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**"ANCIENT MYTHOLOGY AND FAIRY TALES
IN THE CONCEPT ART OF VIDEO GAMES"**

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LUIS CARLOS GARZA VALERO

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This document, written in English, adheres to the APA format guidelines, incorporating specific modifications to enhance readability and overall presentation. The central objective of this layout is to promote grammatical clarity and smoothness, enabling visual coherence and ensuring a more subtle and comprehensive understanding and appreciation of this visual anthropology research study.

THE RETURN OF PROMETHEUS

"...ZEUS IS GONE!!!... WE ARE ON OUR OWN; WE LIVE IN TIMES OF CHANGE WHERE TECHNOLOGY IS AHEAD OF HUMAN CONTROL FOR THE FIRST TIME, THE WORLD IS BECOMING AUTOMATED, AND REALITY IS BEING DIGITIZED. OUR MEMORIES, WRITINGS, TRADITIONS, AND AWARENESS ARE FADING AWAY. JUST AS WE ONCE FACED THE UNCERTAINTY BY THE FIRE OF PROMETHEUS, TODAY, IT SEEMS THAT PROMETHEUS HAS ESCAPED; WHATEVER HE RELEASED IS GIVING US DIGITAL, ROBOTIC, IMMERSIVE REALITIES. LIKE AT THE BEGINNING OF TIMES, WE ENCOUNTER A NEW UNKNOWN DESTINY. WE ARE NO LONGER AFRAID OF THE GODS; WE BARELY RECOGNIZE THEM; WE DON'T REMEMBER HOW THEY LOOKED AND WHAT THEY DID; WE DO NOT EVEN RECOGNIZE THEM. MAYBE WE ARE LIVING IN AN ORPHEUS DREAM, MAYBE PSIKE PURPOSELY LEFT US CONFUSED, OR PERHAPS WE ARE JUST COMPREHENDING PROMETHEUS' NEW GIFTS. SOMETHING IS CERTAIN; WE GOT THE LATEST CYBER WINGS OF DAEDALUS. LET'S HOPE NOT TO REPEAT ICARU'S FATE; MEANWHILE, WE JUST BEGAN TO FLY IN THE DIGITAL REALMS OF HYPERMODERNITY, AND IT IS IMMERSIVE!!!!!..."

LUIS GARZA VALERO

Dedication

This thesis is dedicated to my parents in Monterrey, Mexico, who raised me in magic, traveling, and culture. I dedicate this research to my siblings and family in Monterrey, Mexico, and Copenhagen, Denmark. Also, I dedicate this thesis to Mike Kuhn, who has been walking with me on this academic effort virtually and physically from Los Angeles, California.

Above all, I dedicate this thesis to my advisor, Ph.D. Javier Serna. Like Gandalf for Frodo Baggins and Samwise Gamgee, he has been a true friend and wizard of wisdom, the most respectful figure of guidance and understanding in this great deed.

Acknowledgments

San Cristobal is where this investigation began and where this investigation was mainly forged. A place of magic, nature, jungles, exotic animals, waterfalls, pyramids, ancient architecture, mythology, and tradition, and for which it is and will always be an important place in my heart.

Thanks to Sensei Higashi Shun of the Kyobi- Kyoto Arts and Crafts University, Sensei Hisa Nimi, and Sensei Juan Carlos Chacón from the University of Chiba - Design Research Institute in Japan for their guidance, kindness, and direction in crucial points of this thesis and for receiving me in Kyoto and Tokyo to do my research stay in Japan, something that it was invaluable for the development of this thesis and above all it was a loving experience I won't forget for the rest of my life.

先生方のご指導ありがとうございます

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Abstract

Research Study:
Ancient Mythology and Fairytales in the Concept Art of Video Games

Thesis Author:
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Thesis Senior Advisor:
PhD Javier Serna Gonzalez - Universidad Autónoma de Nuevo Leon & New York University

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Ph.D. Higashi Shun - Kyobi - Kyoto Arts and Crafts University.
Ph.D. Hisa Nimi - Chiba University - Design Research Institute.
Ph.D. Juan Carlos Chacón - Chiba University - Design Research Institute.

Type of Study:
Visual Anthropology - Mix Method Research (Qualitative - Quantitative)

Theme:
Evolution, transfer, and lecture of ancient mythological and fairy tale narratives in postmodern video game concept art.

Concepts:
Mythology, Semiotics, Visual Anthropology, Postmodernism. Hypermodernism, Art, Concept Art, Video Games,Japan, Western culture, Hybridization, Digital Era, Artificial Intelligence.

Theory:
Postmodernism (Giam Vattimo, Umberto Eco), Hypermodernsm (Gilles Lipovetsky), Cyberoral Society (Paul Preciado), Intersectionality (Kimberlé Crenshaw), New Duration (Paul Zimbardo), Posthumanism (Cary Wolfe), Anthropocene (Bruno Latour) Carl Jung (Collective Imagery) Clause Levi Strauss (Structuralism).

Locations:
San Cristóbal de Las Casas, Los Angeles, California, United States of America, Gothenburg, Sweden, Tokyo, Japan, Kyoto, Japan.

Objectives:
Map the evolution of the mythological and fantastic narratives of primitive societies present in the Conceptual Art of video games from the sender (concept artist), the medium (illustrations) to the receiver (gamer).

All this is to understand how Concept Art originates, under which art or design premises they are conceived, the degree of hybridization represented, which mythologies are most represented in video games, and which cultures directly profit from which video games, what are the most common features, symbols, archetypes, stereotypes and cultural omissions in these representations, and the impact of the representations on the gamers in their

conceptions of Art, knowledge, history, and truth. With the results, it is intended to return the narrative to the hands of Art, emulating the hybridization process by generating representations with machine learning, but intervening in the results to restore the human element and the natural aspect of the process.

The following studies and actions will be executed to fulfill the complete visual narrative transfer cartography and the reconversion to art proposals.

1 - Transmitter Study:
It is intended to travel to Tokyo, Japan, and Los Angeles, California, in the United States of North America, to interview and analyze renowned concept artists who have worked on video games with mythology and fairy tale themes. The goal is to acquire insights into their creative processes, inspirations, and preferences when creating Concept Art. This study aims to comprehend the origins and evolution of these mythical visual narratives in video games.

2 - **Medium Study:**
By employing a qualitative-quantitative semiotic study methodology, various illustrations of concept artists such as Akihiko Yoshida (Japan), Yoshitaka Amano (Japan), Jen Zee (U.S.A.), Yuya Nagai (Japan), and Jo Gaultier (Canada) will be dissected, classified, and compared to trace essential mythology and fairytale visual narratives, features, and elements entrenched in their Concept Art despite possible cultural and aspect hybridization, or history-meaning oblivion..

3 - **Receptors Study:**
Western and Asian gamers from different generations, such as Millennials, Generation Z, and Generation X, will be interviewed to understand the reception of fantastic narratives, their impact on them, and the diverse populations' different cultural and existential perspectives.

4 - **Reconversion of Concept Art Narratives to Formal Art Proposals**:
After having made the cartographic study on the conception, transfer, and assimilation of the visual narratives of the Concept Art of video games, it is intended to return the whole process to the areas of Art as a possible method of rehumanizing the entire process.

For this objective, it is intended to employ the chosen Concept Art dissections and classifications, analyze the results data, and, with the background insights, suggest installations employing cutting-edge immersive technologies, however, with also plastic and performing artistic-humanized approaches beyond mere technological processes. The outcome of this thesis would seek to reconnect the primitive thinking sources with the hypermodern portrayal in art, a human expression as a proposal.

Hypothesis:

With this cartography study, it is believed that it will be possible to understand how the visual narrative transfer process functions from the transmitter (concept artist) to the receptor (gamer) in the context of video games. This process could emerge from free artistic expression, without an imposed canonical modern narrative, but rather as a disruptive force, creating a toolkit for the aesthetic classification and explanation of the mythological phenomenon in video games.

Additionally, this mapping could determine whether the Concept Art of the selected artists and illustrations was created as a form of artistic expression if it can be considered as such, and why this might be problematic in cases of dissonance in intention. The cartography will reveal which representations, symbologies, characters, and cultures are still widely depicted despite decontextualization.

This study will critically examine the chosen image classification tools and propose strategies to enhance the audience's understanding of the hybridization in the visual imaginary surrounding them. Most importantly, this study believes that technology and corporations have the potential to provide and promote meaningful, respectful, and accurate visual-narrative knowledge of mythology and fairytales, bridging ancient cultures with future generations.

Main Research Questions

- ***Why is mythological and fairy tale content often incorporated into video game Concept Art, given its design nature? What enduring mythological and fairy tale aesthetics are observable in the selected Concept Art? What factors have influenced the integration and evolution of mythical content on its journey from origin to its consumption by receptors? Can Concept Art be a valid reference for learning about mythology and fairy tales?***

Relevance:

This study could help companies, teachers, academics, and artists understand conceptual Art's relevance in young populations. It will serve as a reference for companies and universities on how the transfer of narratives works in each transfer stage.

According to preferences and behaviors, a video game narrative can be further customized, detect areas of opportunity where representation is being misused, and see which compositions may promote racism, sexism, and genre inequity, among many others.

This study could also make relevant the paradigm shift in areas such as Art and expression, which has significantly changed and where there is a latent problem of considering Art to design processes. But above all, this study could make companies and academics aware of the power of video games in our youth and how these entertainment mediums are our young generations' window to the world.

As in a Star Wars video game, this research wants to illustrate how video games and entertainment companies, by choosing academic, respectful approaches (bright side), could help humanity to recover those things lost from our ancient societies.

And in the case of choosing the dark side, this research wants to denote how these industries could help to wipe all traces of ancient knowledge by not considering awareness of the mythical content in their products.

This study believes that new generations need to be made aware of what we are losing, and the responsibility relies on academics, artists, developers, designers, politicians, economists, engineers... we, the adults.

The study ***"Ancient Mythology and Fairy Tales in the Concept Art of Video Games"*** could encourage new ways of rehumanizing or relating ourselves with the representation of mythology by intervening in the formal Art process, and receptors could understand and participate in the creative process by reformulating their interpretation through Art.

About Me

I am Luis Garza, a Ph.D. student, a sculptor, and an illustrator. I dedicate myself to creating Art pieces, exhibitions, and installations. I am a Fine Arts teacher at UANL (Universidad Autónoma de Nuevo León). At Tec de Monterrey in Mexico, I am a professor of Aesthetics, Art History, and Concept Art. My research relates to my profession and my deep love for Japanese culture. In the future, I plan to write and illustrate books concerning world mythology and fantastic narratives and continue creating Immersive Art projects.

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MEMORAMA
RESEARCH JOURNEY

I. Memorama

There and Back Again - A Researcher´s Tale

I was born in Monterrey, Mexico; I know I am the result of the interactions of many circumstances, people from different cultures and nationalities that ended in the new world, in a particular place with dreams of a better future.

Despite these hypermodern times, my family remains very traditional and conservative. My ancestors came to the northeast of Mexico to find a better place and living circumstances from the challenging realities of Europe. My family has been unique from the rest of most families in Monterrey. My Jewish Sephardic roots echo our present culture, social construction, and behavior.

I believe I am a professor because I have a cultural and personal tendency to think about community goals rather than individual ones. This particular background explains why I have been conceiving the world from a group perspective and how I have behaved in adulthood, chasing goals that involve others' social growth. This background could be critical in pursuing experiences involving culture, traditions, mythology, and people.

I lived in Alexandria, Virginia, for the first years of my life while my father studied for his master's at George Washington University in Washington, D.C. My playgrounds were the Smithsonian Museums, and my first memories were around the U.S. capital public spaces. I remember playing beside giant sculptures, open fields, dinosaurs, spaceships, dissected animals, and Art pieces.

My first words were in English, a confusing situation that isolated me, plus I did not have friends. I grew up in solitude but was in an excellent environment for creativity and imagination. So, from my early days, I survived and lived in my imaginary world, always with an auto dialogue, creating muddy creatures, characters, stories, and ideas.

I am sure that this solitude from language and people gave me the capacity to be a good storyteller and express myself better through art. Since I was a little kid, Art and storytelling have been my most significant allies.

As a teenager, I was bullied and left behind by friends, family, and people; Art, fairy tales, mythology, comics, and imagination were all I had. The world was strange; I never understood what people wanted and why their reactions were so aggressive and pointless. I was an odd kid, a strange teenager, and only the scouts were more and less the only thing I could depend on.

I never knew I was a depressed child, and by looking back at my life, I have to say that I am alive through my imagination, creativity, storytelling, and the wonder of nature. It was not because of its people (abusive, misogynist, homophobic, classist, and mean); it was the activities in nature, explorations, hiking, discipline, medieval mystical values, and challenges that gave me a support system.

At university, I started to have excellent friends, which is when I began to use my artistic skills to do creative projects. Still, I struggled to envision who I was in the world and what gave me worth. Despite all the difficulties, I became an architect, which was just the minimum for the entire family's expectations. I did everything my family and society wanted me to do; I worked in the government as an architect, and as an urbanist, I focused my life on money and material things.

Still, I knew it was not what I wanted, so I decided to renounce my conventional life and travel and live like a gypsy throughout the globe, with a thirst for curiosity for other cultures, landscapes, forms of life, animals, and food. Being a traveler gave me the happiness and joy I have been looking for since my early years. It helped me reinvent myself and have meaningful stories of an adventurous life, become an expert at living in different places, adopt other people's customs, and become part of them.

I learned about worldwide Art. I visited the most impressive and essential museums, read and saw objects of ancient cultures, and was profoundly captivated by mythology and fairytales.

So, after all those actions, I redesigned myself, changed my perspective on life, and reformulated what I wanted to accomplish. I dropped the architecture and construction world, which brought me numerous horrible situations with my family, but I still thrived in doing what I desired.

I became an international visual artist and academic with humility and considerable sacrifices. Nowadays, I am pursuing artistic projects and research lines of investigation, where I could study diversity, cultures, costumes, traditions, and Art.

A significant influence on my Art and multicultural narrative research has been the multiculturalism in my non-nuclear family, having cousins and extended family with French, Spanish, German, and Japanese ancestry. The entire family has been filled with a local Monterrey-Jewish philosophy with international customs, multiculturality, and diverse racial truths, changing our identity, rich in global features.

For example, My uncle, Ricardo P. Otakara, Chancellor of Japan in Monterrey, through the "*Northeast Japan Association*," has nourished me about the reality of Japan and the influence of this country in our current culture through entertainment products such as video games, animations, music, and movies.

This country has been vital as a receptor of worldwide mythology and fairy tale storytelling, impacting the new generation's imagery; this has inspired my research themes, the aesthetics of my artwork, and the curiosity to detect opportunity areas of study.

This research study resulted from many years of wandering worldwide, my particular multicultural family situation, and my childhood as an odd imaginative, creative kid who climbed in the trees, immersed in his world, with the Smithsonian museums as its playgrounds in Washington, DC.

My study years in Florence, Paris, and Lyon, my volunteer work in the jungles of Malaysia with the Orang Asli, and my volunteer teacher service in the Zapotec regions of Oaxaca. My infant and teenage life in the farmlands of Allende, my student architectural days in Denmark with my Danish family.

These experiences gave me unique sources of images and backgrounds that helped me thrive alone in this world and use it as inspiration for my sculptures, illustrations, and my work as a university scholar. Fables, Stories, mythology, cartoons, video games, and worldwide traveling gave me a place in the world and the ability to daydream and live in my world.

I consider it pertinent to communicate about my past to define my intentions and experiential framework, which has triggered numerous reasons why I wanted to develop this thesis around mythology and fairy tales.

Just as the fantastic narratives have had great importance in my life, they have also marked countless people today. Even without a doctorate in myths and mythical culture, society generally consumes abstracts of these narratives for entertainment because they work to awaken that extinct magic in our rational hyper-modern philosophy.

I have always been able to rely on my passion for Art. That is why I am a sculptor, illustrator, and muralist who appreciates transmitting my fondness through education. It gives me purpose and enjoyment. I value creating art projects with an awareness of culture, philosophy, and history. I treasure what I do and consider I am good at executing it.

One thing that interests me and drives me as a former scout is a life dedicated to service: service to society's education and intellectual growth. One of the missions of a professor in the educational field of Visual Arts is to help students understand the importance of Art and Design in society and their relevance to their lives.

One of the main reasons for doing this Ph.D. is the challenge I have faced in my profession has been the necessity of warning students about the importance of the arts and the power of visual narratives, their origins, cultural archetypes, and history. I am afraid students need to pay more attention to primary symbolic and historical sources such as fables, mythologies, and legends in their portrayals. Art, semiotics, and research are essential to creating innovative, bold, and mature innovative designs.

By being aware of the importance of Art, its images, and the power of narratives, we, as researchers-artists, can help young generations be mindful of the relevance of the audiovisual compositions they are consuming.

Professionally, I am a researcher because I can contribute to the lives of students, communities, and societies. I would adore bringing them fascination for the audiovisual arts through my experience as a professional artist and interactive workshops, books, articles, debates, animations, sculptures, videos, and exhibits. Above all, this could make me transcend as someone who cared about science, cared about beauty, and actively contributed with passion and humility to humanity.

By doing this research study in "***Ancient Mythology and Fairytale Storytelling in the Concept Art and Design of Video Games,***" I can fulfill a personal academic and moral duty of identifying the sources of storytelling in today's popular video game depictions. I believe that doing this will help fill transmission gaps and serve as a tool for students, designers, and developers to create new content with historical relevance and accuracy.

As a clay modeling sculptor and an illustrator, I believe in the importance of storytelling and imagery, how they contribute to our daily lives, and how "magical" imagery can help us be more innovative and passionate about the contribution of things that have not been invented. Storytelling shapes a new interaction in the virtual world that transcends reality, identity, and embodiment. It is a fact nowadays that we live immersed in a virtual world, facing significant challenges in how we live and perceive life.

Our goals and dreams are sometimes based on virtual achievements rather than real-world actions, something I consider fascinating. The professional reasons I want to do this research lie in appreciating a phenomenon I have detected while exercising my profession as a teacher of animation and Art. Recently, I have seen a drastic change in my student's behavior towards life, identity, knowledge, and reality by consumption.

Working in the art workshop doing sculptures and illustrations with my students, I have witnessed a significantly distinct reality in how they conceive the world. I have noticed how young generations have altered their language, expression, identity, and thinking by living in a hybrid cultural existence, treasuring narratives and entertainment characters of a hybrid transfer nature.

It is increasingly apparent that current generations are being educated and engaged and have shaped their identity through artistic-entertainment portrayals that corporations have exposed to the worldwide population through movies, literature, series, consoles, and social media.

It was unsurprising to notice their preference for Japanese-Western cultural hybrid products such as anime and manga since I lived part of that influence in my student life. Still, I witnessed how my students adopted Japanese slang and made gestures regarding Japanese cartoons. I have seen how their leisure time is spent predominantly playing video games, watching animations and movies, and on social media in everyday nonvirtual interactions.

In my classes, sometimes, some students would go to the university dressed as maids, butlers, or knights, using wigs and other paraphernalia. Their sculptures and drawings portray characters influenced by manga and anime aesthetics or personage displays with a mixture of mythology and fairy tale portrayals without congruent historical semantics.

In 2017, it occurred to me to propose a trip to make Concept Art in Tokyo with the students, and to my surprise, the group completed it in a matter of hours. The trip was not inexpensive; I thought no one would be interested in the activity, but I was mistaken. After a month, I was in Tokyo with 45 students in the pagodas and streets of the capital of Japan. I was shocked that no other teacher at the Tec de Monterrey ever proposed a trip to do artistic animation activities with the students. At department meetings, sharing experiences

of the journey with other professors, I realized the complete ignorance of these adults with sources of anime, manga, "Ghibli" movies, "Sailor Moon," or "Naruto."

On the other hand, in aesthetic class, while talking about cultural references such as Voguing, Madonna, Ace of Base, Keith Haring, and Elvis, the students were completely unaware of these artists and phenomena. I knew there was a substantial generation gap between adults and young folks, but this was greater than I had imagined.

I was witnessing a social anthropology event: same space, same university, same Mexicans, but an ocean of difference, especially in comprehending the sources. Time passed, and I proposed to go to Japan to repeat the experience of doing Concept Art in Japan in Tokyo and Kyoto; in minutes, I had 45 students ready to go again. I haven't stopped doing this Concept Art journey since.

In my experience, I can tell that the propensity of the new generation for Asian entertainment products is natural; they don't have this American way of life or business-driven aspirations like our fathers and ourselves. They don't know much about the past and want the current popular narratives of the Asian-Western hybrid world.

I was seeing this pattern of total cluelessness and discrepancy between the reality of adults with their children and the disparity between Boomer and Gen X academics with the students' imagery. And above all, the profound unawareness of the students of humanity's past. I knew this could be a suspicion, and my premises lacked scientific verification.

Still, in my evaluations, university students were more knowledgeable about Asian or actual entertainment than historical and primary data over 20 years. They may have heard about Picasso, Van Gogh, or Britney Spears. In contrast, they were unaware of the "*La Bamba Song,*" the Aztecs' way of life, where Scandinavia or Mesopotamian settlements were on the map.

After nineteen years of experience as an art professor, I have noticed that students connect with the past through animation and video games. In my classes on European aesthetics, I like to make a collage-photoshop activity, where I commission them to do a collage using a photo of them as the character to "pimp" it with medieval clothing. Oddly, they often portray themselves with Viking-Medieval clothes, adding angelic wings or reptilian dragon scales to their clothing with ninja-like face coverings and unreal giant swords. As I said, this could be just appreciation, but undoubtedly it is a recurrent issue.

I see a pattern to all this. I feel I have been a participant observer without doing any proper research. With my travels to Japan, interactions with the students, and consuming animation and video games, I believe that the Asian entertainment markets are the new generation's significant influence. My students' artistic images flawlessly hybridize the local culture with the Asian; even memes are about anime and local folklore.

I decided to do my thesis on **"*Ancient Mythology and Fairytale in the Concept Art of Video Games"*** to get formal answers about this phenomenon. And to gain better and more professional skills to measure this phenomenon.

I should ask the actors responsible for these depictions why they propose these aesthetics if they merge the original cultural sources and their beliefs about past narratives for a specific reason. Should I conduct a semiotic study to realize the level of hybridization in the media? Should I formulate questions like what cultures are more often portrayed? What cultures are omitted in these mediums? What stereotypes are present in the compositions? What would be the line of representation? What will happen to the young generation's awareness of history and mythology? And what will happen with the arrival of artificial intelligence?

I want to study these aesthetic hybridizations because I believe young people nowadays express and learn more about the world with anime, video games, and fantastic depictions. Faithfully, there is an excellent research opportunity to explore here. It permeates the global and local cultures, and investigating these phenomena will be professionally interesting and exciting.

The Journey

Before getting into the investigation, I would like to mention the detailed historical context of my life and my research in the different locations where this thesis was developed. In the last chapter, I noted how the story of my life and my professional-personal motivations guided me to the point of desiring to study for a Ph.D., leading me to do my research on *"Ancient Mythology and Fairy the Concept Art of Video Games,"* something that I suppose can give to understand my nature as a visual anthropologist and the reasons that lead me always to want to delve into fantasy..

Just as my genesis has already been discussed, I would like to give you the detailed history of this adventure called "Thesis," the events, people, landscapes, philosophies, readings, locations, nature, and cultures that bound me in the different sets of this particular investigation.

The Native American Saga - Thesis in Chiapas

After having spent a season between San Miguel de Allende and Mexico City in 2019, trying to explore the possibility of finding a friendlier city and more related to the creative industries than Monterrey, I managed to successfully carry out two exhibitions at the Israelite Center and with the Universidad Latina de México. Still, Mexico City seemed immense to me, as if it were very foreign, a friendly society in its ways but very hostile deep down.

To my disappointment, I decided to apply for a residence in Banff, Canada, but that plan was not going to be my path either, since my proposal was not selected and thus my dreams of finding a suitable place for my art. Weeks later, I received an email from a teacher in Banff, in which, in an affectionate, respectful, and precise way, he gave me the recommendation to start making sculptures on a larger scale.

This observation was very pertinent to me. If I could not go to Canada, I would have had to find a place to produce large-format sculptures in areas like Tonalá and Zapopan, where you can see giant wood-fired ovens, ideal for creating such a significant ceramic composition. In a burst of spontaneity, I decided to try my luck in Guadalajara, a city famous for its pottery and ceramics. I arrived in Monterrey on a Monday in November, and on Wednesday, I decided to try Guadalajara. On Thursday night, I was already on my way to the Tec de Monterrey in Guadalajara to ask for a job and to do my first scouting toward my plan.

I arrived in Tlaquepaque with my spirits up to the sky; my former boss, Dorian Mastín, received me at the Art Department of Guadalajara. I began to discover the city, and as a fiction film, weeks after starting to teach, we received an emergency communication in which classes were abruptly canceled due to a virus from China.

For this, I lived in an artists' hostel, which went bankrupt due to a lack of guests. In a matter of weeks, my dream of making large-format art vanished like a sneeze, and my goal was to start looking for a place to live at the beginning of the pandemic where everything was closed, where fear reigned and where being a foreigner could not find refuge or go with a family member to be safer.

I met the owner of a hotel who had to close his business due to government sanitary COVID requirements, and he was renting rooms for a month since he had had to close them due to government orders.

As soon as I could, I went to the hotel. I was the only person in the whole complex, and I continued giving my classes online, but I was very frustrated, alone, and fearful; I didn't know what was going to happen in the future, what would be like the fate of my parents and where I was supposed to be; my life was hanging on many volatile factors, and I was very sorry for having gone to a place without any support network.

I started to have memories of my Jesuit volunteering as a teacher in Zapotec communities in the highlands of Oaxaca, where I had many training sessions in San Cristóbal de las Casas. That town was the most beautiful place I had been in Mexico, and to which I always returned for some inexplicable reason.

San Cristobal de Las Casas has a cold temperate climate with Jesuit colonial architecture; its churches are painted in warm primary and electrifying colors, wide stony walls with wooden structures and roofs covered with red tiles, but above all, the most impressive thing of "San Cris" are the Native American communities which express through their textiles, their temples, their dresses, their ancient culture, and their religion.

One scorching and rainy day at the beginning of May 2020, after not sleeping and being in an awful psychological condition while taking a bath, I decided to move to Chiapas; at that precise moment, I remember ideally thinking moving there was the most natural decision I should undertake. I do not regret it for a second because today, San Cristóbal de las Casas is the city I now call my home.

It was then in San Cristóbal de Las Casas where, with a clear mind, renewed spirits, and a feeling of curiosity about what surrounded me, I decided to explore the possibility of studying for a doctorate. At that time, the city was almost uninhabited by tourists; only business owners, locals, and the native Tzotzils and Tzeltales were present, who, despite the pandemic, continued their activities day by day planting flowers, celebrating their saints, cooking meals exotic and wearing colored clothing.

The city was there for me alone, and my spirit was renewed by learning about mythologies, cultures, and what I was experiencing. In class, we revised "Character Creation" and "Aesthetics in Representation," examining the cultural sources of Scandinavian, European, and Asian cultures. In contrast, I lived in an "*Indiana Jones*" movie immersed in nature, unknown cultures, exotic rites, and religions.

The hybridization phenomena of the representations in my class and witnessing the Native-American way of life helped me decide to apply for a Ph.D. in Culture at UANL and focus my research on the phenomenon of mythology in entertainment media, such as video games.

So, by the summer of 2020, before starting any formal writing on my investigation, I frequently visited the Tzotzil and Tzeltal communities to have references on mythology and human behavior around magic and religion.

I often went to the Zinacantán community, about 20 minutes from San Cristobal; this community is dedicated to planting and marketing flowers. It originates from the mountains and professes a syncretic religion between Mayan polytheism and Catholic Christian elements. Its churches have baroque facades but are entirely painted white, but inside, they are full of color, starting with their wooden ceilings and Mudejar-style beams, full of flowers and colored textiles.

Its textiles are its most important cultural reference; its official clothing consists of pants, vests, skirts, and purple shirts, with flower embroidery with lilac and purple specks. Despite being very similar to the "*Chamulas"* and very close ethnically, this community has different words and is utterly diverse in clothing, occupations, and how they profess their religion.

Very close to Zinacantan lives the "Chamulas," a Native American population residing in San Juan Chamula as the people of Zinacantan; this human group comes of Mayan descent and has lived in the Chiapas highlands for centuries, long before the arrival of Christopher Columbus and the Spanish conquest.

Chamulas have a specific dress code: women wear black sheep wool skirts wrapped around their bodies with woven "Huipiles," men wear black wool vests with white pants, and they wear nature fabric hats with fabric strings of different colors.

In contrast with "Zinacantecos," "Chamulas" don't base their economy on flower agriculture; most of their economy comes from foreign remittances from the United States and government aid, and it is an open secret between Mexicans that they are somehow related to narc activity. "Chamulas "are known nationally for having trouble with arms and for local murders in their community.

Despite Chamulas' violent background, they are known for their Tzotzil Mayan heritage. They have a unique shrine widely known for its rituals, amazing god syncretic representations, and peculiar animal sacrifices.

The San Juan Chamula Shrine is usually close to foreigners; the only way to get it is by paying a fee to the San Juan Chamula municipality. The church's interior is obscure, and the floor is covered with pine tree needles; at the altar, there are several "box" glassed aluminum structures with pale "suffering" figures of saints inside, and by the entrance, you can find other figures but the particularity of not having arms. All the figures inside the church wear baroque colonial capes and religious cloth; interestingly, around the neck, all the figures wear a mirror.

About the presence of mirrors in San Juan Chamula church, Sergi Ramis for La Vanguardia newspaper explains:

> *"...Behind the statues of the saints, there is always a mirror...It is for the believer who confronts him to reflect and prevent him from lying or downplaying his sins...They are only the images of oneself and the divinity he is praying for; there are no intermediaries..."*
>
> Sergi Ramis, La Vanguardia, 2023

On the floor, you can find villagers on their knees or sitting praying, placing and lighting many colored candles in a row to create a makeshift altar. It is there where you can see that as part of their rite, they put sugary drinks in front of the candles, and it is also here where they position a tied-up life hen which, after a while, they rube themselves with it and at the end of the rite, they break its neck.

About this Chamula rite, Jacqueline Castellón Fuente, a correspondent for "Mexico Desconocido" magazine, explains:

> *"...The Chamulas exercise their religious beliefs in an unparalleled way, mixing Catholicism with their Mayan tradition, resulting in unique rituals in Mexico; one of them is the cleansing performed by shamans or healers to heal the soul or spirit (chul'el)...The cleansing of the soul or spirit is one of the few rituals to which visitors have access…The ailments that can be healed are physical or spiritual (love, envy, work problems, evil eye, loss of spirit) and depending on the severity of the case, it is sometimes necessary to make offerings of roosters or hens; It is believed that when these animals die in sacrifice for the saints, the disease also dies and the evil is released..."*
>
> Jacqueline Castellón Fuente, Mexico Desconocio, 2023

These rites are an example of how, even in our days, primitive thought survives. Through rituals, magic, and mythology, man continues to relate to the world, and even for me, being Mexican is something foreign to my Monterrey culture.

By observing closely how these Native American communities, such as the Zinacantecos and the Chamulas of Mexico, continue to base their cosmogony, religion, and expression through textiles, their clothing, their ornamentation, and their rites despite the conquest and all these years, It was impossible not to think about the survival of these mythological narratives in the hypermodern world.

For me, it was incredible that although much of our lives are dedicated to social networks, we carry out tasks through software programs. We live in an automated world so far from earthly and physical life; our favorite narratives in entertainment are precisely the fantastical and magical stories that are an abstraction from the mythical-religious narratives of primitive cultures of the past.

My professional situation of witnessing the hybridization of mythological languages in the conception of characters by the students and seeing that man, despite his reformulations, continues to embody mythology and magic in his reality gave me the guidelines as the hunch that It was a fascinating topic that needed to be investigated. I also believe that living in Chiapas made me need to recover that magic and immaterial in me. If I can do it through this investigation, why not?

Imagery of San Cristobal de Las Casas, Chiapas, Mexico.

La Enseñanza, San Cristobal De Las Casas, Chiapas, Mexico, 2021

Zinacantan, Chiapas, Mexico, 2021
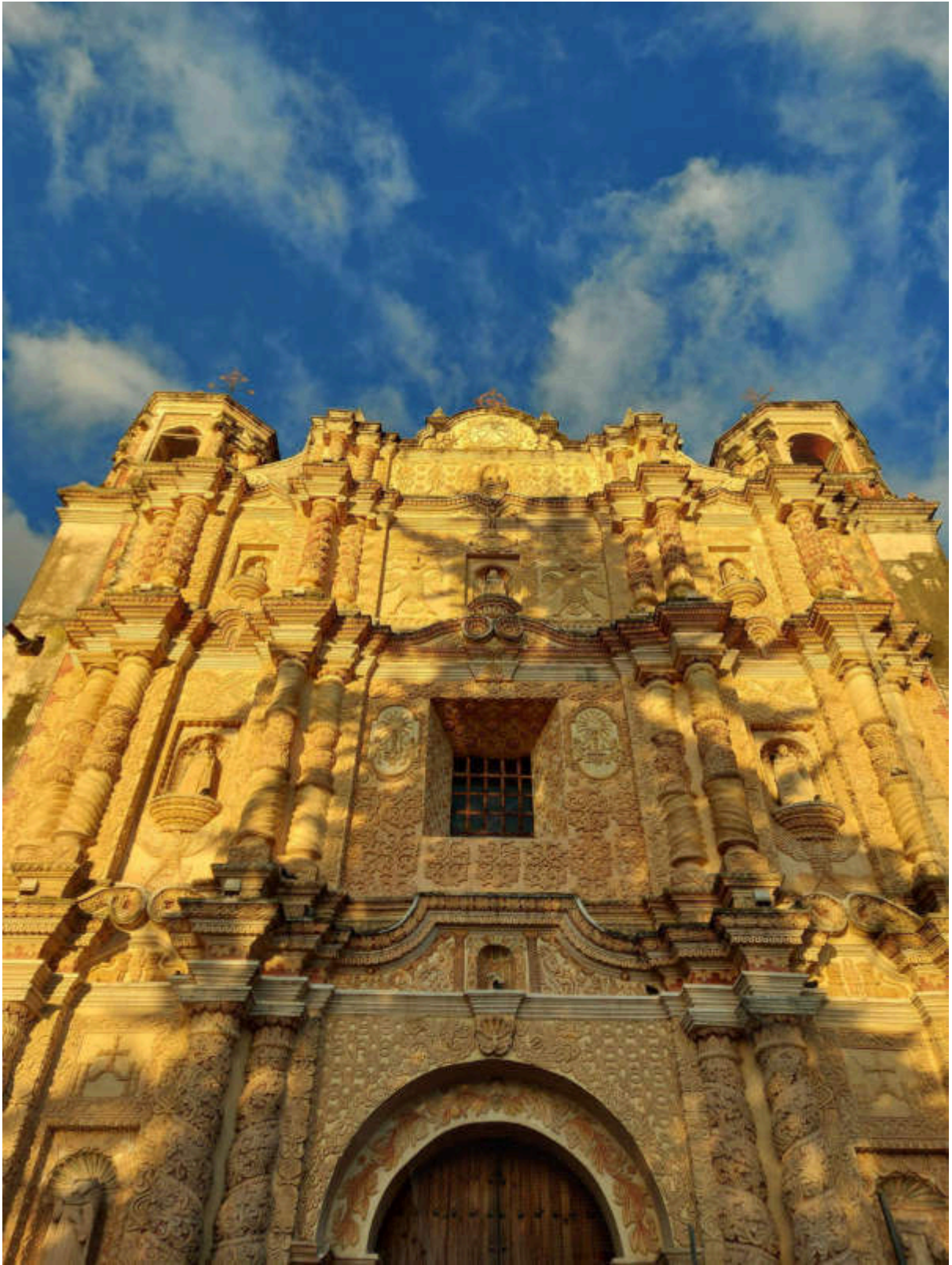
Santo Domingo, San Cristobal De Las Casas, Chiapas, Mexico, 2021

Parque Arqueológico de Palenque, Palenque, Chiapas, Mexico, 2021

The Norse Saga - Denmark & Sweden Research Stay

I worked in San Cristóbal de las Casas during almost the entire pandemic. Under Dr. Javier Serna Gonzalez, I explored philosophies such as philosophers' theories linked to the arts, anthropology, psychology, sociology, and others related to the humanities.

During my period in San Cristobal, I did the work concerning the planting of the problem, which focuses on the hybrid visual languages formed, broadcast, and consumed by the entertainment media. Here, I specifically develop the research objectives and outline the research philosophies and general structure.

It is at the beginning of 2022 when the opportunity to do "research stays" arises and where, due to the nature of my research and for reasons of familiarity, I give myself the task of looking for a space in a Scandinavian university.

For the technical part of this study, the visual narratives related to the subjects in the Conceptual Art of video games focus much on the representations of characters and landscapes based on Scandinavian culture mixed with Eastern European medieval, British Victorian elements, and Japanese folklore.

That is why it seems natural and necessary to go to Scandinavia to check the primary sources of religious objects and Viking ornaments, to have a reference when dissecting the images, and to do a better study.

For personal reasons, applying to Denmark was a convenient place since, for almost a year and a half in my years of studying architecture, I spent a couple of semesters at the University of Aalborg, where I made my closest friends to date.

I also have family in Copenhagen where any Logistics could be solved or supported by my sister and nephews as friends. It was here where I had essential connections since my first job as an architect and designer was for a Danish firm in Copenhagen. So, from many angles, going to Scandinavia was convenient for my investigation.

So, I applied for an exchange semester at many Danish universities. Still, it is in Sweden where I found the most suitable Ph.D. program for my investigation at the University of Gothenburg. I located a course dedicated to art philosophy research theories at this university. Surprisingly, I was formally accepted into the University of Gothenburg Ph.D. program in February.

That is when I fly to Copenhagen for the first days with my family and old friends, then take a train to Gothenburg University. It was indeed a challenging time because I had to do the homework, read books, revise lectures and assignments of the course, teach at Tec de Monterrey from night till noon, and to make my stay even more demanding, I had some days an online subject from 2 am to 5 am on Mixed Research Methodologies at the faculty of communication of the UANL.

During my stay at Gothenburg University, I traveled through Copenhagen, Gothenburg, and Stockholm, Visiting important museums related to my research like the National Museum of Denmark, where they have a complete collection of Viking culture; Copenhagen Glyptotek, where they have a diverse and most comprehensive compendium of ancient sculptures like the Etruscan, Mesopotamians, Greeks, Roman, and Egyptian; The Maritime Vasa Museum who display a massive 17-century intact royal Swedish ship; The Nordiska Museum who specializes in Scandinavian cultures and northern Lapland and Eskimo Scandinavian tribes, The Stockholm Medieval Museum specializes in medieval Scandinavian history.

Denmark's Roskilde Museum has the most Viking ships and is one of the most intriguing and valuable places to learn about Scandinavian Viking references. This museum has the particularity of having Viking technique workshops to produce boats following the old Viking customs. They do the construction process from the structure and the wool sails to their decoration and then sail through the Danish, Norwegian, and Icelandic fjords.I also visited the Moderna Museum in Stockholm, the Norrköping Ståhl Collection, SMK Denmark National Gallery, and the Louisiana Museum of Modern Art in Denmark to study today's Art. During my recurrent visits to these museums, I noticed how immersive technology and art pieces related to post-production processes of cinema and animation and the aesthetics of manga, anime, and comics are more present in the world's art scene.

Going to Scandinavia was decisive because he learned a lot about the religious and mystical meaning of the representations and the pure nature of the representations. The National Museum of Denmark has such an extensive and complete collection that studying in a single visit is problematic, so I was there several times.

Scandinavian entertainment representations, such as video games, are significantly inaccurate due to hybridism, romanticization, and even decontextualization from genuine historical art expressions. The most evident example is the belief that the Vikings wore horned war helmets, an image widely disseminated in the Viking narrative of the world and one that is utterly incorrect. The Vikings did not use that kind of helmet for war, and there are sources on the internet and in books that support it. Still, to my surprise, there were indeed horned helmets in the Scandinavian bronze age similar to those depicted in games like the Jotun Nintendo Switch video game or present in the Minnesota Vikings logo. These horned helmets are known as the Viksø helmets; they are believed to have been present from the prehistoric period till 1050 AD and were used for religious purposes, not war.

The National Danish museum explains the Viksø helmet finding:

> *"...In a newly opened peat-digging area of Brøns Mose at Viksø (Veksø) in Zealand, one of the workers heard a crunching sound under his spade. He had chanced upon two almost identical horned helmets of bronze... These were decorated with bosses and adorned with eyes and beaks. The helmets from Viksø are from the Bronze Age and were made in the early part of the first millennium BC. They were probably used at religious ceremonies. Later on, they were deposited in the bog as offerings. One of the helmets was placed on a wooden tray of ash. The offerings may also have included a ceramic vessel..."*

<p align="right">The National Danish Museum, Copenhagen, Denmark, 2023</p>

The National Museum of Denmark remarks that, to this day, it is still not clear where these helmets were manufactured and that it is possible that they could have been fabricated in northern Europe or northern Germany. Nevertheless, they could have been created in Denmark as well, and whatever the origin of the source is, it is tangible to notice the influence of the bronze work from the Alpine Donau area.

