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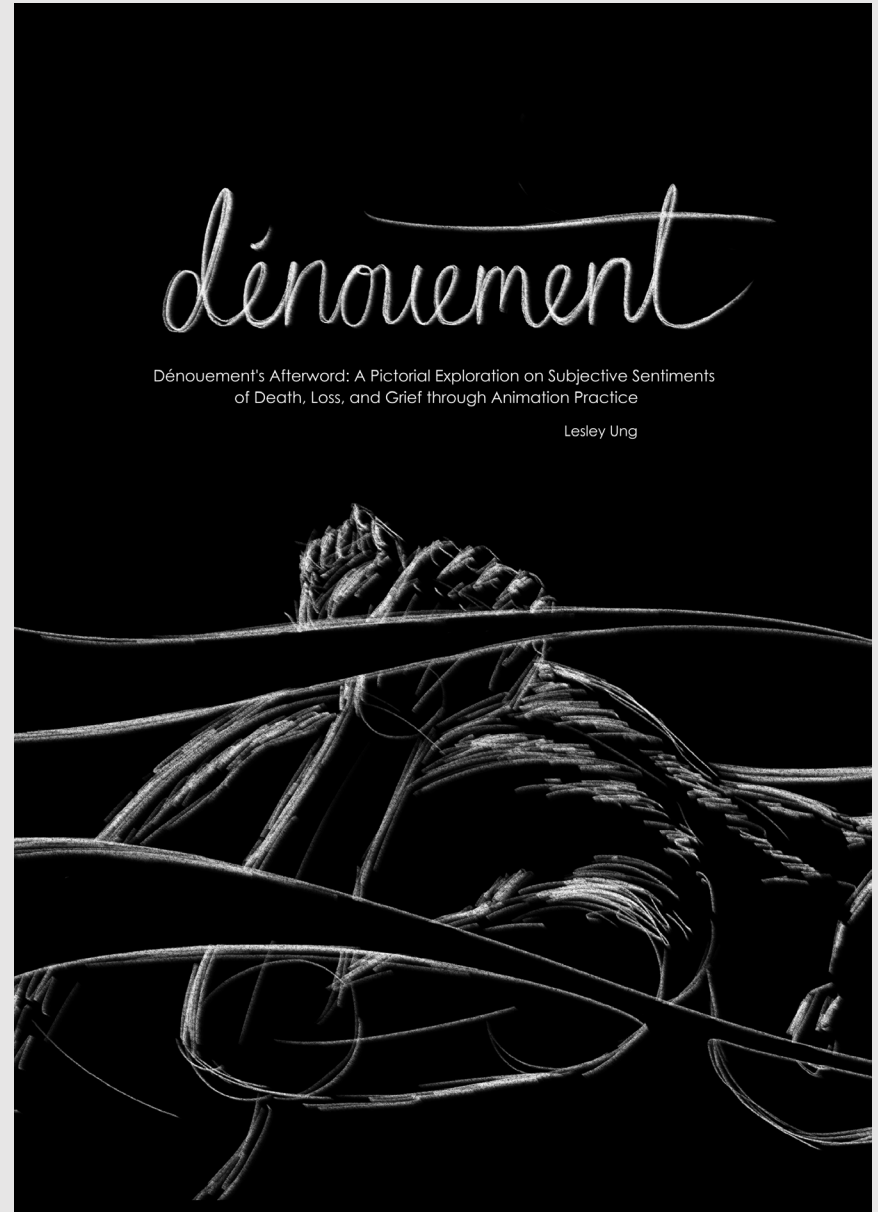**Lesley.ung@outlook.com.ar**

Keywords

Loss, death, grief, animation, hand-drawn, subjective, short film, illustration, temporal

Abstract

Dénouement's Afterword: A Pictorial Exploration on Subjective Sentiments of Death, Loss, and Grief through Animation Practice is a reflective afterword on a practice-based research project that engages with the emotionally fraught, complex and human experience of losing a loved one. Reflecting on the animation project, *Dénouement's Afterword* explores the project's inspiration, procedures and development, shedding light on how the contemplations of the practitioner, the practice and research intersect to address themes of death, loss and grief. The pictorial touches on the project's intricate temporality, particularly in representing past, present, and future emotions for the practitioner, suggesting future directions with temporal dimensions.

The practice detailed in this pictorial underpins the researcher's passion to draw the world (as they see it), moving it in time and moving those who view the work, emotionally.

For more about the animation artefact and to view the final piece, please follow the QR codes:

dénouement

Dénouement's Afterword: A Pictorial Exploration on Subjective Sentiments of Death, Loss, and Grief through Animation Practice

Lesley Ung

Humble Beginnings

I often hear jokes about dying. Particularly for my age group, phrases like "kill me" or "this is my thirteen reason" are thrown around, especially during moments of intense stress. With repetition, it is easy to join in, so I found myself going along with the banter. I questioned whether dark humour might reflect something about where we are as a culture, for how we relate to and understand death. About a month after I started working on *Dénouement*, COVID-19 entered our lives. In the early stages of the project, I set out to explore animation in the context of palliative care. In my attempts to understand the clinical side of death (to communicate through my practice), I was also concerned about my family, especially my ageing parents. During this time, I lacked much sleep and had harrowing nightmares with vivid depictions of loved ones dying.

