He returned to the United States in 1920 when he was 14 in order to advance in his artistic skills at the San Francisco Art Institute, where he received the school's highest academic honor. From 1932 to the beginning of World War II, Hee lived in San Francisco, where he founded the Chinese Art Association. He then taught in China until moving to Hawaii in 1935. In Hawaii, he worked as a freelance artist and held classes in both Western and Eastern styles of painting. Together with Isami Doi (1903–1965), Hee taught painting at the local YMCA. At the time, Doi instructed Hee in woodcarving techniques. Similar to Doi, Hee began creating wood engravings based on the rural life in the Hawaiian Islands. Hee later founded the Hawaii Watercolor and Serigraph Society. During the 1950s he studied in New York at the Art Students League, at Columbia University, and spent three years in Paris studying with Fernand Léger and Andre Lhote. For the remainder of his life, he lived in Kaneohe, on the Hawaiian island of Oahu, where he died in 1993. (["Hon Chew Hee, \(1906-1993\), Chinese Longevity Character with Hawaiian Petroglyphs, circa 1960's: Early California, Hawaiian and American Art: American Eagle Fine Art - Ray Castello" 2015](#))



("Honolulu Star")

Cultural Significance of Windward Mountains, Oahu

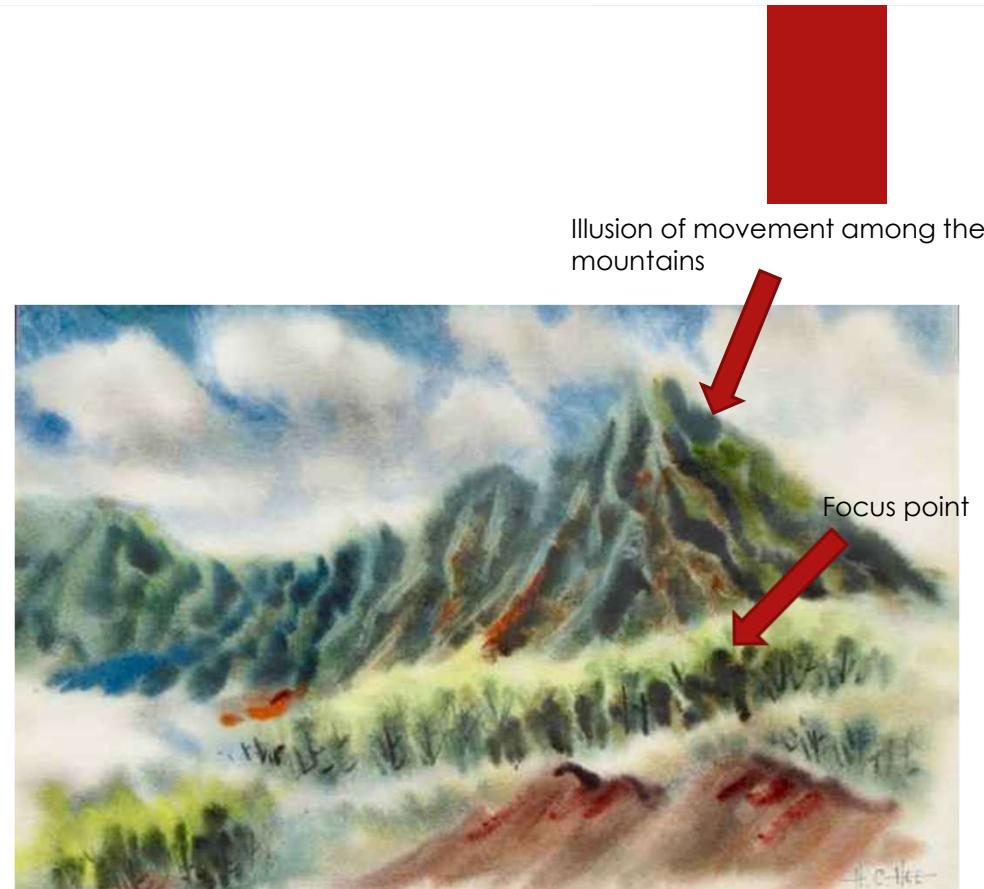


(Hon+Chew+Hee+(1906-1993) "Windward Mountains, Oahu")