The National Museum of Denmark expresses that these helmets must have been familiar objects in North Europe because they have found numerous rock carvings, particularly on the western side of Sweden, showing men wearing horned helmets.
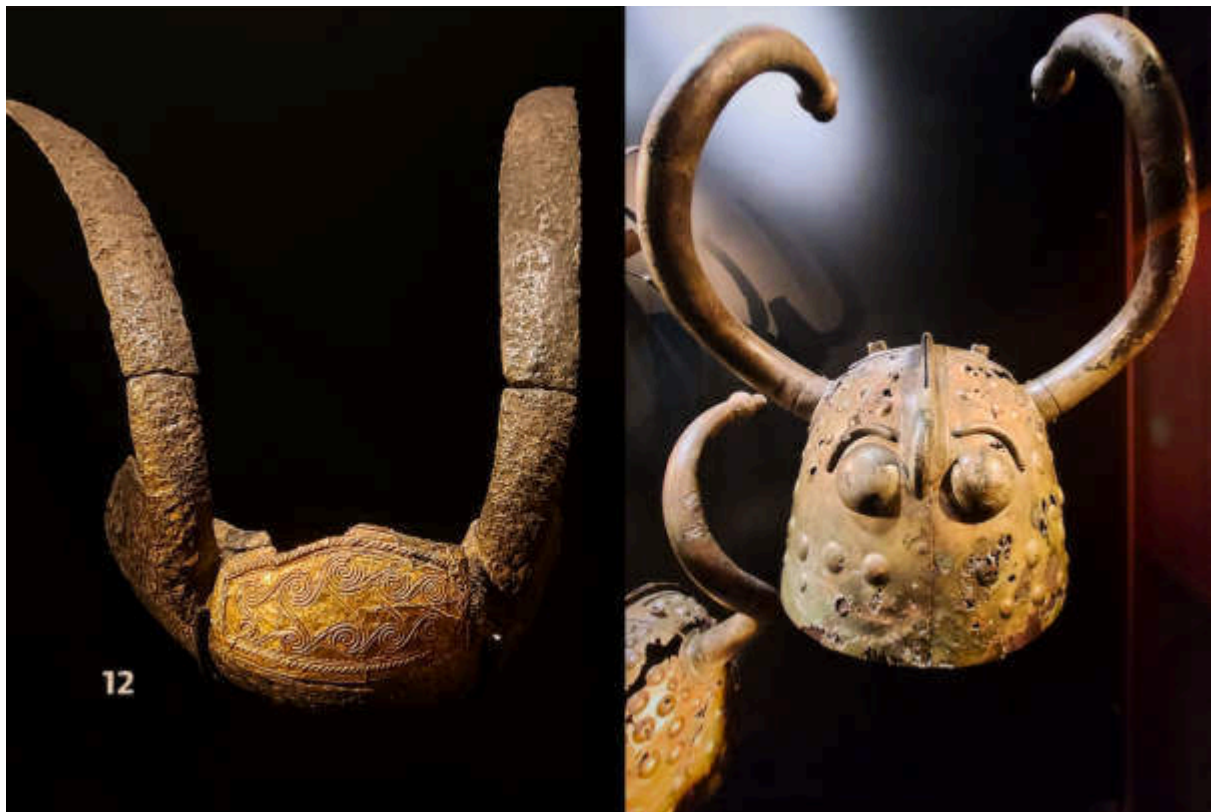
Viksø helmets, "National Museum of Denmark," Copenhagen, Denmark, 2022

This visit was utterly helpful; I learned about contemporary entertainment media misrepresentation, at least in the historical sense of representation in the Scandinavian visual narratives. I understood many other things, especially Scandinavian anthro-zoo morph ornate, weapons, materials, and rites.

This visit clarifies that the hybridization of Scandinavian representations goes hand in hand with European and Celtic medieval graphics and the reformulations of expression of Romanticism and Art and crafts in the hybridization of the Viking image.

In the academic part at the University of Gothenburg, Sweden, taking the seminar was essential to expand and consider human aspects with relevant contemporary theories to explain current phenomena that affect my research and all sorts of investigations.

At Gothenburg University, I learned the moral importance of reconnecting the past with the present to preserve our human condition from uncontrolled hybridization. Now more than ever, by the presence of artificial intelligence and the decontextualization of humans in general with the world, A scientist must try to recover those things lost; he must structuralize, translate, reconnect, and discover invariant concepts in knowledge.

The lectures at Gothenburg University clarified that researchers must be activists, research studies should aim for the well-being of humanity, and their objectives should try to solve, discover, acknowledge, and prevent a problem.

At the "*Theoretical Constructs for Artistic Research"* seminar, I learned about many postmodern philosophers like Bruno Latour and "The Anthropocene." Carly Wolfy, and the "Posthumanism," Kimberlé Shaw Intersectionality, among many others. While searching for other hyper modern theories apart from Paul Preciado that could explain the relation of humans to their environment, Bruno Latour's essay *"Telling Friends from Foes in the Time of the Anthropocene" proved* to be convenient.

Bruno Latour explores how the human race struggles to find space, lines of exploration, exploitation of resources, and conquest. He also explains that humanity is facing the idea of the impossibility of dominating outer space and that due to years of industrial exploitation, space exploration, experimentation, the conquest of the natural world, and the gravity of globalization, human beings are suffering the consequences of breaking the law of sustainability, balance, adaptation, and the conception of itself., where humanity is facing the end of the road.

From his perspective, it is clear that hyper-modern society faces the consequences of rationalism, individualism, and postmodern changes, leaving humanity with many problems. This struggle to recognize and dominate physical space could also explain the importance of the human being by simulating domination on a digital plane where the possibilities are infinite and significant. It was interesting to me to acknowledge that Geologists, not philosophers, forged the Anthropocene concept to define humans' impact on the planet.

Also, during my time in Sweden, I acknowledge that my study considers that the hybrid images consumed in video games are complex due to cultural transfer and hybridization phenomena despite having global archetypal elements. Due to political, discriminatory, and contextual situations, fantastic hypermodern narratives fail to consciously, morally, and significantly represent colonizing cultures' moral values and context.

After the seminar colloquies, and by revising Kimberlé Crenshaw's "Intersectionality" perspectives, I understood that the study needed to highlight the absence of archetypes as the lack of representations of minority cultures. The theories of intersectionality detonated me with the questions about how, despite the cultural hybridization, there are no Latino representations in video games.

I acknowledge that there is no representation of minorities as heroes or heroines; why does the game's storytelling not represent the authentic aesthetics of Asians, Africans, or Native Americans?

All these inquiries triggered the necessity to contemplate these perspectives on my thesis's semiotic process and warn about players' preferences, identities, aspirations, and predispositions for certain archetypes. I understood that by being aware of the absence of measurement of intersectionality, I needed to acknowledge what is omitted in the Concept Art representations, what enhances stereotyping, racism, and inequality.

In summary, my academic semester at Gothenburg University significantly expanded my investigation's objectives, theoretical frameworks, processes, methods, and tools. The revised theories were precise; they show much of the current panorama and project future sights of the post-human reality.

The course's outstanding contribution was to expand the horizons and recover the personal intervention in the formulations of our objectives and methods, something needed to fulfill the research accurately. This course taught me about phenomenologies and helped me develop tangible applications in my methodologies and tools.

For this experience, I sincerely thank the teaching staff of the University of Gothenburg for its kindness in accepting me at the seminar and for having the privilege of being a student of this institution. I will always be grateful for what I learned in this seminar, which complemented my analysis's foundations and investigation development and helped me with the direction the research should follow.

Imagery of Copenhagen, Stockholm, Norrköping & Göteborg

"Roskilde Viking Museum," Roskilde, Jutland, Denmark, 2022
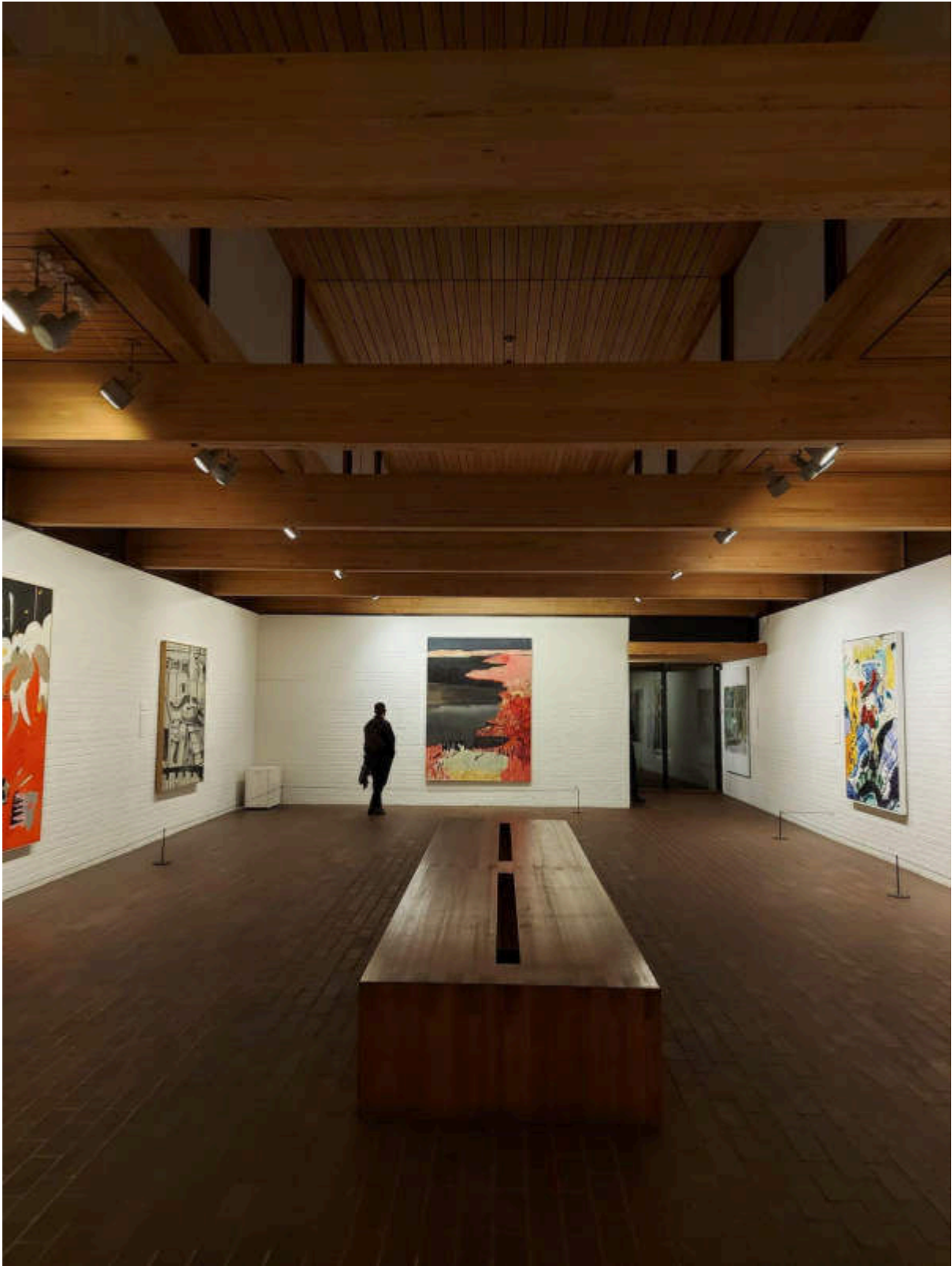
"Louisiana Modern Art Museum," Humlebæk, Zealand Denmark, 2022
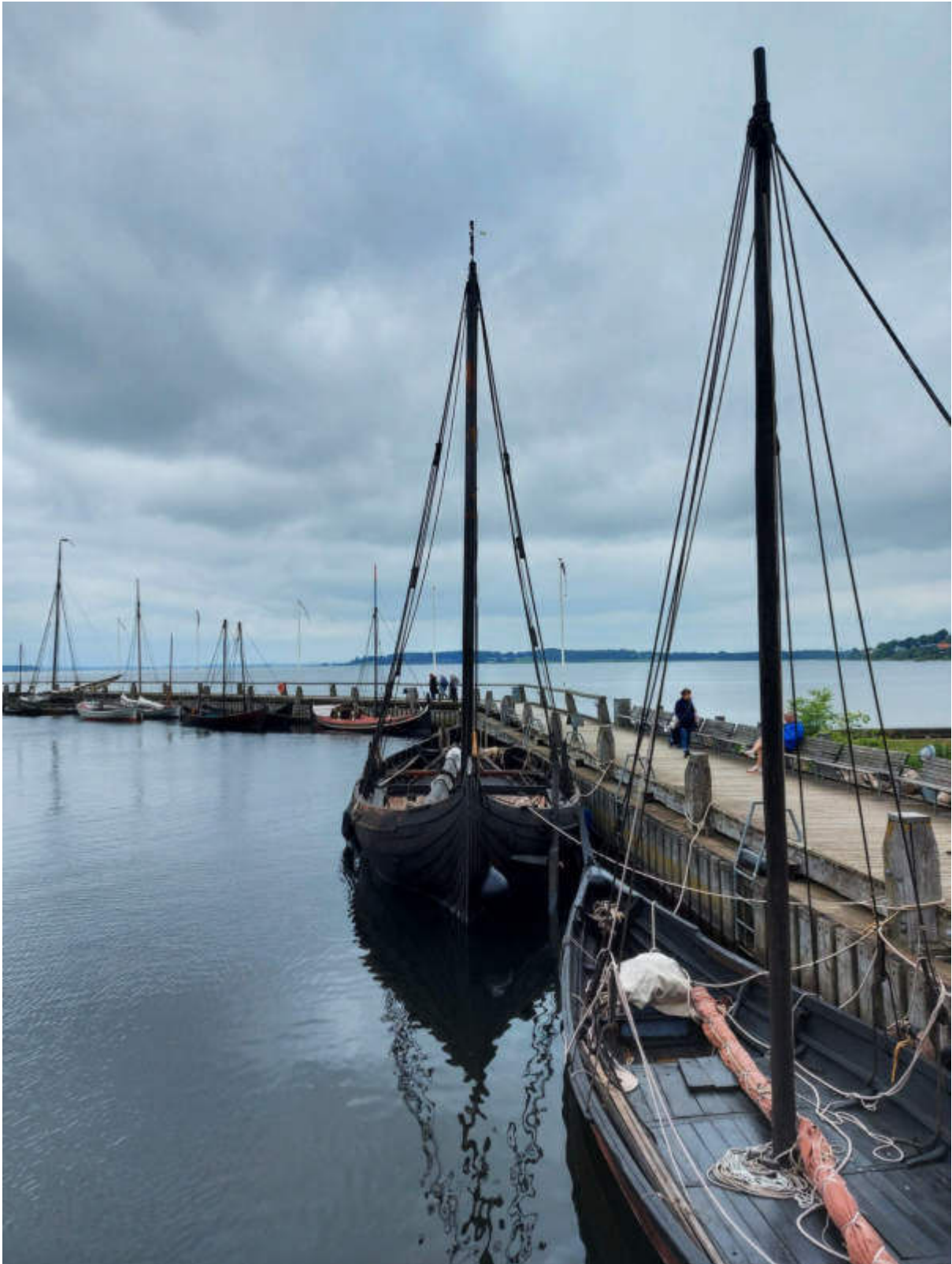
"Roskilde Viking Museum," Roskilde, Jutland, Denmark, 2022

"Vasa Museum," Stockholm, Sweden, 2022

Picasso Sculpture, "Moderna Museet," Stockholm, Sweden, 2022

"Glyptotek," Copenhagen, Denmark, 2022

The Californian Saga - Research Headquarters

The pandemic was unequivocally a disaster factor for my freedom and free will. I was certainly concerned about how I would be able to access primary research sources if all traffic was tightly controlled and also many museums, galleries, workshops, and offices were closed, making it almost impossible to do field research.

Despite the controls, I could move to San Cristóbal without any problem. To my good fortune, Chiapas was the state of Mexico with the fewest COVID-19 infections, and San Cristóbal had few infected patients. I was able to enjoy the freedom and access to the sources of anthropology and art. They could be fixed without a problem. Above all, I understood the relevance of magical and primitive thinking in modern man.

In addition, by chance, the Scandinavian countries were one of the first countries to lift the Covid restrictions, something that made my face-to-face research stay at the University of Gothenburg possible, such as being able to go to the leading museums in Stockholm, Gothenburg, and Norrkoping. , as well as taking field trips in Copenhagen and Aalborg.

Going to Scandinavia was a perfect move because I learned about art-related philosophies that are relevant today. For my semiotic studies, I learned to see weapons, helmets, swords, runes, ships, and Viking clothing as it was medieval. From that moment, I was able to begin to see the elements concept artists take from video games, as well as to attest to which sources were hybridized, wrong, and stereotyped. The Scandinavian imaginary is one of the most adopted religious and cultural imaginaries in the characterizations of video game characters and one of those that is not given its meaning.

I saw my old bosses from my first job as an architect and urban planner; for nearly two and a half years, I worked for a Danish firm where we designed, researched, and proposed the stations of the current line 2 of the Monterrey subway. It was an opportunity for my soul to return to Denmark, a country that I consider my second homeland. Also, another advantage of having gone to Scandinavia was living very close to my family, my sister, and my nephews, spending time with my best Danish friends that I made when I studied for almost a year and a half in Aalborg.

But it will be pertinent to say that the state of California in the United States was the second place where I spent the most time preparing my thesis. I could see the study subjects closely and chat with people related to creative endeavors. So, every couple of three months, I regularly travel to Los Angeles, California, to investigate the impact of video games on the entertainment industry and also research the American video game process.

Being in Hollywood and the L.A. surroundings helped me to counteract the anthropological focus I saw daily in San Cristobal. In the United States of America, I could witness firsthand the corporate and design side of the video game process. I could find a cultural difference in the conception of making a video game—the impact of video games in the Western world and how they vary in contrast with the Eastern market.

American companies are becoming increasingly sophisticated in their narratives and business models. It was interesting to see how big production companies are now immersed in the creation of video games, and they are undoubtedly erasing the cultural gaps between markets, unifying and democratizing the presence of the same video games worldwide; in a way, they are making a solo visual narrative culture by monopolizing the entertainment markets.

I had the opportunity to observe the immensity of Disney's departments closely. It became clear to me that the strategy that the Americans have is to create entertainment franchises that can be exploited over and over again, such as the "*Marvel MCU,*" the "*Harry Potter*" movies, or the "*Lord Of The Rings*" creating a whole series of films around the same narrative and that these movies also have extensions of these narratives in video games establishing a global visual culture, for example, the universe of star wars where we have films, streaming series, video games, toys, theme parks and soon a "Magnus" museum.

Having spent time in the United States, I've observed how entertainment products are distributed and evolve across various communication platforms. During a visit to the Academy Museum, I had the opportunity to observe the filmmaking process firsthand. From studying Alfred Hitchcock's scripts to Disney's Concept Art and "Props" from "Star Wars" and "2001: A Space Odyssey", I also analyzed the processes behind Japanese animation of the Ghibli Studio.

I see how movie studios are huge communication conglomerates covering many entertainment products. By then, I felt that it could be diverse for the Asian market, at least in terms of the impact on consumers and the difference in visual narratives. However, it is essential to say that the American entertainment industry and its artistic processes are already part of global culture because of their range.

All this knowledge began to give me the pattern that academic and cultural understanding is no longer in the hands of academics or science; now, they are in the hands of entertainment companies. The entertainment market and the establishment of the visual culture that they produce are so large that the themes that the new generations adopt are these consumer narratives.

In a few words, the knowledge of religion, culture, mythological characters, and their symbolic meanings are disappearing if they are not merged with representations of other cultures, and this is due to the globalization of entertainment. Will these companies be able to see their impact and help the public reconnect with the past? I do not know. Maybe a thesis like this one could be helpful to see the phenomenon of decontextualization.

In California, I also visited art galleries such as The Broad, The Los Angeles County Museum of Art (LACMA), The Museum of Contemporary Art (MOCA), MOCA Geffen, The Getty, The Moola, The African-American Art Museum, The Los Angeles Science Museum, and many Hollywood landmarks that served as the basis for determining Western aesthetics, hybridizations, and knowing the history of Angelino society and how this is permeated in movies and video games. Undoubtedly, it is a place opposite to that of San Cristobal de las Casas. San Cristobal is where magic is generated, and Hollywood is where fantasy from around the world is processed and sold to the masses.

Imagery of Los Angeles, Hollywood & California

14th century Painting of Jacobo Bassano, Getty Museum, Los Angeles, 2022

Midsommar, Academy Museum, Los Angeles, California, 2021

Keith Haring Exhibition, The Broad, Los Angeles, California, 2023

Alexander McQueen, LACMA, Los Angeles, California, 2022

The Nihon Saga - Japan Research Stay

From the beginning of formulating this thesis, it was clear that I would have to travel to Japan to understand the phenomenon of image hybridization in video games and the origins of conceptual art within them. In many cases, most technologies are developed in Japan, where the Concept Art for many games, such as Final Fantasy, Zelda, Mario Bros, and more, is created. Japan is the hub of the video game industry, and it became evident that I should experience and observe this firsthand rather than relying solely on books.

After several semesters split between the United States and southern Mexico, I embarked on my journey in the spring of 2023. This trip was essential for applying my methodologies and gathering the necessary information to make informed statements and address my research questions. I flew from Los Angeles, California, to Tokyo, Japan, where I had scheduled a three-month academic stay.

In Tokyo, I was welcomed by Ph.D. Hisa Nimi and Ph.D. Juan Carlos Chacon at the Design Research Center of the University of Chiba, located in the Sumida area of Tokyo. They generously provided me with a workspace and allowed me to participate in various design exploration and development workshops that involved machine learning and artificial intelligence systems. These workshops were multidisciplinary and had participants from around the world, as it was a program developed in collaboration with doctors and the Elisav University in Barcelona.

In these workshops, the doctors developed dynamics where they encouraged students to explore aesthetics, features, and elements to solve design problems; for example, one group explored "Barbie" aesthetics and made a GAN engine to fuse "Barbie" with other minority ethnic groups, developing with the machine learning hybridize barbie prototypes displaying different skin colors, additional features, combining modern apparels with ethnic fabrics and design but conserving the "Barbie" aesthetics.

It is super impressive and convenient for today's eagerness for representation. I'm grateful that I could participate in this workshop and give the professor and students feedback about the relationship between semiotics and possible cultural sources. Japanese and European students are way ahead of students from Latin America in artificial intelligence development academic experiences.

During my stay in Tokyo, I collaborated with the Ph.D. doctors to draft interview request letters to conceptual artists Yoshitaka Amano and Akihiko Yoshida. With my university advisors, I formulated my work plan to obtain information from key figures, understand the cultural background of Japanese video game Concept Art, and prepare questionnaires for Western and Japanese viewers.

With the assistance of Dr. Juan Carlos Chacon, I found a Japanese intermediary for conducting assessments. After considerable effort in establishing effective communication between the Japanese participants and myself, we conducted 100 interviews with gamers of all ages.

Also, in the Design Research Institute of Chiba, the Ph.D. Juan Carlos Chacon developed the "Character Design Classifier Artificial Engine." using my taxonomic classification methodology and dissection process. This engine would complement the information I would obtain from the classification process and get more insights from this platform made using the GAN technology with databases of the Smithsonian museums.

My stay in Tokyo gave me a unique opportunity to delve into the culture and environment. I became intimately acquainted with the Akihabara neighborhood, the world's largest otaku district. It's a hub for video games, manga, anime, cosplay, and the broader otaku culture. This locale offered valuable insights into Japanese entertainment and its various facets. During this time, I realized not all Japanese individuals engage with anime and video games online; there's a distinct market for these interests.

As a participant observer, I witnessed a diverse range of fantastical representations. Much of the content displayed a Western aesthetic with a Japanese twist, characterized by exaggerations in proportions, including eyes, breasts, athletic bodies, dystopian technology, and influences from Tolkien in various narratives. This transcultural hybridization was prevalent in video games, manga, animation, and other media, predominantly featuring fantastic or dystopian themes.

I also had the opportunity to visit stores where sophisticated sexual pleasure items were sold. Interestingly, Concept Art was more prominent in these products than traditional photography. The representations often featured adolescents in submissive situations, exaggerated vaginal secretions, and milk flowing from breasts on an abnormal scale, portraying expressions of pain and pleasure.

These sexualized teenage representations represented a fantasy for the locals, which was not necessarily translated into real-life behaviors. Understanding this helped me grasp why similar graphics are present in the sexualization of characters in video games, where teenagers might wear suggestive clothing or have exaggerated physical features that don't correspond to their age.

Additionally, I learned that the largest market for video games is not console-based but rather games installed on mobile phones. The number of people playing video games on their phones is impressive, particularly in public spaces like subways, where many people play games during their commute. It's worth noting that these games are more commonly consumed on mobile phones rather than on traditional gaming consoles.

During my visit to Japan, I explored archaeological and cultural museums, like the Tokyo National Museum, to immerse myself in Japanese culture. This journey allowed me to delve into Japanese royal costumes, samurai armor, historical eras like Edo and pre-Edo, and the indigenous cultures of the Ainu. I also ventured into Japanese art, architecture, mythology, traditions, customs, and historical treasures acquired through historical conflicts with Korea and China.

I explored art representing various belief systems, including Confucianism, Buddhism, Taoism, and Silk Road artifacts. In Tokyo, I visited museums like the Edo-Tokyo Museum, the National Museum of Japanese History, the Museum of Maritime Science, The National Museum of Modern Art (MOMAT), The National Art Center, the Tokyo Metropolitan Art Museum, and the Nezu Museum. Also, I explored mythology and religion at sites like the Meiji Shrine (Meiji Jingu), Senso-ji, Nezu Shrine, Hie Shrine (Hie Jinja), Yasukuni Shrine, Kanda Myojin, and Togo Shrines.

Another significant part of my trip involved traveling to Kyoto, a city distinct from Tokyo, often regarded as the cultural capital of Japan. Kyoto is known for its temples, parks, and medieval architecture, providing a different atmosphere than bustling Tokyo. Here, the locals are more expressive, creating a livelier ambiance compared to the stoic nature of Tokyo's inhabitants.

In Kyoto, I was hosted by my thesis advisor, architect, and Ph.D. Higashi Shun. He introduced me to Japanese vernacular architecture, traditions, and aesthetics, including visits to places like the Kawai sculptor's museum. I observed the meticulous attention to detail in Japanese folklore, often depicted in entertainment media like animation and video games. Dr. Higashi Shun guided me through traditional Kyoto neighborhoods, including geisha quarters and the Marufukuro hotel, which had Chinese-Western aesthetics and served as Nintendo's first headquarters.

During my two-and-a-half-week research stay in Kyoto, I absorbed medieval Japanese aesthetics, explored temples, sampled traditional cuisine, and visited palaces. Kyoto captivated me, and I promised to return. This journey allowed me to gain insights into a different facet of Japanese culture, breaking down stereotypes and revealing the rich mythological and expressive side.

In Kyoto, my Ph.D. advisor, Higashi Shun, reviewed my research materials and encouraged me to contemplate the findings, ultimately suggesting that I should create artistic compositions inspired by the results. As an architect and visual artist, he believed I could offer a way to express my research artistically, contributing to a cross-cultural understanding of video game aesthetics. I am deeply grateful to Dr. Higashi Shun for his hospitality and the opportunity to share in his family's life during my stay in Kyoto.

In Kyoto, I explored cultural landmarks such as the Kyoto National Museum, Kyoto International Manga Museum, Kyoto Museum of Traditional Crafts, Toei Kyoto Studio Park, The Museum of Kyoto, Fushimi Inari Taisha, Kinkaku-ji (The Golden Pavilion), Kiyomizu-dera, Ginkaku-ji (The Silver Pavilion), Yasaka Shrine, Heian Shrine, Shimogamo Shrine, and the Kawai Kanjiro Memorial Museum dedicated to architecture and interior design.

My time in Kyoto allowed me to understand Japanese customs and how they contrast with the quieter and more uniform way of life. In public spaces, locals maintained a respectful distance, rarely making eye contact or sitting near me, but they were curious and sometimes took photographs.

My three-month research journey in Japan enriched my thesis. It provided a transformative experience, altering my perception of reality and inspiring me as a researcher, artist, professor, and human being.

I sincerely thank my friends and advisors, Hisa Nimi and Jorge Chacon, for their unwavering support, patience, and spirit of scientific collaboration. Japan has become an integral part of my world, and it was only possible by their kindness and goodwill.

Thank you from the bottom of my heart. I am eternally grateful.

Imagery of Tokyo & Kyoto

Kawai Kanjiro Memorial Museum, Kyoto, Japan, 2023

Kinkaku-ji, Kyoto, Japan, 2022

Samurai Helmet, Tokyo National Museum, Tokyo, Japan, 2023

Ueno Park, Tokyo, Japan, 2023

Fushimi Inari Taisha, Kyoto, Japan, 2023

Design Research Institute, Chiba University, Tokyo, Japan, 2023

RESEARCH RELATED BACKGROUNDS

II. Research Related Backgrounds

These sections encompass various topics, including philosophical concepts, products, social dynamics, technological advances, historical contexts, artistic influences, and the interplay of mythology and folklore within video game Concept Art. They serve as a comprehensive resource, offering an extensive overview of contemporary phenomenons, enhancing readers' understanding of the subject matter.

Phenomenons Timeline

1900'S
Modernism

70'S
Post Modernism

80'S
Postmodernity shift to Hypermodernity

90'S
Hyper Modernity

Today

Hyper Modernity
Digital Era

Modernity Switch to Postmodernism

Philosophers such as Umberto Eco and Gianni Vattimo, from the 70s to the 90s, worked hard to recognize medullary changes in the social, political, and reality structures, detonated by the separation of the man with rationalism and the rigid structures discharged from modernism.

Gianni Vattimo formulated the theory that society, after modernity, was in an overall reformulation process. *"Post Modernity"* was changing medullary behaviors of conduct as the relation of the human with its environment. Vattimo, in his discourse on *"Weak Thinking,"* established that traditional ethics of catholicism and Marxism aroused phobias and philias that weakened the power-philosophical structures of the past.

Gianni Vattimo explains how postmodernism effectively established ethics of tolerance. The interpretation of culture took as a model Heidegger's philosophy of the *"Being,"* embracing *"Authenticity,"* trying to avoid *"The Nothing,"* reducing and creating a culture that despises strong structures, power, and the state. But he established that it was just an attempt; humanity entered into a new formulation of *"The Nothing."* In other words, it was just a reformulation of the established modernity.

About the Weak Thinking Gianni Vattimo Explains:

> *"...Weak Thinking is at the time a reduction of philosophy, and I do not see philosophy as a guide to political action... Weak Thinking proposes the abandonment of violence, the control over the destruction of nature -in the right way we are ecologists- and, in short, a less neurotic interpretation of existence...The weak thought is an anarchy in the bleeding... Too weak to organize attacks...It is a matter of providing areas of freedom for vulnerable subjects, of emancipating the man. There is an emancipatory component in the disorganization of late industrial democracies. Autonomy is an attempt to dissolve the State..."*

Gianni Vattimo, El País, 1989

Vattimo manifests that humanity's disorganization began with a deterioration of the principles of reality. Vattimo explains that the political shift has not been accomplished by accepting social authority, as defined by Marxists, or via the repair of classical liberalism but by contamination of the system itself.

To summarize, Postmodernity by the *"Weak Thinking"* is a philosophical proposal that commences from a nihilistic concept of history and surrenders the strong categories of the Western intellectual tradition. Therefore, it prevents the temptations of accepting new forms of foundationalism, proposing the key to avoiding the violence that conveys any metaphysical condition, a weak ontology, and a secular project that plans to make room for diversity.

Vattimo warned about the reformulations of modernity, noting the change of the structures but not knowing the outcome of the dissolution of the power structures. At that time, it was believed that weakening structures would lead to a more prosperous, diverse, and egalitarian world, but this is not the place to be.

Post-Modernism

Post Modernism

Umberto Eco

"Not long ago, if you wanted to seize political power in a country you had merely to control the army and the police... Today a country belongs to the person who controls communications."

"Social media gives legions of idiots the right to speak when they once only spoke at a bar after a glass of wine, without harming the community ... but now they have the same right to speak as a Nobel Prize winner. It's the invasion of the idiots"

Gianni Vattimo

"The weak thought is an anarchy in the bleeding... too weak to organize attacks...It is a matter of providing areas of freedom for vulnerable subjects, of emancipating the man. There is an emancipatory component in the disorganization of late industrial democracies. Autonomy is an attempt to dissolve the State..."

The Establishment of Hypermodernity

A decade following the late 1990s and the 2000s, philosopher Gilles Lipovetsky introduced the concept of *"Hypermodernity"* and *"Hypermodern Societies."* Lipovetsky asserted that humanity wrestled with intense agnosticism and underwent a redefinition of truth. In his book *"The Hypermodern Times,"* he warns against the erosion of governability, religion, and familial bonds, attributing this decline to the pervasive influences of technology, contemporary secularism, and consumerism. He suggests that rather than transitioning into a Postmodern era, our contemporary reality has evolved into Hypermodernity—a state distinguished by extreme consumerist conditions, wherein markets dictate the global narrative, contrasting with the narrative absence of the postmodernist era.

Lipovetsky describes our current era as hypermodern, characterized by an intensified and accelerated form of modernity. In this context, social changes happen rapidly, emphasizing constant transformation, autonomy, and a heightened focus on individualism. The hypermodern world is marked by a society driven by consumerism, technology, and a continuous pursuit of novelty. It's a world where traditional structures and values are replaced by a quest for the new, leading to constant change.

Similarly, Mexican sociologist Néstor García Canclini reflects on the changes in power structures in contemporary society. In the past, power was concentrated in the hands of political or economic elites. However, in our hypermodern times, power is more dispersed and concentrated among economic actors and the market. This mutation represents a departure from historical models, emphasizing the decentralized nature of influence in hypermodern times.

Néstor García Canclini explains :

> *"...We are in a continuous moment of change...we have been aware and privileged to detect those changes in the structures where there is no longer a power behind the throne, today domination and power is given by economic power and by the market, and to a great extent, this era of consumption...dictates the circumstances and the changes towards the future..."*

> Néstor García Canclini, Consumer Culture: Politics, Identities and Spaces, 2001, p 29

Postmodernism broke down a rational era, redefining reality and led to a hypermodern world where existence, faith, education, culture, and politics, among other areas, are experienced through a commercial lens. Society strips away from its environment, nature, and conditions to accommodate the virtual concept and present reality. In other words, consumerism dictates traditions, customs, behavior, power structures, and religion in the cyber-oral era. Our societies constantly change, and technology and phenomena tremendously alter reality compared to humans' understanding of their existence. Today, various theories are formulated as philosophies of man's relationship with his surroundings and the hybridization of his nature. Understandably, many conjectures, ideas, and perspectives are developed, asserting the human relationship with the world, nature, cultures, diversity, sexuality, process, laws, faith, and existence.

Gilles Lipovetsky
Hypermodernity

**Sensualism
Hyper-sexuality -
Self-Exploitation
Narcisism Culture**

**Revisited Past
Symbolic Revision of The
Past - Fantasy Narratives
Through Consuming**

**Identities & Spiritualism
Consumerism of the Spirit**

**Carpe Diem
Retrogression**

Posthuman Philosophies : Anthropocene

In his essay *"Telling Friends from Foes in the Time of the Anthropocene,"* Bruno Latour explores how the human race struggles to find space, lines of exploration, exploitation of resources, and conquest. Humanity is facing the idea of the impossibility of dominating outer space. Due to years of industrial exploitation, world & space exploration, experimentation, the conquest of the natural world, and the gravity of globalization, human beings are suffering the consequences of breaking the law of sustainability, balance, adaptation, and the conception of itself.

Humanity is facing the end of the road; there are no more frontiers to conceive, dominate or proclaim. Bruno Latour explains that there is no way to escape from Earth. The hypermodern society faces the consequences of rationalism, individualism, and postmodern changes, leaving humanity with numerous problems.

Bruno Latour gives an illustrative example using Alfonso Cuarón's movie *"Gravity.",* where the main character Dr. Ryan Stone (Sandra Bullock), confesses at one point, "...*I hate space..."* while trying to escape from a devastated space station. The "Gravity" of this Earth makes her movement difficult, a scene that emulates the main character into a metamorphosed earthbound creature destined to be stuck on this Earth. At the end of the movie, Dr. Ryan becomes the sole survivor of the space odyssey, landing at the bottom of a lake, struggling to get out and finally reach the surface, crawling finally into the shores, struggling to move through the surface and the mud.

Movies like Alfonso Cuaron's *"Gravity,"* James Cameron's *"Avatar,"* and many others portray the idea of our present situation with planet earth; there is no longer a frontier, an escape route, and humanity's progressist direction. There is no longer going forward; on the contrary, our possibilities point humanity inwards, into an "*ensemble*" together; our frontier is here and right now at our home.

As noted in the *"Postmodernity"* philosophical statements, Bruno Latour manifests that human action entered a new period where geologists philosophized as "*Anthropocene", a* concept that offered an emphatic way of avoiding the dangers of naturalization, ensuring a systematic change of the social and human reconfiguration towards an earthling, earthbound state.

According to Joseph Stromberg from the Smithsonian foundation in the United States, The International Union of Geological Sciences (the professional association in the custody of determining Earth's period scale), planet earth is officially in the Holocene, which began 11,700 years ago after the last significant ice age.

Joseph Stromberg explains that the "*Holocene"* concept has been an outdated term by geology experts. They argue that humankind has caused a significant and determined change on the planet by being responsible for the massive extinction of plants and animal species, tremendous destruction of environments and landscapes by pollution, construction, biological alterations, radiation, and overpopulation.

Joseph Stromberg mentions that the world is considered to be in the "*Anthropocene"* by contemporary geologists, a term that comes from the etymologies *anthropo*, for "man," and *cene*, for "new," A term that determines the new Earth era that has been significantly modified by humanity.

Bruno Latour explains that the "*Anthropocene"* reality pictures humanity in a back and forward movement, a constant reformulation of nature, and reduced humanity to a carbon and water constitution, linked to the geological force, a humanity assembled by mud and dust above other layers of the same elements.

The definition of human reality by the *"Anthropocene"* terminology differs entirely from the extensive, hybrid, and aspirational phenomena hypermodern society experiences in its digital world. From the naturalistic perspective, it is as if we could see a captivating reality of human beings' corporeal reality. Contrasting, on the other hand, to the hypermodern reality, where the human is under the digital and non-natural plane, man is more extensive than ever in his entire history. The body resides in the mud, but his psyche is under the constant transformation of an immaterial and infinite psyche.

Bruno Latour (2013) explains:

> *"...The problem is that it is difficult for those who have been modern (that is, for those who have never been modern) to find their ways back to Earth!..."*

> Bruno Latour, Telling Friends from Foes in the Time of the Anthropocene, 2015

Bruno Latour implies a readaptation problem for those societies brewed in colonialism, modernity, and *"Hypermodernity"* realities to accept humanity's local fate. Bruno Latour suggests that conversing about humanity is to talk about humans residing and thriving by Gaia's gravity reality and those who consider it themselves out of the fate of this world.

Bruno Latour explains that this concept has been likely prompted by the climate-extinction reality humankind faces; it notes that we encounter a new world reality through natural phenomena. The "*Anthropocene"* indicates the physical state of our civilization.

Bruno Latour's metaphors in his text explain the man's current condition; he cannot escape his destiny, and where all actions taken have and have consequences. The idea that scientists have to include philosophy to determine a present is a novelty phenomenon of hypermodernity. Today, science as humanity needs to hybridize to define the phenomena that affect us from any possible perspective.

The formulation of the Anthropocene idea is an outstanding example. Interestingly, this idea prevents us from deviating from our expansive view to focus on the body, our mortal situation, and the need to return to resuming formulations of "*Primitive Thinking."* This perspective is an approach that avoids Cartesian formulations; in the end, in the body and the soul, we are and will be subject to this land. It can be said the model of modernity has invariably failed.

Posthuman Philosophies : Posthumanism

In his work "What is posthumanism," Cary Wolfe discusses the concept of "Humanism" as a broad category of moral ideologies that support the dignity and value of individuals based on their ability to distinguish right from wrong, based on universal human qualities.

Notably, Wolfe contrasts the idea of Humanism with the Anthropocene, where the human species (Anthropos) is seen as the cause of significant geological changes on the planet. In the philosophy of the Anthropocene, human concepts are considered as fatalistic, harmful, destructive, simplistic, and intrinsic to the material world.

Despite being a philosophical theory, the concept of the Anthropocene was forged by scientists who traditionally adhere to positivism and empirical practices. This considerably contrasts Humanism, a philosophy school uses with a foundation in human sciences but following religious and moral thoughts. The variation in perspectives on the human concept could be attributed to the clash between "*Rationalism*" and Humanism.

Wolfe explains that Humanism holds a positive connotation, rooted in schools and philosophy, highlighting the pursuit of truth and principles through human norms that support human interests. It rejects metaphysical explanations like faith, mysticism, or texts of alleged divine sources. Humanists advocate for universal principles based on the shared human condition, suggesting that solutions to social and cultural issues must be inclusive.

On the other hand, Wolfe describes "*Posthumanism*" as a term with diverse and potentially irreconcilable meanings. It emerged in critical discourse in the humanities and social sciences around the mid-1990s, extending to at least the 1960s.

According to Wolfe, Posthumanism involves conversations that decenter the human factor concerning evolutionary, ecological, or technological phenomena. It encloses inquiries about living with these phenomena when we can no longer rely on "the human" as an independent, rational being—an approach distinct from Humanism, which grounds further assertions on such a foundation.

All forms of Humanisms share the idea of freedom—popularity, independence, instrumentality, purpose, and rationality—giving humans ontological significance without nonhuman elements. Wolfe suggests that Posthumanism denotes a state "*after humanism.*" He argues that traditional humanism and the techno-ecstasy of "The Posthuman" or "*Transhuman*" intensify humanism by maintaining the essential gesture of retaining control in liberating their authentic selves.

To complement his perspective on Humanism and Transhuman, Wolfe states significant differences even among those who share his primary coordinates, such as Donna Haraway, Bruno Latour, and Judith Butler.