Reframing my understanding of death to view it through a more emotional lens rather than a clinical one, shifted the work's intent. I needed a more exploratory and poetic framework, which my practice allows, so I began immersing myself in representations of death found in literature and art. For example, in modern English literature, an elegy, a poem of serious reflection, is commonly a lament for the dead.[1] It is a form of poetry that lends itself to contemplation for the poet and presents absence in what is lost or desired for an unfulfilled future. Thomas Gray's 1751 poem, *Elegy Written in a Country Churchyard*[2], highlights the equality of all in death, regardless of social standing, exploring the human desire for posthumous remembrance. Gray contemplates how he or the poet within this elegy may be remembered and acknowledges that remembrance happens when one is recalled by another person. It calls on how humans strive for a sense of immortality through the pursuit of a legacy, and those we have lost leave shadows or imprints in the world that drift into the consciousness of the living (as memories). These reflections, for example, are not treated in themselves as an elegy and always return to concern the poet themselves. The articulation of these reflections touches upon the character, their experience(s) or their reaction. With similar sentiments and considerations for my animated character, the framing makes me more intrigued with the process of animating feelings and sensations – what is my character thinking, and why do they feel that way?

The poem echoes other works borrowed from Gray's contemporaries, such as William Shakespeare's "To hear the solemn curfew" from the 1850s *The Tempest*.[3] As a living poet at the time, Gray revivifies the poems of the dead to living audiences. The elegy serves as meditation, and particular features such as graves, the church, and silent darkness are repeated in different works throughout history.[4]

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[1] Kennedy, David. *Elegy*: Routledge, 2008.

[2] Gray, Thomas. *Elegy Written in a Country Churchyard*: HM Caldwell, 1901.

[3] Shakespeare, William, John Moore, William Charles Macready, and William Evans Burton. Tempest: Phillips, Sampson, 1850.

[4] Wright, George T. "Stillness and the Argument of Gray's" Elegy"." Modern Philology 74, no. 4 (1977): 381-89.

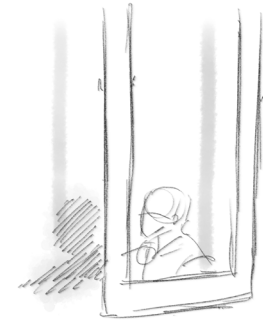Figure 1. Storyboard Still - End, 2020, digital illustration

Figure 2. Storyboard Still - Wait, 2020, digital illustration

Figure 3. Storyboard Still - Tombstone, 2020, digital illustration

Allusions to other literature honour his contemporaries but are rewritten to articulate Gray's subjective contemplations. The poet's choice caught my attention because initially, I intended to use recognisable symbols to express a universal understanding of loss or what grief looks like. I soon realised Gray's method of alluding to respected literature applies, referring to common symbology as a starting point, which helped develop my own symbols in the creative process.

Various cultures and generations have distinct ways of coping with death, influencing symbolic representations that may not always align with contemporary contexts. In today's multicultural and multivalent societies, religious and secular elements coexist, leaving diverse symbols of death shaped by individual belief systems. Exploring the symbolism of death through art reveals historical perspectives on death as an inevitable aspect of life across different periods and cultures.

Vanitas is a form of 17th-century art that exhibits symbols of mortality, encouraging reflection upon life.[5] We gravitate to these works because it is a startling reminder of the universal experience of living. Popularised in the medieval period, these artworks often were presented as (but not restricted to) still-life paintings. The symbols within the work carry various allegorical meanings, such as skulls solidifying death's inevitability or bubbles representing life's fragility. Sculptures were another form of this art, and theatre performances enact tales of our fleeting existence.[6] These melancholic reflections were time capsules of thinking from the time, pursuing our fascination with death expressed in *Ars moriendi* (The Art of Dying) and the *Memento Mori* (Remember That You Will Die).[7] Death art images and objects support the living with these contemplations (of life, death and loss), aiding the grieving process, providing artistic expression and reflecting a place in time.

While Avant-Garde experimentation rose in the 20th century, abstract art took an expressionistic approach, changing the representation of death.[8] Death was presented subtly as an underlying theme to allow more radical experimentation due to "abstractification".

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[5] Cheney, L. D. "The Symbolism of the Skull in Vanitas: Homo Bulla Est*." Cultural and Religious Studies* 6, no. 5 (2018): 267-84.

[6] Ravenal, John B. *Vanitas: Meditations on Life and Death in Contemporary Art*. Vol. 258: University of Washington Press, 2000.

[7] Rodriguez, Luis M. "Ars Moriendi." Existential Analysis: *Journal of the Society for Existential Analysis* 15, no. 2 (2004).

