

MASTER OF FINE ARTS THESIS, BOOK ARTS + PRINTMAKING

The University of the Arts
Philadelphia, Pennsylvania

May 2017

JAMES MERRITT CATES III

BFA, Printmaking

SCAD: Atlanta 1600 Peachtree St NW, Atlanta, GA 30309

THESIS COMMITTEE

Professor Cynthia Thompson, Director

Professor Mary Phelan, Associate Professor

Denise Carbone, Master Lecturer

Marisha Simmons, Master Lecturer

Rochelle Spector, Master Lecturer

Alexander Kirillov, Master Printer

This document was produced in satisfaction of the thesis
requirements for the Masters of Fine Art degree in Book Arts + Printmaking at the University of
the Arts in Philadelphia, Pennsylvania

Abstract

In this thesis, I will investigate the psychological phenomenon of myths, their origins, and relationship to mass media.

In Jungian psychology, myths are described as the expression of a culture or society's goals, fears, ambitions, and dreams. With the continual invention of new technologies from the printing press to the internet, ubiquitous myth structures have become more accessible. These new myths are referenced in the language of traditional archetypes and symbols by ad agencies, corporations, and political parties. The myths influence the beliefs of those who are exposed to them, resulting from constant contact and exposure

In my work, I navigate my experiences and take an introspective look through the lenses of euhemerism, allegory, and ritual to assess how I have formed my studio practice through myth. The following story is a byproduct of my experiential accumulation and a reflective psychological analysis of storytelling.

Story

One of my first memories was that of a man who was acquainted with my grandfather. He was tall and grizzled with glossy white eyes and a grin that would make a cat jealous. On north bound trips, he would visit me and my grandfather with stories of pride, virtue, mystics, and nature. Now that I am older, and that man is long gone, his stories still remain part of me. I will do my best to recall what he told me so long ago.

I am a deserter of my native land, because corruption grows thick and wild there like kudzu. My boat is my pen. With it, I trace the rivers and streams. Tight rivulets carve the terrain and reveal paths to hidden grottos. Once in the shadow of a great summit, my humble vessel landed in a placid vale. The lush spring teemed with bathing residents, jovial and prosperous. Their bodies, as rich as the land, served the mountain as a benevolent savior. Fleeing tainted fields, this hollow was the dais of a new era for the people. They believed that a god living in the mountain gave them prosperity.

A jealous sun became vexed at this sight and came to the valley to receive its tribute. The exhaust grew thick, and the animals of the forest sought sanctuary among the villagers. The forest grew thin, and figures white as ash began appear. They sliced and scorched the hillsides, turning the land into immolations honoring their own insatiable hunger. The great spring turned to vapor, and I was stranded in a withering land. Faced with its own mortality, the god in the mountain infused the last of its essence within a seed and called upon its swiftest and most trusted attendant. It instructed the beast to bring his essence to the people waiting below in the dale.

Accepting its task, the beast set out down the hillside. As it descended it wondered, was it not worthy of such a gift from the mountain? Surely it was more cunning and clever than any of the villagers. So the beast detoured to its burrow where it consumed the seed. Its stomach began to writhe in pain. From its belly, tubers pushed their way through soft flesh. Mangled and torn tissue formed rough and cracked bark, and the beast became indistinguishable from the towering tree that consumed it.

Its trunk stretched beyond the burrow and dwarfed the ashen remains of the mountain. The great tree cast a cool dark shadow over the vale. The daughter of the sun watched the events unfold and took pity on the beast. She traveled to its burrow and dug its remains from the roots of the tree. She granted the beast compassion, and with her mercy restored the land. The beast's hunger, however, lingered within the wood. The fruit, from that day forward, granted life that was everlasting but plagued by insatiable hunger.

Introduction

“Unlike fantasy that is nobody’s truth, and history that seeks to be everybody’s truth, mythology is somebody’s truth.” - Devdutt Pattanaik¹

Growing up, I was always searching for my own truth. In my youth, I was exposed to many types of cultural myths specific to my upbringing in South Carolina. My parents were devout Christians, and from an early age, my core beliefs were built on the allegories that I learned in church. Tales of great floods, people living in the sky, demigods, and worlds beyond the physical one marveled me. Outside of church culture, South Carolina has a rich history of folktales and urban legends that stem from Native American (Cherokee) and African (Gullah) belief systems. These stories have been integrated into southern culture, and people of all faiths commonly accept these stories as entertainment. I always struggled differentiating between the allegories that I learned in church and stories that I was exposed to in other books and media. Both were fantastical and taught lessons of virtue. As I got older, I was exposed to more diverse cultural beliefs, and I began to identify connections between myth structures. These revelations pushed the development of my interest in myth formation and the ubiquity of myth.