Conclusions

Integrating what Cary Wolfe says concerning contemporary peers like Bruno Latour, he acknowledges these propositions to be comparable to the phenomena where problematics and phenomenologies have eluded man's control (*something that has never been in our control*)—putting together the post-philosophy theories of *"Anthropocene"* & *"Posthumanism"* with the concepts of *"Postmodernity"* and *"Hypermodernity."* All these theories share the notions of being conceptions typical of a hypermodern reality, where the machine, nature, technology, and power structures as the very conception of reality have surpassed the notion of man.
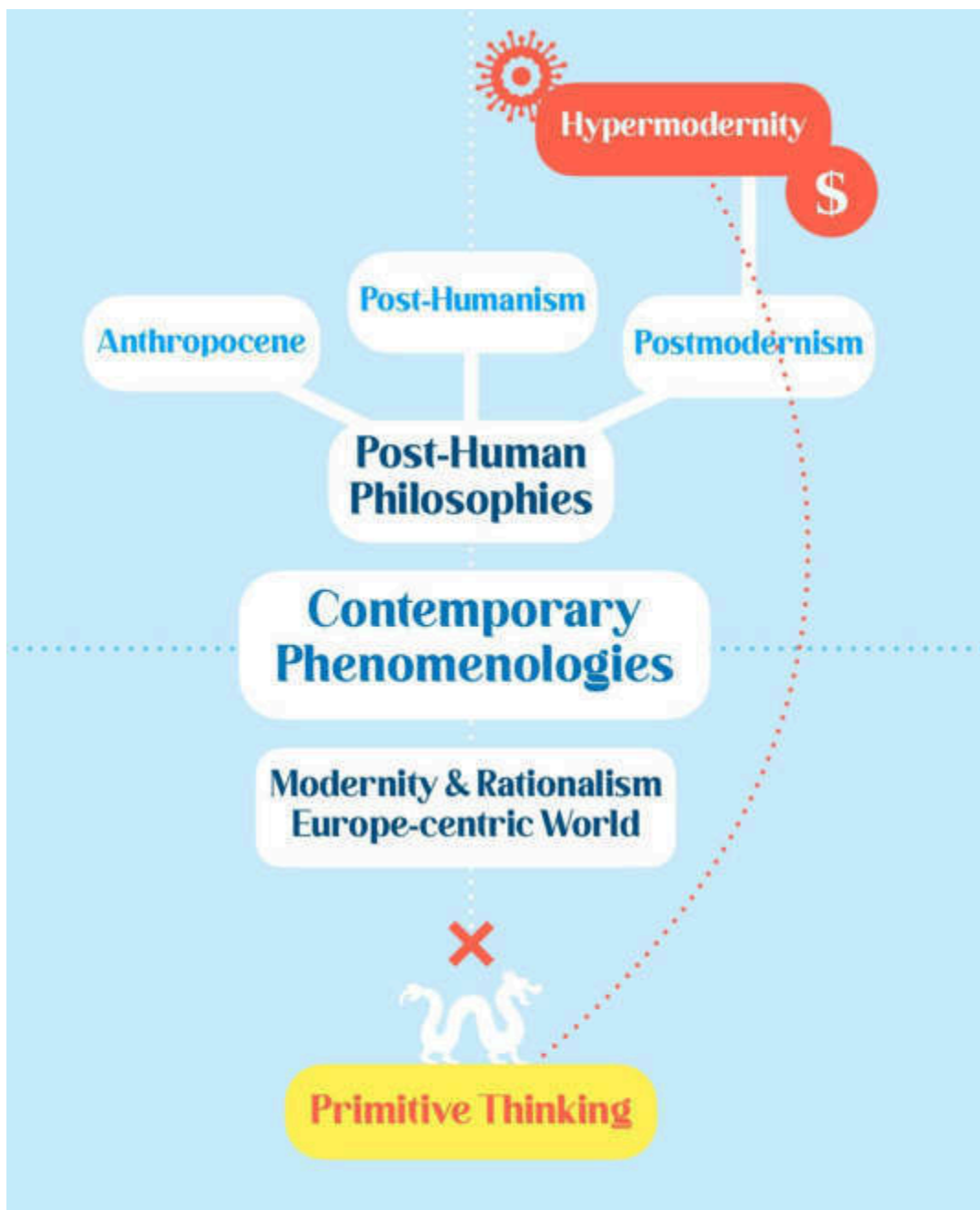
Mind Map - Contemporary Posthuman Phenomenons

Denying or Surviving Earth?

In the 2020s, discussions about plans to conquer Mars and explore space, endorsed by figures like Elon Musk, have gained impetus, accompanied by a growing appeal among elites to colonize Mars and populate the Moon. These conversations intersect with posthumanist theories, which contemplate humanity's impact on Earth and the issues from the modernist, technological-consumerist attitude toward progress.

We find ourselves in a time where the consequences of human actions are beyond our control, with phenomena exceeding our comprehension and outside human capacities. Nowadays, Governments are divided, climate change is undeniable, big wars are occurring, fascist governments are returning to power, racism and violence are on the rise, and massive migration and health crises like COVID-19 are anticipated to become more frequent. Despite these critical outcomes, today's society's responses remain inadequate, politicized, poorly managed, and often disregarded despite the evidence.

Critics raise valid concerns about elites using space exploration to evade Earth's problems and the potential abuse of space technology to create a distracting virtual reality. This virtual escapism distracts attention from urgent terrestrial issues and deepens the degradation of our planet's condition.

In his book *"Survival of the Richest: Escape Fantasies of the Tech Billionaires,"* Douglas Rushkoff examines how wealthy tycoons view space exploration as a means to escape Earth's problems. He claims that improvements in space technology have facilitated the creation of a new virtual reality that can influence and control people. Rushkoff emphasizes that tech companies, rather than government agencies like NASA, are now leading space exploration efforts, primarily to exploit space resources.

About the current Elites attitude, Douglas Rushkoff explains:

> *"...Their extreme wealth and privilege served only to make them obsessed with insulating themselves from the very real and present danger of climate change, rising sea levels, mass migration, global pandemics, nativist panic, and resource depletion. For them, the future of technology is about only one thing: escape from the rest of us..."*

Douglas Rushkoff, Survival of the Richest: Escape Fantasies of the Tech Billionaires, W. W. Norton & Company, 2022

In today's world, hypermodern societies appear detached from reality. Despite facing severe environmental issues like pandemics and increasingly frequent natural disasters, these societies seem unaware of the gravity of our problems. Meanwhile, prominent corporate moguls are more interested in escaping these issues by investing in space exploration or other distractions rather than addressing and using their resources to alleviate Earth's problems.

This attitude only deepens our planetary threats by perpetuating outdated industrial practices harmful to both people and the environment. Ultimately, humanity cannot thrive without the Earth, yet these influential individuals act as if they can outsmart nature itself.
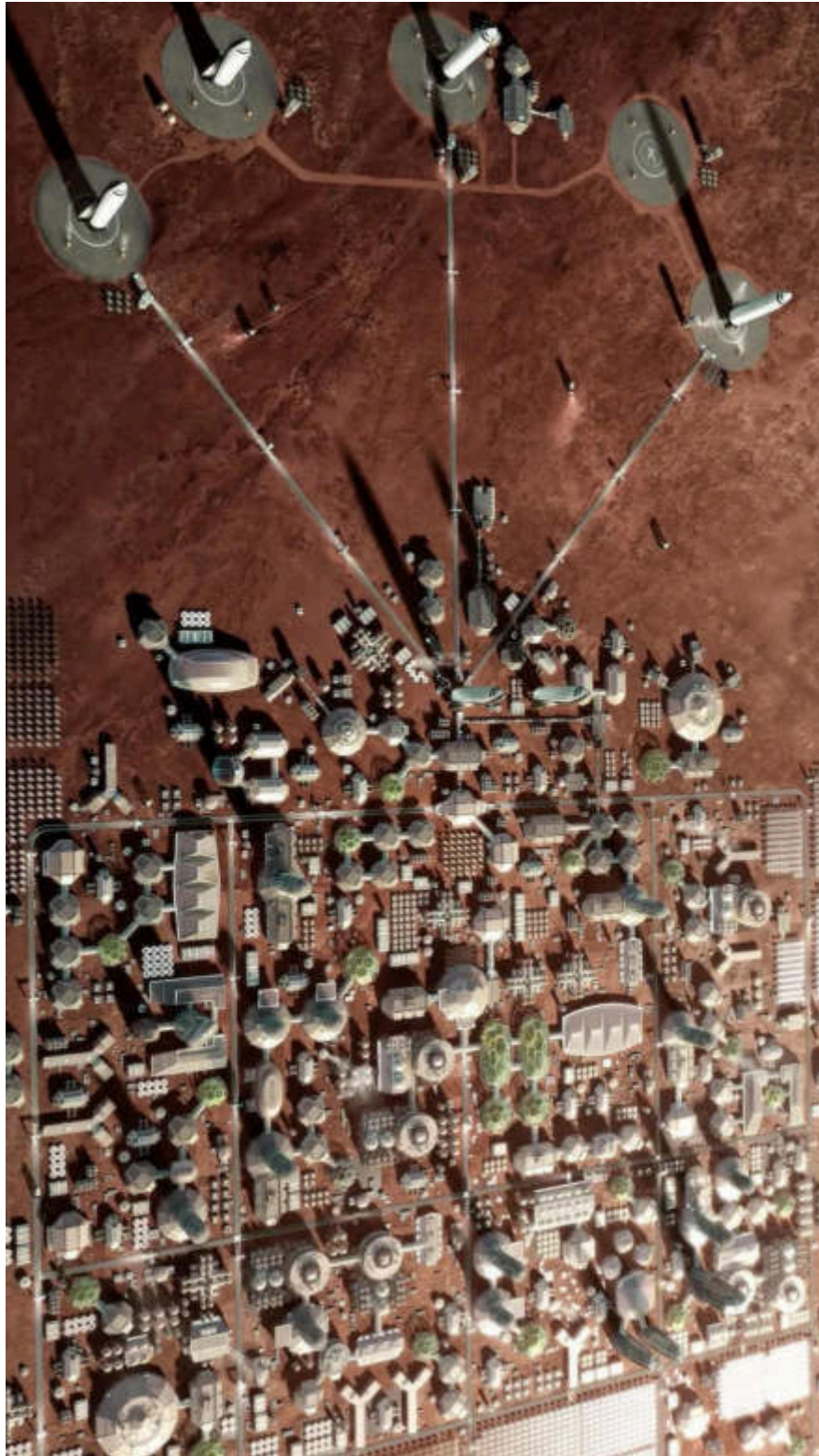
Elon Musk - SpaceX - Mars Colony Projections

New Duration & Pase of Time

The attitude of current generations toward the concept of history and its study is quite diverse. For some, it is even chaotic because it strips the idea of humans from the historical argument. Thanks to the social phenomena detonated in postmodernity, today, we live in a reality where there is a separation between nature and culture, which in turn is separated from history. Warned by posthumanists and hyper-modernists, It could be considered that humankind has entered into an institutional crisis.

Given the current circumstances in the conception of history as the alienation of humanity from its context, Henri Bergson's theories have been reconsidered because he exemplifies the social phenomenon of behavior and attitude of the present society with memory, history, and time. Despite having been strongly criticized in his time by countless thinkers for his "lack of historical inscription" (Merleau Ponty), today, the concepts of *"Multiplicity"*, *"Memory"*, *"Duration"*, and *"Qualitative Progress"* have been reexamined to determine the philosophical situation of our current hyper-modern world.

Cultural psychologists such as Robert Divine & Phillip Zimbardo use Henri Bergson's theories to explain time's six diverse cultural perspectives, how Duration has structurally changed, and how generations of contemporary young people see the world. Devine & Zimbardo identify a latent rupture towards the past, history, and reality due to young people's hedonistic need for immediacy and virtuality.

We can also observe these transitions around the conception of time in the ideas of French philosopher Gilles Lypovetsky (*Hypermodern Times*), who expressed potential reasons that triggered a series of practices, behaviors, traditions, and customs around memory. A contemporary shift in a society immersed in what he will call hypermodernity, which contrasts significantly with older generations and other social structures.

Henri Bergson Conceptions Around Time

Before delving into how the new generations experience reality and time, which are worth noting, they are triggered by endless natural, cultural, and technological current circumstances. If we talk about time, we must review the philosopher Bergson, who, in modernism, spoke to us about the conceptions of "Multiplicity" and "Duration," reflections that serve to explain why we have a "New" *"Duration"* perspective with time.

At the beginning of the last century, French philosopher Henry Bergson published a book called *"Time and Free Will,"* he conceives and illustrates how the understanding of time is diverse from individual to individual. To talk about this, he formulates a concept that he calls "Le Durée," which expresses the experience of time as something sensed as successive and of inseparable flow. Bergson specifies that time cannot be measured or calculated in isolation in moments or intermissions since time must be comprehended as something active, transforming, and endless

Something essential that Bergson distinguishes is that time is fundamentally subjective and that it cannot be estimated objectively in any calculation or analysis. Instead, the *"Duration"* is directly bonded to the experience, where time is handled and resolved by our memories, emotions, and experiences.

About the Time, Henry Bergson explains:

> *"...We may therefore surmise that time, conceived under the form of a homogeneous medium, is some spurious concept due to the trespassing of the idea of space upon the field of pure consciousness. At any rate, we cannot finally admit two forms of the homogeneous, time and space, without first seeking whether one of them cannot be reduced to the other. Now, externality is the distinguishing mark of things which occupy space, while states of consciousness are not essentially external to one another, and become so only by being spread out in time, regarded as a homogeneous medium..."*

<div align="right">

Henry Bergson, Time and Free Will, 1910, p. 98

</div>

About the nature of Duration, Henry Bergson explains:

> *"...Pure duration is the form which the succession of our conscious states assumes when our ego lets itself live when it refrains from separating its present state from its former states. For this purpose, it need not be entirely absorbed in the passing sensation or idea; for then, on the contrary, it would no longer endure… Nor need it forget its former states: it is enough that, in recalling these states, it does not set them alongside its actual state as one point alongside another but forms both the past and the present states into an organic whole, as happens when we recall the notes of a tune, melting, so to speak, into one another. Might it not be said that, even if these notes succeed one another, yet we perceive them in one another and that their totality may be compared to a living being whose parts, although distinct, permeate one another just because they are so closely connected? The proof is that if we interrupt the rhythm by dwelling longer than is right one note of the tune, it is not its exaggerated length, as length, which will warn us of our mistake, but the qualitative change thereby caused in the whole of the musical phrase..."*

<div align="right">

Henry Bergson, Time and Free Will, 1910, pp 100-101

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Bergson's concept of Duration highlights a crucial aspect of contemporary society: the hybridization and significant transformation of our perception of time. Time varies greatly depending on our activities and the interfaces and platforms we engage with. For example, an older adult's time experience differs markedly from a young person playing video games despite spending the same amount of time. It is important to note that Philosopher Immanuel Kant was the first to emphasize time's subjectivity. He considers the time not merely emotional but as a fundamental element shaping our aesthetic and logical experiences alongside space. Kant argued that time's subjectivity stems from its measurement relative to our experiences, serving as sensory appreciation and logical reasoning. Bergson builds upon this premise, forming the foundation of his exploration into the subjective nature of time.

Expanding the vision of Henri Bergson's concept of Duration, Oxford University researcher John Francis Phipps explains:

> *"...Bergson distinguished between time as we actually experience it, lived time – which he called 'real duration' (durée réelle) – and the mechanistic time of science. This, he argued, is based on a misperception: it consists of superimposing spatial concepts onto time, which then becomes a distorted version of the real thing. So time is perceived via a succession of separate, discrete, spatial constructs – just like seeing a film. We think we're seeing a continuous flow of movement, but in reality what we're seeing is a succession of fixed frames or stills. To claim that one can measure real Duration by counting separate spatial constructs is an illusion: "We give a mechanical explanation of a fact and then substitute the explanation for the fact itself..."*

John Francis Phipps, Henri Bergson and the Perception of Time, 2004

In hypermodernity, the structure of how we acknowledge the periods, life, remembrance, and the truth is determined by our life experiences and relative imagery constructs. Our inner subjective experience (*Duration*) determines the actual sense of *Memory*. In other words, history as *Memory* is imagined mainly through personal events with an apparent disconnection of the chronology science conventions. This phenomenon reformulates how new generations encounter reality and challenges the legitimacy of history.

Robert Devine & Philip Zimbardo - Duration & Contemporary Cultural Notions of Time

In his book "A Geography of Time," Robert Devine explores how we perceive time, focusing on Henri Bergson's idea of Duration. Devine explains that Duration refers to how long events last. He compares it to the speed of a clock, which we usually associate with "Tempo." While scientists specifically define Duration as a "Second," Devine argues that, from a psychological perspective, it's more about how we experience time.

Quoting philosophers Macleod and Ruff, Devine emphasizes that factors like fatigue, sunlight, climate, and personal experiences influence how we perceive time. He proposes that our understanding of time in our minds is less exact than the precise scientific measurements. Devine notes that brief events feel almost instant without a psychological sense of Duration. However, events lasting longer become part of our conscious experience and memory, shaping our perception of time in a broader sense.

About the experience of *Duration,* Robert Devine explains:

> *"...The experience of Duration is multifaceted. We may experience the Duration of the moment as it is passing and may then re-experience this same time period retrospectively— what cognitive psychologist Richard Block refers to as "experienced duration" as opposed to "remembered duration..."*

Robert Devine, "A Geography of Time," Oneworld, 2006, p. 29

Robert Devine states that there is substantial proof that these two conceptions of time are separate from one another and that both are subject to significant distortion. Duration in physics & psychology varies wildly from situation to situation in their degree of inaccuracy, individually as collectively, experiencing it remarkably differently.

For Robert Devine, at least five significant factors affect the experience of Duration. Individuals tend to perceive time passing faster when experiences are enjoyable, holding little urgency; when people are busy, they experience variations, and during actions that engage right-hemisphere modes of thought. Robert Devine explains that, in the end, there are uncountable cultural and personal contrasts in how individuals interpret. The same activity may seem like a moment to one person but an eternity to the next.

Professor and Psychologist Philip Zimbardo, Robert Devine's colleague, explores how individual perspectives of time affect today's work, health, and well-being. Philip Zimbardo explains that in thirty years, it has been discovered that there are six main time zones that people live in; two focus on the past, two on the present, and two on the future.

Philip Zimbardo explains that past-oriented people are the ones who either remember nostalgia, the good old times, birthdays, successes, etc. Also, other part-oriented people focus mainly on regret and failure. Philip Zimbardo describes these two perspectives as positive-oriented and negative-oriented.

Philip Zimbardo states that there are two time zones focused on the present. Some are based on the hedonistic present, seeking to live for pleasure, avoid pain, pursue knowledge, and seek sensations. In contrast, other present-oriented people believe there is no plan; life is fated by religion, poverty, or their living conditions.

Philip Zimbardo declares that most Western society is based in future-oriented states, where humanity has learned to work instead of playing, avoiding immediate pleasure—and resisting temptation. By being future-oriented, Philip Zimbardo declares that individuals have to trust that things will occur when a decision has been made for the future. Philip Zimbardo also states that depending on religion, there will be another perspective of the future, where life conceptions begin after the mortal body's end.

About how geography plays an important factor in time perspective Philip Zimbardo explains:

> "...The closer you are to the equator, the more present-oriented you are..., the more you are in an environment where climate doesn't change, it gives you a set of imaging sameness, rather than change..."

> Philip Zimbardo, "The Secret Powers of Time," Royal Society of Arts, 2010

For Philip Zimbardo, Protestant religious nations have more gross national income than Catholic countries. Philip Zimbardo establishes that this phenomenon occurs due to the Protestant values in work ethics, which indicate that the hardest you work to succeed, you demonstrate you are part of God's chosen people.

About what determines the time perspectives, Philip Zimbardo explains :

"...When you have a number of people who share a certain time perspective, then it does come to characterize the nation, the same way if you have a catholic nation where people tend to be present or past-oriented rather than a protestant nation, where in general people tend to be more future-oriented it affects you in really profound ways..."

<div align="center">Philip Zimbardo, "The Secret Powers of Time," Royal Society of Arts, 2010</div>

In his lecture on the "*Secret Powers of Time*," Philip Zimbardo cites Robert Devine's theories, particularly in Devine's "*Pace of Life*" concepts, which are determined by people's time perspective and how they divide their experiences into partitions of time zones.

Philip Zimbardo also mentions Robert Devine's formulations of the sense of Duration, which is determined by people's state of mind. What Robert Devines does is formulate that people in different cultures have different paces of life.

About Robert Devin's *Pace of time*, Philip Zimbardo explains:

"...What he does (Robert Devine) is he shows that in different cultures, people have a different pace of life, and you do this very simply…you sit in a cafe, and you mark off a hundred meters, and as people pass you start a stopwatch... you see how people walk... you go to a post office and on a piece of paper... say I'd like you to know three pounds of this postage or ten euros... you see how long it takes...so here's a bunch of these measures, and it turns out you can identify cultures as different pace of life, and now cities..."

<div align="center">Philip Zimbardo, "The Secret Powers of Time," Royal Society of Arts, 2010</div>

Philip Zimbardo exemplifies that we are all born with a present-oriented, hedonistic "*Pace of Life*", where we want pleasure and avoid pain at our mother's breast or the bottle. And one of the things that Western families do, especially at school, is to convert present-oriented individuals into future-oriented people.

In the case of current generations reality in the United States, Philip Zimbardo describes:

"...In America, a child drops out of school every nine seconds; this is worse for kids from a minority background, and it's worse for boys than girls... there is actually a disaster recipe developing among boys in America, literally dropping out of high school and college... It's not simply poor performance... One of the problems a recent study shows is that by the time boys are twenty-one, he has spent at least ten thousand hours playing video games alone... probably more watching pornography. You put it together, it means they haven't learned social skills, emotional, social intelligence, but it also means that they live in a world that they create...they are playing Warcraft acquaintances, or the games… which is exciting..."

<div align="center">Philip Zimbardo, "The Secret Powers of Time," Royal Society of Arts, 2010</div>

The statistics mentioned by Philip Zimbardo explain how the new generations are conceiving their reality and envision their life based solely on their experience and virtual circumstances (*Duration*). New generations live, learn, and thrive through the internet, video games, and social networks. The notion of history and connection with the world is factually diverse, causing endless phenomena as adaptation problems in the postmodern era.

Philip Zimbardo mentions that video companies are developing 3D immersive products to bring the world around their players. These actions are rewiring their brains to be digital-driven, meaning they will never fit in a traditional classroom, which is analog, something contemporary kids find boring because they control nothing.

Philip Zimbardo mentions that traditional educators are trying to reintroduce new generations to reading, writing, and arithmetics, something he expresses as a disaster because current generations will never fit in past analog situations. He manifests that school is set up for you to control nothing; you are passive, learning the delay of gratification literally endlessly. Phillip Zimbardo says that all our propaganda, educational messages, and public relations statements are designed for future-oriented kids in a hedonistic, present-oriented reality, changing nothing in the behaviors of new generations.

Philip Zimbardo clarifies that humanity underestimates the power of technology and how young people's brains are being rewired to an immediate world. Nowadays, people get angry for waiting in line or downloading a song or a message. In other words, waiting wastes time(Waiting becomes an emotional thing).

Philip Zimbardo adverts a fundamental shift in Western society, where adults are unaware of how kids are different from ourselves and older generations; this could be prompted and averted by how Duration and time-oriented people are.

Gilles Lipovetsky´s Postmodern - Hypermodern Approaches to Time

French philosopher Gilles Lypovetsky defines how society has altered its perspective about reality and time since the reformulations of Modernity; he proposes that the current culture began to change after enthusiastic notions of progress that appeared to be more viable in postmodernism. This philosophical transition provoked a focus shift in a unique social temporality, which aspired to reorganize the social and cultural functioning of developed democratic civilizations.

Gilles Lipovetsky manifests that the rise of consumerism and technology in the interconnected masses produced a meaningful deterioration in the power structures, where society placed its values seeking hedonism, diversity, minority representation, inclusion, and other alternative philosophies.

Gilles Lypovetsky declares that Postmodernism, In its origins, added freshness and a promise of overcoming the corruptions and excesses of the past. But nowadays, it is considered that it has not been overcome. The writer expresses that it was merely a brief historical moment where obstacles and social impositions were relieved. Still, inertia once again fortified the oppressions beneath new attributes, although with new components and

some battles won in diversity, liberal reforms, and human rights. Even with this, Lipovetsky points out that the Postmodern label has faded; it has depleted its capacity to express the world that is disclosed.

Postmodernism attempted to declare dead and expired past approaches to prove a social and considered transformation without a proposal for the future, without noticing that the past was never gone. For Gilles Lypovetsky, Postmodernism tried to end this culture of hyper futurism, of the eternal assurance of reaching the future in our hands. It was about keeping freedom without a confrontation, declaring expired social, political, and ideological conflicts. Unfortunately, today's response is a sensation of consciousness that runs toward the future but thrives through consumption, where hyper-freedom and immediate hyper-pleasure are desired.

Modernity, far from dying, paved and reformulated almost all aspects of life, where canons of the past prevailed. Gilles Lipovetsky suggests that Modernity did not perish; instead, it was reformulated in broad commercialization, emerging universal liberalism, and unopposed global commercialization based on the market, technological efficiency, and individuality.

Still, it thrives underneath new codes of deregulated and deinstitutionalized postmodernity. Even classes and civilizations are blurred for the advantage of autonomous individualism. In postmodern societies (*Hypermodernity*), specifically in the conceptions of memory and time, there is an attitude of delving into the past to exemplify forthcoming issues but underneath a consumerist perspective.

They also reclaim history without context for cumulation, consumption, and product reformulation purposes. We can notice this phenomenon in contemporary politics, entertainment, and media.

Gilles Lipovetsky explains:

> *"...Hypermodern times: an era of accelerated changes, of dizzying transformations, of an incessant flow of innovations, fashions, and trends. An era of perpetual movement, flexibility, and fluidity, where individuals are constantly invited to change, adapt, and reinvent themselves..."*

> Gilles Lipovertsky, Hypermodern Times, 2006, p.16

In the hypermodern world, individuals face numerous alternatives that can leave them uncertain about their identity and relation with the world. Without clear guidance, the preference for instant pleasure and success poses significant challenges for hypermodern society, marking a notable departure from previous generations. Modern societies prioritize immediate pleasure over exploring the past or seeking more profound meaning, and the fast-paced essence of these pursuits suggests additional challenges.

History is no longer considered a helpful guide or a structure of significance, leading to a mix of ideas and beliefs that lack accuracy and precision. In this context, the journey of the hypermodern individual aligns with society's emphasis on instant pleasure and satisfaction, representing a distinct break from the communal connections of past generations.

This immediate pursuit of gratification contributes to the neglect of community knowledge passed from one generation to another, which takes time to achieve, fostering diverse individualistic systems of beliefs and understandings.

Conclusions

Time and memory for Bergson will be defined by temporality and particular contexts, implying that its vision would be valid for the specific individual or group and constituted of a hybrid nature. It is collective as unique to the agents of a particular context. Because it is temporary, history and memory are expected to be reformulated. In addition, history and memory will also be determined by the evolution of the concepts through time.

Considering Henri Bergson's theories, we can recapitulate that his ideas have been reconsidered because they illustrate how current societies conceive time and history according to experience and circumstances. The contemporary individual will determine the assurance of the historical context (not the power-scientific structure), and the occasion will organically change the reformulations as corrections.

Robert Devine exemplifies how contemporary scientists reconsider Henri Bergson's theories to explain today's relationship with memory and time. Robert Divine describes how geography and the historical context determine the pace of life and time.

Phillip Zimbardo retakes Devine's and Bergson's ideas, especially the theories around time and Duration, to explain significant contemporary changes in new generations. He portrays a new young society that lacks traditional social and emotional skills, living in a virtual world they create and choose.

Phillip Zimbardo states that new generations live, learn, and thrive through the internet, video games, and social networks. The notion of history and connection with the world is factually diverse, causing endless phenomena as adaptation problems in the postmodern era. Regarding Gilles Lipovetsky, we can appreciate that postmodern society, specifically contemporary hyper-modern societies, has stripped off the power and control of those structures that could determine the canons of truth. This social phenomenon impacts generational rationalist conceptions of the past and reveals a society governed by consumption and hedonism, among other factors. In Postmodernism, history, memory, and time are approached in a commercial, melancholic, superficial way, taking it for more superficial purposes.

Robert Devine, Phillipe Zimbardo, and Gilles Lypovetsky distinguish a significant social change prompted by technology and virtuality, explaining how Bergson's Duration aspects define our new generation's relationship with the world. These authors describe how contemporary young Western societies have altered their relationship with the world and picture its unfamiliarity with the analog "waiting" world.

Today, personal life circumstances and experiences determine what time, memory, and history are, something problematic that we have already encountered in the work market, education, politics, scientific theorization, and social media. Today, we can acknowledge these modifications in the formulations of fake news and fact-checking, massive social media reactions towards a temporary circumstance, feelings and diverse forms of expression to certain cultural representations, vague false scientific argumentations to fantasy compositions and entertainment affairs, and activism by hashtagging, among others social phenomenons.

In other words, contemporary society is immersed in hedonistic virtualities, disconnected from the past, history, and analog sources, confronting the consequences of the lack of structure and ignorance. Today's crisis is due to a total confusion of interpretation of the past, memory, and time management, something unprecedented in humankind.
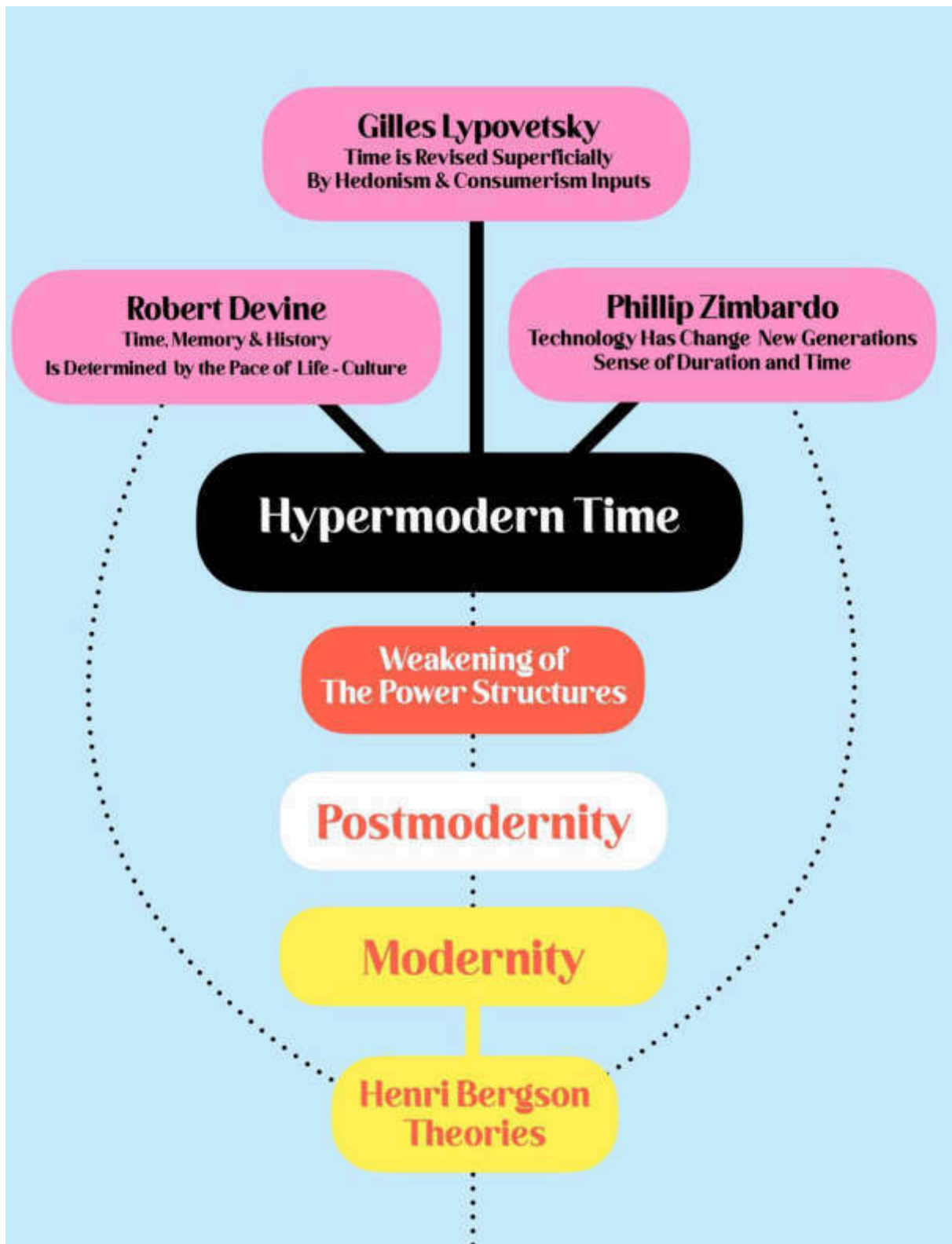
Mind Memporary Conceptions of Memory & Time

The Evolution of The Moving Image & The Entertainment Corp

The Moving Image

The term *"Cinema"* originates in the Greek word *"Kinema,"* which denotes movement. The word's modern usage derives from the French term *"Cinematographie,"* coined by the Lumiere brothers, Louis and Auguste. These pioneering inventors conceptualized a camera capable of capturing moving images. The term Cinematographie is a fusion of Kimena (Movement) and Graphein (to write or to record), symbolizing the fundamental nature of their groundbreaking invention.

In his insightful work, *"Moving Pictures: An Introduction to Cinema,"* Russell Leigh Sharman, author, filmmaker, and anthropologist, declares that the essence of Cinema lies in the act of capturing movement. Sharman goes beyond a singular definition of Cinema, emphasizing that this term alone fails to encapsulate the multifaceted nature of the cinematic phenomenon.

Traditionally associated with the physical spaces where audiences engage with motion pictures and animations, the term "Cinema" has evolved to enclose various technological platforms. From traditional projection rooms to modern online platforms, streaming services, interactive games, virtual reality devices, and even artificial intelligence compositions, the term extends to any technology that presents cinematic content. Whether experienced in a classic theater setting, on a smartphone, on a computer screen, in an immersive environment, or on a gaming console like PlayStation, all these mediums share the common thread of portraying moving images.

Sharman further contends that Cinema as an art form is intricately tied to the technology required to capture movement. It represents the convergence of artistic expression and machinery like no other medium. Merely registering moving images, according to Sharman, falls short of possessing the artistic prowess needed to create profound and subliminal experiences within the realm of Cinema.

Russell Leigh Sharman explains:

> *"...Cinema is much more than the intersection of Art and technology. It is also, and maybe more importantly, a powerful medium of communication. Like language itself, Cinema is a surrounding and enveloping substance that carries with it what it means to be human in a specific time and place. That is to say, it mediates our experience of the world, helps us make sense of things, and in doing so, often helps shape the world itself. It's why we often find ourselves confronted by some extraordinary event and find the only way to describe it is: "It was like a movie..."*

> Russell Leigh Sharman, Moving Pictures, An Introduction to Cinema, 2020

Russell Leigh Sharman suggests that filmmakers and their audiences have been part of a long-standing, mostly unintentional social experiment for over a century. This experiment focuses on the ongoing development of cinematic language—a set of fundamental and increasingly intricate rules that govern how films are made and convey meaning.

Sharman points out that, much like any other language, cinematic language has evolved through repeated use across generations. To illustrate, the author compares our natural inclination to socialize through mediums like cartoons and YouTube videos. As we grow older, our grasp of these conventions becomes more advanced, allowing us to understand and innovate, combine, and creatively manipulate visual cinematic languages and rules.

Russell Leigh Sharman explains:

> *"...We are confronted with great leaps forward in technology that re-orient and often advance our understanding of how the language works...And therein lies the critical difference between cinematic language and every other means of communication. The innovations and complexity of modern written languages have taken more than 5,000 years to develop. Multiply that by at least 10 for spoken language. Cinematic language has taken just a little more than 100 years to come into its own..."*

> Russell Leigh Sharman, Moving Pictures, An Introduction to Cinema, 2020

The way the language of moving images has evolved and how people understand it is what Phillip Zimbardo, known for *"The Secret Powers of Time,"* refers to as a "Rewiring of the Brain." According to him, more recent generations are learning, expressing, and living in virtual realms, unlike past generations who didn't encounter these changes in visual language. The ongoing changes in the "Duration" or the "Pace of Life" in the present time play a crucial role in the evolution of visual language, impacting our current reality.

Motion Pictures Media Evolution & Corporation Establishment

Russell Leigh Sharman describes that the cinematography culture was primarily focused on the Hollywood studio system's media apparatus. Still, The Art of doing motion pictures has always been beyond the Hollywood large corporation ecosystems.Even during the golden age of cinematography dominated by American studio corporations, independent producers like David O Selznick developed famous high-profile films like Alfred Hitchcock's Rebecca (1940), A Star is Born (1937), and Gone with the Wind (1939), among many others.

Russell Leigh Sharman relates that during the 60s and 70s, Hollywood films depended vastly on the vision of independent filmmakers like Dennis Hopper, Hal Ashby, and Mike Nichols. Technology development made filmmaking more uncomplicated and relatively cheaper, transforming the motion picture studio process and allowing directors to transport their headquarters outside the leading filmmaking studios.

Russell Leigh Sharman explains that despite the gigantic corporate machine of Hollywood, movies survive thanks to the directors, writers, and passionate, creative individuals who design, construct, and develop their artwork from personal artistic visual language proposals.

During the 70s and 80s, directors made provocative films with restricted budgets and limited distribution, impacting culture enormously. This "cheap budget" trend endured till the 2000s.

Also, during the 70s, the multitudes consumed the first home video recording systems; companies such as Sony invented the "*Betamax*" cassettes, which struck the market in 1975. The entire device consisted of a videocassette recorder (VCR) with a Television, which was sold at the high price of 2,495 American Dollars, making this device a luxurious item, way too expensive for the average American customer. This invention marked the beginning of the home video entertainment culture.

According to the University of California Davis (UC Davis) Book, "*Mass Communication, Media, and Culture*," two years after the release of Sony Betamax video cassettes recorders were prompted to the American market, the multinational company RCA released the Vertical Helian Scan recording device (VHS). The VHS eventually overthrew the Betamax devices, but these home video recording devices were only prevalent with the shopper several years after; nevertheless, the concept of movie recording and viewing began.

Later on, Columbia Pictures released twenty films for home viewing in 1979; Disney, in 1980, joined the home video entertainment market with the first authorized video rental plan for retail stores. From 1983 to 1985, VRS tripled its presence in American households.

According to the University of California Davis, video rental stores began springing up across the United States with the ongoing rise of video recorder systems(VCR) in the 80s. By 1985, there were significant video rental chains like "*Blockbuster*," "*Hastings*," and the "*Movie Gallery*." In 1986, video sales reached from 1 billion dollars to 4 billion in total revenue; video cassettes eclipsed cinema box office earnings for the first time in history.

In 1980, when consumers began purchasing VCRs for home use, Pioneer Electronics presented the "LaserDisc," an optical storage disc that delivered more high-quality images than VHS videotapes. However, because of its considerable size (12 inches in diameter) and absence of recording capabilities, this early disc system never became popular in the American markets.

According to the University of California Davis, despite the failure of the "*LaserDisc*," this technology inspired a new product named the DVD, an optical storage disc with a device that could encode data following a spiral pattern on the disc surface and could be read when illuminated by a laser diode. DVDs had the unique feature of using digital data, something revolutionary that outcomes any analog device later. Also, using digital technology, the disc could be smaller, lighter, and have a greater capacity for compression, allowing users to store many videos, music, and files.

In 1997 the first DVDs were released, impressing buyers and distributors mainly because they had considerably more advantages over the VHS cassettes. DVDs gave sharper resolution images, compactness, interactive features, better copy protection, durability, etc. DVD players overtook the VCRs and videos, making the DVD the fastest-embraced electronic product in history. By 1999, movie rental was revolutionized by Netflix, a company formed in 1997 as a video rental store in California, and in 1999 the company started offering online services.

Netflix, in 1999, began its online services by distributing movies customers selected on their website. The movies on DVDs or Blu-ray discs were dispatched to the subscriber's house with a prepaid envelope to return the film to the nearest Netflix headquarters. These logistics allowed subscribers access to an extensive range of motion pictures, shows, video games, and other products from the comfort and privacy of their homes.

Meanwhile, in The big motion picture companies, from the 70s to the 2010s, globalization greatly impacted the corporate culture. The big movie producers suffered the transformation from being American national companies to transnational enterprises.

About Cinema corporation restructures, Russell Leigh Sharman describes:

> "...For example, between 1969 and 2004, entrepreneur Kirk Kerkorian bought and sold MGM three times (mostly so he could put its name on a casino in Las Vegas) until finally selling it to Sony, the Japanese electronics company. In 1990, Warner Bros. merged with Time, Inc. to form Time Warner, which was in turn purchased by AOL, an internet service provider, in 2000, then spun off into its own company again in 2009 before being purchased by AT&T in 2019. Throughout the 1980s, 20th Century Fox changed hands among private investors multiple times until finally falling into the hands of Australian media tycoon Rupert Murdoch..."

Russell Leigh Sharman, Moving Pictures, An Introduction to Cinema, 2020

Russell Leigh Sharman also relates how Disney acquired 20th Century Fox in 2019 and points out the case of Universal Studios, whose restructuration history has been fuzzy. For example, Universal was part of MCA and was sold in 1990 to Panasonic; then Panasonic sold Universal Studios to Vivendi, a french water utility. Later on, in 2000, astonishingly, the Vivendi group sold Universal to General Electric. GE fused Universal with the TV network NBC. Finally, in 2011, GE sold NBC Universal to Comcast.