This watercolor painting was made in 1960 in Oahu, Hawaii. The artist was an American born and of Chinese and Hawaiian descent and grew up in China until he was 14. Hee was most likely Christian or Catholic influenced by his Hawaiian descent. This mixture of art and religion caused him to become a major player in the spread of western and oriental influences on Hawaiian religion. He also founded the Chinese Art Association and Hawaii Watercolor and Serigraph Society. In his upbringing Hee experienced the stock market crashed and the great depression started (["Hon Chew Hee, \(1906-1993\), Chinese Longevity Character with Hawaiian Petroglyphs, circa 1960's: Early California, Hawaiian and American Art: American Eagle Fine Art - Ray Castello" 2015](#)). Later near the time Windward Mountains was made the racial equality in the US was put in question. These events may have influenced his painting since he is saw so much suffering and could have made this artwork to portray this suffering specifically in Hawaii. But I believe that artwork he was mostly likely influenced by a mixture of the wars from 1945-1975- World war one, the Korean war, and the Vietnam war. Specifically, the war in Asian countries and most likely the attack on Pearl Harbor since he is Hawaiian and a large advocate for Asian Rights in America. This is seen in the red streaks in the mountains that could be seen as the blood of his people in Pearl Harbor. Believe Hee wanted his audience, the Asian countries and Asian Americans to know that there has been enough blood spilt to stain the mountains and land itself. The fighting need to end. This possible message is based on Hee's background as an Asian American Advocate and his own Asian heritage.

Analysis of Formal Qualities of Windward Mountains, Oahu

►Hee uses mostly cooler colors to create a serene image but uses red to slightly disrupt or contrast this and causes his audience to question what the color represents. He also uses a lot of line to create the patterns in the mountains and the plants lining the river. The pattern on the mountains creates the illusion of movement as if the mountains are reaching for the clouds. This pattern directs the audiences gaze to the light green and dark green plants along the river in front of the red streaks. The patterns of the mountains also create the illusion of texture or deep groves between the lines using shadows. I believe the path leading down the river to the mountains creates a rhythm as well, almost as if you are flying over the area and the mountains pattern ends the rhythm. This rhythm is furthered with the scale of the mountains, the mountains look too big or close for the space as if they are still growing.



Size: 13.5 x 21 in. (34.3 x 53.3 cm.)

Materials : Watercolor on paper

Date: 1960

Location: Likely Oahu, Hawaii

(Hon+Chew+Hee+(1906-1993) "Windward Mountains, Oahu")



(Hon+Chew+Hee+(1906-1993) "Windward Mountains, Oahu")

Function and Purpose of Windward Mountains, Oahu

- ▶ Hee was known for not having artist statements and was a Chinese and Hawaiian religious revolutionary. Hee wanted his art to speak for itself. That is why he made Windward Mountains as an artwork that can statement with its contrast with the red running down the mountains. Hee likely made this for himself to make a statement on the needless bloodshed in World war one, the Korean war, and the Vietnam war. But also specifically the war in Asian countries and most likely the attack on Pearl Harbor as the artwork is of Hawaii. People of the time most likely recognized this statement as their lives were all touched by the endless violence at the time. Now however people would not understand the purpose without the research and would simply see mountains that are probably streaked with red clay because you would see that around mountains. Although Hee though his artwork did not need his artist statement at the time it was easily recognized as a statement against the wars and killing in the Asian wars. However, his actions were also counterproductive because now there is way to know the true purpose of any of his artworks today.



("Yayoi Kusama Art, Bio, Ideas")