[8] Mitter, Partha. "Decentering Modernism: Art History and Avant-Garde Art from the Periphery." *The Art Bulletin* 90, no. 4 (2008): 531-48.
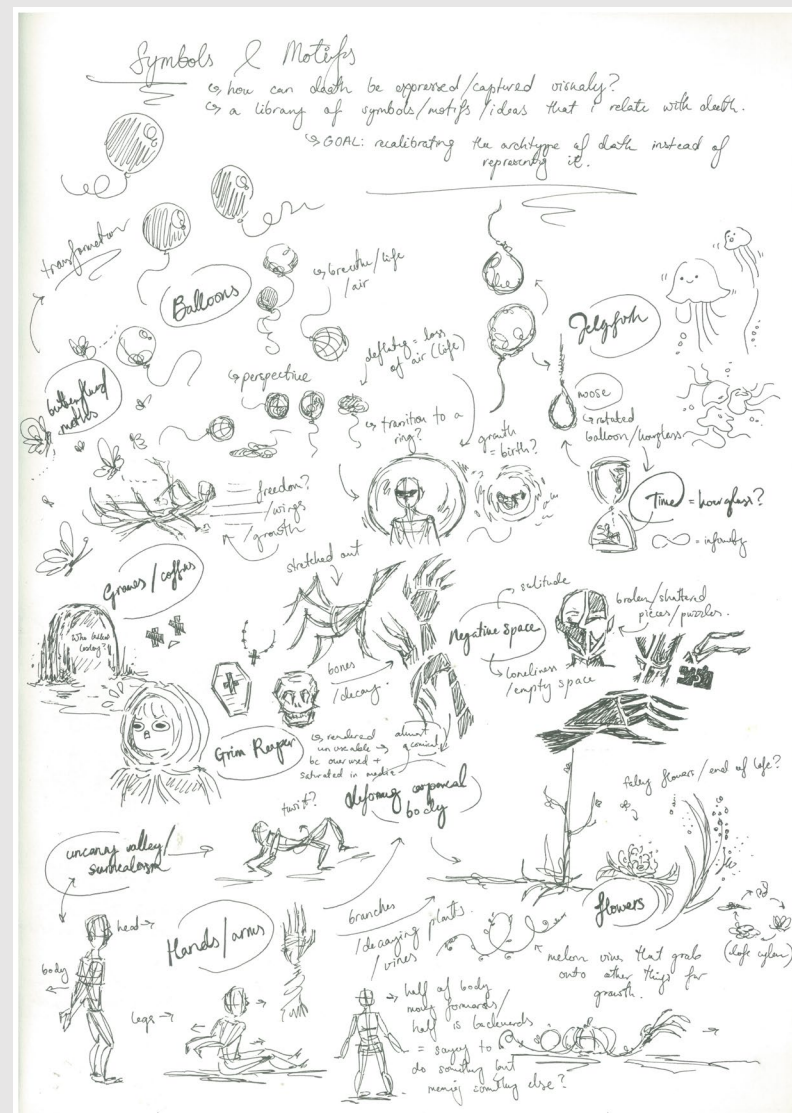

Figure 4. Workbook Documentation – Exploration of Symbols and Motifs based on research, 2020, scanned image

During *Postmodernism* and *Contemporary art*, death art images progressed to more literal representation than traditional symbolism. Andy Warhol's *Death and Disaster* series exemplifies the intense shift in how we present death in art. The imagery of suicides, electric chairs and car crashes remains questioned for whether Warhol wanted to show life at its most grim or use repetition to desensitise from the heavy imagery. Throughout history, the explorations of death's symbols demonstrate how they can remain malleable, creative and subjective for a practitioner.

Reflecting on this research, I examined common symbols through drawing, providing a starting point to reconsider accepted conventions and the significance of symbolism in discussions about death (as seen in Figures 4 and 5). With *Dénouement*, the medium of animation allows freedom for whimsical depictions and a safe environment to navigate how I feel – much like how literature and art have done the same for contemplations of artists, poets and consumers of that work.

Affect, in psychology, refers to the underlying experience of feeling, emotion, or mood.[9] The response to affect is emotions such as grief, sadness and joy, to name a few. As grief responds to the affective transaction, my use of affect in *Dénouement* distinctly concerns my grieving process (in response to loss). To the project, affect is important because loss is a collective experience, but our lived experiences and emotions are subjective. The project responds to the transformational aspect of losing a loved one (experience), which in turn (subjective to the individual) transmits as grief (or other emotions) during the film's negotiation with the subject. In *Precarious Life*[10], Judith Butler speaks about the affective corporeal human responses, stating that mourning involves the awareness of loss and our shared experiences of loss create a fragile sense of unity. We are all connected by loss (in that we have all lost someone or something), so there is a collective affective experience, which operates physiologically and is felt universally. In *Dénouement*, affect operates across two thresholds. First, it arises from the experience of loss, potentially manifesting as grief or sadness; second, the artwork itself aims to evoke these subjective feelings through an affective connection with the audience, without prescribing specific emotions. The abstraction within the illustration forms a tactile connection. No matter how those in the audience feel, they are still connected in one way or the other.

The research is interested in Butler's discussion (of grieving), due to the contemplation of grief as a potential tool to view and understand the world differently.