Recapitulating, it is interesting that in 1983, the movie business was controlled by 50 distinct companies, dramatically changing to just four companies in 2019(Disney, Comcast, AT&T, and National Amusements). The transformation of Cinema during these years went from artistic and indie nature into a transnational consuming product, which has been completely changed over the late forty years.

The massive consolidation of American media corporations has equally tremendous implications for Cinema. Motion picture studios must be efficient in creating highly profitable products because there is an economic commitment to the shareholders. The trend nowadays is to produce fewer movies on massive budgets to attract more consumers.

For Russell Leigh Sharman, contemporaneous Cinema in the hands of transnationals tailors content for international audiences, assembling film franchises and globally recognizable trademarks such as Marvel and DC movies. It is appreciable that today these studios will propose fewer original movies and will focus their action on entertaining products that can assure them blockbusters.

The Digital Era

Technology innovation has transformed film aesthetics, methodology, narratives, visual culture, communication, production, distribution, and how we consume these compositions. DVDs established the use of digital technology in the markets, and Blu-ray technology upgraded the image quality resolution; therefore, technology changed to high digital definition, changing the constitution of televisions, cameras, cellphones, video consoles, and entertainment devices.

In the case of big box motion pictures, George Lucas made a critical change in filming by making Star Wars Episode II: Attack of the Clones in high-definition digital video.

The UC Davis explains:

> *"...In 2002, George Lucas's Star Wars Episode II: Attack of the Clones became the first major Hollywood movie filmed on high-definition digital video. However, the move to digitally filmed movies has been gradual; much of the movie industry—including directors, producers, studios, and major movie theater chains—has been slow to embrace...this major change in filming technology. At the time that Lucas filmed Attack of the Clones, only 18 theaters in the country were equipped with digital projectors..."*

> University of California Davis, Mass, Communication, Media, and Culture, 2021

Despite the past outcomes, UC Davis clarifies that the digital format has become an increasingly attractive and popular choice for several causes. One reason would be that it eliminates the need to reload the film during production. A scene filmed in the standard methodology needs numerous takes, and now it can be filmed in one continuous take because no raw film material is utilized.

The digital format has many advantages, like allowing streamlined editing; instead of scanning the images into a computer before adding digital special effects and color adjustments, studios with digitally filmed material can send it electronically to the editing suite. One of the most important advantages is that digital formats produce crystal-clear, high-resolution images, and digital film files aren't liable to rasping, scratching, or decay over time.

According to UC Davis, digitally recorded films eliminate the cost of purchasing, developing, and printing film, saving enormous investment for production companies. Large motion picture studios spend around 800 million dollars annually making prints of the films they distribute to cinemas and other expenses like shipping the film. Digital formats can be sent on a single hard drive, cable, or satellite, eliminating almost all the cost of deliverance.

With the flexibility of digital formats and the technological advances of the internet's reach, streaming services are ruling the entertainment industries nowadays. Since 1999, Netflix has been altering the home entertainment's status quo by delivering DVDs and Blu Rays discs to customers' households.

Then Netflix started streaming films in 2007, monopolizing the market, forcing movie studios to develop their streaming proposals like Disney +, HBO Max, or Amazon Prime, forcing the corporations to create more films and original tv content. Today, there are 271 online streaming services in the US alone, and Netflix is unequivocally the main responsible for this.

About Netflix's position in the market, Brooke Barnes of the New York Times explains:

> *"...Streaming services, of course, have been challenging the Hollywood status quo for years. Netflix began streaming movies and television shows in 2007 and has grown into a giant, spending $12 billion on programming this year to entertain more than 158 million subscribers worldwide..."*
>
> Brooke Barnes, "The Streaming Era Has Finally Arrived," The New York Times, 2019.

Brooke Barnes manifests that movie studios release fewer films in theaters because they sell content directly to customers; Instead of depending exclusively on intermediaries (cable operators, cinema chains) to distribute tv shows and movies to viewers, they create their content and release them directly to audiences via particular streaming platforms or movie theaters.

Brooke Barnes of the New York Times describes that with more streaming original films dominating big screens, the line between television and movie blurs, provoking unbelievable operating inquiries. Studios, for example, employ separated executive crews to supervise the growth and production on television or in theaters.

Brooke Barnes explains that customers resent the looming shifts in the media landscape. There have been immense changes in motion picture production as distribution, in little time and at a fast speed that spectators are overwhelmed. For some audiences, the cable bundle is beginning to seem more manageable in comparison.

Brooke Barnes relates that in September 2019, consumer behavior researchers at the Langston Company, a Colorado consultancy, concluded nowadays, buyers have negative sentiments driven by declining perceived value, fears of fragmentation, cost, and conflict of having numerous streaming accounts.

Today we can see a fierce fight between film studios and content distributors to monopolize the market, and where there is an oversupply of platforms. Streaming services each year produce specific content, where the range of supply shrinks, and original shows abound but strangle the diversity of content. This current panorama is creating more and more disenchantment in the user, which begins to affect the platforms. An example of customer discontent was the Netflix subscriber "exodus" in July of 2022, which was losing almost a million users and continuing.

Young generations consume much of their lives on social networks and virtuality. Now, young consumers are forced to hire numerous platforms and spend more money to see their favorite films. Also, motion picture content is becoming more specific; without narrative diversity, exploding the spinoffs and reformulating portrayals. The cultural implications will undoubtedly directly impact knowledge, awareness of the world, visual culture, and accuracy of the representations.

Impact of Artificial Intelligence on Visual Culture

About contemporary visual culture, Antonio Somaini, professor of film, media, and visual culture theory at the Université Sorbonne Nouvelle, explains that the arrival of new concepts and technologies of vision periodically characterizes the history of visual culture.

The formulated images submit new structures of expression and new forms of technology improvements, introducing new ways of seeing, unfolding, and reorganizing the field of the observable. In some circumstances, such changes deliver only marginal, singular modifications, while others could be expansive and transformative.

Antonio Somaini relates how in the 1990s and early 2000s, digital visual technologies slowly superseded analog ones, and quicker transmission of data across the internet opened the path for improved circulation of digital images.

Antonio Somaini indicates that three phenomenons, in particular, deserve our most immediate attention and constitute a new challenge in film, media, and visual culture. One phenomenology addresses the presence of new machine vision technologies based on artificial neural networks; the other one handles the presence of trillions of machine-readable images on the internet because they can be processed and interpreted by machine vision technologies. And another would be the new pictures produced via machine learning processes.

About the impact of three phenomenons on the current visual culture, Antonio Somaini explains:

> *"...Considered from the perspective of a history of images and visual media, the appearance of these three phenomena raises a large series of aesthetic, epistemological, historical, and political questions. Their impact on contemporary film, media, and visual culture is so deep that we must ask ourselves what we mean by the notions of 'vision' and 'image' in the age of machine learning. The very status of moving images, as well as their various forms of production, editing, and reception, are being affected. The traditional boundaries between fixed and moving images are put into question, as is the distinction between images that are the result of optical recording and those that are entirely computer-generated. Key concepts in film and media theory, such as realism, need to be reevaluated when dealing with technologies that entirely reconfigure the relationship between images and profilmic reality..."*

Antonio Somaini, Film, Media, and Visual Culture Studies, and the Challenge of Machine Learning, 2021

Antonio Somaini relates how image recognition machines were developed in the 1950s with platforms such as the Perceptron (designed by the Cornell Aeronautical Laboratory in 1957) and then improved during the 60s and 70s. The Perceptron aimed to mimic the human visual approach to grant robots intelligent behaviors. Later, machine vision technologies began to a new stage with the development of machine learning processes and the potential of manipulating massive picture databases, available online, as both apprenticeship clusters and application domains.

About the working nature of machine learning train sets, Antonio Somaini explains:

"...The training sets are organized according to precise taxonomies — such as ImageNet, in which 14 million images are arranged according to 21,000 categories derived from the WordNet hierarchy (a large lexical database of English nouns, verbs, adjectives, and adverbs), which allow a rapid increase in the precision of all operations of machine vision...Among such operations, we find pixel counting; segmenting, sorting, and thresholding; feature, edge, and depth detection; pattern recognition and discrimination; object detection, tracking, and measurement; motion capture; color analysis; optical character recognition (this last operation allowing for the reading of words and texts within images, extending the act of machine seeing to a form of reading)..."

Antonio Somaini, Film, Media, and Visual Culture Studies, and the Challenge of Machine Learning, 2021

Antonio Somaini explains that in 2002, researcher Harun Farocki began to investigate and apply machine-readable image tech, a field with an unmeasurable dimension due to the number of images and information. This immense domain could only be estimated if we understand that machine vision technologies could interpret any networked digital image(optical recorded, computer generated, or mixed). These machine vision technologies with learning processes are called Generative Adversarial Networks (GAN).

About the appliance of machine vision technologies, Antonio Somaini explains:

"...In recent years, smartphone producers have equipped their devices with cameras and image processing technologies that turn every photo we take into a machine-readable image, and internet giants such as Google and Facebook, as well as a host of state agencies and private companies, have developed machine vision systems..."

Antonio Somaini, Film, Media, and Visual Culture Studies, and the Challenge of Machine Learning, 2021

Antonio Somaini describes that machine vision technologies are shifting the digital iconosphere into an expansive data mining and accumulation domain. These machine vision systems can trace gestures, faces, bodies, expressions, emotions, objects, movements, spaces, aesthetics, and places. Also, these technologies can tag, stock, classify, retrieve, and manipulate data with fast access and active practice for diverse purposes.

We can already see the application of these technologies in search engines, marketing, advertising, surveillance, military operations, driverless vehicles, robotics, drones, medicine, social media, video games, animation, design, satellite applications, meteorology, and entertainment, among many others.

Antonio Somaini explains that to fully comprehend the influence of AI and machine learning on modern visual culture, we must acknowledge the taxonomy and nature of these assembled images, whose modified characteristics are taken from pre-existing images and are the result of complex transformations created in a unique "impossible" way, creating entirely new, complex, and genuinely innovative imageries never before seen.

Antonio Somaini describes that we can see these transformations in the application as "FaceApp," an engine that produces tridimensional models from bi-dimensional images, modifying photographs of human faces to show how they might change with age. Also another application, "Faceswap," allows the user to swap a photo face into a character face in a video or movie. Another example would be the "Deep Nostalgia" app, which animates an old photograph of a deceased person in a highly realistic way.

For Antonio Somani, the most representative example of the influence and modification of our visual culture by the AI engines are in the composition of Denis Shiryaev, where he modified the 1890 analog grainy film "Arrival of a Train at La Ciotat." Denis Shiryavev changed the original 16 frames per second sequence to 60 frames, changing the 1.33:1 format to a 16:9 configuration, transforming the analog look to a full 4K digital resolution.

In the case of image creation, Antonio Somaini explains:

> *"...In the case of image creation, we are dealing with entire images or sections thereof: examples include modeling patterns of crowd motion in films and videogames; producing photorealistic images of objects and environments for advertising; and inventing highly realistic faces of people who do not actually exist...To these widespread applications of machine learning we may add the hybrid, unprecedented imagery produced by the popular computer vision program Deep Dream Generator, created in 2015 by the Google engineer and artist Alexander Mordvintsev. This is a program that uses neural networks in order to enhance patterns in any given image, creating a form of algorithmic pareidolia (the impression of seeing a figure where there is none) generated by a process which repeatedly detects and enhances patterns and shapes that the machine vision system has been trained to see...the result of such a recursive process are images that recall a psychedelic iconography that spans cinema, photography, the visual arts, and even Art brut: images presented as a dream belonging to the machine itself..."*

> Antonio Somaini, Film, Media, and Visual Culture Studies, and the Challenge of Machine Learning, 2021

Antonio Somaini reflects on how we must underline new developing concepts for image and visual culture theory since artificial intelligence imageries do not derive from language-based disciplines as semiotics. If new machine vision technologies are entirely based on a strict interrelation, what would be the status or classification of these new images? How to estimate the impact on film and film viewing? How will we catalog historical audiovisual compositions' material and temporal status modified by machine learning processes?

Antonio Somaini explains that we now face the idea that some automated vision could either expand the domain of human vision beyond the limits of the organic eye or replace and decenter the human viewpoint by introducing a different, non-human perspective. As Phillip Zimbardo manifests the unprecedented reality of new generations with its existence by technology, Antonio Somani establishes that the conception of our visual reality is also in unknown territories through technological advances.

Whether in postmodernity, hypermodernity, or post-humanity theoretical formulations, technology is undoubtedly the recurring element in today's phenomenologies. Understanding how technology works and its social impact is undoubtedly the key to comprehending the future effects and predictions of what lies ahead for us humans.

Conclusions

Since the invention of the film camera and the development of Cinema, reality has been transformed by the moving image, impacting reality and how we conceive the world. Technology determined how we learn, explore, and imagine our existence, and this process was reformulated and expanded until it institutionalized a world of images.

The role of movie studios & entertainment corporations in developing technology has been decisive. Each year companies sell new platforms and devices with more shocking, exciting, realistic, and immersive images, capturing audiences and engaging individuals in consumerism. From analog films to full 4k HD digital products, we now have a tradition of visual film culture that has changed social structures, behavior, notions of temporality, and reality.

The mega-companies have monopolized the motion picture platforms', creating entertainment content based on financial assurance. There is an overdemand for streaming platforms, fewer original productions, punctual cinematic franchises, spinoffs, and reruns of old movies, narrowing the visual cultural diversity—something that has a considerable impact on new generations in their visual culture, references, and freedom.

Comprehending the current visual culture is challenging today due to the infinite number of references and pictures available on social networks and the web. And since we are entering an era of artificial intelligence, which generates new visual content in immeasurable quantities and morphs them in an unthinkable human way, this technology is advancing faster than understanding its implementation and the effects and phenomena that it can trigger.

Art, film, and creativity are comprehensively in philosophical reformulations. What is certain is that AI is here to stay, and paraphrasing Antonio Somaini, artificial intelligence may expand the domain of human vision beyond the natural world or replace the perspective of visual culture from the human perspective. We are on new grounds by adding artificial and robotic considerations to the formula.
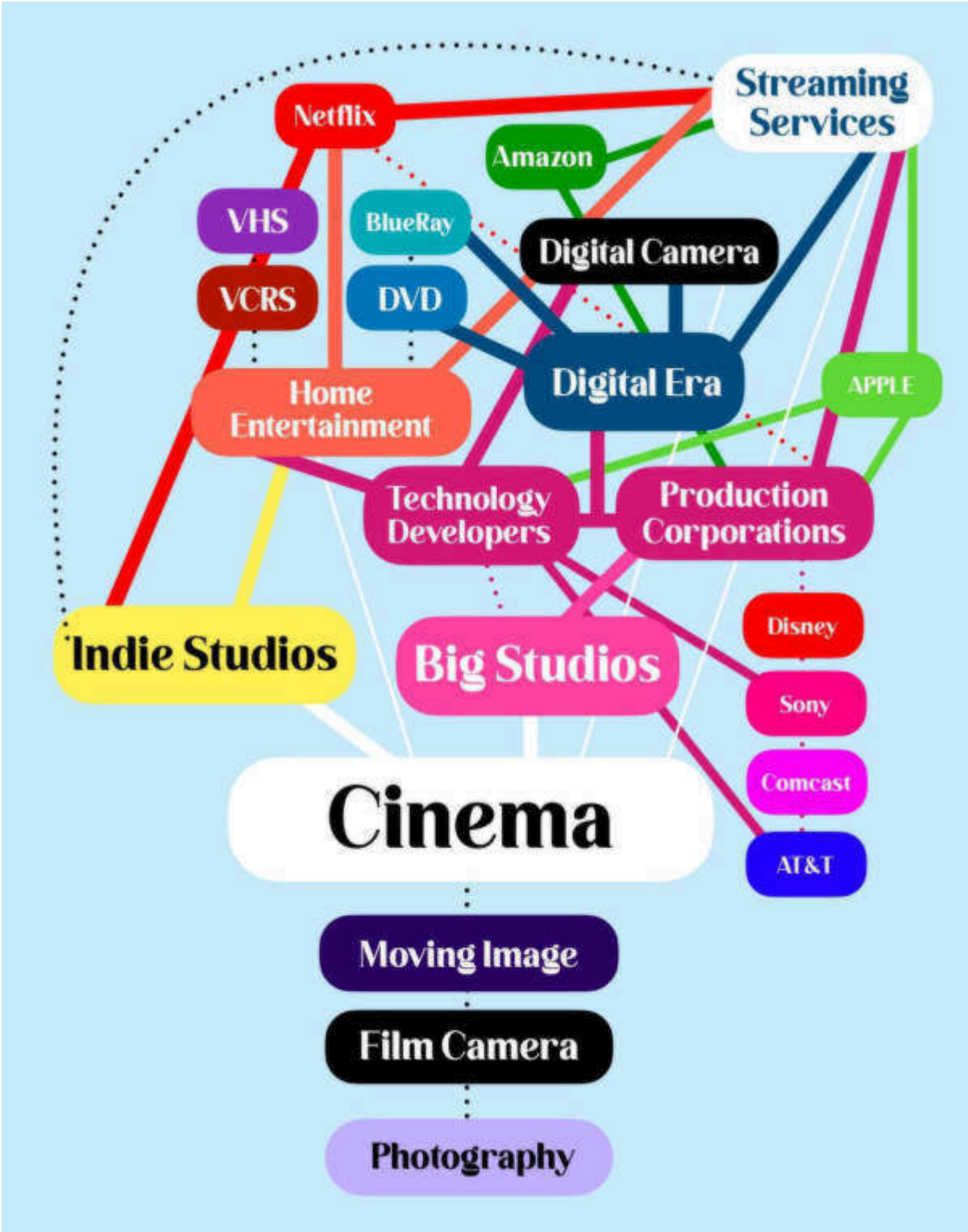
Mind Map - Motion Pictures Plattform Hybridation by Corporations & Technology
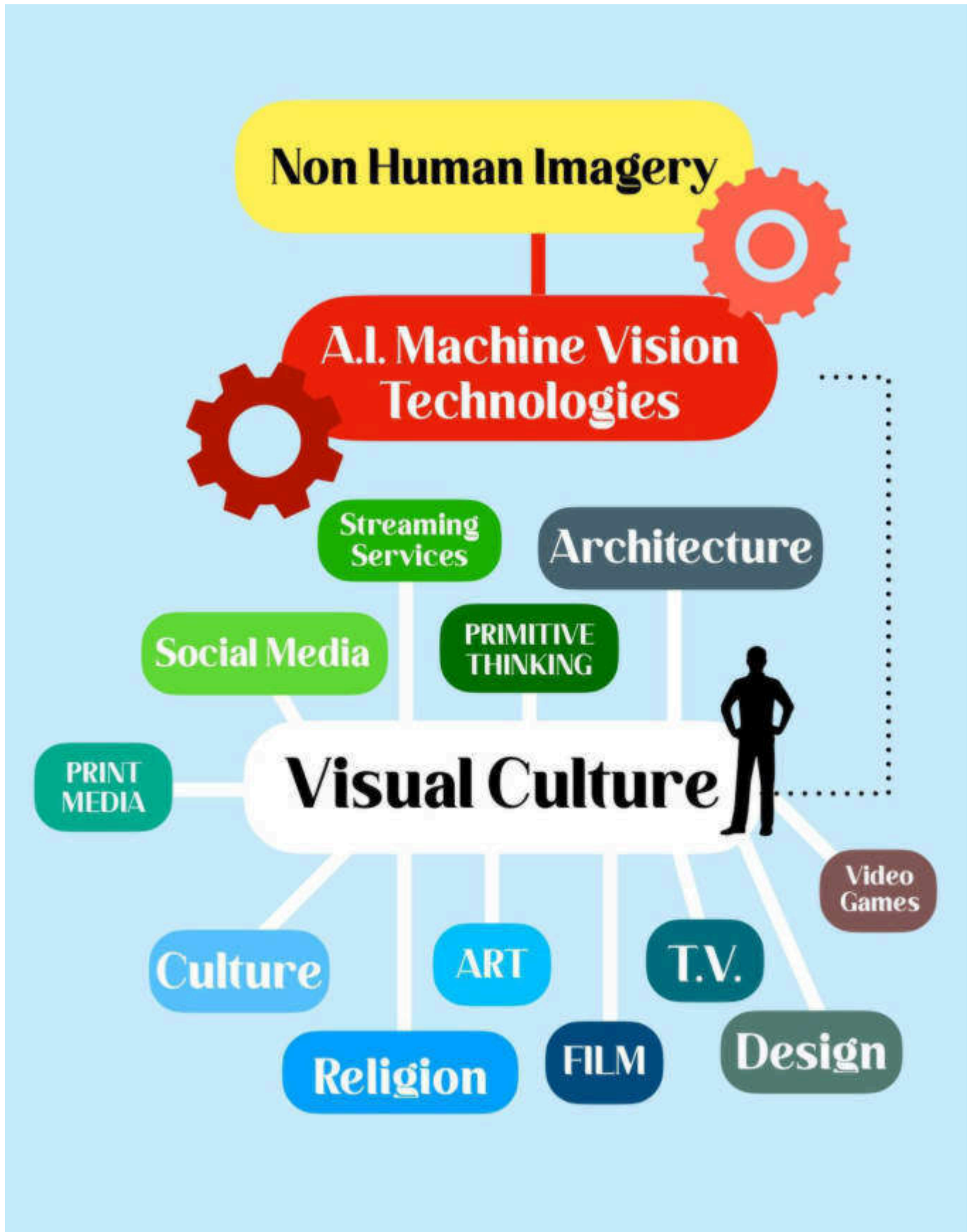
Mind Map - Contemporary Visual Image Producers

Contemporary Art Whatever That Means!

The Art We Are Doing Right.. Maybe?

Defining Art has been an eternal effort due to the relative circumstances to englobe specific compositions in a determined context, temporality, nation, individual, or culture. Also, Art descriptions are challenging because they use equivalent concepts to address the style periods, such as A*rt Nouveau*, C*ontemporary Art*, *Modern Art*, *Renaissance*, *Postmodern Art*, *Futurism*, *Avangard*, *Vanguards*, etc. With the evolution of time, these periods have become confusing and complex. Art history illustrates the need for chroniclers, artists, and scholars to represent the latest, most unusual, and new art pieces.

So what would be contemporary Art now? Answering these questions, The Walker Art Center from Minneapolis, Minnesota, in the United States explains:

> *"...The answer is simple: contemporary Art is Art made today by living artists. As such, it reflects the complex issues that shape our diverse, global, and rapidly changing world… Through their work, many contemporary artists explore personal or cultural identity, offer critiques of social and institutional structures, or even attempt to redefine Art itself. In the process, they often raise difficult or thought-provoking questions without providing easy answers. Curiosity, an open mind, and a commitment to dialogue and debate are the best tools with which to approach a work of contemporary Art ..."*

<div align="right">Walker Art Center, 2022</div>

The Walker Art Center describes that since its foundation in 1940, they have presented Art in various configurations, including visual Art, moving images, design, architecture, new media, dance, music, theater, and multiple hybrid forms. They aim to display Art that could challenge ideas concerning what Art should look like or behave. It can be suggested that Contemporary Art is more concerned about the impact on people, the experience, and the proposal than the type of it.

For Kelly Richman-Abdou, Art historian and writer at "*My Modern Me*t," creating a *Contemporary Art* definition could be tricky. While its label is simplistic and precise, its current purpose is more complex than it seems. Kelly Richman-Abdou explains that the answer to defining "contemporary" is achievable by tracing the concept's chronology and researching its underlying compositions.

Kelly Richman-Abdou describes that *Contemporary Art* terminology is still being formulated, and the discussion regarding its definition still exists. Some historians specify that contemporary Art began in the late 60s early 70s, concluding that our current Art is that one that predates modernism. For Kelly Richman-Abdou, *Contemporary Ar*t, in the most basic sense, has to be directed to Art itself; despite the media, form, or media, if the composition has been produced in our current time, it will be considered *Contemporary Art*.

It may be regarded as something superficial but is not because the surrounding details are often complicated, and the individual conception of what today is troublesome.
Regardless of the favored or personal conventions, it is crucial to understand that today's Art has changed drastically in the last 40 years, almost reformulating itself every decade due to technological advances and platforms. With the arrival of artificial intelligence, video games, and virtual reality media, we encounter pieces of such a complex hybridization and non-human nature that it challenges the paradigms of what Art is today. As Kelly Richman-Abdou explains, to have an accurate impression of today's Art, it will be necessary to trace the chronology and revision of the piece concept to avoid generalizations.
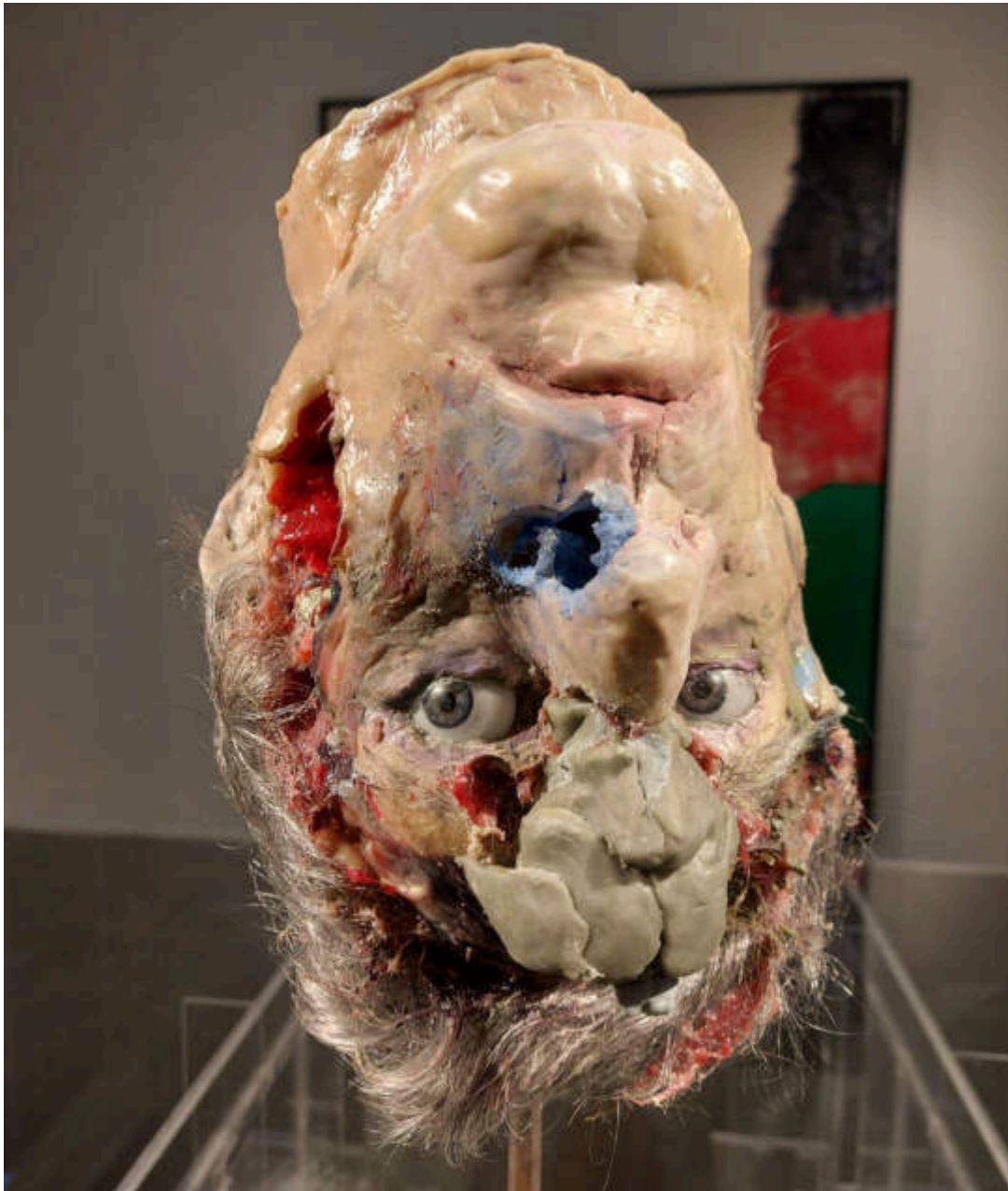
Example of Contemporary Art: "Ståhl Collection," Norrköping, Sweden, 2022

Contemporary Art Styles

This background chapter briefly reviews the Art formulated after modernity, specifying the concepts, noticing the evolution of the Art of our time in the different decades, and comprehending factual differences.
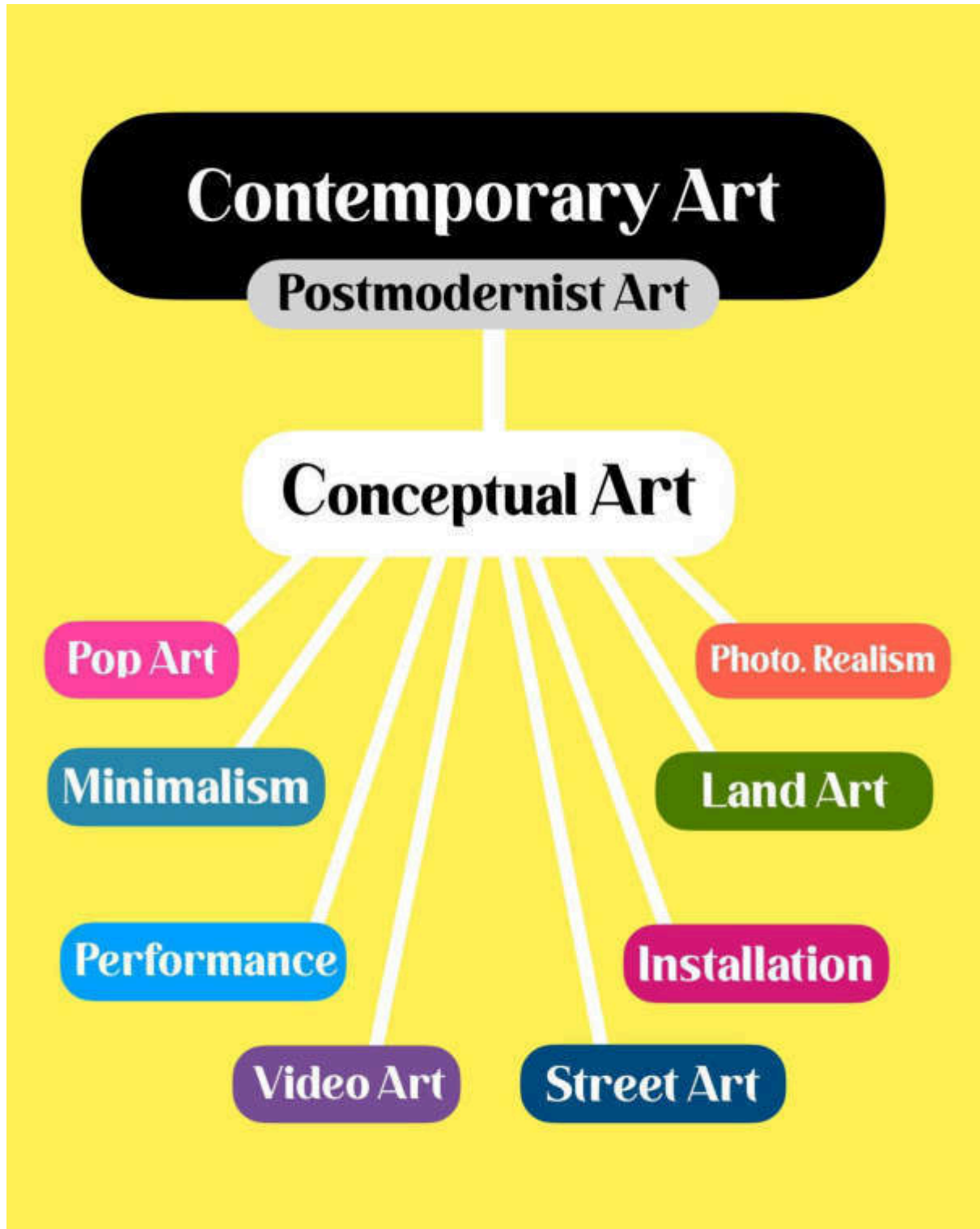
Postmodern Art - 50's - Present day

According to the Museum of Modern Art of New York, better known as MoMA, in Art, Postmodernism refers to a response to overlook modernism; it is barely a cohesive trend than a practice or philosophy toward Art. Its primary features incorporate anti-authoritarianism, or rejection of authority, and rejecting any label or definition of what Art should be. It also blurs the lines between Fine Arts and Popular Arts. Postmodern Art deliberately decontextualized earlier conventions and created hybrid eclectic compositions in various media. A legacy of the hybridization and decontextualization of Art by Postmodernism could explain the presence of commercial pieces, cinema, animation, comedy, illustration, pornography, and other media in the halls of major museums today.

About Postmodernism in Art, The British Museum of Modern Art, *The Tate Modern*, explains:

> *"... Postmodernism (in Art) can be seen as a reaction against the ideas and values of modernism, as well as a description of the period that followed modernism's dominance in cultural theory and practice in the early and middle decades of the twentieth century... The term is associated with skepticism, irony, and philosophical critiques of the concepts of universal truths and objective reality..."*

<div align="right">Tate, 2022</div>

Tate Modern Museum describes that the term was first used in 1970. It assumed multiple distinct approaches to Art making. The Museum reveals that it could have begun with Pop Art in the 60s and mainly adopted what followed, including Neo-expressionism, Feminist Art, Conceptual Art, etc. The *Tate Modern* also agrees with the *Moma Museum* about how the postmodernism movement defied the definitions of what Art was, a concept that still thrives in the art world.

About the nature of Postmodernism, The British Museum of Modern Art, The Tate Modern, explains:

> *"...Anti-authoritarian by nature, Postmodernism refused to recognize the authority of any single style or definition of what Art should be. It collapsed the distinction between high culture and mass or popular culture, between Art and everyday life. Because Postmodernism broke the established rules about style, it introduced a new era of freedom and a sense that 'anything goes'...Often funny, tongue-in-cheek, or ludicrous; it can be confrontational and controversial, challenging the boundaries of taste; but most crucially, it reflects a self-awareness of style itself. Often mixing different artistic and popular styles and media, postmodernist Art can also consciously and self-consciously borrow from or ironically comment on a range of styles from the past…"*

<div align="right">Tate, 2022</div>

For the Modern Art Museum of New York (*MoMA*), the most influential postmodernist artists were Andy Warhol, Aldo Rossi, Gianni Braghieri, Cindy Sherman, Jeff Koons, Sigmar Polke, and Michael Graves, among many others.

Example of Postmodern Art: Takashi Murakami, "Oval Buddha Silver," The Broad, Los Angeles, California, 2022

Pop Art - 50's - Present day

For the British Museum of Modern Art, "*Tate Modern",* Pop art is an art movement that arose in the 50s and blossomed in the 60s, especially in The United States and Great Britain, pulling inspiration from popular and commercial cultural references.

About the beginning of Pop Art, The British Museum of Modern Art, *The Tate Modern*, explains:

> *"...Emerging in the mid-1950s in Britain and late 1950s in America, pop art reached its peak in the 1960s. It began as a revolt against the dominant approaches to art and culture and traditional views on what art should be. Young artists felt that what they were taught at art school and what they saw in museums did not have anything to do with their lives or the things they saw around them every day. Instead, they turned to sources such as Hollywood movies, advertising, product packaging, pop music, and comic books for their imagery..."*

<div align="right">Tate, 2022</div>

In 1957 Artist Ricard Hamilton listed aspects of Pop Art in a letter dedicated to his architect friends Alison and Peter Smithson. He described Pop Art as popular, transient, expendable, mass-produced, young, low costly, witty, gimmicky, glamorous, sexy, etc. The Tate Modern explains that Pop Art artists terrified the modernist critics due to their common subject values and uncritical perspectives toward art. Pop art attitudes were so shocking for the modern status quo that in the conceptions of the nature of art, it is considered that pop art marked the first manifestations of what would be known as Postmodernism.

For Tate Modern, it is essential to comprehend the distinction between British Pop Art and American Pop art. For example, Early Pop Art in Britain was enlightened by American popular culture viewed from a distance. In contrast, American artists were inspired by their way of life, experiences, and culture. For Americans, the pop style was a comeback to figurative art that the art scene lost with abstract expressionism. Also, the pop artist wanted to use mundane, impersonal themes to move away from the modernist's feelings, symbolism, or psychological factors.

For British artists, the pop art movement had a more intellectual direction while appreciating the irony and parody of its American counterparts; it focused more on the stereotypes of American culture, criticizing the American way of life and their influence and lifestyle in the world.

According to Tate Modern Art Museum, The most influential pop artists were Andy Warhol, Roy Lichtenstein, Peter Blake, Martha Minujín, Jim Dine, and Sir Eduardo Paolozzi. For Kelly Richman-Abdou from "*My Modern Met*," it is essential to detect that the first Pop Art wave lasted roughly from the 50s through the early 70s and reemerged as Neo-Pop Art in the 80s, thanks to artists like Jeff Koons.

Example of Pop Art: Jeff Koons, "Tulips," The Broad," Los Angeles, California, 2022

Photorealism - 60's - Present day

According to *My Modern Met* contributor Northern Irish and Berliner designer Emma Taggart, *Photorealism* is an art genre where artists try to reproduce a photograph as realistically as possible. It was a reaction to *Abstract Expressionism*, and the term is mainly applied to the compositions of American artists during the late 60s and 70s.

Emma Taggart explains that *Photorealism* and Pop Art were reactionary trends emanating from the overwhelming quantity of photographic media. By the half of the twentieth century, Photography dominated postmodern society. It was a genuine danger to disregard traditional art. Pop artists primarily focused their compositions on absurd and commercial images. At the same time, photorealists had a moral compass to reclaim the value of the images.

According to internationally-awarded screenwriter, independent filmmaker, and film critic Sam Kench, *Abstract Expressionism*, at a certain point, reigned as the prevailing Art style in the United States. So at the end of the 60s, *Photorealism* began as an antithesis to *Abstract Expressionism* when a small group of emerging artists challenged the status quo by reintroducing Photography to the Art scene.

Sam Kench explains that Photorealist artists wanted to revalue Photography as a valid source of expression because Modernists considered Photography a "trickster" element in the formulation of art. Also, Photorealists insisted that art should not necessarily have a deeper inherent meaning to be Art; their artwork was beyond aesthetics or artistic skills.

About the nature of Photorealism, The Guggenheim Museum of Modern Art explains that at the end of the 60s, some young artists working in the United States started creating realistic paintings from photograph pictures. They were often detailed and meticulous and represented objects, people, or locations that could define American life. Also, they presented their artwork with labels such as Hyperrealism, Radical Realism, Photorealism, New Realism, etc.

The Guggenheim Museum relates how these compositions became a common subject of controversy in the contemporary scene. Unlike "traditional" Pop Art, photorealists did not represent the mundane narratives cherished and expressed by pop artists, like reflective shops, sugary foodstuffs, or ironic cynical themes. Instead, photorealists stayed more faithful to the mechanical reproduction of their departed source. They focused mainly on the truthful scanning of the photo to the canvas.

According to the Guggenheim Museum, the most iconic artists were Charles Bell, Chuck Close, Don Eddy, Audrey Flack, Tom Blackwell, Robert Bechtle, Don Eddy, Richard Estes, Ron Kleeman, Malcolm Morley, Ben Schozeit, Robert Cottingham, Richard Mclean, John Salt. Whose artworks represented their reflections on the city, culture, consumption, and the American lifestyle.

About the first photorealist, Emma Taggart from *My Modern Met* explains:

> *"...The first generation of photorealists included American painters such as John Baeder, Ralph Goings, and Chuck Close. Similarly to the realists, their subjects were often familiar landscape scenes, portraits, and still lifes but with a modern twist, often set in urban rather than rural scenes...Audrey Flack, the only female photorealist at the time, depicted the transience of life through her representations of inanimate household items like tubes of lipstick and perfume bottles..."*

> Emma Taggart, The Evolution of Hyperrealism, My Modern Met, 2022
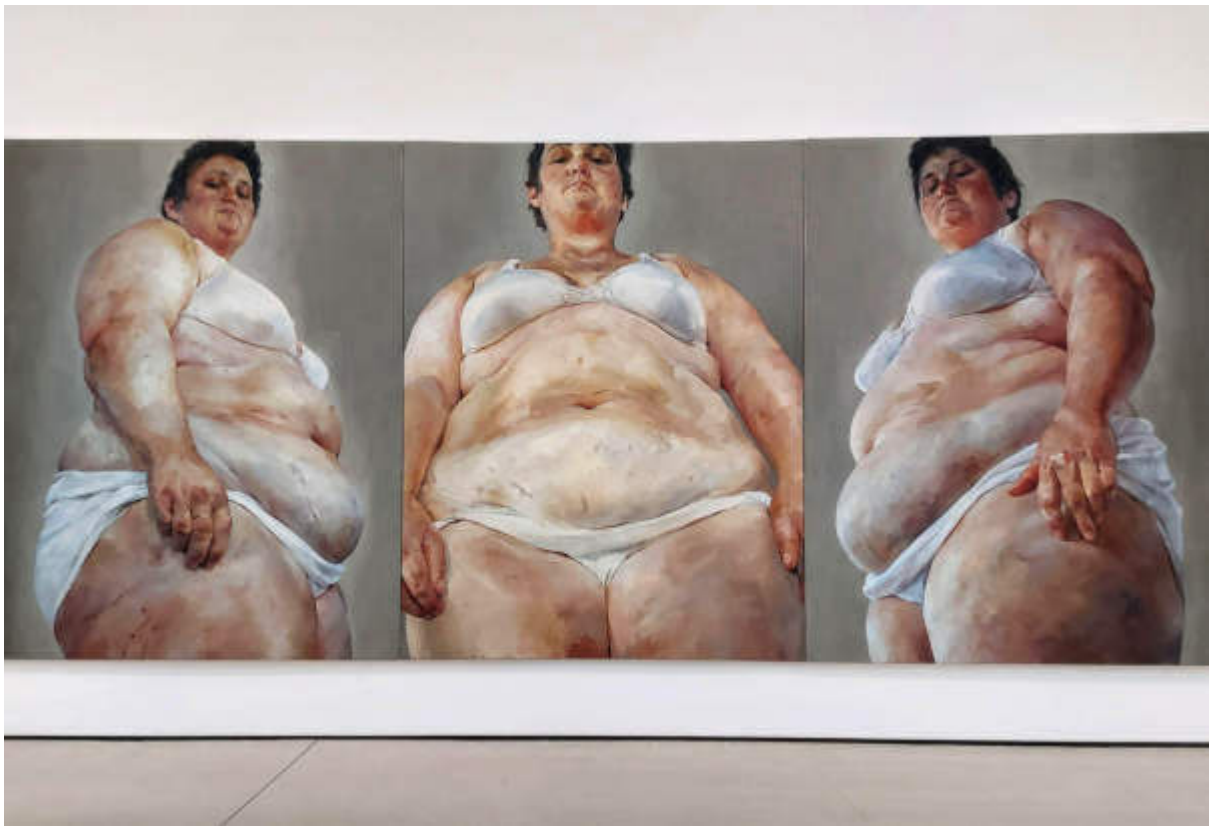
Example of Photorealism: Jenny Saville, "Strategy," The Broad, Los Angeles, California, 2021

Conceptual Art - 60's - Present day

According to The British Museum of Modern Art (*Tate Modern*), conceptual art emerged in the 60s, where the idea or concept behind the composition was more significant than the art object. Although the terminology for Concept Art was used since the beginning of the 60s, it was only at the end of that decade that the Term Conceptual Art was a definable established art movement. The term "Conceptual Art" was first used to reference the birth of this art movement by the article writer Sol Lewitt in 1967:

> "...In conceptual art, the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand, and the execution is a perfunctory affair..."