¹ Pattanaik, Devdutt (14 September 2015). “Why I Insist On Calling Myself A Mythologist”. Swarajya. Retrieved 24 July 2016.

Myth Introduction

“Mythology is not a lie, mythology is poetry, it is metaphorical. It has been well said that mythology is the penultimate truth--penultimate because the ultimate cannot be put into words. It is beyond words. Beyond images, beyond that bounding rim of the Buddhist Wheel of Becoming. Mythology pitches the mind beyond that rim, to what can be known but not told.”

— Joseph Campbell, *The Power of Myth* ²

Throughout history, people have used myth as a device to explain unfamiliar phenomena. The concept of myth refers to a variety of stories people tell to understand nature, history, and social customs. These myths are composed of traditional stories that reference supposedly historical events, although they often incorporate supernatural elements. People can use these stories to explain the origins of cultural practices or natural phenomena. In its originating culture, a myth is true because it embodies beliefs, concepts, and ways of thinking in order to make sense of the world.³

Myth Origins

² Campbell, Joseph, Bill D. Moyers, and Betty S. Flowers. *The Power of Myth*. Place of publication not identified: Turtleback, 2012. Print. New York : Doubleday, ©1988.

³ Kirk, Geoffrey Stephen (1973). *Myth: Its Meaning and Functions in Ancient and Other Cultures*. University of California Press.

Euhemerism and Historically Based Myth

In his book *Bulfinch's Mythology*, Thomas Bulfinch describes the interpretation of myths as distorted accounts of historical events, an approach known as euhemerism.⁴ Euhemerism is the idea that mythological accounts originated from factual events or people.⁵ According to this theory, storytellers repeatedly elaborate upon historical accounts until the figures in those accounts gain the status of gods. Euhemerist views were rooted in the adoration of men, usually kings, into god-like status through apotheosis, which refers to the glorification of a subject to a divine level.⁶ In numerous cultures, kings were exalted and venerated into the status of divine beings and worshipped after their death, or sometimes even while they ruled.⁷ Ancient Egyptians, the Inca, the Aztecs, the Empire of Japan, Tibet, Siam, and the Roman Empire are especially noted for redefining monarchs as "god-kings."⁸ This concept has also been exploited to make living people into legends or gods-like figures in the present day. Kim Jong il is a good example of this phenomenon. Throughout his life, Kim Jong il has used his cult of personality to spread propaganda about himself. Reports suggest that he had a supernatural birth, was loved by the whole world, was a fashion icon and master golfer, invented the hamburger, and never used the toilet.⁹ Kim Jong il used media to influence his country's perception and ultimately, their understanding of truth. In

⁴ Bulfinch, Thomas (June 2004). *Bulfinch's Mythology*. Kessinger Publishing.

⁵ Ibid.

⁶ Ibid.

⁷ Higgins, Hannah. *Fluxus experience*. Berkeley, CA, etc.: U of California Press, 2003. Print.

⁸ Bulfinch, Thomas (June 2004). *Bulfinch's Mythology*. Kessinger Publishing.

⁹ Bureau, The Citizen. "10." *The Citizen*. N.p., 03 Apr. 2017. Web. 03 Apr. 2017.

following sections, I will further discuss the psychological effects of media on myth culture.

The euhemerist framework has an effect on my studio work in a similar way to how it affects cultural myth. I use my studio work as a point of reflection and recollection of events past and present in my personal life. Often, I will use automatic drawing to capture or recreate these moments. The drawings then become exaggerations of the moment they are recalling. This process of exaggeration increases the importance of the image or moment so that I am willing to devote hours to bring it to tangibility. This effect is visible in my studio work and reoccurs as a key component in my storytelling. The story, shared above, is representational of a cryptic reflection of my life that manifests images, which become objects of obsession. This obsessiveness is fueled by the power that the image has over me and is directly related to the repetitive, ritual aspect of image making and printmaking.