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[9] Shouse, Eric. "Feeling, Emotion, Affect." *M/c journal* 8, no. 6 (2005). https://doi.org/https://doi.org/10.5204/mcj.2443.
[10] Butler, Judith. *Precarious Life: The Powers of Mourning and Violence*: verso, 2004.
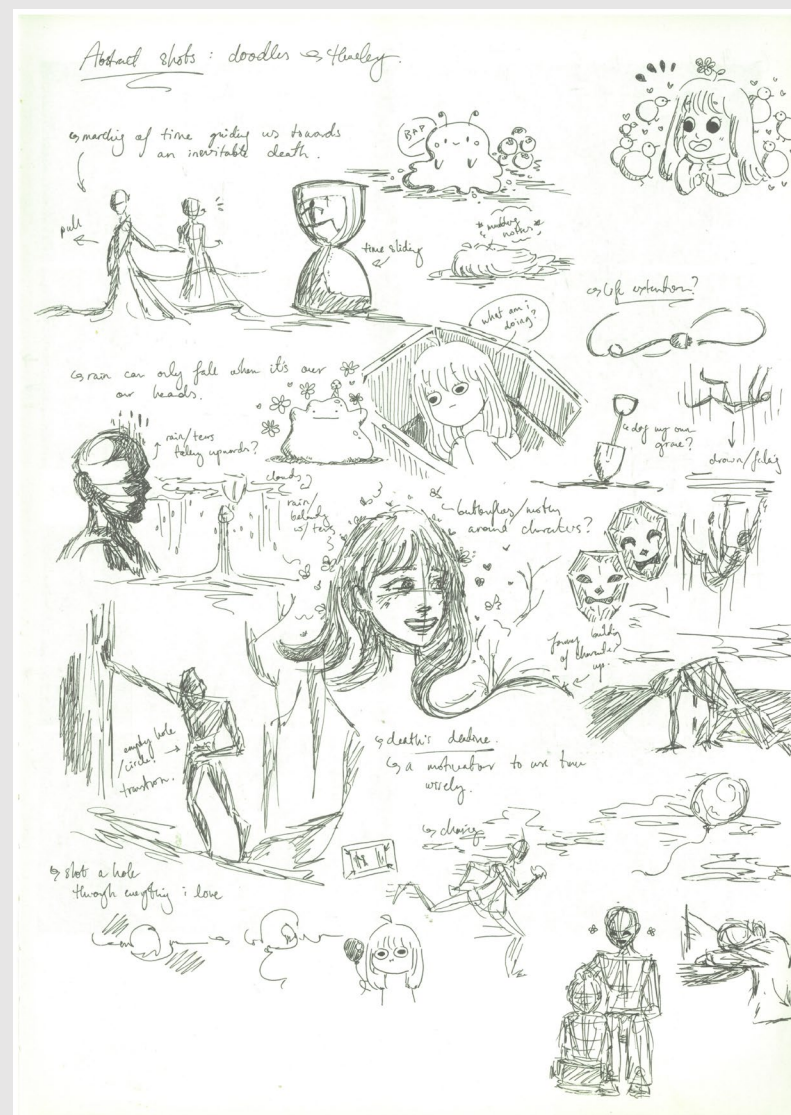
Figure 5. Workbook Documentation – Exploration of Symbols and Motifs based on research v2, 2020, scanned image

Interestingly, grief does not exist without an affective experience because grief is an emergent emotion based on transactional affect. Grief emerges from the combination of life experiences one has with another person who is no longer around. Butler articulates that there is loss as it is and the co-existence of a "transformative effect of loss", which we cannot organise or blueprint.[11] For example, the practitioner cannot determine how to navigate loss or the outcome. Grief is a tool to look at the world differently, and there is no set framework or linear path that guides everyone's exact needs. We cannot tell each other how to grieve with a predetermined manual - we can only experience it as is. From a research position, it is important since grief (as an emotion) emerges from the affective response to loss. As the practitioner, I have a tangible presence in this conversation because I am translating personal feelings (images are examples of drawing out how I feel). The viewer travels through the character's experience, which is abstracted in animation. When viewed by an audience, it is not one person's story – many stories can run through the film subjectively. The abstraction allows people to enter on their terms, through their own experiences, to connect in their own subjective way. Alongside grief as a potent tool, art also allows us to understand the world differently.

Practitioners who have successfully engaged with challenging subjects, such as Francisco Goya, Richard Mosse and Tabaimo use different means of translating complicated subjects through abstraction, eliciting the viewer's emotional response. subjects. Goya's *Disasters of War*[12] had handmade drawings serve as caricatures of the horrors of the Spanish War for Independence and, subsequently, the Peninsular War. For Mosse, it is the abstraction of the refugee crisis in *Incoming*[13], making it aesthetically alluring through technology intended as a weapon. Tabaimo's *Teleco-soup*[14] abstracts the complexities of living in compressed urban situations through animation, illustration, graphic design, and large-scale installations. These artists use different means of translating complicated subjects through abstraction, which elicits an emotional response from the viewer. The response is to explore through the practice, using hand-drawn animation (which by nature is an abstraction) and play with how I abstractify the human experience. For example, I connect the human form to an object, such as the character with a floating balloon. It is a fun tool to utilise for visual transitions between scenes. Through this abstraction, the viewer constantly must work through what they see. The viewer processes the imagery as it is revealed and responds to the subject. With that, the abstraction allows the viewers to bring their own thoughts and feelings into the work.

Goya understands that his caricature drawings allow people to look at the horrors of the world.

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[11] Ibid., 21.
[12] Goya, Francisco. *The Disasters of War*: Courier Corporation, 1967
[13] Mosse, Richard. "Richard Mosse: Incoming." 2017. http://www.richardmosse.com/projects/incoming.
[14] Tabaimo. "Teleco-Soup ", https://vimeo.com/ondemand/veniimo3, 2011. Animated Installation.
https://vimeo.com/ondemand/veniimo3.