> LeWitt, Paragraphs on Conceptual Art, Artforum Vol.5, no.10, Summer 1967, pp. 79-83

About the nature of the artwork, The Tate Modern explains that *Conceptual Art* can look and embodies almost anything. Unlike a classic plastic artist who believes the best way to represent his concept or idea is through specific material and determining technique, the conceptual artist uses methods, objects, and materials to express his narratives, whatever they feel appropriate to fulfill their storytelling.

About the media used by conceptual artists, The British Museum of Modern Art (*Tate Modern*) explains:

> "...Conceptual artists use whatever materials and whatever form is most appropriate to putting their idea across – this could be anything from a performance to a written description. Although there is no one style or form used by conceptual artists, from the late 1960s certain trends emerged..."

> Tate, 2022

C*onceptual Art is often related to* artwork created during the 60s and 70s. Still, its birth dates long before the early 1900s, especially with the artwork of Marcel Duchamp's art piece "*The Fountain*," which is considered the first conceptual art piece. According to The Tate Modern, the *Conceptual Art* movement thrived during the mid-60s and became an international movement by mids1970.

According to Tate Modern, the influence of Conceptual Art was spread across Europe, and the whole American continent, where artists associated with the movement tried to bypass the increasingly commercialized Art immersed in processes and methodologies to grant the value of their work.

So conceptual artists intentionally produced unfinished objects or made ephemeral experiences that could not be easily bought, sold, delivered, or viewed in a museum gallery. About the intention and purposes of conceptual artist aim, The British Museum of Modern Art, Tate Modern, explains:

> "...It was not just the structures of the art world that many conceptual artists questioned, there was often a strong socio-political dimension to much of the work they produced, reflecting wider dissatisfaction with society and government policies..."

Tate, 2022

Even though Conceptual Art is often related to the 60s and 70s art movements, the movement continues to thrive nowadays with artists like Barbara Kruger, Martin Creed, Simon Starling, Bansky, and Ai Wei Wei, among others.

Example of Conceptual Art: Barbara Kruger, "Thinking of You," LACMA, Los Angeles, California, 2022

Minimalist Art - 60's - Present day

According to the New York Museum of Modern Art, MoMA, Minimalist Art or Minimalism is a primary American Art movement that began in the 60s, distinguished by the simplicity of its geometric forms without any suggestive narrative.

Minimalist artists rely on industrial technologies such as fiberglass, steel, aluminum, glass, and other materials. They also employed rational processes, mathematical systems, parametric languages, and scientific metaphors to conceive their works.

According to The British Museum of Modern Art, the Tate Modern, Minimalism, or Minimalist Art can be appreciated as the extension of the abstract notions that pursue Art's reality, not merely imitating something else. Commonly Art is conceived as a field to appreciate aspects of the natural world or the reflection of expressions, feelings, emotions, or the author's history. Minimalism Artists do not attempt to represent an external reality; the artist desires the receptor's interactions and reactions with what is in front of them. As Frank Stella, a Minimalist painter, declares, "what you see is what you get."

About how Minimalism developed in the art world, The Tate Modern explains:

> *"...Minimalism emerged in the late 1950s when artists such as Frank Stella, whose Black Paintings were exhibited at the Museum of Modern Art in New York in 1959, began to turn away from the gestural art of the previous generation. It flourished in the 1960s and 1970s, with Carl Andre, Dan Flavin, Donald Judd, Sol LeWitt, Agnes Martin, and Robert Morris becoming the movement's most important innovators..."*

> Tate, 2022

According to Tate Modern, Minimalism development is directly linked to Conceptual Art, which prospered during the '60s and 70s. Both art movements questioned the existing structures, denying the traditional Art relation with the object and the rigid elitist environment of the Art world that deprived the Art experience of ordinary individuals.

About the qualities of Minimalism Art, The Tate Modern explains:

> *"...Aesthetically, minimalist art offers a highly purified form of beauty. It can also be seen as representing such qualities as truth (because it does not pretend to be anything other than what it is), order, simplicity, and harmony..."*

> Tate, 2022

According to the New York Museum of Modern Art, MoMA, The most significant Minimalist artists were Carl Andre, Donald Judd, Sol LeWitt, John McCracken, Joe Baer, Agnes Martin, and De Wain Valentine, among others.

**Example of Minimalist Art: Richard Serra, "Vortex," The Modern,
Fort Worth, Texas, 2022**

Performance Art - 60's - Present day

According to the New York Museum of Modern Art, MoMA, Performance Art is an occurrence that could enclose various ranges of actions, gestures, moves, expressions, dynamics, improvisations, chants, voices, music, or choreography. Performance usually incorporates, precedes, or is performed through various forms of media like film, photography, objects, sculptures, architecture spaces, video, literature, written media, and verbal or bodily messages.

For The British Museum of Contemporary Art, the Tate Modern, Performance art consists of artworks constructed via performed movements and actions executed by an artist or other agents, which may be live or recorded, improvised or scripted.

About the characteristics and origins of Performance Art, the Tate Modern explains:

> *"...While the terms 'performance' and 'performance art' only became widely used in the 1970s, the history of performance in the visual arts is often traced back to futurist productions and dada cabarets of the 1910s...Throughout the twentieth century performance was often seen as a non-traditional way of making art. Live-ness, physical movement, and impermanence offered artists alternatives to the static permanence of painting and sculpture..."*

Tate, 2022

Kelly Richman-Abdou, historian and contributor to My Modern Met, relates that Performance Art has its roots in Conceptual Art, which began at the beginning of the 60s and still thrives to this day. According to Kelly Richman-Abdou, the objective of Performance Art is not to entertain as theater or street theatrical improvisation would do; instead, its goal is to represent or convey a message, a critique, or a concept.

The Tate Modern explains that during the post-war, *Performance Art* became aligned with *Conceptual Art* due to their immaterial nature. Still, it is now considered a sole and individual part of the visual world. In the post-war period, *Performance Art* became aligned with *Conceptual Art* because of its frequently immaterial nature. And today, Performance Art has its place and recognition in the visual art world. Its terminology has been used in moving image art forms like film, video, photography, and installations with performative actions, among many others.

The Tate Modern suggests that the most significant Performance artists could be Gilbert & George, Rebeca Horn, Valie Export, Vito Acconci, Joan Jonas, Danis Oppenheim, Stuart Brisley, Rudolf Schwarzkogler, and Suzanne Lacy. Kelly Richman-Abdou from the Modern Met proclaims that the most predominant performance artists must include Marina Abramović, Yoko Ono, and Joseph Beuys.

About Performance Art in the present times, the Tate Modern relates:

"...Now an accepted part of the visual art world, the term has since been used to also describe film, video, photographic and installation-based artworks through which the actions of artists, performers or the audience are conveyed...In 2016, theorist Jonah Westerman remarked, 'performance is not (and never was) a medium, not something that an artwork can be but rather a set of questions and concerns about how art relates to people and the wider social world..."

Tate, 2022

Example of Performance Art: Marina Abramović, "The Artist is Present," MoMA, New York City, 2010

Installation Art - 60's - Present day

Regarding Installation Art, the British Museum of Contemporary Art, the Tate Modern, explains that the word Installation Art is employed to illustrate mixed-media, large-scale structures frequently conceived for a specific location or a temporary period.

About the nature of Installation Art, Kelly Richman-Abdou, historian and contributor to My Modern Met, explains:

> *"...Installation art is an immersive medium of art. Installations are three-dimensional constructions that transform their surroundings and alter viewers' perceptions of space. Often, they're large-scale and site-specific, enabling artists to transform any space into a customized, interactive environment..."*

<p align="right">Kelly Richman-Abdou, "What Is Contemporary Art?", My Modern Met, 2022</p>

According to The Tate Modern, Installation artworks are also described as environments, usually designed to occupy an entire hall, room, or gallery space. They are planned for the receptor's walkthrough and interaction providing an immersive experience. Some Installations, however, are created just for contemplation and transit, or they could have a fragile nature that the spectator can only observe from a certain point.

The Tate Modern clarifies that what makes Installation Art distinct from Sculpture or other traditional Art forms is a unified experience instead the display of separate individual artworks. The focus of Installation Art is to enhance the spectator's experience of the artwork, and the goal is to provide an intense significant moment for them.

About the purpose of installation Art, Artist Ilya Kabakov explains:

> *"...The main actor in the total installation, the main centre toward which everything is addressed, for which everything is intended, is the viewer..."*

<p align="right">Tate, 2022</p>

About the origins of Installation Art, The Tate Modern explains that this art expression emerged from backgrounds that artists such as Allan Kaprow assembled around 1957. Nevertheless, there were antecedents in the 30s, like the case of Kurt Schwitters's *Merzbau*, where the artist constructed several installation spaces in his own house in Hanover.

About the relevance of Installation Art, Tate Modern describes that since the 60s, the design of installations has become a significant branch of Contemporary Art. During the late 80s and the beginning of the 90s, with the crash of the Art market, when the artist revived Conceptual art and adapted with a new mix of media technology integration, complex light, projections, sound, and other technologies.

The Tate Modern suggests that the most significant Installation artists could be Susan Hiller, Damien Hirst, Sheela Gowda, Ilya Kabakov, Mike Nelson, Tracey Emin, Peter Fischli, David Weiss, and Martin Creed. The New York Modern Art Museum, MoMA, suggests Installation artists like Bruce Nauman, James Turell, Pipilotto Rist, and Rivane Neuenschwander.

Yayoi Kusama, with her "Infinity Rooms," cannot be certainly forgotten; nowadays, her artworks are relevant and essential for the contemporary Immersive Art scene.
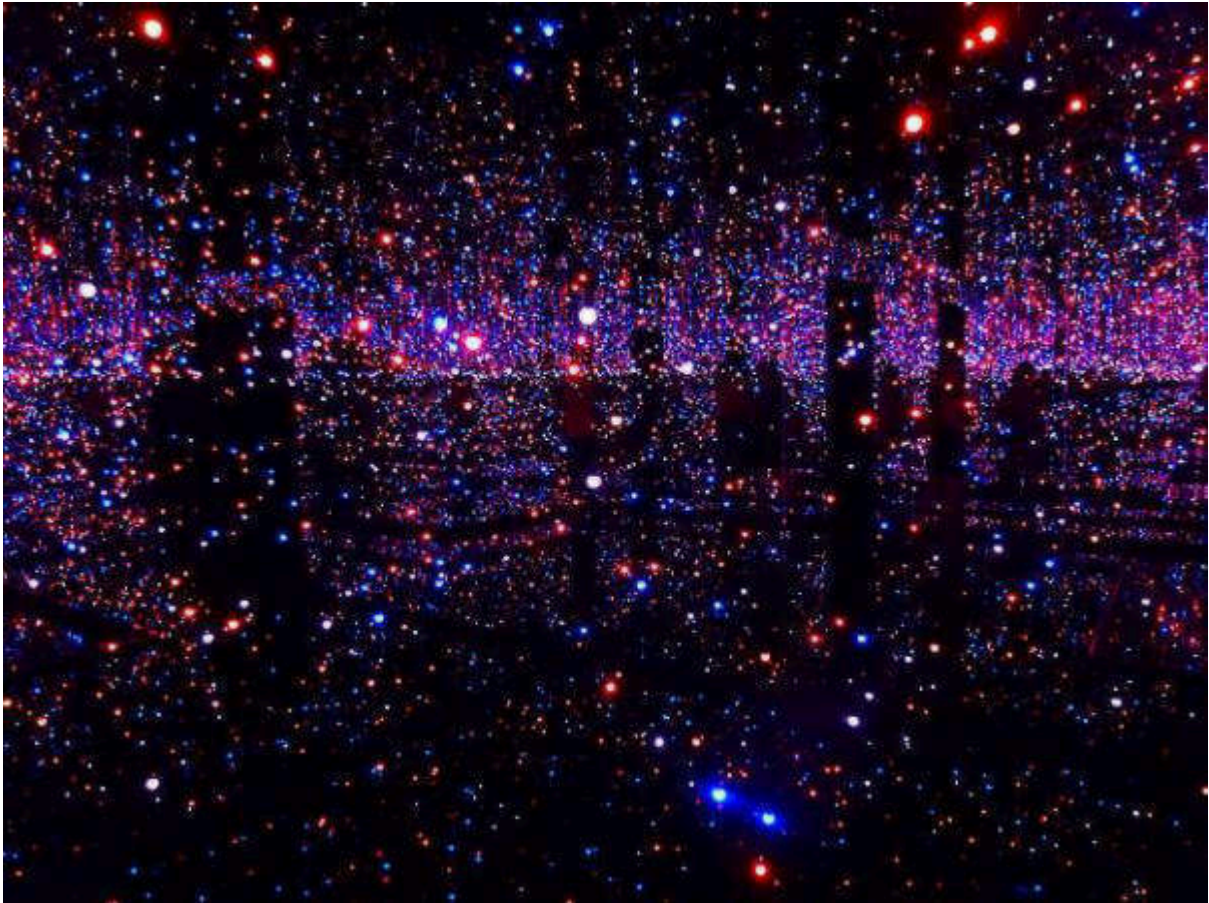
Example of Performance Art: Yayoi Kusama, "Infinity Room," Louisiana Museum, Copenhagen, Denmark, 2019
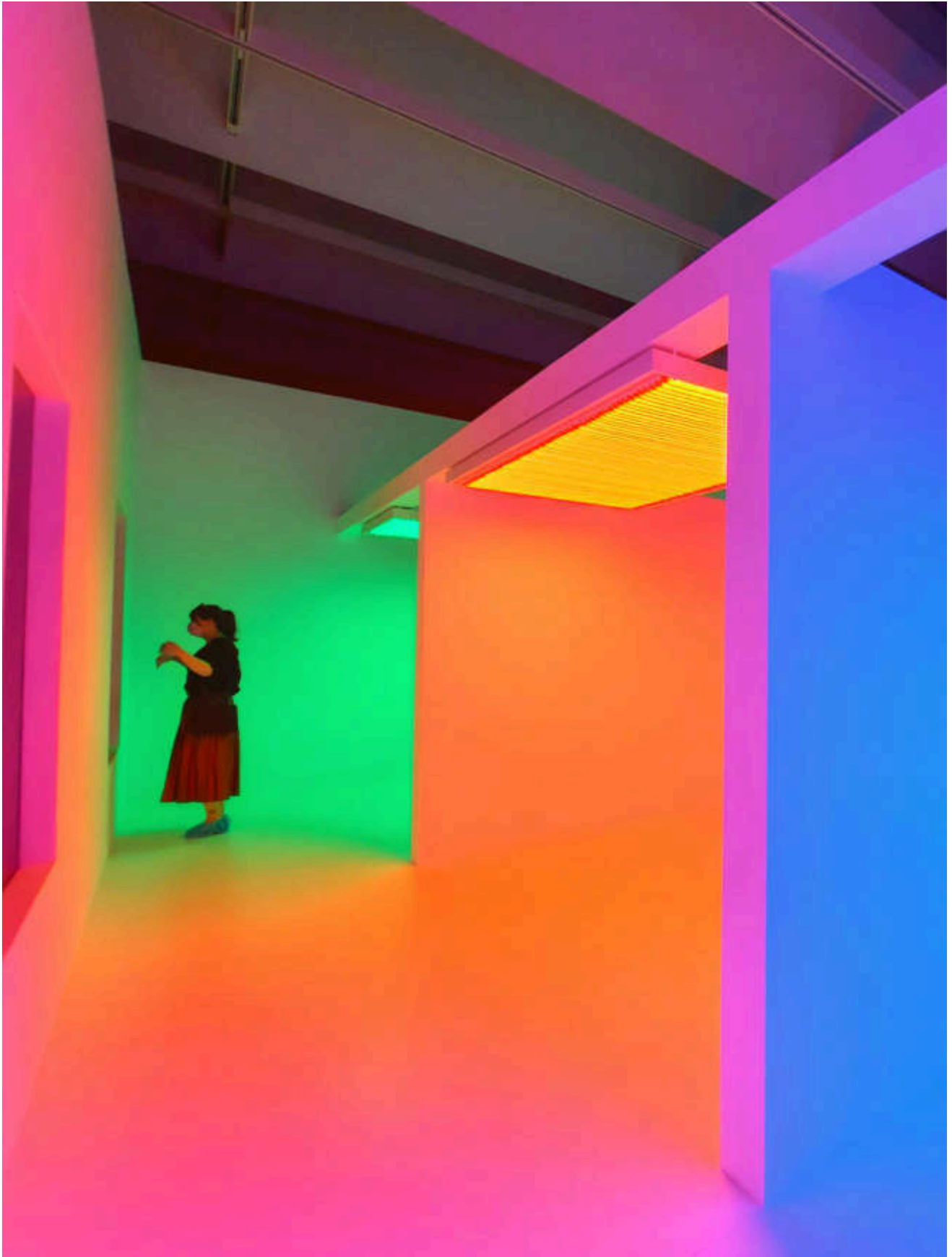
Example of Installation Art: Carlos Cruz-Diez, "Chromosaturation," MOCA, Los Angeles, California, 2021

Land Art - 60's - Present day

According to The British Museum of Modern Art (*Tate Modern*), Land art or earth art is art created literally in a landscape, Sculpturing the ground itself into earthworks compositions. It consists of constructing spaces in the terrain employing raw natural materials such as timber, rocks, branches, leaves, dirt, etc.

About the characteristics of Land Art, the New York Museum of Modern Art, MoMA, explains:

> *"...Art that is made by shaping the land itself or by making forms in the land using natural materials like rocks or tree branches. Earthworks range from subtle, temporary interventions in the landscape to significant, sculptural, lasting alterations made with heavy earth-moving machinery. Some artists have also brought the land into galleries and museums, creating installations out of dirt, sand, and other materials taken from nature. Earthworks were part of the wider conceptual art movement in the 1960s and 1970s. Also called Land Art or Earth Art..."*

MoMA, 2022

For The British Museum of Contemporary Art, the Tate Modern Land Art was part of the broader Conceptual Art trend during the 60s and 70s. The most well-known Land Artist is considered to be Robert Smithson with his piece "*Spiral Jetty,*" made in 1970. Artists like Smithson use mechanical machinery for the earth-moving gear to create their artworks. On the other hand, other artists create minimal and temporary art pieces in the landscape, such as Richard Long, who wanders up and down until he marks his transition on the earth.

About how Land Art was displayed, The Tate Modern explains that Land Art was usually registered in artworks employing pictures, snapshots, film, and maps, which the artist could show in a museum. Nowadays, Land artists use remote cameras and videos. Artists like Olafur Eliasson even take the Land Art to the gallery by carrying the whole piece from the landscape to the museum's halls.

For the New York Museum of Modern Art, MoMA, the most influential artists of Land Art are Robert Smithson, Jan Dibbets, Dennis Oppenheim, Richard Long, Ana Mendieta, Michael Heizer, and Christo, among others.

Example of Land Art: Doug & Mike Starn, "Geometry of Innocence," Ordrupgaard, Copenhagen, Denmark, 2022

Street Art - 80's - Present day

According to The British Museum of Modern Art, the Tate Modern Street Art is affiliated with Graffiti Art due it is created in public locations and is usually permitted. Still, it covers a more comprehensive spectrum of media and is more related to graphic design.

Kelly Richman-Abdou, historian and contributor to My Modern Met, explains that Street Art is a genre that has gained importance with the rise of graffiti presence in the public space during the 80s. Its narratives usually cover themes of social activism.

About the characteristics of Street Art, The Tate Modern explains:

> *"...Where modern-day graffiti revolves around 'tagging' and text-based subject matter, street art is far more open. There are no rules in street art, so anything goes. However, common materials and techniques include fly-posting (also known as wheat-pasting), stenciling, stickers, freehand drawing, and projecting videos…Street artists will often work in studios, hold gallery exhibitions or work in other creative areas: they are not anti-art, they simply enjoy the freedom of working in public without having to worry about what other people think..."*

Tate, 2022

According to Tate Modern, Gordon Matta-Clark, Jenny Holzer, and Barbara Kruger are the most well-known street artists. For Kelly Richman-Abdou of My Modern Met, the essential street artists are Jean-Michel Basquiat, Keith Haring, Banksy, and Shepard Fairey.
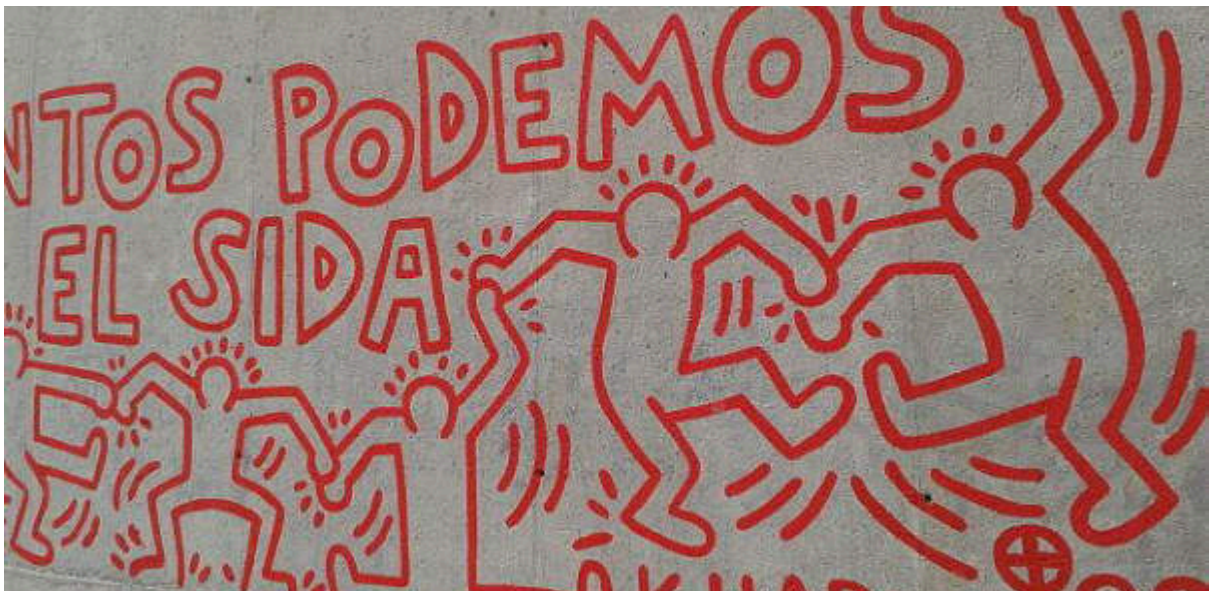
**Example of Street Art: Keith Haring, "Tots Junts Podem Parar La SIDA,"
Barcelona, Spain, 1989**

Video Art - 60's - Present day

According to the British Museum of Modern Art, the Tate, Video Art is the type of Art that concerns the use of video and audio data relying on moving pictures, and its introduction during the 60s changed the progress of art.

For Tate Modern, the most crucial element of video was that it was affordable and effortless to create, allowing artists to register and record their performances and artwork quickly. Video granted them less stress and effort in the art conception logistics, offering artist autonomy beyond the museum galleries.

About Video Art origins and its evolution, Andrew Russeth, in his article "*Four Artists on the Future of Video Art*." for the New York Times, Style Magazine, explains:

> *"...Since its emergence in the 1960s, it's video art that has typically been harder to present and sell and perhaps to take in, too, often requiring time and patience of its viewer. When pioneers like Bruce Nauman, Vito Acconci, and Joan Jonas wielded cumbersome cameras in the 1970s to make scrappy, poetic, or otherwise bizarre tapes intended for gallery display, the prominent dealers Leo Castelli and Ileana Sonnabend started a service to rent and sell them...It never turned a profit. However, as production values increased and minds opened in the 1980s and '90s, stars were minted: Bill Viola, Matthew Barney, Pipilotti Rist, and Christian Marclay were among those to see their work sold in limited editions and featured in major museums and international biennials..."*

> Andrew Russeth, "Four Artists on the Future of Video", New York Times, Style Magazine, 2020

Dutch-American researcher Shira Wolfe from the University of Warwick, Trinity College Dublin, and the University of the Arts Belgrade and collaborator of the Artland Magazine explains that in the second half of the twentieth-century popular entertainment began to move away from the culture of books, magazines, and periodicals. And since then, it has dwelled in the realm of the moving image.

Shira Wolfe clarifies that the compelling, unique cultural developments of the second half of the 20 century, united with fast technological improvement and the availability of consumer electronics, ensured television and film became ideal for artists, either by manipulating and creating content or as a means of exposure.

For Shira Wolfe, Video Art is the most suitable medium for reflecting modern society's attributes and traits. However, still, it is considered among the most challenging for art enthusiasts and collectors.

About why Video Art is challenging for art collectors and art lovers, Shira Wolfe explains:

> *"...Despite the fact that video art is arguably the most apposite medium for echoing the mores and characteristics of contemporary society, there are several reasons why video art is still considered amongst the most challenging for art lovers and collectors. Many video works seem as if they might require special access to expensive or unwieldy technological equipment, while the seeming lack of tangible object ownership, unlike that associated with painting and sculpture, creates additional wariness. However, the most common objection seems to be the time based element of the work. Time, for many, is the most valuable commodity of all, and the very fact that a video work demands a greater kind of commitment and attention than a painting or a sculpture, is enough for it to be considered too challenging for many to be truly embraced in a broad sense..."*

Shira Wolfe, "An Abridged History of Video Art Part I", Artland Magazine, 2022

According to Shira Wolfe, many early recognized video artists were those interested in Experimental Film, Conceptual Art, and Performance, including Americans like John Baldessari, Bruce Nauman, Martha Rosler, Joan Jonas, Dan Graham, Vito Acconci, Peter Campus, William Wegman, and many others. Other artists were interested in video's formal qualities as a mechanism of image-making and used videotape synthesizers to assemble abstract works.

Shira Wolfe explains that during the 80s, Video Art enjoyed a renaissance when technological advancements and editing for the individual user let them do narrative and nonliterary art pieces. Video Artist also explores the fields of psychology consciousness-unconsciousness for the exploration themes of their art pieces.

Regarding the presence and condition of video Art nowadays, Andrew Russeth declares that even now, with screens all around us, Video Art remains a relatively "niche" area. It is rare nowadays to see an artist focusing exclusively on multimedia and video.

Andrew Russeth explains that Video Art nature raises questions about where it should live and how its fate should be shaped; he also makes inquiries if Video Art is a star turn on the web as a sign of things to come or just a momentary detour. In other words, there is a problem with the classification and conception of Video Art.

According to Shira Wolfe, the most well-known street artists are Nam June Paik, Wolf Vostell, Andy Warhol, Chris Burden, Dan Graham, Jenny Holzer, Bruce Nauman, and Gretchen Bender, among many others.

Example of Video Art: Pipilotti Rist, Louisiana Museum, Copenhagen, Denmark

Reformulations of Art in The Digital Era

The categorization of Art today is still being formulated; Contemporary Art is no longer the same since the internet, social media, streaming platforms, movies, animation, and visual culture cross-cultural exchanges. Today, the transformation in new generations' moral and cultural conceptions of what Art would be and its aesthetics is challenging to conceive. It even makes us question today's notions of reality. Even with such academic and philosophical uncertainty, museums and platforms are increasingly institutionalizing new forms of Art, like the products made by Film Processes, Digital Art, Crypto Art, NFTs, Immersive experiences, and A.I. creations.

A clear example of the current recategorization of Art nowadays is the uncovering of applications that generates Concept Art with Artificial Intelligence. Today, in 2024, these engines have stunned global societies with the valuation and definition of what could be Art today and also the economic impact this could provoke.

Artificial Intelligence applications, such as *"Lensa,"* generate highly reliable personalized avatars in minutes, a service that could be obtained for a very reasonable price. For 3.99 dollars, the application uses as a reference 10 to 20 profile photos that the user uploads; then, with this, the program can generate at least 50 engaging, fun, artistic, and experimental proposals, something that has taken the market by surprise.

These applications have triggered a game changer in the conception of Art and, above all, directly impacted the digital illustration market, where digital artists usually charge relatively high prices for creating compositions understandable to their human and personalized work and where only a few proposals are generated. On the other hand, with applications like *Lensa*, you can have endless high-definition compositions at low prices compared to the commissions of digital artists.

With the beginning of artificial intelligence, creating art proposals and illustrations in minutes, and hybridizing aesthetics from various artists' sources and images from the Internet, widespread discontent among digital artists has been aroused since their representation work cannot compete with these applications. It is argued that these Applications are based on digital art from artists without their consent.

For example, the most famous digital artist portfolio platform in the entertainment industry "ArtStation," has been flooded with the same image posted over and over by different users: a large red "no" sign covering the word "AI" paired with a caption that reads "...*NO TO AI GENERATED IMAGES...*"

Today this distrust and discontent among artists continue to grow, and the future of digital representation could be so different due to the automation of illustrations and artistic processes. It is worth emphasizing that currently, in the year 2023, with the arrival of many artificial intelligence platforms such as "*Chat GPT*," not only are the creative areas at threat, today, all kinds of areas of science have been under substantial scrutiny, and it is not known what the impact will be. For now, there is a belief that many professionals will lose their jobs soon since the progress of these applications is abysmal.

"Lensa" A.I. Illustrations generated using as reference five pictures of myself

From the 2000s to the Post-Covid times, cinematography methodology, cinema historical elements, props, storyboards, and even the artistic process of cinema have been considered by the public and museums as a valid form of Art. And most importantly, as new expressions of art in our digital social era. About this phenomenon, in an interview with Experimental Cinema- Artist Lorenzo Flores Garza from the San Francisco Art Institute, he explains:

> "…The film processes seem to me to be very appealing, sufficiently to be exposed…thinking about the exhibition that was held at Museo Marco (Monterrey) of Kubrick and Scorsese or the show at Cronenberg's Toronto Film Festival... nowadays we can see this tendency of film process been curated …. I think they are exciting processes that in themselves expose the essence of particular disciplines, such as props and special effects objects... it's almost as if they could be as finished art pieces...that it is!!!....they have the value of an art piece, and they also enlighten a lot regarding the creation experience of these films... something that involves and includes the visitor and makes them feel like they are part of the process…"

<div align="right">

Lorezo Flores Garza, Personal Communication, 2022

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Cinematographer Lorenzo Flores Garza thinks this is part of the "exodus" of people to the museums as in the cinema theaters. He believes people are not interested in going and seeing a play or a hanging object, and nowadays, people are looking for experiences; this could explain the addition of this process to the galleries.

The general public abandonment process of monumental architectural spaces began long ago. American historian, sociologist, and philosopher of technology Lewis Mumford, in 1938, wrote about the death of massive architectural spaces in his book *The Culture of Cities.* According to Lewis Mumford, monuments fail to keep the memory alive and even prevent the growth of new life in the place where they are constructed.

For Lewis Mumford, architectural monuments represent a contradiction for modern society, which aims towards a continuous regeneration process, "To be truly modern," cities must be dynamic organisms, continuously adjusting to new requirements and lifestyles. The memorial function must be delegated to the institutions to achieve the modern progressive goal. Elisa Mandelli, writer of the book *"From the Museum Experience to the Museum as an Experience: The Museum as a Cinematic Space,"* describes the evolution of the exhibit process where she explains:

> "...During the 1920s and the 1930s, the artistic avant-gardes experimented with various cinematic and exhibition dispositifs. Persuaded by the interpenetration between art and life and of the necessity to overcome the practice of art for art's sake, avant-garde artists such as El Lissitzky, Frederick Kiesler, and László Moholy-Nagy, as well as Bauhaus members such as Herbert Bayer, Walter Gropius, and Mies van der Rohe, were active in a variety of sectors such as typography, graphic or furniture design, advertising, and exhibition design...These artists and architects designed not only museum galleries, but also and especially educational exhibitions ..."

Mandelli, Elisa. "Moving Images in Museums", Edinburgh University Press, 2019

Elisa Mandelli also explains that museums have gradually opened to a broader audience during the prior two centuries. Since the 60s, the social role of museums has been increasingly criticized, especially for their conservative, elitist attitude.

Today visitors have obtained a remarkable centrality in the museum's activities; museums do not consider guests passive recipients. Instead, sightseers are now encouraged to interact with the art pieces, and it is assumed that they are capable of actively experiencing the exhibits. Museums provide a large extent of educational resources for visitors, and even debates and discussions are promoted with lectures.

This visitor's inclusion by the museum institutions is not fortuitous since current generations are abandoning museums, and with the Covid Pandemic, the abandonment consequences have been massive. About the abandonment of Museums during the Pandemic, Peggy McGlone and Sebastian Smee from the Washington Post expressed:

> *"...In a year marred by forced shutdowns, decreased revenue, deaccessioned artworks, staff cutbacks, and canceled exhibitions, many art institutions have been rocked by a national moment of reckoning and increasingly vocal calls to acknowledge their racist histories and adopt anti-racist practices. Some activists have even suggested completely dismantling museums, echoing demands to defund or abolish the police..."*

> Peggy McGlone and Sebastian Smee, "Coronavirus shutdowns and charges of white supremacy: American art museums are in crisis", The Washington Post, 2020

Recapitulating, not only has there been an abandonment of the public to the physical space, prompted by technology or by covid affairs, today, the virtual experience has contained the public preferences as the predilection media to consume images and compositions. It is not arbitrary that museums are now including audiovisual media in their tours and increasing the immersive experiences that cinematography provides.

Cinematography has always been a dynamic medium with a broad spectral dimension to fulfill the spreading of images and the message to receptors; it is thanks to moving images that figures can be brought to life. Now galleries and museums focus on expanding the experience around motionless compositions such as paintings, sculptures, or objects, inventing, designing, and projecting cinematic, immersive storytelling to capture the receptor's attention and fusion the live experience with social media dynamics.

These modalities of expanding the experience of the pieces through projections and video are today named immersive experiences or immersive exhibitions. Immersive exhibitions are not something new; they are part of the art installation compositions, which since the 60s has resorted to this type of dynamics.

But today, thanks to technological advancements, the quality of projections, artificial intelligence, and the habit of the public of consuming images through screens makes immersive installations the most booming medium in hypermodernity.

About the presence of immersive installations in the art scene, Hettie O'Brien, columnist for the British newspaper The Guardian, explains:

> *"...Installation artists have long worked with new technologies: Obrist cites Billy Klüver, an electrical engineer at Bell Telephone Laboratories, who collaborated with artists such as Robert Rauschenberg and Yvonne Rainer to make kinetic sculptures and soundscapes. Artists such as James Turrell and Olafur Eliason have made ecstatic, light-filled rooms an institutional fixture...More than one curator I spoke with said Random International's Rain Room, the feverishly successful installation that was first exhibited at the Barbican in 2012 and allowed people to walk through a downpour without getting wet, helped catapult this form within art institutions..."*

Hettie O'Brien, Immersive Exhibitions: The Future of Art or Overpriced Theme Parks?, The Guardian, United Kingdom, 2022

It is possible that museums, as contemporary artists, treasure immersive installations because this art form does not depend on displaying rare objects or static objects; immersive installations can reproduce any art piece features on a practically industrial scale. Theoretically, the organizations could license and display an art collective's property anywhere globally. This show model has more in common with a tech platform than what the museum or gallery used to give to the receptor's experience, and this could be precisely the key changing factor that could save museums from extinction.

About the establishment of immersive installations, Hettie O'Brien quotes Kay Watson, director of the Serpentine's Arts Technologies, where he explains:

> *"...During the pandemic, the games industry was booming. The art world became very aware of that and of the role of platforms like Netflix – digital platforms sharing forms of culture and doing so extraordinarily successfully…"*

Hettie O'Brien, Immersive exhibitions: the future of art or overpriced theme parks?, The Guardian, United Kingdom, 2022

With the change of paradigms about reality, consumption, and media around the world of Art, the conception and needs of contemporary Art are changing. It is fair to acknowledge that Art in the digital era is increasingly closer to the needs and realities of the new generations focused on screens, popularity, interaction, projection, entertainment, cinematography, etc. The current conception of what Art is and the relevance of contemporary Art is currently tested; the future or what would be our Contemporary Art is still in formulation.

Example of Illustration generated using A.I. by App Prompt Hero
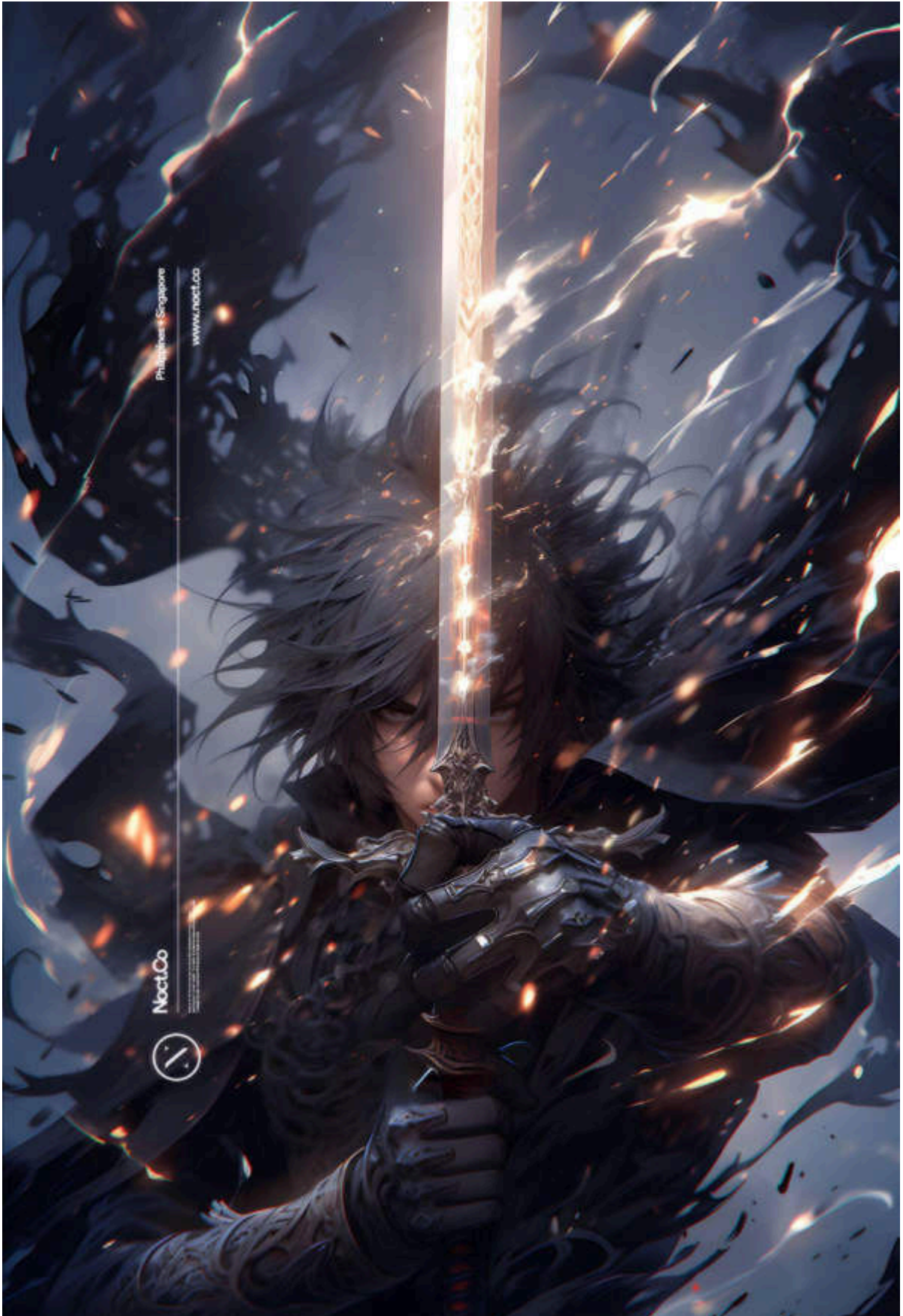
Example of Illustration generated using A.I.