Cultural Context of Yayoi Kusama

▶ Yayoi Kusama is a Japanese contemporary artist who mostly creates sculptures and installations, but also does painting, performance, film, fashion, poetry, fiction, and other arts. Born in Japan in 1929, Kusama came to the United States in 1957. But she found fame in the US for her unusual and avant-garde style. Most of her art is influenced by her mental illness as a child, and abusive callous mother, the Kusama persevered by using her hallucinations and personal obsessions as inspiration for prolific artistic output in various disciplines. Kusama studied art in Masumoto and Kyoto, disobeying her mother, who wanted her to be an obedient housewife. However, at this time in Japan, there was a movement of rejection toward Western culture so Kusama was forced to only study Nihonga, consisting of creating paintings using 1000 years old traditional Japanese techniques and materials. Her artistic talent was obvious at a young age, and Kusama's work was viewed in exhibitions all over Japan. Kusama has devoted her life to creativity despite her birth into a traditional, female-effacing culture of Japan and her career's fame peaking in a male dominated New York art scene. Kusama worked restlessly, fully embracing the free-spirited hippie culture of the 1960s, where she protested war, patriarchy, and capitalist society. Throughout her art she mixed these themes with her personal anxieties. Due to this mixture of inspirations, Kusama was able to make art that is deeply personal to her, but also brought awareness to the injustices of the times. Her art has continued to be an expression of her views of the times and her mental illness. (["Yayoi Kusama Art, Bio, Ideas"](#))

Cultural Significance of The Yangtze River

- ▶ This screen print was most likely made in most likely in Asia or America in 1990 since she is based in America but this print is based on an event in China. Kusama is of Japanese ethnicity and was born and raised in Japan until she was 28, which was when she moved to New York ("Yayoi Kusama Art, Bio, Ideas"). When this artwork was created Kusama was just starting to rise in prominence again and there was a series of floods on the Yangtze river that was thought to be a sign of global warming (Fang, et al. "Rapid Population Growth in Chinese Floodplains from 1990 to 2015" 2018). There was also a series of earthquakes around the world. These global disasters made the title Yangtze River easily recognizable and seen as sign of change when it was made. Audiences of the time would have easily recognized the title and known what Kusama was referring to with the waves of blue and white dots representing the disastrous floods. They would also most likely see this artwork as a symbol of awareness of the event and solidarity with the people who suffered as a result of these floods. However, people today would likely not recognize the name as anything but a place in China. They would not recognize the image as a representation of the disastrous floods in 1990, but as simply someplace that still exists today.



("Yayoi Kusama: The Yangtze River (1990)")