Figure 6. Iterative Drawing – Balloon, Tulips and Eyes, 2020, digital illustration

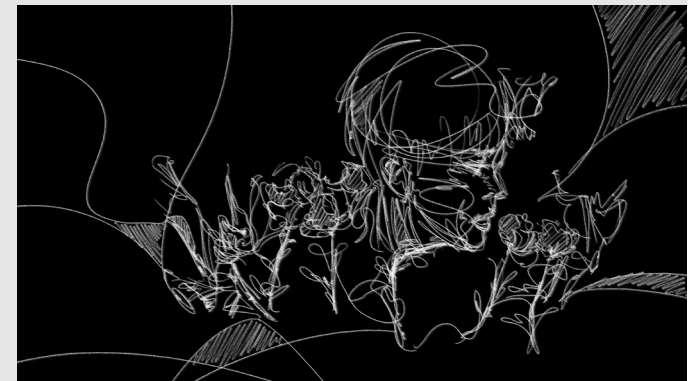Figure 7. Iterative Drawing - Moths, 2020, digital illustration

Figure 8. Iterative Drawing – Garden, 2020, digital illustration

Mosse understands that technology not meant for storytelling (using thermal surveillance cameras) can render difficult things beautiful. Tabaimo understands the aesthetics of interactive animated installations that render familiar life strange, leaving her with emotional and sometimes outlandish compositions open for interpretation. As an animator, I understand that the abstraction of my experiences and feelings is a potent tool, and the lessons learned from Goya, Mosse, and Tabaimo weave into the conversation of making.

Moving onto Pixar Animation Studios' storytelling philosophy, the studio deals with emotional landscapes within their films, based on their artists' lives, feelings and experiences. Writing about what we know is important because it makes us feel a certain way and allows for a revivified story, calling back to the conversation about Gray's poem. We want the audience to feel and dive into this experience communicated by the artist(s). Pixar Director, Pete Docter, sums up this storytelling philosophy in the experience of directing Monsters Inc.:

> The way I would pitch it is, it's about a monster who scares kids for a living. That's his job. He clocks in, he clocks out, he eats doughnuts and talks about union dues, and we thought that was a pretty funny idea. And sure enough, when I would tell it to people, they would smile. But when we told the story as a film, people started getting bored and restless, and they're like, "I don't understand what this movie's about." Well, what I finally figured out was that it's actually not about a monster who scares kids, it's about a man becoming a father. That was what was happening to me.[15]

While *Dénouement* is dynamically, aesthetically, and budget-wise different from Pixar's work, Pixar deeply informs the project through their thinking, artist-to-story process and making procedures for a heart-warming, potent film. As an animator, I explore the grieving process by drawing and animating feelings as I experience them. As a practitioner, I work alone and understand that I am not creating a Pixar film. This led me to explore hand-drawn animation (which by nature is an abstraction) and play with how I abstractify the human experience.

John Canemaker states that modern technology has the technical ability to interpolate between key drawings. However, it is still the animator's artistic talents that design the fluidity of motion and emotional impact of the animation.[16] Canemaker's writing aligns with the project's choice of frame-by-frame animation (also known as 2D animation) because the medium allows for an instinctual connection between the artist's head, heart, and hand. 2D prompts the audience to interpret the illusion of lines and the fabrication of a 'living' being (the character) within that space based on the impression of the artist's intention, the cinematic cues or the viewer's perspective.

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[15] *Pixar in a Box: Introduction to Storytelling*. Khan Academy Labs, 2017. 3m.
https://www.khanacademy.org/computing/pixar/storytelling.
[16] Kriger, Judith. *Animated Realism: A Behind the Scenes Look at the Animated Documentary Genre*: Taylor & Francis, 2012.
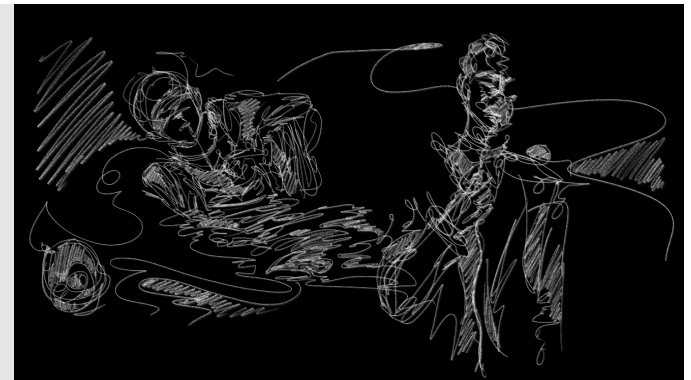

Figure 9. Iterative Drawing – Breathe, 2020, digital illustration

Figure 10. Iterative Drawing – Flowers and I, 2020, digital illustration

Figure 11. Iterative Drawing – Gaps, 2020, digital illustration

2D animation within *Dénouement* utilises its inherent freedom of illusion and brings forth the abstract navigation of coping and grappling with loss.

Throughout history, death's representation in Surrealism, imagination, and experimental works have cultivated symbolism, dreamlike states, and imaginative depictions. *Un Chien Andalou*[17] by Salvador Dalí and Luis Buñuel presents bizarre, disorienting imagery, exploring surrealistic themes of death and physical decay. Surrealism encourages viewers to perceive the world differently, with *Un Chien Andalou* embracing radical and abstract visuals to provoke contemplation. Norman McLaren's experimental film *Pas de deux*[18] captivates with abstract imagery and intricate choreography, exploring themes of self-concern and physical union through live-action footage that multiplies the image onto itself (similar to photographic multi-exposure). The specificity for the image multiplication ensures that the second and subsequent images are not identical to the first. Movement within the film allows the viewer to see multiple images, such as a body part multiplied, and it presents one graceful motion unfolding into a cascade of limbs. Both films inspire the use of monochromatic surreal visuals, experimentation, imagination and meticulous planning to convey delicate anatomy and movement.