Example of Immersive Art, "Planets," Team Lab, Tokyo, Japan, 2023

Art in Video Games

The change in the paradigms of the new generations is genuine in the face of what they consider representative of their lives, what they aspire to, interact or how they conceive reality (Zimbardo). Since the establishment of digital animation and video games, the artistic production process of these cinematic products has been an essential prized theme for contemporary generations such as Millennials and now Generation Z. The preference of young audiences for movie-animation-video games paraphernalia is something closer to them than contemporary art, past music influences, or old compositions.

Chris Melissinos, director of Verizon's corporate strategy for media and entertainment. Curator of the exhibit "*The Art of Video Games*" at the Smithsonian. Explains to Time magazine that *"...video games are one of the most important art forms in history…*.". Chris Melissinos considers video games one of the most influential mediums of art that humankind has ever kept at its disposal.

About the relevance of the Art of Video Games, Chris Melissinos explains:

> *"...Technology has expanded the canvas upon which artists are able to paint and tell their stories. As an art form that has only existed in the digital space, video games are truly a collision of art and science. They include many forms of traditional artistic expression—sculpture in the form of 3D modeling, illustration, narrative arcs, and dynamic music—that combine to create something that transcends any one type. Video games are also the only form of media that allows for personalizing the artistic experience while still retaining the authority of the artist..."*

> Chris Melissinos, Video Games Are One of the Most Important Art Forms in History,
> Time Magazine, 2015

Chris Melissinos explains that Video Games are the only form of media that permits personalizing the artistic experience while maintaining the artist's lead. He specifies three distinguishable representatives in Video Games: the creator, the game, and the player.

According to Chris, those who play a game follow the writer's story and are tied by the constructs of the rules—but based on their picks, the adventure can be entirely personal. Chris Melissinos explains that nowadays, kids are growing up in a world where they find equally meaningful connections on both sides of the digital line. He exemplifies how Video Games are a natural expansion of what society always has done, play—to discover our reality, learn from each other, and find ourselves.

Art is changing drastically in its medium and composition, where we can see that experience is a fundamental value in the new artistic reformulations and the interaction and interconnection between the message, creation, and experience. If we summarize Art in the digital age, the immersive experience is where the objectives of the new artistic formulations are concentrated. Today, video games include all these transversal factors, and whether it seems legitimate or not, it is a fact that the art world is changing.

Brian Moriarty, an IMGD Professor of Practice in Game Design at Worcester Polytech, explains to Time magazine in the article "It's *Becoming Harder to Deny Video Games 'Art' Status*." Art contains multiple connotations. On the one hand, it can be employed as a synonym for the craft. Any art-ifact created by an art-isan could be practically a kind of Art. Any skill and practice activity can also be considered a form of Art, such as the Art of cooking and war. In this logic, Video Games qualify as Art.

About why Video Games Art should be considered a form of Art, Brian Moriarty explains:

> *"...When people ask, "Are video games art?", what they really want to know is "Are video games Art (with a capital A)?" They mean great art. Fine art. Cultural monuments. The stuff that gets exhibited in museums, and hidden away when barbarians are at the gates...It has become difficult to deny video games this status. They have passed the museum test... Dozens of major exhibits have occurred in recent years, at thoroughly respectable venues such as the Smithsonian and MoMA. Universities have established archives of historical titles and hardware and even offer doctorates in video game studies. Video games have become a significant engine of culture, and a potent economic force..."*

> Brian Moriarty, It's Becoming Harder to Deny Video Games 'Art' Status, Time Magazine, 2015

Brian Moriarty explains that nowadays, the appearance of new experiences merges the Technology of games and cinematography into dynamic hybrid compositions that are neither games nor cinema. Unclassifiable titles like Hideo Kojima's *"A Tale of Tales"* promise digital recreation and Art's future.

Backing up Brian Moriarty's reflections about why Video Games could be a form of Postmodern Art, Nathan Deardorff, an Artist for Forbes Magazine, a senior in Media Culture, and an art major at The King's College in New York City, in his article "*An Argument That Video Games Are, Indeed, High Art*" for the Forbes Magazine explains :

> *"...Video Games are potentially postmodern art and should be viewed through the same critical lens as any other form of art. Even if there is not a game yet that could be considered an epic, the medium is changing faster than all other forms of art. It will only continue to do so as technology advances and cultural perception shifts -- look at how much games have changed since their conception 60 years ago. Not all games deserve the title of art or high art. But, to be fair, we also sell terrible paintings and trashy books..."*

> Nathan Deardorff, An Argument That Video Games Are, Indeed, High Art, Forbes Magazine, 2015

According to Nathan Deardorff, Art is the manifestation, expression, or application of humans' imagination and creative skills portrayed generally in a visual media, such as a sculpture or painting, to produce it for appreciation-sentimental reasons. The Art study subjects usually focus on the processes and the products of humans' social interactions, daily life themes, or creativity.

Nathan Deardorff also states that the definitions of Art must include Warhol's perspective, which implies that: "Art is anything you can get away with," and Degas's quote, "Art is not what you see but what you make others see." All these declare that the main idea of doing Art is to embody a concept and invite an experience for a reaction.

About why not all videogames can be considered Art and what would be the reasons, Nathan Deardorff explains:

> *"...It is important to realize that not all games meet this criteria. For instance, there is a very real divide between designers and artists which at its basic level is craft versus art. Where all games are designed, not all design is art. Design can be creative and art, but it is a craft by default. When working in design, an underlying question from clients is often "how can we communicate this basic idea to as many people as possible?" or "how can we publicize the brand?" While neither of these are bad questions, it should be noted that people ask designers this, but they don't ask this of contemporary artists...Artists create with the intention of creating art, designs design with the intention of selling their design. At a basic level, intention is what separates art from design and craft. Artists intend to express, designers intend to craft..."*

Nathan Deardorff, An Argument That Video Games Are, Indeed, High Art, Forbes Magazine, 2015

Paraphrasing Nathan Deardorff: Video Games can be considered part of Art if, in their processes, the creative artists create the game's Art with an expressive, aesthetic intention to embellish, communicate, and represent some idea. The key is the intention of the process, and if we follow this line of thought, we can easily understand it by comparing our contemporary Art versus design objects.

Nathan Deardorff explains that Video Games are a medium of mediums where all kinds of artists collide. Songwriters assemble soundtracks and effects, artists make 2D illustrations and 3D models, authors draft narrative angles and dialogues, and programmers choreograph all the moving components into a seamless world.

Nathan Deardorff describes that the gaming industry has expanded and transformed intensely over the past 60 years more than any other media. Video Games contain the potential to evolve into high Art where they feature examples of today's Postmodern Art.

From time to time, Art changes its philosophy, its form as its objective; it varies its conception and use; video games are undoubtedly an essential piece of what the Art of the future is or will be. With the exposed ideas of Nathan Deardorff, Brian Moriarty, and Chris Melissinos, we can see that experts are already considering video games as part of contemporary Postmodern Art.

Video Games in the past may not have been considered part of the Art world. Still, under the current conditions and reformulations of Art definitions, the moving image, the expanded image, the preference for experience, and the aesthetic consideration of the creative processes, Video Games are in the quest to be considered Art pieces of our postmodern world.

Exhibit "The Art of Video Games," Smithsonian American Art Museum, Washington, DC, 2012

"Game On's," Video Game Exhibit, Madrid, Spain, 2020

Concept Art

As we noted previously with Nathan Deardorff, visions of considering Video Games as a form of Art, it's the process of Concept Art, which creates and provides the primary visual, expressive, and aesthetic experience. From all the pre-production efforts, Concept Art is the window that places audiences into the fantasy worlds, the compositions that prompt the visual storytelling, and the observable characteristics of the proposed world, characters, beasts, and magic we all love and contribute to our visual imagery.

Concept Art can be regarded as part of the Art world. If, in their procedures, artists assemble the Art proposals with aesthetic and expressive purposes, aiming to heighten, disseminate, and illustrate intimate, beautiful, exciting, or interesting ideas.

Concept Art, frequently named visual developments, are the first aesthetic Art compositions utilized to envision a project's glance, visual perspectives, and looks—the illustrations, sculptures, models, or sketches determine the visual essence of the moving image projects.

Concept Art is essential to begin a movie, a video game, or an animation and even to prompt the genesis of graphic novels or mangas' visual content. This creative-artistic process incorporates all kinds of art forms, including drawing, collage, painting, illustration, sculpture, models, architecture, photography, and design elements.

According to the prestigious Vancouver Animation School, *VANAS*, Concept Art is the junction between illustration and film-making. Its purpose is to convey a visual representation of a proposed idea to the animation, gaming, film, or live-action process.

About the institution and history of Concept Art, the Vancouver Animation School, VANAS, explains:

> *"...On the road where illustration and film-making meet, there is Concept Art. Also known as conceptual art or concept design, concept art's purpose and approach are the same whether animation, live action, or gaming; to convey visually a proposed idea of "look and feel" before it is realized in the final product....Concept art has a long history in other areas of design and manufacturing, but as it pertains to film, it is debatably believed the earliest use of the term may have been coined at Disney (once again) in the 1930s, although other studios were clearly sketching preliminary ideas well before then..."*

Vancouver Animation School, 2022

As the Vancouver Animation school comments, Walt Disney was one of the first producers who repeatedly employed concept artists to create paintings for "Cinderella," "Alice in Wonderland," and "Peter Pan." Over the years, countless artists have labored on Disney movies, assembling imaginary worlds, colorful landscapes, and characters for which the corporation is renowned.

The primary purpose of Concept Art is to present with anticipation the visual appearance of the final composition, and concept artists are the visual transformers of the literature-storytelling processes; they have the extraordinary task of ensuring the visual translation of the project's fundamental ideas.

According to the Concept Art process and its stages, Concept artists use the script narrative and characters' details to construct the primary visions as a compass for the creative project. Frequently, concept artists will begin with sketches. After getting approval to go ahead with the conceptual idea from the project managers, they will develop the landscapes, characters, facades, decoration, and details, to finally lend the artwork to a professional sculptor, illustrator, or 3D modeler, to convert it into a more suitable detailed visual representation.

About the role of Concept Artist, The Vancouver Animation School explains:

> *"...The concept artist's role can be as varied as the media for which they are creating. Their work may be only preliminary, as it is mostly for film, or on-going throughout a project, as fluid and amorphous as video game development might be. Although concept art has produced its stars who specialize in a style, generally the concept artist must be adept at any style, any genre and any element, be it character design, creature design or setting. Despite style or genre, the concept artist is well-grounded in their knowledge of perspective, lighting, color theory and anatomy, human and animal. Concept artists are indeed illustrators. Generally, but not an absolute, it is the "star" concept artist who has a popular style that is in demand across studios, who may freelance remotely. The concept artist who works at a studio will need the versatility to change style from project to project..."*

Vancouver Animation School, 2022

The Concept Art process would generally consist of the following steps:

1- The first consultation with a creative team
2- Generation of sketches and prototypes based on the consultation
3- Results undergo a verification process (the concept artist hands the drawings to a creative, the creative lends the corrections to the concept artist, and the artist resubmits updated graphics until the creative project manager's approval is fulfilled. (This process can take years)

When an Art director looks for Concept Art, he usually employs numerous creatives to assemble the graphic developments to keep multiple aesthetic approaches. (In some studios, the concept artist is implicated in almost all the creation steps). In the case of 3D Concept Art developments, the illustrators must deliver several drawings until the final concept is approved and then transferred to the 3D artist.

Example of Concept Art of Yuya Nagai, Japan

Example of Concept Art of Masaki Hirooka, Japan

Example of Concept Art of Jo Gauthier, Canada

Example of Concept Art of Yoshitaka Amano, Japan

Example of Concept Art of Jen Zee, United States of America

Example of Concept God of War, Vance Kovacs, Ragnarok, United States of America
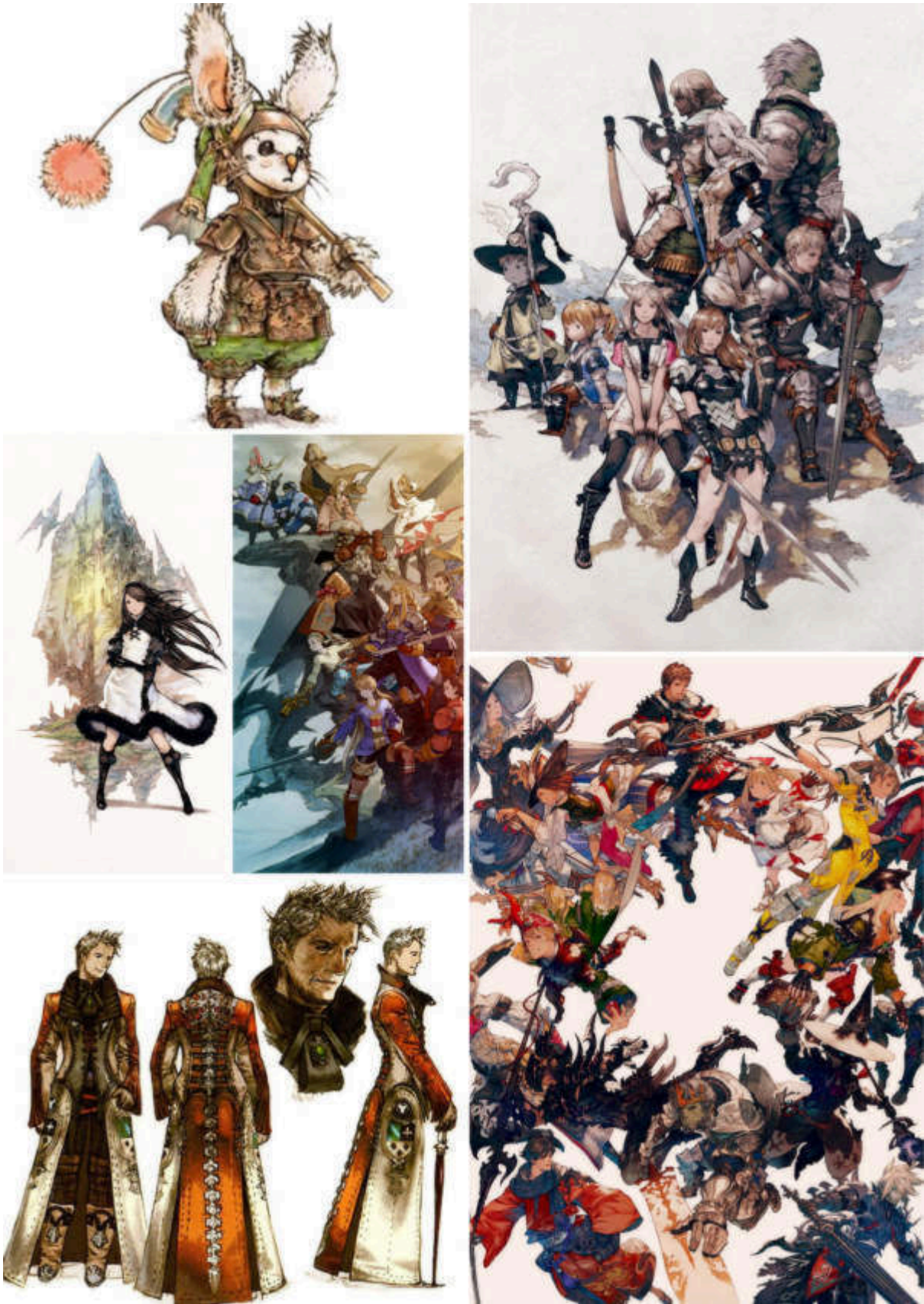
Example of Concept Art of Akihiko Yoshida, Japan

Concept Art is a process that delivers and detonates a series of artistic compositions to construct a creative product. So the sole consideration of including Concept Art as part of the art world could be challenging for the past notions of what an Art piece embodies; still, in this digital and social media, the processes of the creative industries, their imaginaries, and their artistic products are appealing and considered by viewers.

Acknowledging this phenomenon, it is not a surprise to witness the presence of Concept Art processes as pieces of Art in the most important museums in the world.

Since the 2000s, we have witnessed Art shows concerning Concept Art and its artistic process, like the exhibit *"Pixar: Twenty Years of Animation."* in 2009, designed to show Pixar's first two decades of animation; this show brought hundreds of art compositions, displaying the artistic process, preceding the computer animation approaches. This show displayed drawings, sculptures, illustrations, and digital prints of movie practices since 2005. This exhibit was previously shown at *Pixar* headquarters, "*The Barbican Art Gallery,*" in London and countries like Japan, Australia, Finland, and Korea.

Also, "*The Monterrey Museum of Contemporary Art* " (MARCO) 2017 displayed "*DreamWorks Animation: The Exhibition—a Journey from Drawing to the Screen* " curated by the *Australian Centre for the Moving Image*. The show gave *Dreamworks Studios* collaborative exploration and visionary approaches to Art, animation, storytelling, and technology, joining for the first time Art curators and creatives from Melbourne with the artist, animators, and producers of the studio for the Art exhibit conception.

"DreamWorks Animation: The Exhibition. A Journey from Drawing to the Screen" was also featured at "The Museum Te Papa Tongarewa" in Wellington, New Zealand; "*The National Taiwan Science and Education Center"* in Taipei, Taiwan; "*The ArtScience Museum* in Singapore"; And "*The Seoul Museum of Art"* in Seoul, South Korea.

Nowadays, all kinds of shows are present, displaying concept art, such as the Academy Museum in Los Angeles, California, where you can see Concept Art from *Disney* movies, *Studio Ghibli Animation* house, LACMA and many other museums.

"Dreamworks Animation", Concept Art Exhibit, MAC, Canada

Conclusions

Since the arrival of the photographic camera and cinematography, the Art world turned its efforts toward conceptualization—the game between concept vs. form, in vaunting the message over the technique. Even in Modernism, well known for its snobbish and very select character, Modernism consisted in the aesthetic reformulation of processes following a conceptual drive which had its peak in Abstract Expressionism with artists such as Jackson Pollock or Rothko.

It is not fortuitous that Contemporary Art was influenced and forged on the foundations of conceptualization. Psychology, *The Unconscious* (Freud), *The Collective Unconsciousness* (Jung), and the development of *Psycho-Sensory* ideas marked the 60s era when Art compositions radically changed their message and medium drastically. Artists from the '60s were concerned at the same time with radicalizing the purpose of Art. Young artists felt the moral necessity to create art pieces with democratic messages; sometimes, they wanted to ridicule the elites and the galleries. Above all, they conceived their Art pieces to be consumed by the masses.

Also, during the 60s, the conception of Art was undoubtedly transformed and triggered by specific world-historical moments like the Cold War, The War in Vietnam, Martin Luther King's mobilizations, the assassination of John F. Kennedy, Nasa's Moon landing, Che Guevara, etc. It was in the 60s when global societies began to fight racial segregation, sexual rights, and equality of gender. The hippie culture, with its philosophies of democracy, socialism, sexual freedom, new social conformations, and the experimentation of drugs, undoubtedly shook the Art world in literature, architecture, music, film, animation, sculpture, painting, murals, detonating new categories of visual Art like Minimalism, Conceptual Art, Land Art, Performance, Pop Art, Video Art, Installation among many others.

Contemporary art is in itself the artistic manifestation of Postmodernism, which continues to this day aesthetically and conceptually. Still, as we warned in other chapters in this thesis, today, under digital technology, social networks, Artificial Intelligence, and even the effects of Covid 19, Art is taking on a new dimension and a new reformulation of what makes it art. The new generations, such as the Millennials and especially Generation Z, are primarily alien to Contemporary Art philosophies, triggering further questions about the art of the future.

Philosopher Paul B. Preciado's article "*Learning From the Virus*" specifies that nowadays, there is an unprecedented chance in the power structures and academic-scientific establishments who used to manage, discriminate or control the integrity of the world's information. Due to changes in power, subjectivity, and hybridization, nowadays, history, news, images, and other media are taken without reflection, conscience, or knowledge. New generations take what is more familiar to them despite the origin and context, and they privilege the experience and interaction above all things.

About today's society changement Paul B. Preciado, in his article "*Learning from the virus*" for the Newspaper "El País," explains:

> "*...Today we are moving from a written society to a cyber-oral society, from an organic society to a digital society, from an industrial economy to an immaterial economy, from a form of disciplinary and architectural control to forms of micro-prosthetic and media-cybernetic control...*"

<div align="right">Paul B. Preciado, Learning from the virus, El País, 2020</div>

Nowadays, receptors (consumers) emulate their digital reality in the real world, where the experience is above the objects, the context, etc. So taking into account what Paul Preciado declares, it is not a surprise that in the current Art world, we can witness the presence of immersive shows at important museums to capture younger audiences. Now galleries are implementing show-theme park exhibits in the museum walkthroughs.

Also, younger generations pursue visual languages from movies, cartoons, animations, comics, and video game characters they consume, representing the most artistic forms of expression in their lives. This preference for commercial visual languages could explain why animation houses and big film studios are increasingly present in influential Art museums displaying the artistic processes and the Concept Art approaches.

The answer to including the artistic compositions of audiovisual products in the Art world could be uncomplicated; kids nowadays express themselves using these determined visual languages, live and thrive through movies and video games, embody digital characters, and interact with others through the consoles.

Maybe contemporary Art is not that contemporary anymore, and we are facing a new era of what Art will become. Despite any opinion or posture about it, historically, Art reflects humanity's philosophies and meanings of the different generations of artists that have existed over time. New generations are establishing their own rules and artistic features. Artistic products are here to stay, and they will be something ordinary in our daily lives, just as it will be more common to forget the Art canons of the past.

Revising this chapter, Art movements, it is interesting how Art was reformulated by Conceptualism. Its aesthetics were reformulated in Modernism; then, the pieces disappeared in Contemporary Art to give more importance to the messages. It is precisely today that people live and conceive reality in a conceptual plane; we can say that we are living through the evolution of what was prompted by the mythical divorce between the body and spirit.
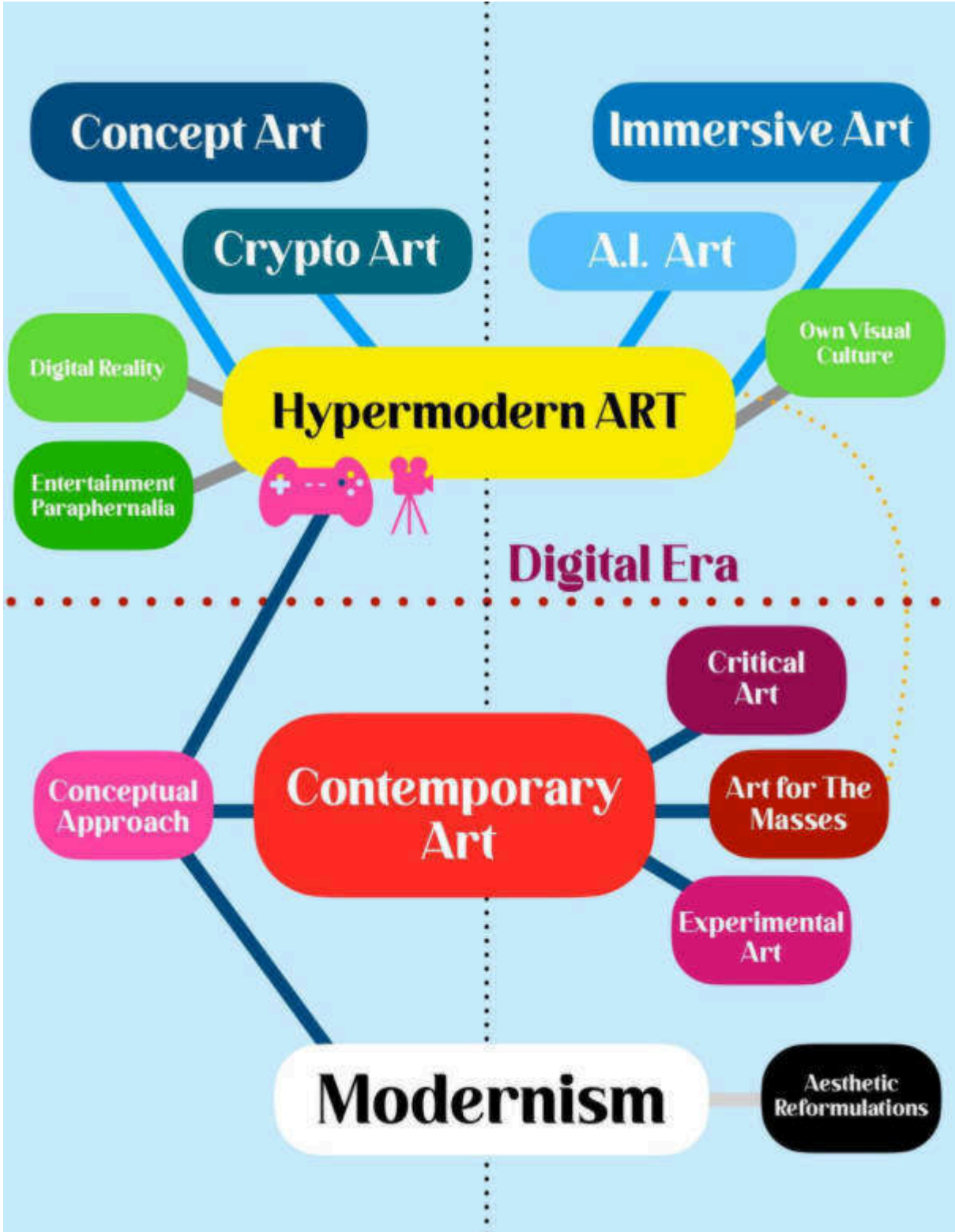
Mind Map - Art Paradigme Evolution & New Art Reality

Selected Video Game Concept Artist Information

This section introduces the selected concept artists for this study, providing a brief background. This chapter aims to give readers of this thesis the essential contextual information necessary to comprehend the methodologies, results, and the broader context surrounding the subjects and species.

Jo Gaultier
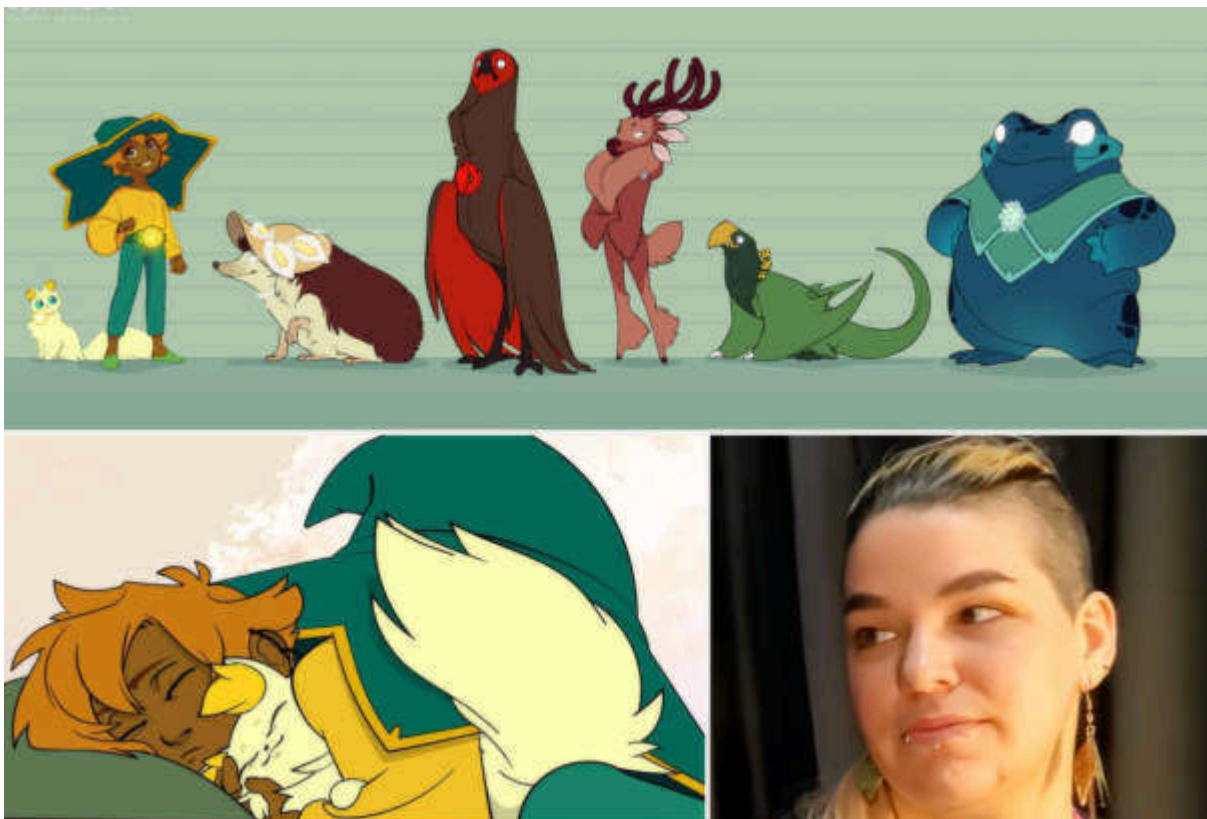
Jo Gaultier is a Canadian Concept artist from Montreal, renowned for being the Art Director at Thunder Lotus Games since 2015. Her versatile career has included positions as a Designer, 2D Artist, Storyboard Artist, 2D Animator, and Development Tester in various studios, demonstrating her dedication to the industry. Beyond Thunder Lotus, she has contributed her creative prowess to companies such as Ubisoft, Studio Pascal Blais, Productions f3 Inc., Sava Transmedia, and Agoge Inc.

Jo Gaultier's impressive portfolio boasts high-quality 2D character design, Concept Art, environmental design, and final art assets, ensuring a consistent visual style throughout various productions through effective teamwork. Notable titles under her belt include "Spirit Farer" (2020), "Sundered" (2017), and "Jotun" (2015). Jo Gaultier maintains a consistent visual style through effective teamwork. Her distinctive style infuses mythical and fantasy compositions with a Disney-esque charm, evident in games like "SpiritFarer," "Jotun," and "Sundered."

Jen Zee

From Seattle, United States, Jen Zee is an accomplished concept artist renowned for her influential role as the Art Director behind Supergiant Games' celebrated Nintendo Switch title, "Hades." Her illustrious career includes an impressive portfolio of Supergiant Games titles, including "Bastion," "Transistor," and "Pyre." Her journey into the Concept art world commenced with isometric environmental designs at Gaia Online and ultimately led to her key position as the principal Art Director at Supergiant Games.

Her artistic prowess has been instrumental in crafting the captivating colors and vibrant worlds of games like "Bastion," universally lauded for their exceptional visual allure. Jen Zee's creative footprint extends to contributions made at "Gaia Interactive" and "Fantasy Flight Games." In her role in "Hades," video game Concept Art, Jen Zee found artistic inspiration in the works of notable artists like "Mike Mignola" and "Fred Taylor."

 During the post-production phase, she directed a significant transition from a painterly aesthetic to a distinctive pen-and-ink style. Jen Zee's character portraits received widespread acclaim on social media, significantly contributing to the game's overall triumph.

Jen Zee's exceptional contributions to the world of gaming art garnered her the esteemed 2020 BAFTA Games Award for Artistic Achievement. Her influence extended to multiple nominations in various categories at the 24th Annual D.I.C.E. Awards, further solidifying her pivotal role in the game's success.

Yuya Nagai
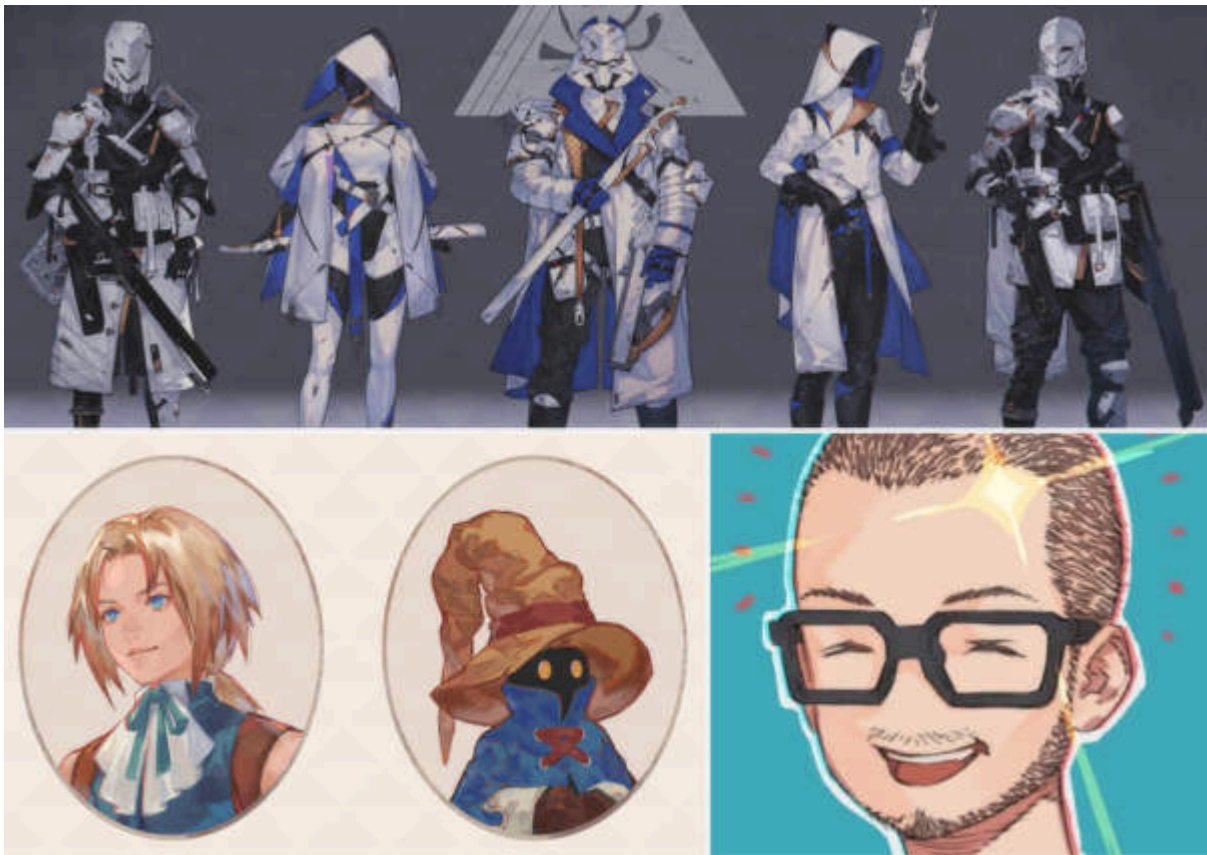
Yuya Nagai is an emerging Japanese character designer affiliated with CyDesignation, Inc. Under the mentorship of acclaimed concept artist Akihiko Yoshida, he has cultivated a diverse and accomplished portfolio, collaborating with ten prominent Japanese video games and seventy-seven companies, including Square Enix Co., Ltd., Epic Games, Inc., Taito Corporation, and others.

Despite his reserved nature, Nagai's artistry is extensively recognized across Japanese and Western Concept Art platforms. His distinct style seamlessly fuses elements of high Western fashion with the depiction of young Caucasian women in intricate, elegant, and hybrid attire. His artwork often explores themes of eroticism androgynous male characters, occasionally incorporating homosexual or lesbic highly romanticized representations of young teenagers, all within the backdrop of a dystopian and high-tech aesthetic.

Nagai's notable contributions to the gaming industry encompass well-known titles such as "NieR: Automata" (2017) and "Valkyrie Elysium" (2022), where his talents shine through character design and illustration. His versatility extends to other games like "Space Invaders: Invincible Collection" (2020), "War of the Visions: Final Fantasy Brave Exvius" (2020), "Granblue Fantasy: Versus" (2020), and "Final Fantasy Dimensions II" (2017). His enduring commitment to his craft is evident through the significant impact of his creative contributions.

Yoshitaka Amano

Yoshitaka Amano, born in 1952 at the base of Mount Fuji in Shizuoka, Japan, is a renowned illustrator, animator, and concept artist. Amano's journey in art began early, as he developed a passion for drawing from a young age. At 15, Amano ventured to Tokyo to join the animation studio Tatsunoko Productions, where he worked on iconic shows like "Speed Racer" and "Gatchaman."

His talent and creativity soon became evident in the industry. After a fifteen-year career in animation, Amano transitioned to the role of a freelancer, emphasizing the importance of creative freedom. His work began appearing in the Japanese Science Fiction Magazine, gaining a dedicated following.In the 1980s, Amano ventured into concept illustration for video games, where he left an indelible mark.

He is notably recognized for his contributions to the iconic "Final Fantasy" series, where his intricate and artistic character designs set a new standard in the industry. Amano's creative journey extended to other formats, including comic books and graphic novels. His work on "Vampire Hunter D" and collaborations with renowned writers earned him immense acclaim.

Amano's style is a captivating fusion of Art Nouveau's elegance, Pop Art's vibrancy, and an androgynous mystique, creating visually striking and emotionally evocative art. Today, Yoshitaka Amano continues to make an indelible mark in art and entertainment, demonstrating a remarkable ability to seamlessly blend various artistic influences into a unique and captivating style.

Akihiko Yoshida
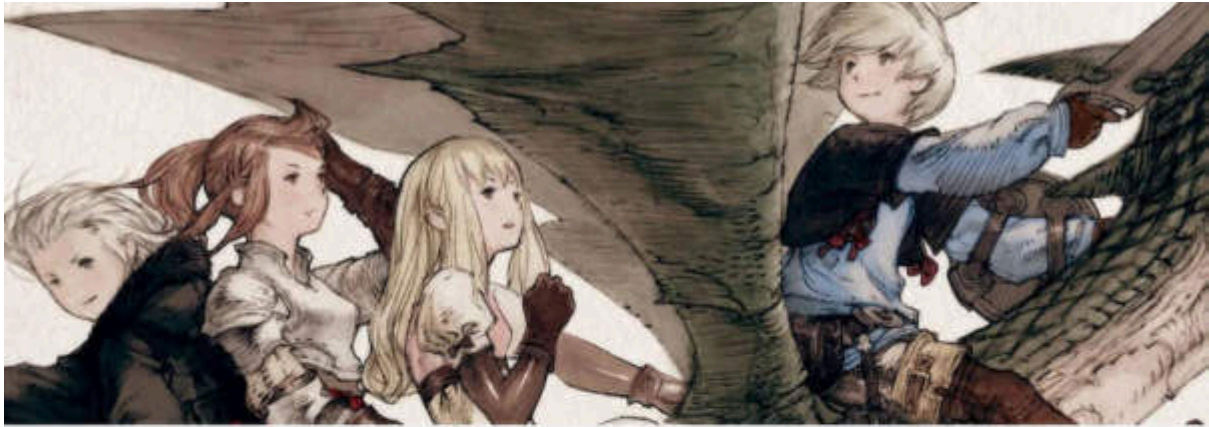
Akihiko Yoshida, born in 1967, is a distinguished Japanese game artist renowned for his intricate, often medieval-themed artwork. His preference for traditional, detail-rich illustrations created with mechanical pencils sets him apart in a world of sleek digital art.

Akihiko Yoshida's career took flight at a young age when he joined the gaming industry, contributing to titles like "Ogre Battle" and "Final Fantasy Tactics." His character designs and background art direction in games such as "Vagrant Story" and "Final Fantasy XII" earned him widespread acclaim. Yoshida's distinctive style, characterized by organic and subdued colors, offers a refreshing contrast in an industry dominated by digital art.

Yoshida's departure from Square Enix in 2013 marked a new chapter in his career as he joined CyDesignation, a freelance art company. In this role, he continued to oversee art direction and contributed to critically acclaimed games like "Final Fantasy XIV" and "NieR: Automata." His unique blend of traditional and contemporary influences has left an enduring mark on video games and beyond. Yoshida's style, characterized by its intricate detail and distinctive color palettes, remains highly regarded by fans who appreciate his commitment to traditional methods and his knack for breathing life into his creations.

Akihiko Yoshida's enduring influence on the gaming industry is a testament to his dedication and unique artistic approach. His work stands as a bridge between traditional and contemporary art in video games, ensuring that his legacy endures as a source of inspiration for future generations of artists and gamers alike.

Origin of The First Video Game Mega Companies

ATARI

To talk about Atari, you have to go back briefly to talk about Nolan Bushell, Mormons, University of Utah and the "Space War" video game. Steven L Kent, author of the book "The Ultimate History of Video Games," Atari started with Nolan Bushnell, the son of a small cement contractor, who is a citizen of the world, distracted, according to his friends, studied electrical engineering, and inventor and with His inventions started a 16 billion dollar industry that is part of the reality of postmodern humanity.

Nolan Bushnell was born in a Mormon community in Clearfield, Utah, and in 1943, he lost his father in 1958, leaving a legacy of unfinished construction jobs. At 15 years with determination and a sense of responsibility, he completed the construction jobs himself. According to Steven L Kent, during Nolan Bushmell's life, he demonstrated his love for ideas and inventiveness; in high school, he was a champion in debate and studied philosophy as a hobby. Also, at an early age, he showed signs of being a prankster; the author explains that at one time, he strung electric lights in a kite and made his neighbors think it was a spaceship. Or the time he stopped his college roommates from using his toiletries by putting a deodorant label on a can of green spray.

In 1962, Bushnell applied to enter the University of Utah, where, as a recent student, he wrote a term paper about his philosophy of seeking an exciting existence. In that paper, he expressed his constant need for change and a wanderlust that would guide his life.

According to Steven L. Kent, Nolan Bushnell's life was enriched by what he referred to as "two distinct educations." One of these educational phases unfolded unexpectedly. After a poker game wiped out his tuition funds, Bushnell embarked on a summer job journey at a lagoon amusement park in north Salt Lake City.