Allegory and Myth as the Personification of Nature

Max Müller supported the allegorical theory of myth in which depictions of nature gradually come to be interpreted literally. For example, a poetic portrayal of the sun as "jealous" can eventually be transformed into the sun as a jealous god. In my story, the people perceive a god living in the mountain. Its personified temperament directly relates to the prosperity of people who live in its valley. Müller's account of myth can also be linked to the "mythopoeic" stage in human development, where people did not think in terms of generalizations and impersonal laws. Subsequently, humans saw

specific events as an act or will of some personal being.¹⁰ This pattern of thinking resulted from the personification of inanimate objects and forces that ancient people worshipped. They described natural events as acts of personal gods, and viewed inanimate objects as manifestations of gods and spirits.



Figure A

St. Geneviève



Figure B

Luminous Redeemer & Fickle Courier

The creation of allegories and personified characters plays a large role in my studio work and writing. I feel particular resonance and find common allegorical elements in the work of West German-born American artist Kiki Smith. Smith's work has addressed the themes of sex, birth, and regeneration using images of nature to depict her intimate relationship to it. She often uses archetypal images of wolves and women to challenge the roles of predator and prey (Figure A). This type of myth structure is another key element in the development of my own story. In my piece *Luminous Redeemer & Fickle Courier* (Figure B) and in my story, the daughter of the sun

¹⁰ Higgins, Hannah. *Fluxus experience*. Berkeley, CA, etc.: U of California Press, 2003. Print.

represents feminine mercy while the beast represents masculine greed. Each element of my own story can be traced to parables that I was taught as a child or traits personified in the natural world.

Ritual and Performance Based Myth

Myth-ritual theory arose in order to explain the connections between myth and ritual acts. Believing that people performed rituals for forgotten reasons, William Robertson Smith claimed that groups began performing rituals for reasons originally not related to myth.¹¹ Subsequently, the groups invented a myth to correspond with the ritual act.¹² For example, J. Stephen Lansing noticed that the intricate calendar of Hindu Balinese rituals served to regulate the irrigation systems of Bali, ensuring the optimum distribution of water over the system while limiting disputes.¹³ I relate to the structure of ritual creation in my studio process. The act of making has become a type of mudra, or ritual movement, that naturally attracts me. The amount of time spent devoted to drawing, rendering, crafting, and printing is a methodical, ritual practice. The repetitive procedure of these techniques centers my mind as a form of meditation. The repetition generates a meaningful, ceremonial experience. Spending hours reworking a single image gives it precedence, and the act becomes self-fulfilling.

¹¹ Meletinsky, Eleazar M. (21 January 2014). *The Poetics of Myth*. Taylor & Francis.

¹² Ibid.

¹³ Lansing, Stephen (1991). *Priests and Programmers: technologies of power in the engineered landscape of Bali*. Princeton NJ: Princeton University Press.



Figure C.

In my work entitled *Thummims* (Figure C), numerous black balls each contain an item that serves as a talisman or fetish item associated with a memory or moment in my life. In a way, the objects stand in as tropes for those specific moments. The black rubber encapsulating them acts as a visual and spiritual barrier. Like cells in time, each item represents a tangible and crystalline moment. When I hold them in my hands, I remember the paths I have walked and the people I have met. Wrapping each item in black rubber, I ritually seal in the emotions. The balls become small time capsules preserving each item in the embalming fluid of memory. The process of wrapping the objects is a way for me to relive and preserve their associated memory. Ultimately, the collection represents time passed and a physical accumulation of experiences. This work is interactive: the viewer is able to unwrap and take the object within a ball, ultimately experiencing the object in its purest form.

therefore particularly well suited to use the *Valoche 1959-1975 / A Flux Travel Aid*.¹⁴

The spherical forms in *Thummims* rely on their tactility and the viewer's interaction. I have set up a game similar to *A Flux Travel Aid*, in which the viewer is able to have an impact on the outcome of the work. The distinct difference between *A Flux Travel Aid* and *Thummims* is that the items the viewers are holding are relatively unknown to them. This dissonance creates a sense of mystery to elevate the experience, giving the viewer the opportunity to discover something physically as well as conceptually. Interaction with the viewer plays into the idea of spatial immersion. This part of my studio practice has been Influenced by artists like Cai Guo-Qiang.