Size: 17 7/10 × 21 1/10 in 45 × 53.5 cm

Materials : Screenprint with metallic background

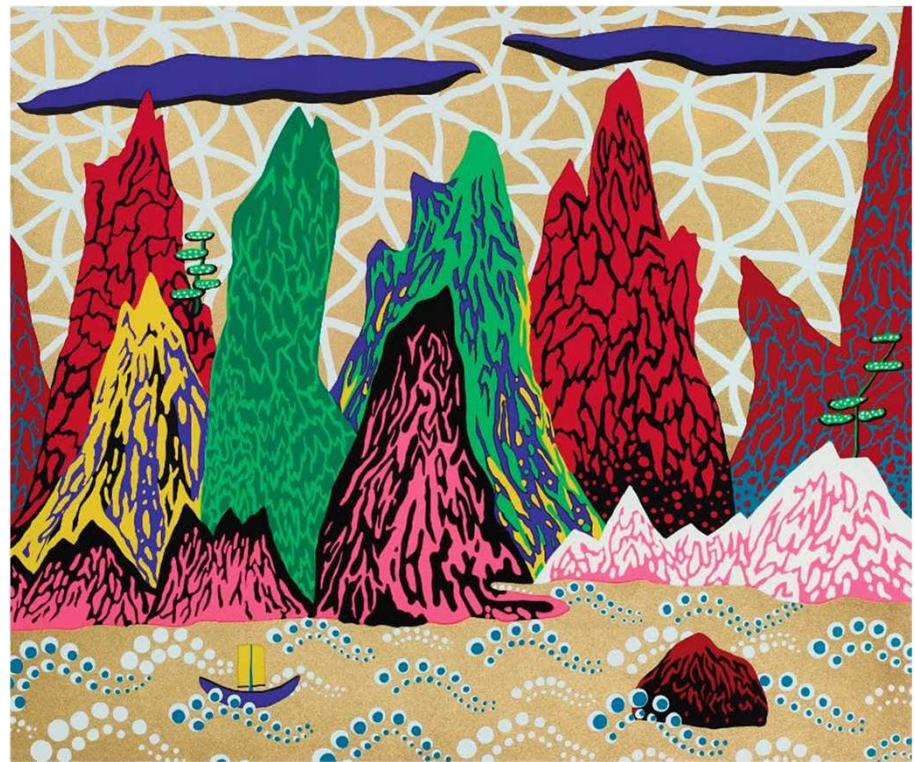
Date: 1990

Location: America or Asia

Analysis of Formal Qualities of The Yangtze River

► This screen print is a abstract image of a body of water made of dots with a yellow and purple sailboat and a red and black rock in the foreground. This artwork is abstract since there is not detailed nor is there any realism within this screen print. In the middle ground there are a series of hills and rising mountains of a range of bright vibrant warmer colors and only two mountains the color green. Two of these mountains have green trees made of horizontal ovals. All these mountains are filled with patterns intermixing warmer and cooler colors. In the background are two blue clouds lined with black and a pattern of white silver in triangles over a nude background. The entire artwork is filled with patterns and vibrant colors. However, all the images in this artwork are easily recognized

► Kusama used mostly cool colors in the foreground except for the rock which is red and black. But in the middle ground there is primarily warmer colors with little cooler colors overall. In the background are mostly neutral colors and the two purple clouds. All of this is done on a two-dimensional surface. Kusama uses the contrast of the colors to create lines that make the pattern in the mountains. She also uses a series of white and blue dots to a create wavy line pattern that make up the water and the illusion of movement that guide their eyes to the mountains and the purple sailboat which are the wo focal points within this artwork. The use of white is also a show of the use of positive and negative space, as there is very little negative space except for the tan background to the water. All these aspects create a sense of rhythm and balance seen in the patterns throughout the artwork and the balance is achieved by the red and blue mountains seen on both sides of the artwork.



("Yayoi Kusama: The Yangtze River (1990)")



("Yayoi Kusama: The Yangtze River (1990)")

Function and Purpose of The Yangtze River

- ▶ In this print the subject is an abstract vision of the Yangtze River, China. When this artwork was created Kusama was just starting to rise in prominence again and there was a series of floods 36 years prior on the Yangtze river that was thought to a sign of global warming(Fang, et al. "Rapid Population Growth in Chinese Floodplains from 1990 to 2015" 2018). There was also a series of earthquakes around the world. The purpose of this print is to gather global solidarity and awareness of the suffering of the people . People (adults) at the time this was made would most likely recognize the name and see that Kusama was trying to give people hope for the future through others support. Not to mention only a few years after this was made there was another series of floods that devastated the economy and environment. People today would not recognize the name and understand the true meaning unless they were from China, in which this artwork was once featured.

Cultural Significance of Chiharu Shiota

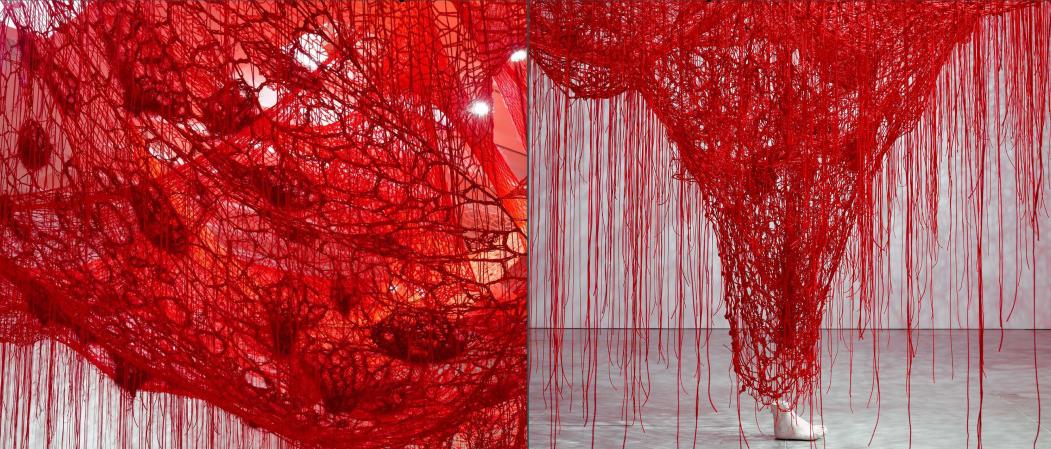
- ▶ Chiharu Shiota is a Japanese contemporary artist who explores human existence throughout various dimensions by creating an existence in the absence either in her large-scale thread installations that include a variety of common objects and external memorabilia or through her drawings, sculptures, photography and videos. Born in 1972 Osaka, Japan, Shiota has been living and working in Berlin since 1996. She has spent most of her life in Berlin, Germany. She began studying the arts at Seika University in Kyoto then moved to Germany to continue her studies. There, she studied under renowned performance artist Marina Abramovic and embraced various aspects of performance, usually literal or symbolic, into her own artwork ("Chiharu Shiota"). She represented Japan at the 56th Venice Biennale. Her works have been exhibited in numerous solo and group shows internationally and have been acquired by top private collectors and public institutions. Chiharu Shiota's life experiences: leaving her country and facing illness (Cancer) as a young woman are woven into her practice of using threads that welcome peace and coexistence. She often uses her art to confront fundamental human concerns such as life, death and relationships inspired by her own close calls to death. Shiota has been diagnosed with cancer twice once in 2005 and another in 2017 ("六本木ヒルズ・塩田千春展 : 魂がふるえる").