Nightmares and the Making Process

A safety concern often arose because of *Dénouement*'s emotionally draining subject. Throughout my research, the feelings, aesthetic discoveries, navigation and anxieties weaved firmly within the discussion. However, in doing so, the personal contemplations created a daily ritual — to think, feel, and dream about death, loss and grief. I travelled across melancholia to land in celebratory discovery and back again, constantly questioning if the project was sustainable as my health declined. Heightened by COVID-19, the subject tossed me into a deep emotional space where death, fear of losing loved ones, and life's fragility came forward. Due to mass isolation and increased health awareness (collectively and individually), I believe people had to grapple with complex feelings in an unfamiliar way. I certainly felt the pressure to understand why I felt so hopeless, inarticulate and debilitated. My nightmares were at a pique during this time, vividly fabricating a world to support my rising fears. I lacked sufficient sleep, and the daily encounters of loss (within a dream state) made unreal things feel real. These painted illusions appeared during my expected resting hours, creating tangible-feeling sequences that reaffirmed subconscious worries. While not concrete in reality (or happening in real-time), I woke up believing I had experienced loss again. Months passed when this repeated, and unwillingly, I experienced the death of people I could not fathom being gone. As a result, I drained out emotionally, physically and mentally, while keeping a front for contentment.

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[17] Luis Buñuel, and Salvador Dalí. "Andaluský Pes (Un Chien Andalou)." 16m, 1929. https://www.youtube.com/watch?v=cB7gd_t6WMQ.

[18] McLaren, Norman. "Pas De Deux." 13m, 1968. https://vimeo.com/40184263.

Figure 12. Ideation 4: Sketch of the Fetch, 2020, digital drawing

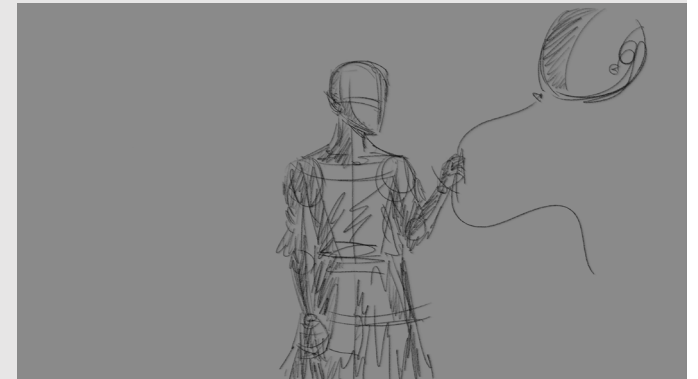Figure 13. Storyboard frame – Think, 2020, digital illustration

Figure 14. Storyboard Frame - Balloon, 2020, digital illustration

As I kept pushing on, the production of *Dénouement* drew upon various methods discovered during reviews of established methodological approaches. For example, utilising an autoethnographic approach, the project integrated subjective experiences, including tacit knowledge as an animator and educator, external research interests, and personal experiences of loss, to inform the creative process. Animating provided a familiar and comforting space for me to explore and process my personal understanding of death, loss, and grief, offering solace during the discomfort associated with the subject matter, and aiding in the navigation of complex emotions as they surfaced. The making, thinking, and feeling process allows my project to respond to the collective affective experience (of losing a loved one), and affective components transmit through translated feelings (of these emotional experiences).

Jeremy Blair's use of animated autoethnography expanded his practice, and he encouraged fellow practitioners to develop their personal narratives similarly.[19] Blair claims that, initially, autoethnography felt constrained within the articulation of solely the written form. The animator, therefore, fuses animation, a visual medium, alongside his autoethnographic reflections. The frame-by-frame process of animation allows animators to meticulously reflect on and manipulate each image, fostering insights that might otherwise remain hidden; likewise, autoethnographers can analyse specific life moments, uncovering subtle details and communications.[20] As I started to tease out aesthetic and narrative choices, it gave form to my feelings, allowing me to understand my views and how they manifested over the years.

Expanding on this, I employed dramaturgy—a methodology in theatre, acting, performance, dance, or cinema[21]—to script visual communication through illustration. This involved using Visual and Textual Analysis to integrate tools such as storyboarding and formalize research communication. This involved examining how other texts, films, and artists, such as Goya and director Pete Doctor, address challenging topics like death, translating real-life experiences into narrative art. These cinematic influences expanded my visual language and encouraged the emergence of tacit connections, as seen in the recurring symbol of the moth, which I interpreted as a visit from a loved one.

Practical tools found in the discipline of 2D animation have shaped the making methods such as Ideation Drawing, Iterative Drawing and the Production Pipeline.

[19] Blair, Jeremy Michael. "Animated Autoethnographies: Stop Motion Animation as a Tool for Self-Inquiry and Personal Evaluation." Art Education 67, no. 2 (2014): 6-13.

[20] Blair, Jeremy Michael. Animated Autoethnographies: Using Stop Motion Animation as a Catalyst for Self-Acceptance in the Art Classroom: University of North Texas, 2015: 6.