Cai Guo-Qiang is a Chinese artist who works in painting, sculpture, installation, print and film. Cai Guo-Qiang's practice draws on a wide variety of symbols, narratives, and traditions. Subjects and materials such as fengshui, Chinese medicine, shanshui paintings, science, flora and fauna, portraiture, and fireworks also influence him. Qiang often uses life-sized sculptures or found objects to create a presence in a space, transforming it from a gallery to a dream-like scape. The objects' size in relation to the viewer makes his installations immersive and transformative. These objects, such as boats, taxidermy, fireworks, cars, etc. are physical reminders of the stories that Qiang is telling through his work. These tropes represent cultural and mythic themes that are unavoidable and confrontational due to their scale.

¹⁴ Higgins, Hannah. *Fluxus experience*. Berkeley, CA, etc.: U of California Press, 2003. Print.

Qiang's work has the ability to control and transcend the viewer's experience through the context and scale of imagery. I am also interested in using scale to alter my viewer's experience. Creating work larger than myself satisfies the feeling of needing to be within the work. I have a moment of reflection when I am with Qiang's large works where I am able to physically contextualize myself within the space, leading to conceptual and metaphorical immersion. This element of scale was important while creating my work *Buoyant Mercy* for installation. The life-sized sculptural work orients the viewer's perception of scale relative to themselves (Figure E). The use of projection in the installation creates an immersive environment by casting a waterscape across the walls. The need to physically contextualize myself with my own work is integral to my process because it makes the stories and allegories real and tangible.

New Myth

The need to integrate oneself into a realm of storytelling is an overarching idea that affects how we view identity. People are drawn to viewing themselves and life situations as stories, ultimately comparing them to other stories. These stories could be ancient or anecdotal, coming from religion, folklore, or even entertainment. What does it mean to compare your identity to media elements that are used for entertainment? How does that comparison form personal myth?

The distinction between entertainment and reality has often been blurred. *The War of the Worlds* radio broadcast proved that when a trusted news outlet is used for entertainment, it can lead to misinterpretation and chaos. Directed and narrated by Orson Welles, the episode was an adaptation of H. G. Wells' novel *The War of the*

Worlds. The program caused a public outcry due to its format as a series of simulated news bulletins, which suggested that an actual alien invasion by Martians was currently in progress.¹⁵ While fact and fiction have a history of blurring, the difference has become nearly indistinguishable within the past 20 years. With the introduction of reality TV and ultimately social media, our depiction of reality is positioned by a curatorial machine that only shows what will garner attention and notability. News networks are as (if not more) guilty of this than their entertainment counterparts. The twenty-four hour news stream, need for increased ratings, and advertisement funding leads networks to promote news reports that are exciting and catchy rather than fully truthful and accountable.

Now, new stories are gathered from entertainment and social media, which sets them apart from the ones our ancestors listened to around a campfire. Myth, once transmitted from generation to generation through oral tradition, is now immediately accessible to large audiences. Some stories, appropriated from old versions, hold their original allegorical intentions. Other stories, however, are not focused on maintaining the cultural or spiritual well-being of the people who are exposed to them. Instead, we are subjugated to the myths of advertisers, politicians, and corporations. These entities capitalize on familiar archetypical constructs, designing switches to influence our subconscious thoughts. While communication methods such as writing, printing, radio, TV, and the internet appear to be tangible accounts of events, the opportunity for interpretation and misinformation is prevalent.

¹⁵ Schwartz, A. Brad (2015). *Broadcast Hysteria: Orson Welles's War of the Worlds and the Art of Fake News* (1st ed.). New York: Hill and Wang.