("Q&A with Japanese artist Chiharu Shiota")



(Chiharu Shiota 塩田千春)



Cultural Significance of Me Somewhere Else

- ▶ This installation was a solo exhibition created in 2018 at the Blain in Southern , London. It was open from November Wed 28 Nov 2018 to Sat 19 Jan 2019([Chiharu Shiota 塩田千春](#)). This installation was made at the courtesy of Shiota and the Blain | Southern gallery. Since this artwork was a courtesy, she was given a lot of creative freedom and could have been influenced by the audience being the viewers of the Blain | Southern in Southern, London. While Shiota is Japanese and lived in Japan until 1996 when she moved to Berlin, her Japanese ethnicity has rarely influenced her work. This noninfluence includes this work. Also, while Shiota is not religious she does believe all religions are connected and make connections([Person "Artist Chiharu Shiota Explains Why She Turned the Bible Into a Spidery Maelstrom in Berlin" 2017](#)). This belief of all aspects of life being connected and causing connected is a major impact on most of her installations including this one. She also has no specific political views but uses her art to explore the complexities of life and death. Shiota was born and raised in the 1970s, the prime era of performance and installation art. She was also diagnosed with Cancer in 2005 and 2017(["六本木ヒルズ・塩田千春展：魂がふるえる"](#)). She also had a miscarriage in 2013, the same year that her father died. All these painful experiences influenced the creation of this work. Me Somewhere else was more influenced by Shiota's own personal emotions than any event. However, she could have been influenced by the statistics of a lower infant mortality (decrease by 1.2 percent) and higher life expectancy (to 80.7 years). These statistics could have made her sadness deepen based on her own circumstances.



(Chiharu Shiota 塩田千春)



Size: 13.5 x 21 in. (34.3 x 53.3 cm.)