[21] Benford, Robert, and A Hare. "Dramaturgical Analysis." International Encyclopedia of the Social & Behavioral Sciences (2015). https://doi.org/10.1016/B978-0-08-097086-8.32046-3.
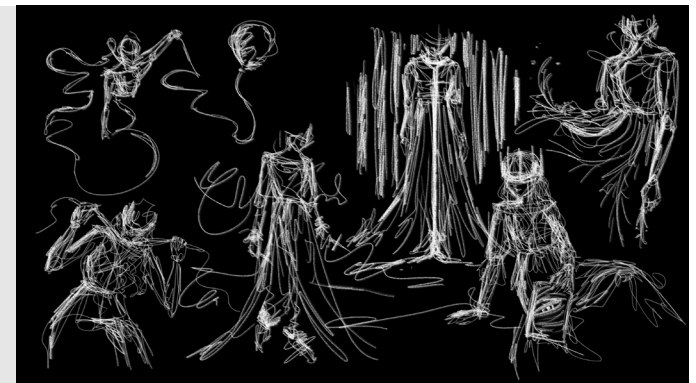
Figure 15. Ideation 7: Death, Lines and Symbols v2, 2020, digital drawing
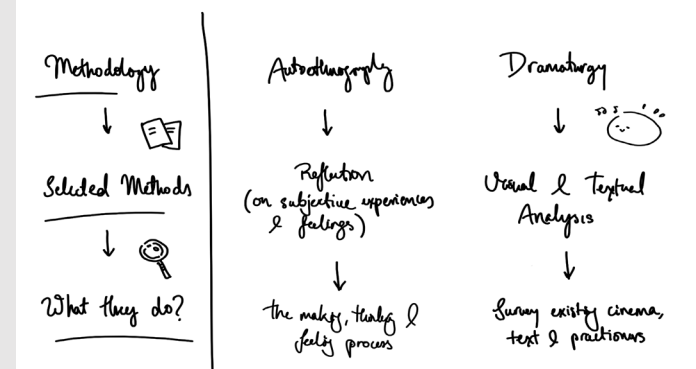

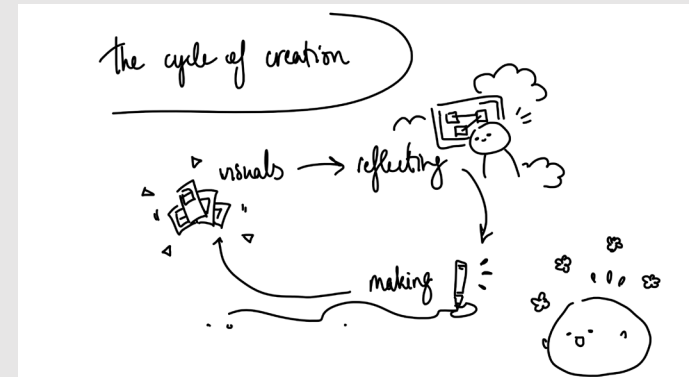Figure 16. Visualise methods in a diagram, 2022, digital illustration

Figure 17. The cycle of creation, 2022, digital illustration

Ideation Drawing, as a method, involves generating ideas or solutions through sketching, enabling the discovery of character, mood, or stylisation and allowing for the documentation of development.[22] As an animator and visual learner, this method was invaluable as it facilitated the translation of ideas into visual form, whether for compositions, character forms, or symbolic elements, thus aiding in conceptual, animation, and post-production stages by creating, detailing, expanding, and exploring ideas through drawing. Iterative drawing involves creating new variations and continuously testing them, enabling the discovery of effective techniques, exploration of new imagery[23], and skill development as an animator through meticulous illustrations featuring detailed line work or quick thumbnail sketches to assess composition. The animation Production Pipeline serves both practical needs and guides actions for completion. Inspired by Renee Dunlop's analogy, it operates like an assembly line, where each artist contributes before passing the work to the next stage.[24] The pipeline progresses through pre-production, production, and post-production, incorporating approaches like iterative drawing and dramaturgy. Anticipating challenges, the pipeline addresses key questions to determine resource requirements, while visualising it aids in identifying process patterns and resource allocation (seen in Figures 18 and 20). *Dénouement* asserts a strong connection between the artefact and the audience established through its making process, which involves mediating drawing through digital technology for finalising the animation while still rooted in analogue methods, such as physical illustration in workbooks and storyboards, ultimately informing a hybrid digital production pipeline for realising the artefact.

The creative constraints serve as an imposed method and toolkit for maintaining aesthetic continuity and directing workflow to address potential hindrances, upholding restrictions within *Dénouement* as guidelines. This methodological framework encompasses constraints dictated by narrative requirements and working as the individual filmmaker/animator. For example, working alone as both filmmaker and animator required careful planning and efficient procedures, drawing inspiration from experimental filmmakers like McLaren. Keeping the frame rate at six frames per second (6fps) rather than the standard twenty-four frames per second (24fps) resulted in a deliberate, contemplative approach akin to Tabaimo's animations, emphasising the beauty of each drawn frame with its limited number.

Reflection on Outcome, Discomfort and Vulnerability

[22] Ings, Welby John. "Drawing as Thought: Ideation in Narrative Film Design." Artifact 3, no. 2 (2014): 2.1-2.10. https://doi.org/https://doi.org/10.14434/artifact.v3i2.3983.

[23] Endelt, B. "Design Strategy for Optimal Iterative Learning Control Applied on a Deep Drawing Process." The International Journal of Advanced Manufacturing Technology 88, no. 1 (2017): 3-18.