New myths are formed from visual culture, and the ideas surrounding the stories consist of patterns of images, similar to archetypes. These images are multivalent and can be read on several different levels. First, there is an immediate response, or an emotional level, in which we identify the symbol or trope. The second response, however, is more obtuse and requires a contextual look at the image with hundreds of similar ones. Only here can we see the patterns of new myth. These new myths are distinctly designed to influence and control populations through the replacement of personal myth with mass media myth. In the book *The Hidden Persuaders*, Vance Packard explores the use of consumer motivational research and other psychological techniques, including in-depth psychology and subliminal tactics.¹⁶ He indicated that these techniques were used by advertisers to manipulate expectations and induce desire for products, particularly in the American postwar era.¹⁷ According to Packard, the engineered need for certain products is so strong that people are compelled to buy to satisfy them.¹⁸ The book also explores manipulative techniques of promoting politicians to the electorate and marketers using Jungian archetypes to make direct commands into the subconscious mind.¹⁹

Jung and Psychological Process of Myth

¹⁶ Di Renzo, Gordon (1958) *The American Catholic Sociological Review*, Vol. 19, No. 4 (Dec., 1958) (Review)

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Rothenberg, Randall. "How Powerful Is Advertising?" *The Atlantic*. Atlantic Media Company, 26 Sept. 2014. Web. 04 Apr. 2017.

In Jungian psychology, myths are described as the expression of a culture or society's goals, fears, ambitions and dreams.²⁰ Under this theory, all myth origins are therefore manifestations of the unconscious. The unconscious mind consists of functions that occur automatically and are not available to introspection, including thought processes, memories, interests, and motivations. Jung emphasized that all humans share certain innate unconscious forces, which he called archetypes. He believed that ubiquity and similarities between myths of different cultures was evidence of universal archetypes. These archetypes, he claimed, exist innately in all people from their birth and transcend time. This research has been an important part of my studio work and the development of the myth structure with which I identify. Understanding that reoccurring imagery and themes are innate in all people gave me the confidence to pursue an internal narrative that I attribute to the accumulation of my experiences and that are born out of my automatic drawings.

Process and Materials

My materials choices and studio practice are connected to my personal history and myth. I utilize industrial materials (e.g.. pine, tar, and cotton) that were historically important exports in the Carolinas. These choices directly connect to the objects that I make with them. Skiffs used to traverse the rivers and streams were commonly built with pine and tar because of its abundance and availability. The man from my story

²⁰ Indick, William (November 18, 2004). "Classical Heroes in Modern Movies: Mythological Patterns of the Superhero". *Journal of Media Psychology*.

rides down the river into the proverbial Shangri-La on such a vessel. This connection between material and image gives emphasis to the thematic nature of material. In my work *Buoyant Mercy*, pine represents utility and flexibility, while tar represents preservation due to its waterproofing capabilities. These material symbols add a richness and personality that builds an empirical connection between ubiquitous symbols and my work.

Prints and drawings are a refined and meditative process in my work. The pictorial images for the prints are conceived through a series of trials: automatic drawing, drawing thumbnails, refining compositions, and developing color schemes. The drawings themselves become a labor dedicated to the original inspiration or concept. The development of the drawing becomes a telling of a story in itself. If the drawing is the storytelling, then the printing is the ritual to honor the particular archetypical god depicted.

The process of recounting moments in my life through my studio practice is similar to the artist Andy Goldsworthy approaches the use of materials and ephemerality. Andy Goldsworthy is a British sculptor, photographer, and environmentalist producing site-specific sculptures in natural and urban settings. Goldsworthy's use of nature as material and concept often refer to the impermanence of nature. Using strictly what he finds in specific natural settings, Goldsworthy creates compositions that he later frames or replicates with photography. This documentation is important to the process because it gives his viewers the ability to experience his work. In a way, he is using photography to capture that fleeting moment in his own work while

simultaneously controlling how the viewer perceives the work and the moment of creation.

I am also interested in creating immersive experiences that reference nature in a similar manner, although a distinct difference in our practices is the use of materials. Goldsworthy uses natural materials like sticks, rocks, ice, and leaves, while I use impressions or symbolic tropes on paper that stand in for these objects. Goldsworthy creates compositions in nature before they are photographed, and I bring natural objects into the studio to be replicated. The ephemeral moment in Goldsworthy's work is strongly based in material and its decomposition, but I align myself with the aspect of his practice that deals with the fragile state of the memory of nature.

Psychological Process of Personal Myth

"New work by psychological researchers shows that in telling their life stories, people invent a personal myth, a tale that, like the myths of old, explains the meaning and goals of their lives." – Daniel Goleman²¹

In the process of developing my story, it became clear that the subjects and situations I was writing about were my actual experiences. My subconscious inherently processed these situations as archetypal images and symbols. Through automatic drawing and writing, I was able to muse or summon my own personal codex of symbols.