Materials : Rope, red wool, and plaster

Date: 2018

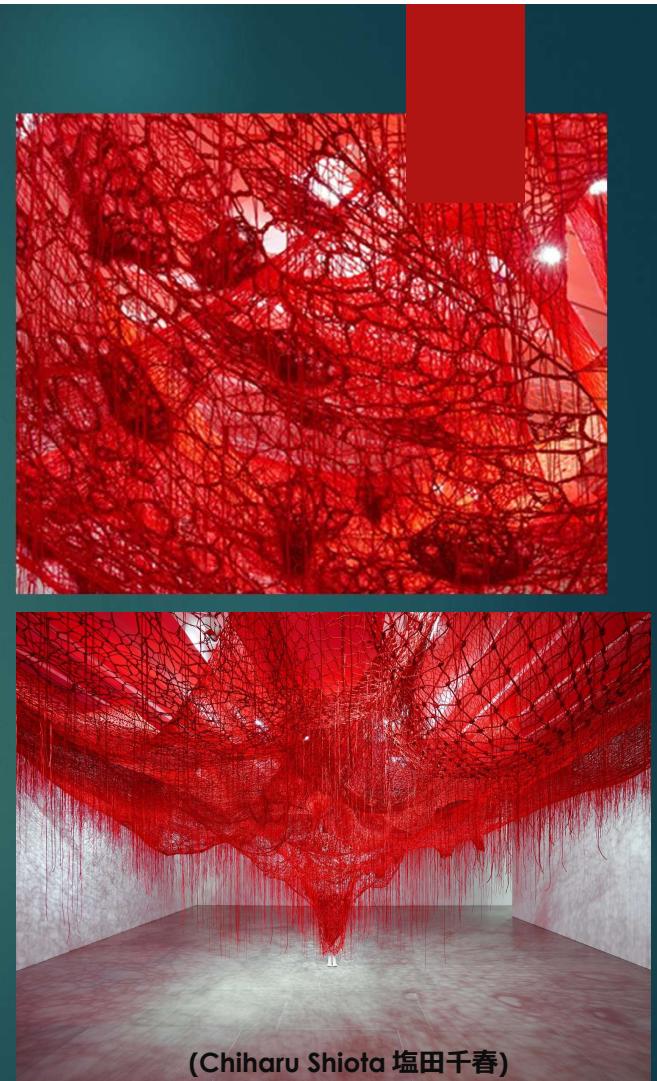
Location: Southern , London

Analysis of Formal Qualities of Me Somewhere Else

In this installation artwork Shiota used red wool, rope, and plaster to connect to a pair of sculpted feet. The red creates unity within all the solid materials. The light from the top of the room is used as another element that created a contrast of shadows against the white of the sculpted feet. These shadows also create another work of art along the walls and floor. The walls are white, and the floor is gray to emphasize the contrast with the installation and shadows. The netting of the ropes in the installation creates the illusion of movement toward the focus of the room, the feet. This netting also creates an illusion of a rough textured exterior and a soft cloth looking interior with the red wool. The red wool hanging through the netting further emphasizes an illusion of movement and fluidity, almost like a photo of frozen action. This emphasis of movement toward narrow netting with red wool creates a shape of a body encompassing the room above the feet that is then extended to the air in the room. This make most of the lower region of the room negative space that further emphasizes the focal point. This also helps create an atmosphere of connection with everything around you instead of being based in on your physical body.

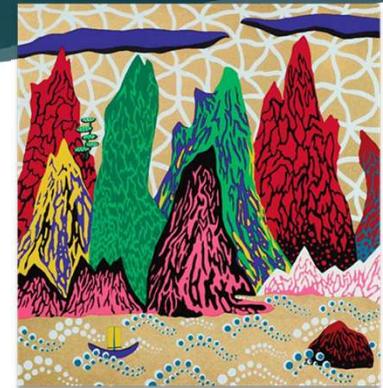
Function and Purpose of Me Somewhere Else

- ▶ In this installation the white feet appears to be the primary focus. However, the true subject is the web of netting and twine that makes the feet insignificant. This was Shiota's first exhibition at the London gallery that centers around a new site-specific installation. This artwork was created only a few months after her second diagnosis of cancer. Therefore, it can be inferred that this artwork was used to symbolize her fears of death and what would happen if she if gone, she also feared where her consciousness goes after death. She saw that the physical body is not as important when faced with death. It is the connections you make in life, how you impact others, and that the consciousness goes after the physical body fails that is important([Waugh "Chiharu Shiota: Me Somewhere Else review: Art in London" 2018](#)). The huge netting from the feet to the ceiling symbol of these connections and the consciousness. People from a different time would likely interpret this installation as a connection from the physical to the mental or an abstract installation of the physical body. But it is the opposite. As this was created recently, I can say that when I first saw this, I interpreted it as a connection to the world and nature around us. But I could not say what this connection was specifically without the context that the artist was talking about living on after death.



Comparison of Windward Mountains by Hon Chew Hee and Yangtze River by Yayoi Kusama