[24] Dunlop, Renee. Production Pipeline Fundamentals for Film and Games. Routledge, 2014.
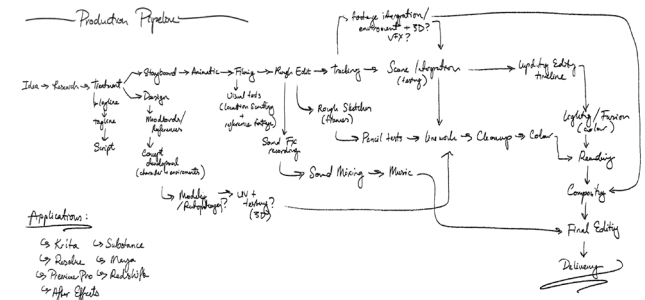
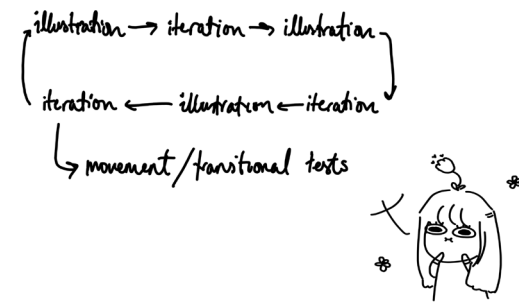Figure 18. Production Pipeline, 2020, digital illustration

Figure 19. Iterative Drawing alongside the Pre-Production Pipeline, 2021, digital illustration
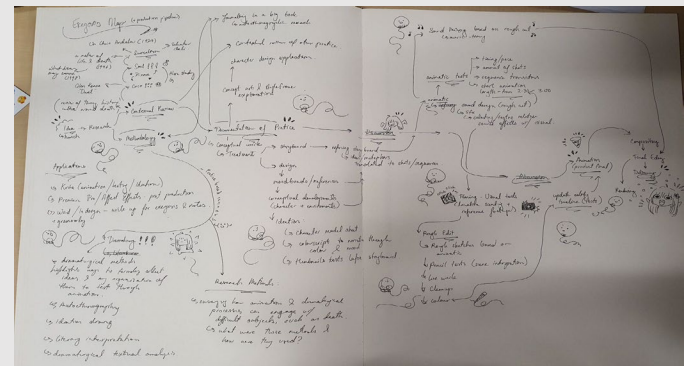

Figure 20. Thesis Map with Production Pipeline weaved within, 2020, photograph

As I have moved away from the animation project for some time (since its completion), I realised the emotions I grappled with throughout this journey never left, nor did the nightmares truly disappear. As potent as it is in my artefact, the discomfort and vulnerability were not things I prepared for during my exhibition for *Dénouement*. Despite feeling grateful for the supportive celebration, I found myself uncomfortable and overwhelmed witnessing my contemplations on a large scale, as it brought forth my emotions again, now in a public setting. While initially reluctant to showcase my work, the screening response revealed that audiences did not perceive it as solely my grieving story— they saw vulnerability in themselves. As people embraced me with loving support, I realised how inarticulate I still was, especially when questioned, "How do you feel?". I struggled with giving a clear answer, defaulting to being glad I had finished the project. It dawned on me that the emotions I depicted in the animation resonated with my present and past experiences. *Dénouement* encapsulated a blend of feelings not limited to a specific period, and this temporal transcendence captures a blend of feelings that extend beyond specific timeframes, resonating across different temporal contexts.

The project's evolution prompts consideration of future research avenues and artistic practices, navigating the relationship between temporal aspects of revisiting feelings, the resonance of those "drawn out" emotions or sensations, and articulation without textual support through the act of animating. I am fascinated by how animation techniques convey temporal fluidity, allowing viewers to perceive the artist's emotional journey across time and prompting varied responses based on individual contexts and emotional states. The reception of animated work highlights the interplay between artist intent, audience engagement, and cultural influences, showcasing the richness of emotional expression within the medium, aiming to evoke profound emotions through moving imagery. Studying audience interaction further will also shed light on how interpretations contribute to the artwork's temporal dimension, influenced by individual contexts and emotional states. Further contextualising the project within relevant theoretical frameworks or artistic movements, including societal shifts in emotional expression and exploration of art, emotion, temporality, and catharsis, adds depth by considering alignment or challenge to existing theories. This rigorous engagement with the artefact's temporality deepens understanding of how art mediates emotional experiences over time.

Exploring past, present, and future emotions within the artwork and its reception reveals animation's potential as a tool for the animator to confront and draw out their feelings, while also providing viewers with a space to engage with their own emotions during the viewing experience. Embracing vulnerability created a space to validate feelings without verbal or textual articulation, and I anticipate my understanding, potential feelings, and worldview will evolve as I revisit the project in the future, with new life experiences shaping my perspective. As this discussion comes to a dénouement, I hope the animation, research, and dialogue spark meaningful conversations about the humbling human experience.
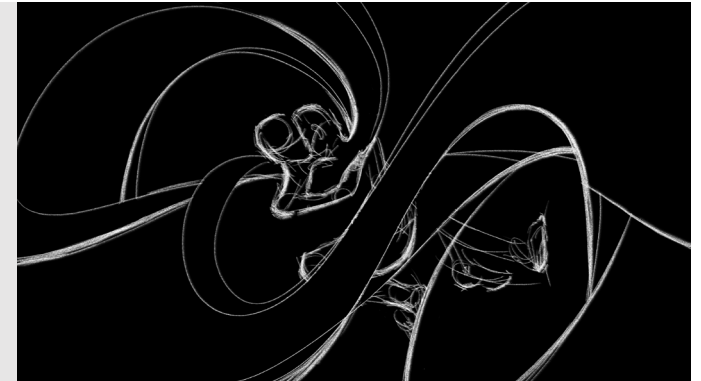

Figure 21. Iterative Drawing - Trace, 2021, digital illustration

Figure 22. Iterative Drawing – Hold, 2021, digital illustration

Figure 23. Iterative Drawing – Tired, 2021, digital illustration

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