²¹ Goleman, Daniel. "Personal Myths Bring Cohesion to the Chaos of Each Life." The New York Times. The New York Times, 23 May 1988. Web. 04 Apr. 2017.

This discovery led me to investigate the relationship between my written word and my drawn imagery. My writings in combination with my physical works created an informative conversation. As I developed imagery, I began to write referentially to the imagery. The conversation between my drawings and writings created a narrative that continued to inform the work. Through this process, I identify and analyze influences that are specific to my own work. In a way, I was searching for a personal myth: a story that by telling and retelling would symbolically explain some aspect of my work or myself.

Setting out, I implemented the use of automatic drawing and automatic writing to summon symbols and archetypes. I documented these findings and analyzed overarching themes. The images related to a specific duality between a feminine figure, unblemished and pure, and a canine type beast that was looming and lifeless, or the duality within the self. These drawings contain a narrative between the types and symbols. I initially perceived the story as an orphic dynamic, potentially about the relationship between my mother and father. Continuing to write and draw, I realized that the symbols I used were more like a tool kit of objects, much like the *Flux Travel Aid*, that could be rearranged by viewers.

Researching myth development and the psychological aspects of myth, I used imagery, symbols, and plot structures to workshop my own story. This story has become a psychological analysis of my own psychosis. Analyzing my own storytelling process through the lenses of euhemerism, allegory, and ritual, I am ultimately able to identify the influences that make up my own myth structure.

Bibliography

1. Pattanaik, Devdutt (14 September 2015). "Why I Insist On Calling Myself A Mythologist". Swarajya. Retrieved 24 July 2016.
2. Campbell, Joseph, Bill D. Moyers, and Betty S. Flowers. The power of myth. Place of publication not identified: Turtleback, 2012. Print.
3. Kirk, Geoffrey Stephen (1973). Myth: Its Meaning and Functions in Ancient and Other Cultures. University of California Press.
4. Bulfinch, Thomas (June 2004). Bulfinch's Mythology. Kessinger Publishing.
5. Bulfinch, Thomas (June 2004). Bulfinch's Mythology. Kessinger Publishing.
6. Bulfinch, Thomas (June 2004). Bulfinch's Mythology. Kessinger Publishing.
7. Higgins, Hannah. Fluxus experience. Berkeley, CA, etc.: U of California Press, 2003. Print.
8. Bulfinch, Thomas (June 2004). Bulfinch's Mythology. Kessinger Publishing.
9. Bureau, The Citizen. "10." The Citizen. N.p., 03 Apr. 2017. Web. 03 Apr. 2017.
10. Higgins, Hannah. Fluxus experience. Berkeley, CA, etc.: U of California Press, 2003. Print.
11. Meletinsky, Eleazar M. (21 January 2014). The Poetics of Myth. Taylor & Francis.
12. Meletinsky, Eleazar M. (21 January 2014). The Poetics of Myth. Taylor & Francis.
13. Lansing, Stephen (1991). Priests and Programmers: technologies of power in the engineered landscape of Bali. Princeton NJ: Princeton University Press.
14. Higgins, Hannah. Fluxus experience. Berkeley, CA, etc.: U of California Press, 2003. Print.

15. Schwartz, A. Brad (2015). *Broadcast Hysteria: Orson Welles's War of the Worlds and the Art of Fake News* (1st ed.). New York: Hill and Wang.
16. Di Renzo, Gordon (1958) *The American Catholic Sociological Review*, Vol. 19, No. 4 (Dec., 1958) (Review)
17. Di Renzo, Gordon (1958) *The American Catholic Sociological Review*, Vol. 19, No. 4 (Dec., 1958) (Review)
18. Di Renzo, Gordon (1958) *The American Catholic Sociological Review*, Vol. 19, No. 4 (Dec., 1958) (Review)
19. Rothenberg, Randall. "How Powerful Is Advertising?" *The Atlantic*. Atlantic Media Company, 26 Sept. 2014. Web. 04 Apr. 2017.
20. Indick, William (November 18, 2004). "Classical Heroes in Modern Movies: Mythological Patterns of the Superhero". *Journal of Media Psychology*.
21. Goleman, Daniel. "Personal Myths Bring Cohesion to the Chaos of Each Life." *The New York Times*. The New York Times, 23 May 1988. Web. 04 Apr. 2017.