- ▶ Hee is Chinese-Hawaiian artist that often uses his work for political activism for Asian-American artists. His artwork was often influenced by his ethnicity, both Chinese and Hawaiian influences are very evident.
- ▶ Kusama expresses her mental illness and personal beliefs in her work more than her own culture but was also influenced by her personal experience as a child raised during the second world war
- ▶ They both as artists used their work for activism and to support specific movements- Hee supported the Chinese-American Art movement and Kusama supported several movements of freedom. They also both used their Asian ethnicity in some of if not all their work
- ▶ They were also born in similar times and the Second World War impacted both their cultures significantly
- ▶ Both these works have a political message on the devastation of land and a group of people and had distinct Asian influences. They both used red to symbolize the lives lost in these travesties. Kusama created this print to gather global solidarity and awareness of the suffering of the people and Hee likely created his watercolor for himself to make a statement on the needless bloodshed in World War One, the Korean War, and the Vietnam War
- ▶ Hee was mostly likely influenced by a mixture of the wars from 1945-1975- World War One, the Korean War, and the Vietnam War. Specifically, the war in Asian countries and most likely the attack on Pearl Harbor since he is Hawaiian and a large advocate for Asian Rights in America.
- ▶ Kusama was likely influenced by the series of floods on the Yangtze river that was thought to be a sign of global warming in 1990. There was also a series of earthquakes around the world.
- ▶ They both use the same colors to express this message. But Kusama uses a more vibrant version of these colors.
- ▶ Hee uses a more realistic style to his print and has more realistic movement. While Yayoi used a more simplistic style in this print that portrays an image similar to shadow puppetry
- ▶ They both use a repetitive design to convey movement and texture within the mountains



("Yayoi Kusama: The Yangtze River (1990)")



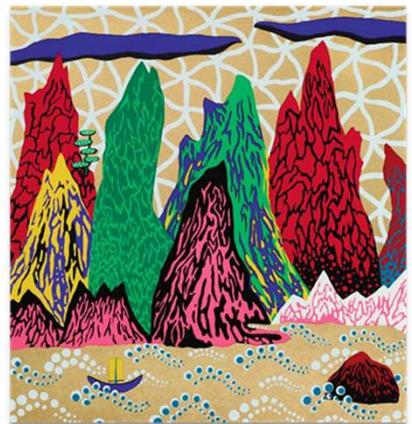
(Hon+Chew+Hee+(1906-1993)
"Windward Mountains, Oahu")

Comparison of Windward Mountains by Hon Chew Hee and Yangtze River by Yayoi Kusama

- ▶ Kusama expresses her mental illness and personal beliefs in her work more than her own culture. While Shiota uses her artwork to confront fundamental human concerns such as life, death and relationships.
- ▶ Kusama expresses her mental illness and personal beliefs in her work more than her own culture but was also influenced by her personal experience as a child raised during the second world war. While Shiota is influenced by her own fight with cancer of whom she has been diagnosed twice-once in 2005 and another in 2017. She was especially influenced by her upbringing during the 1970s, the transformation and popularization of performance art. It was also the height of her mentor Marina Abramovic's fame.
- ▶ Both their art is influenced by their illnesses and painful experiences. They were also both influenced by the height of the performance era in the 1970s to begin to produce more abstract 3D art. These similarities are likely the reason for their shared use of their performance and installation art to confront difficult concepts and meanings.
- ▶ They are both from Japan, however, Kusama has spent most of her life in America and Shiota has spent most of her life in Berlin, Germany. They are also born during completely different times (Kusama was born during times of war while Shiota was born in the contemporary art movement of the 1970s).
- ▶ They both use red within their artwork and have movement from the bottom of the artwork to the top of the artwork. They also both use patterns to emphasize this movement. Although Kusama had multiple patterns but the texture was portrayed in an abstract manner and was therefore not realistic. Shiota used a more complex approach with several materials and an inconsistent pattern shown in the shadows. She also uses all these materials to portray several different 3D textures.
- ▶ Kusama was influenced by her Asian heritage by doing a artwork based on a tragedy in a Asian country (China) while Shiota used her own personal and emotional experiences in her own instillation.
- ▶ Due to Shiota's artwork being 3D it has more depth and consequences on the space it encompasses such as the shadows on the walls but the 2D artwork by Kusama does not have these consequences on the space where is placed (such as in a gallery).
- ▶ Kusama does use several colors in the mountains, waters, and clouds while Shiota does only use the colors white and red.