During this period, Bushnell found himself fully immersed in arcade games. He started on the park's midway, where his primary task was attracting passersby to take a chance at the quarter-shot game, attempting to knock down a tower of bottles with a baseball. Interestingly, for Bushnell, stacking bottles was merely a tiny part of the job. The real deal lies in attracting and engaging players. It was a role that gave him invaluable lessons that he would use for the rest of his life.

As recounted by Steven L. Kent, Bushnell's was moved from the midway to an in-park pinball and electromechanical arcade. It was here that Bushnell observed how people play Chicago Coin "Speedway." In this role, he not only contributed to the maintenance of the machines but also delved into understanding their inner workings. Most significantly, he gained a profound understanding of the game business and its mechanics, which would prove instrumental in shaping his future endeavors.

According to Steven L. Kent, while Bushnell pursued engineering studies, his love for philosophy remained an integral part of his intellectual pursuits. Alongside his studies, he explored various knowledge domains, eventually finding his way to the intriguing world of computer laboratories.

During this era, the University of Utah was a prominent hub for computer science education. At the head of the computer science department was Professor David Evans, an academic luminary known for his collaboration with Professor Ivan Sutherland of Harvard University, leading to the development of a pioneering head-mounted virtual reality display in 1968. Notably, the University of Utah's Computer Science laboratory during this period boasted the most advanced equipment in the entire country.

During his undergraduate years, Bushnell was initially granted limited access to the university's computer laboratory. However, his determination led him to befriend one of the teaching assistants, eventually becoming a regular facility user. During many sleepless nights, he delved into programming in FORTRAN and Gotran, two of the earliest computer languages. It was during these sessions that he discovered computer games like "Spacewar" by pioneer Steve Russell.

Inspired by "Spacewar," Bushnell ventured into game development with the help of his professors, classmates, and senior students. His inventions included games like *"Tic-Tac-Toe"* and *"3D Tic-Tac-Toe"*, but one of his standout achievements was a game known as *"Fox and Geese."*

After graduating in 1968, Nolan Bushnell remained engrossed in "Space War," continuing to explore and dissect the game during his postgraduate studies. In 1969, he embarked on an engineering design research role at Ampex Corporation, a company based in Northern California. His initial project at Ampex involved developing a high-speed digital type recording system, to which he dedicated 18 months of his efforts. However, as time passed, a persistent desire for a more thrilling and entrepreneurial life grew on him. Fueled by his ideas, talents, and ambition, Bushnell, who had gained knowledge from "both schools" (his academic pursuits and practical experience), decided to merge engineering with the realm of arcade games.

According to Steven L. Kent, during this period, Bushnell pressed on with his exploration and advancement of video games, even converting his two-year-old daughter's room into a workshop. In this workspace, the engineer transformed Steve Russell's computer game "Spacewar" into a coin-operated computer version. Initially, he attempted to create this game using a cost-effective mini-computer from Texas Instruments.

However, he encountered cost constraints and the necessity for enhanced processing power to operate the game. In response, Bushnell improvised by designing a specialized device with a singular function – running his game. His role at Ampex granted him access to the required components for this project. After persistent efforts, he achieved success, although with graphics that lacked sharpness. Russell's original creation, the $120,000 PDP-1, served as the basis for Bushnell's adaptation, which retained the core elements of gameplay.

Upon completing the circuit board, Bushnell employed various cost-saving methods. For instance, he purchased an old black and white television from "Goodwill" to serve as a monitor. To collect quarters from players, he repurposed an empty paint thinner can as a coin receptacle. Given the absence of the coin-operated video game industry at the time and the predominant electromechanical amusements industry being distant in Chicago, Bushnell continually created innovative solutions.

With a functional prototype of his video game in hand, Bushnell sought a partner for manufacturing assistance. He found this partner in Bill Nutting, a businessman who had already begun to explore opportunities in the coin-operated business. Nutting not only hired Bushnell but also secured a license for the game's production.

Regarding the new game he created and the process behind it, Bushnell explains:

> *"...We got "Computer Space" going and got a deal Nutting. Nutting said they built it for us, but had no expertise. They wanted me to join the company as chief engineer, and I agreed because Nutting had a couple of projects that needed me to do so. So I worked on their projects during the day and finished up "Computer Space" at night and on weekends… that is how I maintain my right to things. and they actually later tried to litigate and said they had a shop right and video game patents…"*

> Steve, L, Kent, The Ultimate History of Video Games, Crown New York, 2001

Recognizing the importance of how the game looked, Bushnell focused on creating an eye-catching and futuristic cabinet to house it. He believed this cabinet would be crucial in attracting people to play the game, drawing from his experience working at an amusement park during his student days. To bring his vision to life, he shaped the cabinet with rounded edges using modeling clay, and the engineers at Nutting then made the final version using fiberglass.

Due to its complicated gameplay, "Computer Space" included pages of instructions explaining how to control the spaceships, avoid gravitational forces, and perform jumps. Despite its initial curiosity factor, the game failed to attract players. Only 1,500 cabinets were produced, making it a costly risk for Nutting. The company couldn't sell all the cabinets and never produced more. According to Steve, L, Kent, Bushnell later admitted that the instructions were overly complex, realizing nobody would want to read a convoluted manual just to play a game.

After the failure of "Computer Space" bushnell decided to begin his own company and allied with former colleague Ted Dabney from Ampex, the company first name was Syzygy, but after so0me problematics because the name was already registered in the state of california, Bushnell chose the rough equivalent japanese term of chess "check" naming it Atari.

In June 1972, Nolan Bushnell and Ted Dabney applied to incorporate Atari formally. They kicked off their entrepreneurship with a $250 investment. Over the next decade, Atari would grow into a $2 billion-a-year entertainment giant, making it the fastest-growing company in U.S. history.

In 1972, Atari embarked on its official journey as a company, marking the beginning of its venture. During this phase, they hired their initial engineer, Allan Alcorn. Initially, they aimed to create a functional arcade video game as a stepping stone toward a more commercial concept. However, unexpectedly, "Pong" emerged as an instant classic and a major bestseller for Atari.

About how the creation of the "Pong" video game, Nolan Bushnell explains:

> *"...Our initial idea was to go into business as a contract design firm and sell our ideas to others licensing…We had a contract with Bally to design a video game for them, and we saw it as being a big, pretty long project…So I had Al (Al Alcorn) do this "Pong" game, this ping pong game. and dammit, it was fun… we tweaked it a little and it was more fun, we thought to ourselves. well get Bally to take this. We complete our contract way, way way ahead of schedule and life will be happy in the valley…"*

<p align="right">Steve, L, Kent, The Ultimate History of Video Games, Crown New York, 2001</p>

Steve L. Kent details how, following the creation of "Pong," Bushnell approached *Bally* with the game. *Bally* conducted tests and recognized its entertainment value, but they raised the concern that the game's two-player requirement limited accessibility for solo players. In response, Bushnell proposed developing a single-player version, effectively addressing *Bally's* concerns and completing the project for them.

In 1972, Pong became a market success; however, the licensing rights were not held initially by Atari. Following negotiations and strategic discussions with *Bally*, Atari retained the manufacturing rights for their designed game. In the years immediately following Pong's remarkable triumph, Atari responded to increased production demands and orders by expanding its team, hiring more engineers, and introducing numerous new games. In 1973, recognizing the necessity for a more polished brand image, Atari enlisted a small agency to craft a fresh visual identity. It was during this critical juncture that graphic designer George Opperman created the iconic Fuji logo.

George Opperman´s iconic Fuji logo for Atari

According to the official Atari website, within Atari's headquarters in 1974, Steve Jobs, leading a small team of night-shift engineers, initiated an unconventional collaboration with Steve Wozniak despite his somewhat unpopular status among other Atari employees, including Alcorn. Their joint project was the development of the "Breakout" video game. Faced with the challenge of designing the game with a limited number of chips, Wozniak worked on it while still employed at Hewlett Packard. Nevertheless, Steve Jobs primarily received the credit and most of the bonus for successfully creating "Breakout." This game continued to be a significant success for Atari and influenced the design of the Apple II computer in the years that followed.

In 1976, Warner Communications recognized Atari's steady growth and success, leading to an offer to acquire the entire company. Nolan Bushnell, the sole owner of Atari at the time, accepted the proposal, selling the company to Warner for $28 million. This financial injection empowered Atari to advance the development of the VCS (Video Computer System), later rebranded as the Atari 2600.

 In 1979, backed by Warner Communications, Atari released the highly anticipated VCS, marking a significant milestone by bringing video games from the arcade into people's homes. The console launched with nine games, and it achieved remarkable success, with nearly 400,000 units sold in its first year, selling out its initial production run and becoming a holiday sales sensation.

In 1980, a timeless arcade classic emerged, as the home version of Asteroids was introduced, resulting in record-breaking sales. This landmark solidified Atari's dominance in the gaming industry, making it the favored console in the market.

Astounding success with Asteroids propelled Atari to become the fastest-growing company in American history during this period. Atari made a significant move by hiring external developers, including the "Gang of Four," who had recently departed the company, opening the door for non-employees to create games for the Atari 2600 platform.

The period from 1979 to 1983 is often referred to as the golden age of arcade video games, where the experience of playing games with friends was born, and lasting traditions like competing for high scores on leaderboards owe much to Atari's influence.

However, by 1982, Atari's financial difficulties became apparent due to market oversaturation and declining sales, marking the end of an era. Despite these challenges, Atari persisted for another year, notably with the release of Centipede, which ranked among the top four highest-grossing arcade games of 1982 alongside Ms. Pac-Man, Pac-Man, and Donkey Kong, securing its position as Atari's 11th bestselling game.

Atari's groundbreaking move to introduce video games into the home ushered in a new era of commercial transformation, setting the stage for intense competition between Western and Asian companies in the burgeoning market. This pivotal moment has had a lasting impact on postmodern society, where video games have become an integral part of our social fabric. Today, in the postmodern era, video games are not confined to consoles but extend to our computers and phones, fundamentally altering our relationship with reality and embedding ourselves into our collective social identity.

Space Invaders" Atari´s 1980 Blockbuster

Nintendo

Once upon a time, a long, long time ago, in the distant Asia-Pacific lands, Fusajiro Yamauchi was born in 1859 in the ancient Japanese capital, Kyoto. Fusajiro was not just an artist but also an entrepreneur, and his enterprises, dating back almost 170 years, would leave an indelible mark across the globe. As recounted by Steve L. Kent in his book, "The Ultimate History of Video Games" (Volume One), the year 1889 witnessed the birth of Mr. Fusajiro Yamauchi's venture, the "Marufuku Company," dedicated to the creation and distribution of "Hanafuda," (flower cards) traditional Japanese playing cards. This unpretentious start set in motion an unusual journey with massive, profound implications for the future.

The "Marufuku Company" started as a humble endeavor establishment with the vision of providing adorned and delicate art crafts; he set up a shop known as "Nintendo Koppai," which meant "Leave luck to heaven," eventually simplifying it just to Nintendo. Later, Yamauchi's "Nintendo´s Hanafuda cards gained popularity, driving the recruitment of extra staff to keep up with demand. So by 1907, Nintendo's trademark cards won the preferences of many, prompting the shift from being a company that makes handmade crafts to a large-scale industrial production company.

Over the following four decades, Yamauchi's modest enterprise transformed remarkably, evolving into a prominent corporate entity. In 1929, at 70, Yamauchi stepped down, passing his company harnesses to his adopted son-in-law, Sekiryo Kaneda, who later adopted the name Sekiryo Yamauchi. For the following eleven years, Fusajiro Yamauchi distanced himself from the gaming industry until his passing in 1940. Little did he know that the company he had founded would pioneer an utterly different gaming realm four decades later, a company that would transform the reality of millions of people worldwide.

It was in the 1980s that we found Nintendo making a consequential evolution from card games and toys to electronic games. During this period, the Atari 2600 console was experiencing a decline attributed to a flood of defective games, ultimately contributing to the video game industry crash in 1983. Recognizing a glaring opening in the market, Nintendo took the opportunity and introduced the Nintendo Entertainment System (NES) in 1985 to address this void, and the rest is contemporary history

In the North American markets, Nintendo's influence has been undeniable. Educator and Lifewire online magazine contributor MFA D.S. Cohen (D.S. Cohen, Lifewire, 2020) highlights key milestones in the company's journey. In 1989, the introduction of the "Game Boy" with the blockbuster game "Tetris" solidified Nintendo's presence. A remarkable achievement came in 2006 with the "Nintendo Wii," where not only did Nintendo secure a significant market share, but it also set a historic record by selling over 10 million units within a single year.

This unbroken legacy of success continues with the 2017 release of the "Nintendo Switch," marking nearly 130 years since the company's inception by Fusajiro Yamauchi. Nintendo's far-reaching influence extends beyond gaming consoles, exemplified by the enduring popularity of their iconic brand, Mario Bros. This triumph transcends the realm of gaming and has now expanded into cinema, as Nintendo is poised to create history in 2023 with the most successful film adaptation of a video game, further underlining their profound cultural impact.

Nintendo Former Headquarters in Kyoto, Japan

Nintendo's Super Mario Bros Animation Movie, 2023

SEGA

In 1940, just before the United States entered into World War II, three enterprising individuals - Martin Bromley, who, coincidentally, was present at Pearl Harbor during the Japanese attack on December 7, 1941, along with Irving Bromberg and James Humpert - launched a company called "Standard Games" in Hawaii.

Their concept derived from the expectation that the forthcoming war would lead to a significant presence of service members on military bases, and these soldiers would require recreation options during their leisure hours. "Standard Games specialized in providing coin-operated entertainment machines, with a primary emphasis on slot machines, which they distributed in Hawaiian military facilities. However, as the years went by, a significant transition was on the horizon.

According to Jake Thebeau, video historian and writer of the history of console platforms (Thebeau, 2023), Over the years, "Service Games" experienced various transformations, eventually merging with "Rosen Enterprises" in 1965, giving birth to "SEGA Enterprises." In 1983, Sega entered the home video game console market with the "SG-1000," finding initial success. Rebranding as the "Sega Mark III" and then the "Master System" in 1985, Sega faced fierce competition, but the crucial moment arrived in 1988 with the release of the "SEGA Genesis." This console, with its 16-bit capabilities and introduction of "Sonic the Hedgehog," challenged Nintendo's dominance in the video game industry.

According to Jake Thebeau, beyond consoles, SEGA explored the handheld market with the "Game Gear" and ventured into CD-based gaming with the "Sega CD" in the early 1990s. The 32x extension and the "Sega Saturn" release in 1995 faced hurdles due to competition and shifting gaming trends. In 1998, the "Dreamcast" showcased innovative features but was later discontinued in 2001.

According to Jake Thebeau Post-2001, SEGA transitioned into third-party game development while still making a significant impact on the gaming industry through franchises like Sonic. Moreover, after 56 years in Japan's coin-operated gaming market, SEGA has exited the arcade business, selling its remaining arcade shares to Genda Inc., primarily due to the impact of the COVID-19 pandemic and the rise of home-based gaming. Nonetheless, SEGA remains a prominent developer and publisher in the video game industry, featuring popular franchises like "Sonic," "Bayonetta," "Shenmue," "Valkyria Chronicles," and "Yakuza."

SEGA´s Main Corporate Visual Identity

Conclusions

The origin stories of the first video game companies are pretty remarkable. They set the stage for the thriving video game industry we have today. Nolan Bushnell's leadership was crucial in making video games a big deal. Atari, the company he founded, was a pioneer in the field. They released games like "Computer Space" and "Pong," laying the groundwork for our diverse and exciting gaming world.

Also, Nintendo, initially known for making traditional Japanese playing cards, took a daring step in the 1980s with the Nintendo Entertainment System (NES). This move marked the start of Nintendo's success as a significant player in the video game industry. Their Game Boy, Nintendo Wii, and Nintendo Switch have all been big hits and have transformed hypermodern reality forever.

SEGA began off as "Standard Games" and went through many changes before releasing the "SEGA Genesis" and the popular game "Sonic the Hedgehog." Despite facing challenges, they made meaningful contributions to the gaming world until they closed in 2022.

Even though these companies followed different paths, they all greatly impacted the video game scene. Their games and consoles changed how we play and enjoy video games, leaving a continuing and enduring mark on modern entertainment and even today's generation's existential reality.

Video Game History Timeline

(by Steven, L , Kent & The Strong: National Museum of Play)

1889
- *Fusajiro Yamauchi established the Marufuku Company to manufacture and distribute Hanafuda, Japanese playing cards.*

1932
- *The Connecticut Leather Company was established by a Russian immigrant named Maurice Greenberg to distribute leather products to shoemakers.*

1951
- *Yamauchi changed the name of Marufuku Co. Ltd. to Nintendo, meaning "leave luck to heaven."*
- *The United States passed new laws regulating slot machines. Marty Bromley, who manages game rooms at military bases in Hawaii, buys machines and opens Service Games (SEGA).*
- *David Rosen, returning from service in the U.S. Air Force during the Korean War, opened a portrait painting business in Japan.*

1954
- *David Rosen started Rosen Enterprises and began shipping photo booths to Japan.*

1956
- *Rosen imports $200,000 worth of coin-operated electromechanical games to Japan and starts the country's coin-op business.*

1958
- *Physicist Willy Higinbotham of the Brookhaven National Laboratories in New York invents an interactive table-tennis-like game displayed on an oscilloscope.*

1961
- *MIT student Steve Russell created Spacewar, the first interactive computer game.*

1962
- *Nolan Bushnell entered engineering school at the University of Utah.*

1964
- *Rosen Enterprises, Japan's most prominent amusement company, merges with Service Games, which now has jukeboxes in over 6,000 locations, to form Sega Enterprises.*

1965
- *Nolan Bushnell gets a summer job at a Salt Lake City carnival where he is in charge of the games midway.*

1966
- *Ralph Baer begins researching interactive television games at Sanders Associates.*
- *Sega released Periscope, a game that became such a hit in Japan that U.S. and European companies began importing it. This is Japan's first amusement game export. Because of the high shipping cost, U.S. arcade owners charge players $0.25 per play, setting what will eventually become the standard price for playing arcade games.*

1968
- *Ralph Baer patents his interactive television game.*

1969
- *Gulf & Western purchases Sega.*
- *Nolan Bushnell graduates from the University of Utah and accepts a job in California.*

1970
- *Magnavox licenses Ralph Baer's television game from Sanders Associates.*
- *Bushnell begins work on an arcade version of Spacewar called Computer Space.*

1971
- *Nutting Associates purchases Computer Space from Nolan Bushnell and hires him to help manufacture it.*
- *Nutting begins shipping Computer Space, the first arcade video game machine.*

1972
- *Magnavox begins demonstrating the Odyssey in private showings. Bushnell attended a console demonstration on May 24 in Burlingame, California.*
- *Bushnell Leaves Nutting and starts Syzygy with partner Ted Dabney. Finding that the name Syzygy was already taken, they renamed their company Atari.*
- *Atari engineer AI Alcorn creates Pong.*
- *Magnavox releases Odyssey.*
- *Magnavox sues Atari on the grounds that Pong infringes on Ralph Baer's patents. Nolan Bushnell decides to settle out of court.*

1973
- *Taito, Williams, and Midway enter the video game business.*

1975
- *Atari creates a prototypical Home Pong unit and sells the idea to Sears Roebuck.*
- *Namco begins making video games.*
- *Strapped for cash, Nolan Bushnell approaches venture capitalist Don Valentine for funding.*
- *Midway Games imports a Taito game called Gunfight, the first game to use a microprocessor.*

1976
- *The Connecticut Leather Company, now known as Coleco, releases Telstar, a television tennis game.*

- *Fairchild Camera £, Instrument releases Channel F, the first programmable home game to use cartridges.*
- *Exidy Games releases Death Race, a game where players drive over stick figures. Protests about the game are featured on 60 Minutes.*
- *Bushnell sells Atari to Warner Communications for $28 million.*

1977
- *Atari opened the first Pizza Time Theatre.*
- *Atari released the Video Computer System, also known as the 2600.*
- *Mattel introduces a line of LED-based handheld video games.*
- *Shigeru Miyamoto joins Nintendo.*
- *Bally releases the Bally Professional Arcade home console.*
- *Nintendo released its first home video game in Japan.*

1978
- *Bushnell is forced out of Atari and buys the rights to Pizza Time Theatre.*
- *Ray Kassar became the CEO of Atari.*
- *Nintendo released Othello, its first arcade game.*
- *Atari releases Football, and Midway releases Space Invaders. Both games attract record business.*
- *Magnavox releases the Odyssey 2.*
- *Cinematronics releases Space Wars, an arcade adaptation of the Space Wars game created at MIT.*

1979
- *Capcom was founded in Japan.*
- *Atari released Lunar Lander, its first vector graphics game. Later that year, Atari released Asteroids, the company's all-time best selling game.*
- *Atari game designer Warren Robinett introduced the concept of "Easter Eggs" to video games by hiding a room with his name in a 2600 game called Adventure.*
- *Mattei Electronics introduces the Intellivision game console.*
- *Milton Bradley released Microvision, the first handheld programmable game system.*

1980
- *Atari released Space Invaders for the Video Computer System. The practice of selling home versions of arcade hits has started.*
- *Renegade programmers fleeing from Atari created Activision, the first third-party game publisher.*
- *Namco released Pac-Man, the most popular arcade game of all time. Over 300,000 units are sold worldwide.*
- *Minoru Arakawa opens Nintendo of America.*
- *Williams releases Defender.*

1981
- *Nintendo released the arcade game Donkey Kong.*
- *Atari released Pac-Man for the Video Computer System.*
- *Atari releases Tempest.*

- *U.S. arcade revenues reach $5 billion as Americans spend over 75,000 person-hours playing video games.*
- *Arnie Katz, Bill Kunkel, and Joyce Worley began publishing Electronic Games, the first magazine about video games.*

1982
- *Coleco releases Colecovision.*
- *Atari wins a lawsuit accusing Magnavox of infringing on its Pac-Man license with K.C. Munchkin.*
- *Atari released E. T. for the Video Computer System.*
- *Activision releases Pitfall for the Video Computer System.*
- *Atari released the 5200 game console.*
- *General Consumer Electronics releases the Vectrex.*
- *Midway releases Ms. Pac-Man, the biggest arcade game in American history.*
- *When Warner Communications announced that Atari sales had not met predictions, Warner's stock dropped 32 percent.*

1983
- *Nolan Bushnell opened an arcade company called Sente Games.*
- *Yu Suzuki joins Sega.*
- *Sega released its first home console in Japan.*
- *Cinematronics releases Dragon's Lair, the first arcade game to feature laser-disc technology.*
- *Former Philip Morris executive James Morgan replaces Ray Kassar as head of Atari.*

1984
- *Nintendo released the Family Computer (Famicom) in Japan.*
- *David Rosen and Isao Okawa purchased Sega Enterprises from Gulf f., Western, for $38 million.*
- *Coleco begins marketing the Adam Computer.*
- *Hisao Oguchi and Yuji Naka join Sega.*
- *Warner Communications sold Atari Corporation to Commodore Computers founder Jack Tramiel but retained the arcade division as Atari Games.*

1985
- *Nintendo test-markets the Famicom in New York as the Nintendo Entertainment System (NES).*
- *Russian mathematician Alex Pajitnov designed Tetris.*

1986
- *Nintendo of America releases NES nationwide.*
- *Sega released its Sega Master System.*
- *Atari released the 7800 game console.*

1987
- *Nintendo published The Legend of Zelda.*
- *NEC released the 16-bit/8-bit hybrid PC-engine game console in Japan.*
- *Sega unveils a 16-bit Mega Drive game console.*

1988

- *Square Soft publishes Final Fantasy.*
- *Atari Games releases unlicensed games for the NES under its new Tengen label.*
- *Tonka acquired the U.S. distribution rights to the Sega Master System.*
- *Coleco files for bankruptcy.*

1989

- *NEC brought the PC Engine to the United States and released it as TurboGrafx.*
- *Sega released the Mega Drive in the United States as Genesis.*
- *Nintendo released the Game Boy worldwide.*

1990

- *Nintendo and Atari go to court over the rights to Tetris.*
- *Nintendo released Super Mario Bros. 3-the most successful non-bundled Game cartridge of all time.*
- *SNK brings a 24-bit NeoGeo game console to the United States.*

1991

- *Nintendo of America releases the Super NES.*
- *Sega recreates itself with a new mascot-Sonic The Hedgehog.*
- *Galoob Toys releases the Game Genie.*
- *Capcom released the arcade game Street Fighter II, giving arcades a needed boost.*

1992

- *With Genesis outselling the Super NES, Sega effectively takes control of the U.S. console market.*
- *Sega shipped Sega CD peripherals for the Genesis game console.*

1993

- *Panasonic began marketing the 32-bit 3DO Multiplayer. Atari launched the 64-bit Jaguar.*
- *Broderbund publishes Myst for Macintosh Computers.*
- *Id Software publishes Doom for PCs.*
- *Virgin Interactive Entertainment publishes The 7th Guest on PC CD-ROM.*
- *Senators Joseph Lieberman (D. of Connecticut) and Herb Kohl (D. of Wisconsin) launched Senate hearings on video game violence.*

1994

- *The Interactive Digital Software Association was created in response to Senate hearings.*
- *Nintendo releases Donkey Kong Country and retakes control of the U.S. console market.*
- *Sega released the 32X, a peripheral that increases the power of the Genesis.*
- *Sega released Saturn in Japan.*
- *Sony released PlayStation in Japan.*

1995

- *Sega released Saturn in the United States.*
- *Sony released the PlayStation in the United States.*
- *Nintendo released Virtual Boy in the United States.*
- *Nintendo unveils the 64-bit Nintendo 64 game console in Japan.*

1996

- *Nintendo sells its billionth cartridge worldwide.*
- *Jack Tramiel sells Atari Corporation to disk drive manufacturer JTS.*
- *Nintendo released the Nintendo 64 in the United States.*
- *Nintendo discontinued Virtual Boy.*
- *Sony unveils Crash Bandicoot.*

1997

- *Sega discontinued Saturn.*
- *Bandai released Tamagotchi.*
- *Tiger released game.com handheld system.*
- *Gumpei Yokoi, the creator of the Game Boy, dies in a car accident.*
- *DreamWorks, Universal, and Sega team up to form a new line of super arcades called GameWorks.*
- *Nintendo releases Goldeneye 007 for Nintendo 64.*
- *Square Soft publishes Final Fantasy VII for PlayStation.*

1998

- *Nintendo releases The Legend of Zelda: Ocarina of Time for Nintendo 64.*
- *Pokemon, a line of Game Boy role-playing games that have ignited a craze in Japan, comes to America and starts a similar trend.*

1999

- *JTS files for bankruptcy and sells Atari properties to Hasbro Interactive.*
- *SNK Corporation brings the NeoGeo Pocket Color handheld game system to the United States.*
- *Sega released the Dreamcast game console in the United States.*

2000

- *Toshiba and Samsung announced plans to sell Nuon-equipped DVD players.*
- *Sony released the PlayStation 2 in Japan.*
- *Microsoft unveils plans for the Xbox video game console at the Game Developers Conference.*
- *Sega launches SegaNet Internet service for Dreamcast.*
- *Sony launched the PlayStation 2 in the United States.*
- *SNK discontinued NeoGeo Pocket Color sales in the United States.*

2001

- *Sega discontinued Dreamcast.*
- *Sega chairman Isao Okawa dies.*
- *Nintendo released Game Boy Advance in Japan (March) and the United States (June).*

- *Nintendo released GameCube in the United States.*
- *Microsoft released Xbox worldwide.*
- *Release of Halo video game.*

2002
- *The US Army released America's Army video game to help recruit and communicate with a new generation of electronic gamers.*

2003
- *Valve energized PC gaming by releasing Steam, the digital distribution platform that allowed players to download, play, and update video games.*

2004
- *Nintendo maintains its dominance in the handheld market with the Nintendo DS.*
- *Release Of Mario Kart DS.*

2005
- *Microsoft Xbox 360 brought HD definition and realism to video games and an even better multiplayer offer.*

2006
- *Nintendo Wii took players out of the couch; it presented innovative motion sense remotes and dynamic video games.*

2007
- *Activision released a music dynamic video game Rock Band.*

2008
- *The online video game WARCRAFT, after four years of its release, surpassed 10 million players. Make it in the most popular massively multiplayer game of all time.*
- *MMOs create another dynamic of playing video games worldwide.*

2009
- *Social computer games like Farmville and mobile games like Angry Birds shake the video game industry.*
- *Mobile video games spread the consumption of video games worldwide and from all age ranges.*

2010
- *Release of the indie game videogame Markus Persson´s Minecraft*

2011
- *First, the augmented blockbuster, the Skylanders: Spyro adventure video game.*

2013
- *Video games like The Last of Us or Gone Home made a trend in adult mature genre video games.*

2014
- *"Free-to-play" video games became a dominant business model.*

2015
- *One year after being acquired by Amazon, Twitch's online streaming service fueled the growth of E-Sport games.*
- *Twitch pioneered online video game contests, once getting six million viewers for a League of Legends championship, surpassing the audience of athletic events worldwide.*

2016
- *Pokemon Go was released, allowing players to play in open spaces.*

2017
- Smartphones and tablets have become more popular as gaming platforms.
- Nintendo Switch got the market's preference with its hybrid console that gave mobile and console experience.
- Nintendo's worldwide blockbuster Zelda's Breath of the Wild was released.

2019
- Epic Games' online game Fortnite video game earned 2.4 billion dollars in revenue due to its popularity

2020
- The global pandemic fueled the growth of the video game industry.

2021
- Supergiant Games HADES role-play action video game was released, winning the first videogame to gain a BAFTA and a Tony Literature Award.

2022
- SEGA leaves the game industry for good.

Japanese Cultural Influence in the Western Media Landscape

We are witnessing a global convergence of cultures, transitioning from distinct local cultures to a more uniform, hybrid global culture. In today's world, we can access content from diverse corners of the globe, including films from Egypt, Canada, the United States, Turkey, Japan, Spain, Korea, and Argentina, and even African movies, all available on platforms like Netflix, Amazon, or Disney Plus. These films are not only accessible but are often translated into multiple languages.

This phenomenon also expands to video games, where players can download games from any region and tailor their gaming experience to language preferences, whether English, Japanese, Chinese, Spanish from Spain, Latin American, Spanish, Polish, or more. Gone are the days when companies strictly divided their products by region, and protectionism, especially in countries like Japan, is gradually giving way to more open markets. We now have the luxury of consuming Anime as a recognized and standardized genre. Japanese games such as "Final Fantasy," "Mario Bros," "Zelda," and others have become part of our culture and daily lives.

Regarding the cross-cultural relationship between the Western world and Japan, it's worth noting that globalization isn't a unidirectional process. Western entertainment culture is becoming an integral part of Japanese society, manifested by specialized stores dedicated to franchises such as "Harry Potter Café" and "Disneyland" Tokyo. This phenomenon illustrates a widespread aesthetic transformation. Although it may not fundamentally reshape the social fabric of Japan, it undeniably leaves a discernible mark on product design, the entertainment sector, and overall aesthetics.

The era of intense hostility between the United States and Japan feels like a distant memory. Japan has experienced a profound transformation, evolving from its imperialist, war-driven history into a pacifist-driven nation. Through rapid industrialization, it has emerged as a global powerhouse, representing the largest capitalist democracy in Asia and establishing itself as the United States' closest ally in the region.

How did this cross-cultural relationship begin? Why do we have this cross-cultural reality between Japan and the Western countries, including the "Transmodern" Latin American countries? One could argue that "Westernization" in Japan commenced gradually at the end of the 19th century when the nation began opening its borders and adopting Western technologies and cultural elements as part of its industrialization journey.

However, it's evident that Japan underwent a significant transformation towards Westernization or, perhaps more accurately, "Americanization" in the aftermath of World War II, especially after the discharge of atomic bombs.

Regarding Japan's transformation towards "Americanization" after the war, the University of Columbia, in collaboration with the "National Consortium for Teaching about Asia" (NCTA), explains:

> "...When the war ended, it was the common intent of all the Allied Powers to render Japan incapable of ever returning to the field of battle..."Demilitarization" was thus the first policy of the Occupation authorities and was accompanied by abolishing Japan's armed forces, dismantling its military industry, and eliminating the expression of patriotism from its schools and public life..."

"The American Occupation of Japan,1945-1952", Asia for Educators, Columbia University, 2023

Columbia University highlights that introducing democracy to Japan under General MacArthur's leadership involved a comprehensive transformation of Japanese culture and lifestyle during the occupation period from 1945 to 1952. The enduring success of this period is evident in Japan's continued alliance with the United States and the retention of crucial reforms.

The most significant change in Japanese society was the shift of sovereignty to the Japanese people, removing political power from the emperor and turning their role symbolic, similar to the British monarchy. The new constitution established civil liberties like free speech and limited police powers. Japan's military force was disbanded, and Article 9 of the constitution barred Japan from maintaining an army or engaging in warfare.

Economic reforms were introduced to align economic power with democratic principles. Land reforms allowed farmers to own the land they worked for, enabling financial freedom. The formation of free trade unions increased workers' independence, although the split of large business conglomerates known as "Zaibatsu" was not fully recognized. Concerning transmitting democratic values, the education system removed "Moral Training" and introduced democratic ideas.

According to the Foreign Relations of the United States (FRUS) and The Historian of the U.S. Department of State (*Milestones: 1945–1952 - Office of the Historian*, n.d.) In the late 1940s, concerns about Japan's weakening economy and the spread of communism led to a focus on economic rehabilitation. The outbreak of the Korean War in 1950 allowed Japan to address its financial challenges. It solidified its role as a supply depot for UN forces, and in 1950, attention shifted to securing a formal peace treaty to end the occupation. The treaty permitted the U.S. to maintain bases in Japan and included a bilateral security pact.

Ever since, the U.S.-Japan relationship has been highlighted by their strong commercial partnership, especially in the Asia-Pacific region, representing a significant portion of the world's GDP. This partnership is vital as both nations navigate shifting global dynamics and challenges like China's rise and reevaluating their roles in the Asia-Pacific region.

As previously mentioned, the cultural exchange between the West and Japan has a rich history dating back well before World War II. Japan's impact on culture, art, and entertainment had been significant even before the war. The fascination with Japan is nothing new; it began in the 19th century when Japan opened its doors to the West.

This cultural phenomenon had such a profound influence on the fine and decorative arts that it was coined "Japonism." This movement flourished and was a profound source of inspiration for renowned artists like Toulouse-Lautrec, Van Gogh, Manet, Monet, Degas, Gauguin, and more, all deeply influenced by Japanese art. It represents a sophisticated level of cultural appreciation and understanding.

Van Gogh's Almond Blossom, influenced by Japan Aesthetics, Netherlands,1890

The impact of Japan on the arts is undeniable, but it's crucial to acknowledge that this influence wasn't consistently present. Following World War II, Japan underwent substantial changes that significantly impacted its modes of artistic expression. As previously discussed, the United States played a central role in orchestrating the Westernization of Japanese society. Before World War II, Americans had limited exposure to Japanese culture, primarily focusing on specialized practices like calligraphy, Zen Buddhism, and sumo. This perception portrayed Japan as a realm of ancient beauty and rigidity. However, it took several years after the war for a diverse range of cultural products to reshape Japan's image beyond its borders and become part of everyday American life.

The awareness of Japan in North America and the postmodern Western world began to gain traction in the late 1970s and early 1980s. To illustrate this substantial change in American media, Leslie Bennetts, in her article titled "The Blossoming of Japanese Culture in America," published in The New York Times four decades ago, observed:

> *"...When the John F. Kennedy Center for the Performing Arts in Washington presented a program of Kabuki theater in 1979, the houses were almost half empty. When the Grand Kabuki played there this summer, however, performances were sold out, as they were at the Metropolitan Opera in New York... A few years back, the hot names in fashion and design were European or American. But Tokyo has emerged as a design capital, and Japanese designers are sharing fashion headlines with trendsetters in Paris, Milan and New York...And not so long ago, it took patience and dedication for the aficionado to first of two articles find Japanese films. But this year New York seems like a summer festival of Japanese movies, with three series and two commercial films on Japanese themes playing..."*

> Leslie Bennets, Culture of Japan, Blossoming in America, The New York Times, 1982

Leslie Bennets, in 1982, explained that the causes for why Japanese culture grabbed the American imagination range from Japan's economic might to the success of James Clavell's *"Shogun."* The author describes how Japan's influence even affected what people ate and how in those years the number of Japanese restaurants in New York tripled, hostesses served sushi to guests who in previous years would have muttered unflattering asides about raw fish.

Leslie Bennetts also explained that before the 1980s, Americans were more inclined to think of Japan as a source of cars and television sets rather than a cultural center that could inspire the West. The American influence on popular culture in Japan was substantial, but it appeared to be a one-way street then. However, in the 1980s, this dynamic had a noticeable shift. Ideas originating from Japan and the increased awareness in the United States indicated a changing landscape, with many stereotypes switching to a more nuanced and sophisticated understanding.

In Roland Kelts' book "*Japanamerica: How Japanese Pop Culture Has Invaded the U.S.,"* the author recounts a pivotal moment in Western pop culture history. He describes how, in 1977, television producer Sandy Frank attended the MIP-TV conference in Cannes. Roland Kelts explains that television was the dominant entertainment medium in the United States during that time, and Sandy Frank was already a successful distributor. However, at the conference, he came across a Japanese animated series produced by Tatsunoko Production called "Kagaku Ninja-tai Gatchaman."

Roland Kelts explains that the Japanese animated series "Gatchaman" achieved remarkable success in Japan thanks to its compelling narratives emphasizing teamwork, the nuanced exploration of good and evil, the profound examination of the tragic consequences of war, and the heroes' noble mission to protect Earth. These thematic elements distinguished it from the American content of its era, leaving a deep impression on Sandy Frank.

Just one month after "Gatchaman" impacted in Cannes, The fantasy-sci fi action movie "Star Wars" was released in the United States in 1977, heralding the era of blockbuster movies. Sandy Frank recognized the narrative parallels between "Gatchaman" and "Star Wars." He realized that "Gatchaman" could serve as an animated counterpart to the live-action epic, marking the beginning of the introduction of Japanese animation to American audiences. This pivotal encounter significantly expanded the realm of anime in the West.

"Kagaku Ninja-tai Gatchaman", Animation Series

About the early introduction of Japanese entertainment Pop media in America by Sandy Frank, Roland Kelts relates:

> *"...It was back in 1977 that Frank, motivated by the unexpected success of "Star Wars," sought Japan's contemporary cultural output—the nation's imagination—in the form of an animation series for import to the United States. So enamored were he and his colleagues of the seemingly endless reach of Star Wars they immediately rebranded the Japanese animation "Battle of the Planets." For Frank, a lot more than editing would be necessary to sell Americans on his foreign find. With no Japanese translators at the ready and an untested overseas genre on his hands, much more grafting, cutting, rewriting, inserting, twisting, and tweaking would be required to draw the nods of network censors and a whole host of heartland affiliates and sponsors..."*

Roland Kelts, JapanAmerica: How Japanese pop culture has invaded the U.S. Palgrave Macmillan, 2007

In order to adapt the animation "Gatchaman" to Western audiences, Sandy Frank and his team underwent a comprehensive overhaul of the Japanese animation series. They got the original Japanese scripts and cartoons, which they extensively modified; they reformulated the process by creating new music, crafting new scenes, and even introducing a character resembling R2-D2 from Star Wars.

During those years, there was an exaggerated anti-violence sentiment towards the media, so Sandy Frank had to remove a significant amount of the violence present in the original Japanese version to make the series more suitable for American audiences. In retrospect, Roland Kelts describes that Sandy Frank expressed some regret over these edits, as two decades later, there was a resurgence of interest in violence in the media.

Also, Roland Kelts highlights another significant challenge Sandy Frank encountered in the process. Due to the language barrier, Frank's team could not read or understand Japanese. Therefore, they had to engage in precise work, carefully aligning English words with the lip movements of the animated characters and visually interpreting the plot. In addition, to make the series more accessible to American audiences, they replaced the original Japanese soundtracks with music with a more familiar and appealing American quality.

Roland Kelts expresses that as the final product, The modified version of the series, the "Gatchaman" animation was known to the American audience as "Battle of the Planets," despite its alterations and sanitization, played a crucial role in introducing Japanese pop culture to a broader American audience.

By 1979, the series had secured a spot on 100 network affiliates across the United States, capturing the attention and admiration of American teenagers and young adults. Even back then, viewers sensed that the original Japanese series held more depth than what was apparent in the American adaptation. This curiosity added an extra layer of intrigue for young audiences, leaving them with questions about what might have been concealed or changed in the transformation.

For several years, the practice of adapting Japanese series persisted, leaving its mark on notable titles like *"Saint Seiya"* and *"Mazinger Z."* However, one standout example is *"Sailor Moon."* In the American adaptation of this beloved anime, significant changes were implemented to obscure elements with strong homosexual, lesbian, and transsexual themes. Notably, the romantic relationship between Sailor Uranus and Sailor Neptune, portrayed initially as lovers, was reimagined as a sisterly bond in the American version. Furthermore, explicit content and nudity present in series like "Sailor Moon" and "Ranma 1/2" underwent extensive edits or omissions.

In Latin America, specifically in Mexico, the introduction of Japanese anime and manga had its initial foray in 1970 with the airing of Osamu Tezuka's "Astro Boy," as documented by the *University Program of Studies on Asia and Africa* at the *National Autonomous University of Mexico* (UNAM). The 1990s marked a significant turning point when a diverse range of anime and manga, encompassing titles like "Candy Candy," "Sailor Moon," "Saint Seiya," and "Neon Genesis Evangelion," found their way to Mexican audiences, garnering widespread acceptance.