(Chiharu Shiota 塩田千春)



("Yayoi Kusama: The Yangtze River (1990)")

Influence In My Own Work

- ▶ Throughout my study of Chiharu Shiota, I have analyzed installations that were constructed with a particular flaw of humanity and belief in mind as well as a well-thought-out plan that is contractable with the material available. Shiota's installations caused me to learn the importance of planning, taking inventory of materials and an idea to portray in constructing 3D structures. Shiota's work me Somewhere else and use of threads throughout her installations showing detailed planning and specific inspiration in her differing focal points and interconnecting rope-like threads. Using these threads and structures in a room installation causes the threads to create shadows that further emphasize the focal points. I admire how Shiota uses of all the space she was given to the fullest extent. Her use of threads in patterns and create shadows is distinct and has become recognizable as Shiota's style within installations and even some of her 2D artworks. I want to use metal and the inspiration of human flaws to make my own work such as recognizable.
- ▶ This investigation of artists who have lived through tragedies has allowed me to study a range of artwork clearly inspired by violence and tragedy. Hon Chew Hee lived through a myriad of tragedies since he is an Asian American that lived through WW2, the Vietnam War, and the bombing of Pearl Harbor. I chose to study him not only for these inspirations but also since he less known within modern American history (although he is known among Hawaiian history). His style is usually very abstract, but I picked one of his more realistic artworks over a myriad of mediums (watercolors and printmaking). Though they have many different styles Shiota's and Hee both use their own personal experiences to make a statement on these tragedies. Although Hee and Kusama tend to have more similarities with the artworks I investigated since they were both usual styles of art for the artists. But one thing that was common among all of these artists despite their different styles is their use of patterns and repetition to create unity and movement. This made me further aware of the planning and patterns necessary to emphasize the focal point but not take away from the work itself.
- ▶ Shiota inspired me in my creation of Humans Ocean and due to her use of her artworks that explore broader human imperfections. I made my art to send a message about the human imperfections and situations that humans cause. Human's Ocean was made to send a message of the damage humans have caused on the oceans and the marine life. Greed's Destruction was more inspired by Hon Chew Hee's personal connection to his artwork Windward Mountains and Yayoi Kusama's abstract out-of-the-box thinking. I have personally seen greed tear a lot of my friends and family apart and I used story boxes with wire figures to symbolize the before and after effect of greed within a family. It was a very difficult to convey this concept throughout art. I would not have been able to develop this idea without seeing how Kusama expressed her own personal issues in her large installations that often take a bit of interpretation. I want people to understand the concept of greed but also make their own personal interpretation



Greed's Destruction



Humans Ocean

This is my original image

Chiharu Shiota's Influence In My Own Work

Humans Ocean (My Original Artwork)

- ▶ My sculpture Humans Ocean was inspired by Shiota's work with fishnets and the color red. I used here work with fish nets made my own nets out of metal solder. The red in Shiota's installation united all the netting and drew attention to the focal point: the white feet. In my artwork I used the color red to draw emphasis to the broken and battered state of the netted animals. I also used red as a background found in the mirror to draw more attention to these injured animals. I also used a similar shade of red to the one found in Hee's Windward Mountains. The idea to use mirrors was caused by the shadows found on the white walls and light grey floor. Instead of simply shadows, I decided mirrors would work better with my metal netting theme. The reflection found in the mirrors emphasizes the mutilated figure and shows these figures from different angles. They are also constant theme found within Kusama's installation pieces.



Background image
(Chiharu Shiota 塩田千春)



Influences Within My Own Artwork



- ▶ All the artists in my presentation had a personal connection to their work (Hee). They all drew on their own environment and personal grief to create their artwork. In America there is a lot of greed and heartache as a result. I have seen and experienced my fair share of carnage at the hands of greed especially in a capitalist society. Both Kusama and Chiharu used shadows to emphasize their messages within their installations. The shadows created by the wire figures represented the larger impact of greed in everyone's lives. Having a loving and close relationship with your family will cause more love in their lives. But when greed runs a household everyone in the family is isolated from each other, the familial connection becomes unimportant and irrelevant to any of their lives. I also once again used the color red but instead of representing violence I used it to represent love and comfort (except for the blood-red found in Windward Mountains on the handle of the knife). I used Kusama's penchant for abstract installations and used this concept of the destruction of greed to be shown without words but with a common symbol of American wealth: 100-dollar bills. All my artists used symbolism as well: Kusama used various dots and lines that represent water and mountains, Hee used the color red to represent the needless bloodshed in the wars during his time, and Chiharu used shadows and color contrast to symbolize her own dilemma of whether it is the mind or body that is more important as a result of her second cancer diagnosis.

Greed's Destruction (My Original Artwork)