In the Latin American context, especially in Mexico, during the early '90s, the television network "IMEVISION," now known as "Televisión Azteca," played a pioneering role in introducing Japanese animations to Latin American audiences. What set this apart was their unique approach of minimal censorship, likely influenced by budget constraints, the network's early stage, or other contributing factors. This lack of censorship allowed Mexican viewers to enjoy unaltered Japanese visual content, setting them apart from their North American counterparts. Nevertheless, the primary challenge remained in the translation process, which often involved systematic alterations to dialogues, character names, and occasionally even the storyline.

Adapted LGBTQ+ Theme Animations For Western Audiences

Today, nearly three decades since the first wave of Japanese animations graced American screens, Japan's pop culture profoundly impacts the postmodern Western world. Its enduring presence stretches across diverse media, from specialized animation streaming services such as "Crunchyroll" to mainstream television programming and platforms like Netflix, Amazon Prime, and Disney Plus to video games on Nintendo, PlayStation, mobile devices, and computers.

Moreover, Japan's cultural footprint expands to postmodern music trends, culinary experiences, fashion, architectural design, graphic novels, toy merchandising, and cosplay. Additionally, Japan's influence holds the well-known traditional high-tech avant-garde industrial design products, automobiles, robotics, and electronics.

Japanese products are nowadays part of American mainstream life; Roland Kelts describes examples like the "Sushi," which is a significant shift in American culinary culture; which was once considered exotic and even threatening to American palates, has now been integrated into the regular American culinary landscape. Another example could be the entertainment shows "Power Rangers" and "Pokemon," which remain essential in shaping American visual narratives and entertainment despite being from the twenty-first century.

In animation films, outstanding examples that have captured Western audiences include "Spirited Away," directed by the legendary Hayao Miyazaki. This Academy Award-winning masterpiece is widely praised as one of the greatest animated films ever created. Miyazaki's "My Neighbor Totoro" stands out, applauded for its endearing narrative and iconic characters. "Princess Mononoke," another work by Miyazaki, nominated for an Academy Award, is famous for its profound exploration of environmental themes and complex character portrayals.

Academy Nominee animation, "Princess Mononoke"of Hayao Miyasaki

"Akira," a crucial composition of the cyberpunk genre, is arguably one of the most influential Asian animations that has inspired contemporary Western animation. Likewise, "Ghost in the Shell" is a thought-provoking cyberpunk classic that has left an indelible mark, inspiring countless Western filmmakers, like the Wachowski brothers, who took animation scenes for the movie Matrix. Other noteworthy mentions include films such as "Grave of the Fireflies," "Nausicaä," "Paprika," "Perfect Blue," "Your Name," and many more. These films have earned critical acclaim and played an instrumental role in promoting Japanese animation in Western markets. Their genres vary from family-friendly narratives to intellectually provoking and exciting themes.

Japanese video games have become integral to Western culture, notably through Nintendo's iconic "Super Mario Series," featuring games like "Super Mario Bros.," "Super Mario 64," and "Super Mario Odyssey." In 2023, "The Super Mario Bros. Movie" was released by Nintendo, earning over $1 billion at the global box office within its debut weekend, setting a new record for video game adaptations in cinema.

The "Final Fantasy Series," crafted by Square Enix (formerly Square), is celebrated for its intricate storytelling, captivating game worlds, and unique aesthetics. Titles like "Final Fantasy VII" have left a mark not just on the gaming industry but also on cross-cultural mythical narratives and the world of art, thanks to renowned artists like Yoshitaka Amano and Akihiko Yoshida. Square Enix has further reinforced its global presence through "FINAL FANTASY VII REMAKE," honored as the best-selling action RPG and acclaimed at "The Game Awards" 2020.

The "Pokémon Series," developed by Game Freak and published by Nintendo, is a cultural phenomenon that transcends age barriers with games like "Pokémon Red/Blue" and "Pokémon Go." It's achieved global recognition through an animated series. In the summer of 2023, the series celebrated its monumental 1,300th episode and 26 years of uninterrupted presence in American households, highlighting Japanese video games' enduring cultural significance in the Western world. Nintendo and Game Freak are key players in this iconic franchise.

Several other Japanese game development companies, including industry giants like Capcom, known for titles such as "Street Fighter" and "Resident Evil"; Konami, the creative force behind "Metal Gear Solid"; and Sega, responsible for the enduring success of "Sonic the Hedgehog," have significantly shaped Western contemporary culture. This influence extends to adaptations of popular games in animation, such as "Castlevania" and "The Witcher" on Netflix, with many more game adaptations currently in the works. The profound impact of Japanese creations in the West shows no signs of diminishing, promising a future filled with exciting and immersive experiences.

Japanese creators have left a profound mark on the Western art scene, with artists like Yayoi Kusama making transformative contributions. Kusama's influence has been instrumental in shaping art movements like minimalism, pop art, and avant-garde. Her unique artistic vocabulary, characterized by polka dots, infinity nets, and pumpkins, has inspired countless artists. Notably, even renowned artists such as Andy Warhol and Claes Oldenburg, who drew from her work, faced accusations of plagiarism, emphasizing Kusama's monumental impact on the art scene.

Turning our attention to contemporary postmodern Art, Takashi Murakami has left an indelible mark on the American art landscape. His influence extends beyond the canvas, resonating with pop musicians like Billie Eilish and J Balvin and even shaping the designs of fashion houses like Louis Vuitton.

In literature, Haruki Murakami is a celebrated Japanese author recognized for his captivating and imaginative works of fiction. His extensive work encompasses novels, short stories, and essays, resonating with a global audience thanks to translations into multiple languages and international acclaim. In architecture, luminaries like Tadao Ando and Shigeru Ban, among many others, have contributed to Japan's architectural prowess and impact on the world stage.

The West has incorporated Japanese fantasy, Art, and entertainment media into its cultural landscape, even as the Japanese haven't necessarily reciprocated by adopting Western influences. This once one-sided process of "Americanization" has evolved into a scenario where the West has been "Japanized" itself and significantly assumed Japanese cultural elements. At the same time, Japan remains less influenced by contemporary Western culture. The author expresses that this would be partly due to Japan emphasizing restraint, conformity, and consensus, while America values self-assertion, individuality, and dissent.

Despite the traditionally reserved nature of Japanese culture, Roland Kelts explains that Japan's strict social norms paradoxically create a fertile ground for creative and social permissiveness. Japan's low crime rates contribute to a prevailing sense of safety, enabling people to explore various identities and push the boundaries of what's possible. This creative "freedom" has become a hallmark of Japanese popular culture, giving rise to iconic figures such as "Hello Kitty" and "Pikachu" and a diverse world of manga and anime.

In Japan, one can lead the life of a conservative businessman by day and explore alternative identities through hobbies and pastimes by night. Regardless, there's an acknowledgment of the growing trend of cultivating virtual identities through the internet, which can deepen the range between an individual's public and private selves. Japan distinguishes between "tatemae" (the public self) and "honne" (the underlying truth), offering a framework for expressing one's genuine feelings. Roland Kelts suggests that Japanese culture has increasingly influenced American tastes, with American society more openly embracing the pursuit of private fantasies.

Today, these two nations that were archenemies not many years ago are two countries that, even with their differences, have formed a strategic military, commercial, and cultural block. According to Bruce Stokes from the Pew *Research Center*, he explains that despite being old adversaries in World War II and fierce economic competitors in the 1980s and early 1990s, nowadays, Americans and Japanese share a deep mutual respect. He explains that About two-thirds of Americans trust Japan a great deal or a fair amount, and three-quarters of Japanese say they trust the United States. According to a 2015 Pew Research Center survey, Americans are pleased with the current state of the U.S.-Japan relations. More than eight in ten prefer that ties between the two nations remain as close as they have been in recent years or get more intimate. However, Americans are divided over whether Japan should play a more active military role in the Asia-Pacific. Even so, twice as many Americans as Japanese think Japan should take on more military responsibilities.

When Americans Think of Japan, What Word or Phrase Comes to Mind

What is the first thing that comes to mind when you think of Japan?
Out of 1,000 Americans surveyed, number saying ...

CULTURAL	BUSINESS	HISTORICAL	RELATIONSHIP	GEOGRAPHICAL	OTHER
Sushi, Food	Cars	WWII	Relatives, Friends	Crowded, Lots of people	Good, Positive
98	52	51	42	33	33
	Technology	Tsunami, Fukushima	Want to visit, Visited	Tokyo	Japanese people
	49	35	23	26	16
	Manufacturing, Industry	Pearl Harbor		Beautiful, Pretty	
	25	15		18	
	Electronics			Island	
	16			15	
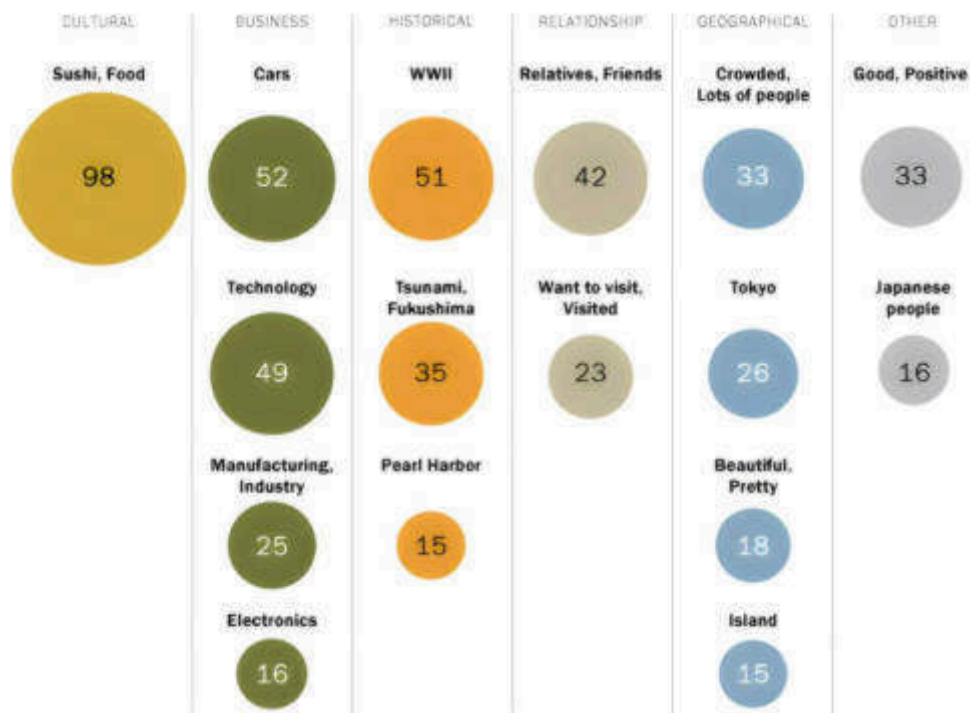
2015 Pew Research Survey Graphic of How Americans Perceive of Japan

When examining mutual perceptions, the report highlights that Americans overwhelmingly view the Japanese in a positive light, with 94% considering them hardworking and around 75% regarding them as inventive. A significant 71% also associate honesty with the Japanese, a sentiment that is even more prevalent among those with some college education (75%). Conversely, Americans tend not to attach negative stereotypes to the Japanese, with only 36% describing them as intolerant, 31% as aggressive, and a mere 19% associating selfishness with the Japanese.

On the flip side, the Japanese tend to hold more critical views of Americans. Approximately two-thirds of the Japanese see Americans as inventive, with younger Japanese (76%) more likely to hold this view than their older counterparts (53%). However, just 37% of the Japanese associate honesty with Americans, and only a quarter believe Americans are hardworking. Furthermore, while 29% of the Japanese population perceives Americans as intolerant, a significant 50% consider Americans aggressive, and 47% view them as selfish.

Despite the commercial and cultural traditions shared between the United States and Japan, there is still work to be done for a deep cultural understanding between the two nations. While there might be more affinity between European countries and Japanese culture, the West and Japan must continue their journey toward a comprehensive mutual understanding. Both have adapted to the way this alliance has evolved, forming a robust bloc and a united front in the face of the formidable Asian giants, China and India.

Conclusions

In today's interconnected world, the global convergence of cultures has led to a rich exchange between Western and Japanese cultures. Content from all corners of the globe, including Japan, is now accessible through platforms like Netflix, Amazon, and Disney Plus, and the influence of Japanese culture extends to diverse areas, from films and video games to music, fashion, and art.

The cross-cultural relationship between Japan and the West is a multifaceted one that began with Japan's gradual Westernization in the late 19th century, accelerated by the aftermath of World War II. During the American Occupation of Japan from 1945 to 1952, the country underwent a significant transformation that introduced democracy, disbanded its military, and initiated economic and educational reforms. This era marked a pivotal turning point in Japan's history and its relationship with the United States.

The introduction of Japanese pop culture to the West gained momentum in the late 1970s and early 1980s, thanks partly to adaptations of Japanese animations like "Battle of the Planets." Despite substantial editing and modifications, these adaptations introduced Western audiences to Japanese storytelling and creativity.

The impact of Japanese culture on the Western world is most evident in entertainment. Japanese anime and video games have become integral to Western culture, with titles like "Super Mario," "Final Fantasy," and "Pokémon" transcending age barriers. Japan's influence is also pronounced in literature, art, architecture, and fashion, with artists and creators like Yayoi Kusama, Takashi Murakami, and Haruki Murakami making significant contributions to Western culture.

Through cultural exchange, the Western world has embraced elements of Japanese culture. This blending has led to a more subtle and sophisticated understanding of Japan, moving beyond stereotypes and misconceptions. Despite cultural differences, the United States and Japan have formed a strong alliance, cemented by their commercial, military, and cultural partnership. Mutual trust and respect define their relationship, making it a vital component of the shifting dynamics in the Asia-Pacific region.

The exchange of culture between Japan and the West has enriched both sides, contributing to a global culture that continues to evolve. This dynamic relationship is a testament to the transformative power of culture and the deep bonds that can emerge from shared creativity and understanding.

Fantasy Genres in Literature and Entertainment Media

The history of fantasy literature is rich and diverse, with its origins stretching back to ancient mythologies and folklore from cultures worldwide. These mythological tales functioned as a means of imparting lessons and conserving cultural history. Some earlier works of classical fantasy, like "Journey to the West" or "One Thousand and One Arabian Nights," have surpassed international boundaries and have survived for centuries.

In the 1800s, there was a unique appeal in the publication of fairy tales and fantasy *publications*. The Brothers Grimm and Hans Christian Andersen, for example, contributed to the genre with their compilations, introducing readers to timeless characters like Cinderella, The Little Mermaid, and Rapunzel. These foremost tales were usually darker and served as ethical-moral lessons, but they have left an unforgettable footprint on popular culture.

About the characteristics of fantasy novels, Amanda Pagan, in her article "Hallmarks of Fantasy: A Brief History of the Genre" for the New York Public Library, explains:

> *"...Fantasy novels are not bound by our rules of reality and can therefore take place at any time or location, however, most western fantasy novels are heavily influenced by European folklore and history. Castles, kingdoms, princesses, knights, dragons, quests etc. are the most easily recognizable images associated with the genre. This is due in no small part to the long-lasting popularity of European medieval poetry and fiction such as the epic of Beowulf and the legends of King Arthur and the Knights of the Round Table…"*

Amanda Pagan, Hallmarks of Fantasy: A Brief History of the Genre, New York Public Library, 2020

A notable precursor to the hero's voyage and fantasy storytelling is "The Mabinogion," an early British literature anthology translated by Lady Charlotte Guest in 1838. Predating the Arthurian myths, it was an inspiration for later works, including Lloyd Alexander's "The Chronicles of Prydain.

According to Amanda Pagan, during the Victorian era, pioneering fantasy novels arose. Lewis Carroll's "Alice's Adventures in Wonderland" introduces a female protagonist and the idea of entering fantastical realms through mystical portals, giving rise to the "Isekai" subgenre. Further significant works from this period include L. Frank Baum's "The Wonderful Wizard of Oz," J.M. Barrie's "Peter Pan," and compositions by Rudyard Kipling and Edgar Rice Burroughs contributed to subgenres like "The Lost World."

While multiple of these 19th and early 20th-century fantasy fiction mainly targeted kids, they made a lasting influence on the genre and continue to encourage various forms of media, films, television, board games, and video games, captivating audiences for generations.

According to Karlene McGowen in her academic article "*Fantasy Books: There's a Whole Other World Out There*" for Yale University and "The Yale National Initiative," Fantasy, within the context of literature, the fantasy genre encloses narratives characterized by components that diverge from reality. These aspects can vary from mythological creatures inhabiting fantastical domains to creatures embodying human features in natural settings. In essence, a fantasy story employs at least one element that cannot be found in our true-to-life world and with just that it can be considered a fantasy narrative.

According to Karlene McGowen the fantasy genre in literature encompasses narratives defined by elements that depart from reality. These elements include mythological creatures in imaginative realms, the transformation of animals into human-like beings, time travel, superpowers, and more. In essence, a fantasy story introduces at least one element not found in our everyday reality, serving as the hallmark that distinguishes it as a work of fantasy literature.

According to Karlene McGowen, the essential aspect of fantasy lies in magic. Magic is the attraction that drags readers into the realm of fantasy. Magic, in spirit, involves the use of charms, spells, or rituals to obtain supernatural powers, effects, or circumstances. It intrigues our curiosity because it symbolizes something above human capabilities.

Also, another essential component of fantasy is the invention of "Otherworlds." These are entirely fictitious realms composed by the writer, separating significantly from our world. In these fictional worlds, the possibilities are limitless and restrained only by the author's imagination. One of the most admirable qualities of fantasy writers is their mastery in creating entirely new realms where the extraordinary becomes true.

Karlene McGowen explains that authors frequently use two distinct strategies to introduce alternate realms. The first strategy is known as "world-building," where all the characters inhabit a newly constructed world that is entirely separate from our real world. A notable example of this technique is powerfully portrayed in J.R.R. Tolkien's Middle-earth, where elves, dwarfs, orcs, trolls, wizards, hobbits, and humans coexist within this fantastical realm.

The second approach entails characters departing from the known world and entering a new one, as observed in C.S. Lewis's Narnia or the world of Harry Potter. In certain instances, characters can move back and forth between these parallel realms, much like the concept explored in "The Never-Ending Story.

Karlene McGowen identifies another defining feature of the fantasy genre: the incorporation of Universal Themes. McGowen emphasizes that each fantasy narrative should incorporate universal themes, which often rotate around foundational cultural archetypes such as the timeless conflict between good and evil. This theme is prevalent not only in classic fantasy literature but also in enduring mythologies and fairy tales, like "The Hobbit," the legendary stories of King Arthur and the Round Table, or the epic struggle between Merlin and Morgana.

One of the most fundamental traits in fantasy literature is Heroism. Karlene Mc Gowan explains:

> "...Heroism is something we all love. We love to see heroes save the day and become victorious over evil. Many times, the heroes are ordinary people in difficult circumstances. They themselves don't know of their powers or abilities until they are called upon to perform heroic feats. It is that humble strength that we love to see. Some characters are guided by a larger, more powerful force—characters such as Frodo by Gandalf or Meg Murry by Mrs. Whatsit in *A Wrinkle in Time.* The following quote from *A Wrinkle in Time* exemplifies not only the idea that ordinary characters are called to do great things but also that they always find the power within themselves that they had no idea was there..."

> Karlene Mc Gowan, Fantasy Books: There's a Whole Other World Out There, The Yale national Initiative, Yale University, 2023

The inclusion of various races and special character types characterizes something that marks fantasy literature. These encompass a diverse array, such as trolls, giants, dragons, fairies, centaurs, unicorns, wizards, mermaids, elves, dwarves, hobbits, draconians, angels, demons, vampires, ghosts, lycans, and more.

Karlene McGowan highlights our fascination with these characters because they exist outside our everyday experiences. Nonetheless, a qualified author can expertly shape these characters, making them believable and encouraging readers to embrace their presence within the fantastical world of the story.

Additionally, another hallmark of the fantasy genre is the incorporation of talking animals or animal characters with human-like attributes. Fantasy often introduces animals capable of speech and human-like expressions. This diverse mode of communication is a prevalent and noteworthy feature. For instance, anthro-zoomorphic creatures in works like Harry Potter showcase unique forms of communication, such as the ability of Parseltongue or the distinct Elvish languages in Tolkien's Lord of the Rings, including the ominous language of Mordor.

Last but not least, in Fantasy, the usage of Fantasy objects plays a crucial role in shaping the narrative of fantasy literature. Karlene McGowan explains that often, these objects carry on a life of their own and become vital to the characters' quests. For example, In Harry Potter, the wand's importance emphasizes the concept that a hero needs a specific object and the idea that, occasionally, these objects select their bearers. For example, Harry's affinity with his wand is not coincidental; it is a deliberate choice by the wand itself. These motifs stand as what makes Fantasy a unique and fascinating genre.

J.R.R. Tolkien Races Generated by Artificial Intelligence

Types of Fantasy Genres

Determining the specific genres within fantasy literature is an evolving process, typically shaped by the collaborative efforts of publishing houses, authors, and the larger reading community. These distinctions emerge in response to narrative elements, historical contexts, and established conventions.

Dr. Guillermo Garrido Aguilar, an authority in the realm of fantastic literature and the Director of the School of Creative Industries and Humanities at Tec Millennium in Mexico City (affiliated with Tec de Monterrey), provides a comprehensive framework that highlights various prominent subgenres found within the realm of fantasy literature. According to Dr. Guillermo Garrido, in his video conference (Introduction of the Fantasy Genre, 2021), he specified four main subgenres of fantasy literature.

Guillermo Garrido's Fantasy literature subgenre categorization:

1. **Epic Fantasy** (Lord of the Rings), a genre often portrays the battle between good and evil.
2. **Low Fantasy** (Alice in Wonderland), a genre that does not have a wide cosmogony, Urban or Historic.
3. **Heroic Fantasy** (Conan, The Barbarian, Dragonlance Chronicles, Dungeons & Dragons)portrays the battle between wizards vs. warriors, mundane characters.
4. **Historical Fantasy** (Pride and Prejudice and Zombies, Dracula & Van Helsing) is a genre that combines reality with fiction.

Regarding Science Fiction, Dr. Guillermo Garrido draws a distinctive line between it and the fantasy genre, emphasizing that the primary focus in this genre revolves around technology and science rather than the mystical elements of magic.

As for the key components that make up epic Fantasy, Dr. Garrido elaborates:

> *"...The elements that conform the epic fantasy have to portray developed worldbuilding...a whole cosmogony with all its features: geography, history, science, physical laws, languages, etc...The fantasy narratives describe a magical, nature-based in magical laws that rule the universe created by the author..."*

> Guillermo Garrido, Introduction of the Fantasy Genre, Tec de Monterrey, 2021

Gullermo Garrido states mythology as the main canon, where Greek, Scandinavian, and Celt mythology are the main inspirations of this fantastic genre, often based in a medieval background, and portrays the hero's path.

About the characteristics of Fantasy and its genres, the Commercial specialized content site "Master Class" who sells educational courses of international famous writers and storytellers like Neil Gaiman, Dan Brown, and Margaret Atwood portrays a similar definition to researcher Guillermo Garrido about the nature of fantasy literature narratives.

About the fantasy genre in literature, the Master Class platform describes:

> *"...Fantasy is a genre of literature that features magical and supernatural elements that do not exist in the real world. Although some writers juxtapose a real-world setting with fantastical elements, many create entirely imaginary universes with their own physical laws and logic and populations of imaginary races and creatures. Speculative in nature, Fantasy is not tied to reality or scientific fact..."*

> What Is the Fantasy Genre? History of Fantasy and Subgenres and Types of Fantasy in Literature, Master Class, 2017

On the other hand, "Master Class" content staff in the article "History of Fantasy and Subgenres and Types of Fantasy in Literature" propose a different categorization from the researcher Guillermo Garrido about the existing fantasy literature subgenres in the market and states that fantasy narratives include a robust, ever-growing number of subgenres, writers combine in their works.

"Master Class" fantasy literature subgenre categorization:

1- **High or epic Fantasy**: Set in a magical environment with its own rules and physical laws, this subgenre's plots and themes have a grand scale and typically center on a single, well-developed hero or a band of heroes, such as Frodo Baggins and his cohorts in J. R. R. Tolkien's The Lord of the Rings (1954).

2- **Low Fantasy:** Set in the real world, low Fantasy includes unexpected magical elements that shock characters, like the plastic figurines that come to life in Lynne Reid Banks's The Indian in the Cupboard (1980).

3- **Magical Realism:** Like low Fantasy, magical realism characters accept fantastical elements like levitation and telekinesis as a regular part of their otherwise realistic world. As in Gabriel García Márquez's classic One Hundred Years of Solitude (1967).

4- **Sword and Sorcery:** A subset of high Fantasy, it focuses on sword-wielding heroes, such as the titular barbarian in Robert E. Howard's Conan pulp fiction stories, as well as magic or witchcraft.

4- **Dark Fantasy:** Combining fantasy and horror elements aims to unnerve and frighten readers, like the gargantuan, otherworldly monsters in H. P. Lovecraft's universe.

5- **Fables:** Use personified animals and the supernatural; fables impart moral lessons, like the stories in Aesop's Fables and Arabian Nights.

6- **Fairy tales:** Intended for children, these fairy tales and folk tales are typically set in distant magical worlds (with beginnings like "Once upon a time, in a land far, far away…") where trolls,dragons, witches, and other supernatural characters are an accepted truth, as in the Brothers Grimm's Grimm's Fairy Tales (1812).

7- **Superhero fiction:** Unlike stories in which a hero acquires special abilities through scientific means, such as exposure to radiation, these protagonists' powers are supernatural.

Multi Fantasy Genre Final Fantasy 16 Video Game

Diverse Fantasy Subgenres (Spanish)

Diverse Fantasy Subgenres (Spanish)

CONQUISTA TERRESTRE

CIENCIA FICCIÓN
DISTÓPICA

BAJA FANTASÍA

CIENCIA FICCIÓN
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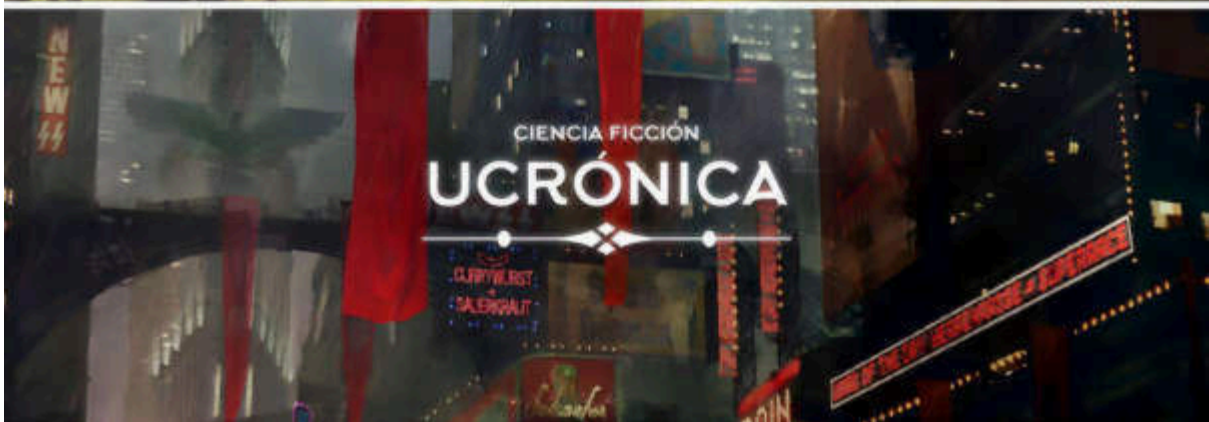
Diverse Fantasy Subgenres (Spanish)

Diverse Fantasy Subgenres (Spanish)

Conclusions

Fantasy literature contains a rich history influenced by ancient mythologies and folklore, with notable contributions from 19th-century authors like the Brothers Grimm and Hans Christian Andersen, who introduced iconic characters and moral lessons through fairy tales and fantasy stories.

These narratives often revolve around castles, kingdoms, and mythical creatures inspired by European folklore and medieval legends. While initially intended for children, these tales have had a lasting impact in the postmodern society, inspiring various media forms, including films and video games.

Fantasy literature is distinguished by its departure from reality, incorporating supernatural elements like mythological creatures, transformations, time travel, and magical powers. Authors can create "Otherworlds," entirely fictional realms that transcend the constraints of the real world.

The genre is known for embracing universal themes, particularly the timeless battle of good versus evil. Heroism is central, often portraying ordinary individuals discovering hidden strengths in extraordinary situations. Diverse character types, from trolls to fairies, enrich the genre, and talking animals or anthropomorphic characters provide unique forms of communication.

Fantastic objects are integral to Fantasy literature, frequently playing pivotal roles and becoming essential to the characters' quests. The relationship between heroes and these objects underscores the idea that heroes often require specific items, sometimes chosen by the objects themselves.

In Fantasy literature, a diverse array of subgenres exists, each offering a unique and captivating narrative experience. While precise academic and market consensus on fantasy genres may be elusive, subgenres like high or epic fantasy, low fantasy, magical realism, sword and sorcery, dark fantasy, fables, fairy tales, superhero fiction, and historical fantasy contribute to the variety of fantasy storytelling. These subgenres collectively illustrate the multifaceted and imaginative nature of the genre.

Fantasy transcends the confines of books and extends into movies, video games, and various entertainment media. Today, these media often blend multiple fantasy subgenres, providing audiences with diverse and captivating experiences. The enduring appeal of fantasy lies in its ability to transport people to limitless realms fueled by collective imagination.

Myth in the Western Hypermodern World

At the end of the 19th century, visual narratives became a primary focus of study. During those times, a worldwide rational trend existed to measure the world under a scientific universality, including the humanities.

Today, visual narratives have significant weight and validation in scientific knowledge and artistic contexts. Among these contexts are a century-old historicization, research, and categorization relationship ever since there has been a belief that art and art history have been solid and helpful in explaining the human condition's past and forming visual narrative styles.

Nevertheless, nowadays, Art as a scientific field has lost relevance under the new precepts of Hypermodernism. A phenomenon that decontextualized visual narratives for commercial and entertainment purposes, changing the reason for the study of the image.

In the 19th century, Rationalism decontextualized Art and its mythological context for scientific and categorization purposes, stripping it of spiritual, magical, and mythical meanings and adapting it to science. Making it part of universal truths, losing its mystical origin, omitting its reason for existence, and forgetting its participation in fables, magic, and fairytale storytelling.

Anthropologist Claude Levi Strauss acknowledges this phenomenon in his book "Myth and Meaning" where he explains:

> *"...The real separation between science and mythological thought had a place in the seventeenth & nineteenth centuries with Descartes, Bacon, and Newton, where science needed to reaffirm itself versus the mystical and mythical thoughts from the past...it was thought that science could only exist denying the world of the senses…"*

Claude Levi Strauss, Myth & Meaning, France, 1978

In a Hypermodern reality in which fierce agnosticism has succumbed and where there have been several shifts in what is accurate, scientific, and trustworthy. Rational categories no longer dominate the field of reality. It is truly unique how humans continue to base their imagination on symbols, characters, and mythological narratives despite historical fragmentation towards visual narratives. They echo a spiritual and fantastic plane.; Even without context, form, or meaning, they survive in the collective imagination.

In this era of digital media for the masses, where there is a great compulsion to consume audiovisual compositions related to fantasy, it is inevitable to ask several questions about how this alters the study of Art, its consumption, aesthetics, and the appreciation of iconography.

Philosopher Gilles Lipovetsky warns of this paradigm change in his book "*Hypermodern Times*" where he says :

> "...In the hypermodern society, there is an attitude of delving into the past to explain future issues but under a consumerist mindset... It is also about recycling the past with cumulative, consumerist, and reformulation purposes for products. Without context in postmodernism, concepts and issues of the past are present in the narratives but not adapted or concerning the context, and this is present in politics, entertainment, and the media..."

<div align="right">Gilles Lipovetsky, Hypermodern Times, 2005</div>

Researcher Michael A. Hall of Southern Illinois University Carbondale, in his honored thesis "*The Influence of J.R.R. Tolkien on Popular Culture,*" explains why materialism and popularity are the primary catalysts to upgrade Western culture entertainment compositions to a "high art" status. His opinion could explain why Art is so relevant nowadays without the scientific seriousness or "canonic" attitudes of rationality.

Researcher Michael A. Hall explains:

> "...Western culture, to a large extent, is defined by materialism. If anything becomes popular, be it literature, music, or films, we tend to merchandise or make consumer goods based on what is popular because it will sell. This mass culture has been given the rather derogatory term called kitsch. ' For example, some people might consider Mozart high art and the Beatles kitsch. However, this contrast is necessarily done by the individual because some people might consider the Beatles to be high art..."

<div align="right">Michael A. Hall, The Influence of J.R.R. Tolkien on Popular Culture, 2005</div>

Fantastic mythology has been of great importance to the Western world since the base of its civilization. Much has been focused on its aspirations and visual imagination of gods with powers, magic, and dramas. Today, as in no other historical period, the lines between entertainment and worship could not be more intertwined.

The Journal of English Language Studies of the University of Bialystok "Crossroads" describes:

> "...The fantasy genre uses its own fantasy devices (witches, dragons, elves, kings, magic, etc.) to discuss real-world topics such as love and loss, joy and despair, freedom and oppression, life and death. As Richard Mathews says, fantastic literature is "a literature of liberation and subversion." Its objective can be political, economic, religious, psychological, or sexual. It seeks to liberate the feminine, the unconscious, the repressed, the past, present, and future..."

<div align="right">Crossroads Journal, Bialystok University, 2013</div>

Nowadays, compositions related to fantastic visual narratives are part of the collective imagination and vital to young generations. The narratives are acclaimed and consumed by billions of people, a phenomenon that has never been seen in the history of humanity and that today is strongly intertwined with consumer machinery and hypermodern popular philosophy. Yuval Noah Harari, the author of the books "*Sapiens and Homo Deus,*" commented for Wired magazine:

> "*...Today, science fiction is the most important art genre ... It shapes the public's understanding of things like artificial intelligence and biotechnology, which are likely to change our lives and society more than anything else for decades to come...*"

<div align="right">Yuval Noah Harari, Wired Magazine, 2018</div>

Yuval Harari explains that science fiction plays a crucial role in shaping public opinion. The public likes to see more science fiction that deals with realistic problems, such as the danger of artificial intelligence, which could create a "useless class of workers." Yuval Harari claims that if you want to raise public awareness on these issues, a good science fiction movie might be worth not one but a hundred articles in "*Science*" or "*Nature*" or even a hundred articles in the New York Times.

This opinion notes the importance of fantastic narratives. It could explain why entertainment and consumption work as a catalyst to imagine and propose scenarios where problems are solved and new possibilities for changing the world are envisioned.

There is the case of the fantastic literature of J.R.R. Tolkien (John Ronald Ruel Tolkien), who was an impressive linguist and author of several stories, including the very famous *The Hobbit* (1937) and *The Lord of the Rings* (1954-1955). His stories took place in a prehistoric era in an invented version of our world that he called by the name of Middle Earth, and men, elves, dwarves, trolls, orcs, and hobbits populated that.

These books were embraced by the "Hippie" generations, inspiring the creation of board games such as "*Dungeons and Dragons*" or the adventure book stories of "*Dragonlance*" motivated by the races of J.R.R. Tolkien. In 1997, Tolkien's books were the favorite science fiction narratives in the United Kingdom media, and by 2003, J.R.R. Tolkien's imagery generated $2.25 billion in book sales.

In digital entertainment, EA Games earned $34 billion in video games related to the Lord of the Rings saga. Companies gain between 10 and 15 billion dollars in revenues in board gaming and diverse Tolkien merchandise. About how J.R.R. Tolkien's books transcend from being an Art expression to a mediatic phenomenon, Michael A. Hall explains :

> "*...Whether a person has seen the movies or not, it is safe to say that since the first Lord of the Rings film came out in December of 2001, everyone has heard of the story and its famous author, J.R.R. Tolkien. Tolkien's work provides a very good example of this process, going from being art and little more, to becoming a popular culture phenomenon, and finally becoming a merchandising juggernaut...*"

<div align="right">Michael A. Hall, The Influence of J.R.R. Tolkien on Popular Culture, 2005</div>

Another example of the power of fantastic visual narratives in our hypermodern society is the "*Harry Potter*" Sagas, a series of seven fantasy novels written by British author J. K. Rowling. These novels relate the life of a young wizard, Harry Potter, and his friends, Hermione Granger and Ron Weasley, as they study at Hogwarts School of Witchcraft and Wizardry.

These books created one of the most important and successful franchises with the most significant impact in the entertainment media fields, impacting literature, art, cinema, video games, and the collective imagination.

Today, the "*Harry Potte*r" universe is one of the largest and most successful visual narratives and one of the best you have ever seen, directly impacting contemporary culture. Fantasy novels spawned fantasy films acclaimed by both young markets and critics alike and are an imagery staple of a Millennial-Gen Z generation.

Critic Rhys Mc Ginley from the specialized film magazine *"Screen Rant"* explains:

"…The eight Potter films and the two minor Fantastic Beasts films were box office monsters and among the highest-grossing films of all time. Thanks to his films and the loyalty of his fans...an astonishing ability to attract audiences outside the books is created, which helps make them immensely successful…"

Rhys Mc Ginley, Screen Rant, 2019

The most successful case so far is the phenomenon of Marvel movies, which are based on Stan Lee's fantastic character comics, with the movie Avengers: Endgame surpassing Avatar's record as the highest-grossing movie of all time. Marvel Studios relaunched Endgame in theaters with several additional minutes of footage in July to fuel this effort, bringing the film's total to $ 2.79 billion. James Cameron's 2009 film Avatar grossed $ 2.788 million. Endgame also claims the title of the highest-grossing movie in the Marvel Cinematic Universe (*MCU*).

> *"…Endgame smashed the box office on its opening weekend, earning an unprecedented $356 million in North America and more than $1.2 billion worldwide. The movie made more money at the box office on its opening weekend than any other movie in history, and its opening day was the highest-grossing of all time…"*

Time magazine, 2019

Despite the dehumanization of its surroundings, the world continues to shelter part of its being in visual narratives, denoting the power and importance of the "ethereal" world in our existence. The lucrative power, the creative influence, and the impact of fantasy narratives like the MCU, Harry Potter, and J.R.R. Tolkien is astonishing, something that will undoubtedly continue. These are part of the fantastic magic of the contemporary social collective.

It is important to note that, despite the great success of these fantastic multiverses, little is known or recognized about the archetypal, mythological, and visual origin of the cultures that created them. The hypermodern public is used to consuming narratives but does not understand contexts, taking visual information as raw and unpublished material.

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The narratives merge experience purposes, but the magical and aesthetic reasons for what they had been created are decontextualized. According to Levi Strauss, we need to recover the perspective of science from the original primitive sense.

Example of Lord of The Rings Fan Art Paraphernalia, Jin Guo, 2013

Conclusions

Today, the influence of fantastic narratives in entertainment products is undeniable; at the beginning of humankind, the myths and legends that inspired "primitive" societies had a religious connotation and an aspirational one; they were narratives that educated and gave value to individuals. They also symbolically portrayed the nature of humankind and the history of civilizations and explained the effects and consequences of natural phenomena.

It is even more incredible to think that the scientific method was born by the influence of the magical thought of alchemy, which was intended to change the elements by transmutation. From medieval times till the late 1700s, It was believed that certain minerals could be converted into gold through symbols, concoctions, and specific methodologies.

It is precisely with the establishment of the scientific method and the Rationalist movements to establish science as the only tool to find the truth (Positivism) that the magical and mythical explanations of primitive thought are dethroned and rejected. Rationalism generated the rejection of sensory, supernatural, and sensitive explanations of the world, depriving the collective imagination of spirituality and magic.

In his book "Myth and Meaning," Claude Levi Strauss explained the natural separation between science and mythological thought in the 17th - 18th centuries with Descartes, Bacon, and Newton, among others. Science needed to reaffirm itself over the mystical and mythical beliefs from the past; it was thought that science could only exist if it denied the world of the senses.

Claude Levi Strauss explained that the sensory world was an illusionary world in front of the natural world, which would be that of the mathematical properties, which could only be obtained through the intellect and which were in total contradiction to the witness of the senses.

About why Rationalism overcomes Primitive Thinking, Claude Levi Strauss explains:

> *"...It is probable that this movement was necessary because experience shows us that thanks to this separation, this earthquake of scientific thought, it found the conditions to constitute itself..."*

Claude Lévi-Strauss, Myth and Meaning, France, 1978

Even with the estrangement of the mystical world, in today's hypermodern societies, the sensory world thrives as fantasy and science fiction narratives. Although they no longer have a religious connotation or their relationship with the natural environment, they are consumed as entertainment and as a refuge to feel, dream, and express longings for a world beyond mortality.

Nowadays, contemporary societies have an attitude of delving into the past but under a consumerist mindset. The sensory world is brought back to the present as an entertainment genre to give consumers a world of illusions with other rules, fantastic properties, and exciting visual portrayals.

Mythology and fairy tales are taken for entertainment. Corporations and artists manufacture them to enhance the receptor's experience allowing the reader, observer, or video game player to live a magical-fantastic god-like experience. And if we add Artificial intelligence, Art, and 3D immersive technology to the formula, the user's experience reaches truthful vivid connotations that could conflict with reality.

It is unsurprising to understand why the entertainment industry is a billionaire monster who moves the world's imagination and has billions of consumers' preferences. In short, companies of film, books, video games, animation, comics, and boarding games sell the opportunity to experience the magic and the worlds that primitive societies experienced with their imagination when exposed to the natural world.

Today's fantasy franchises like Harry Potter, the Marvel MCU, the Tolkien Universe, the Stranger Things series, Star Wars movies, and many other sagas are today's preference for visual culture. It is essential to distinguish that they are reformulations of the mythical-sensory world of primitive cultures. By acknowledging the product features, symbols, and origins, we can conclude that the sensory world never left humankind despite rationality.
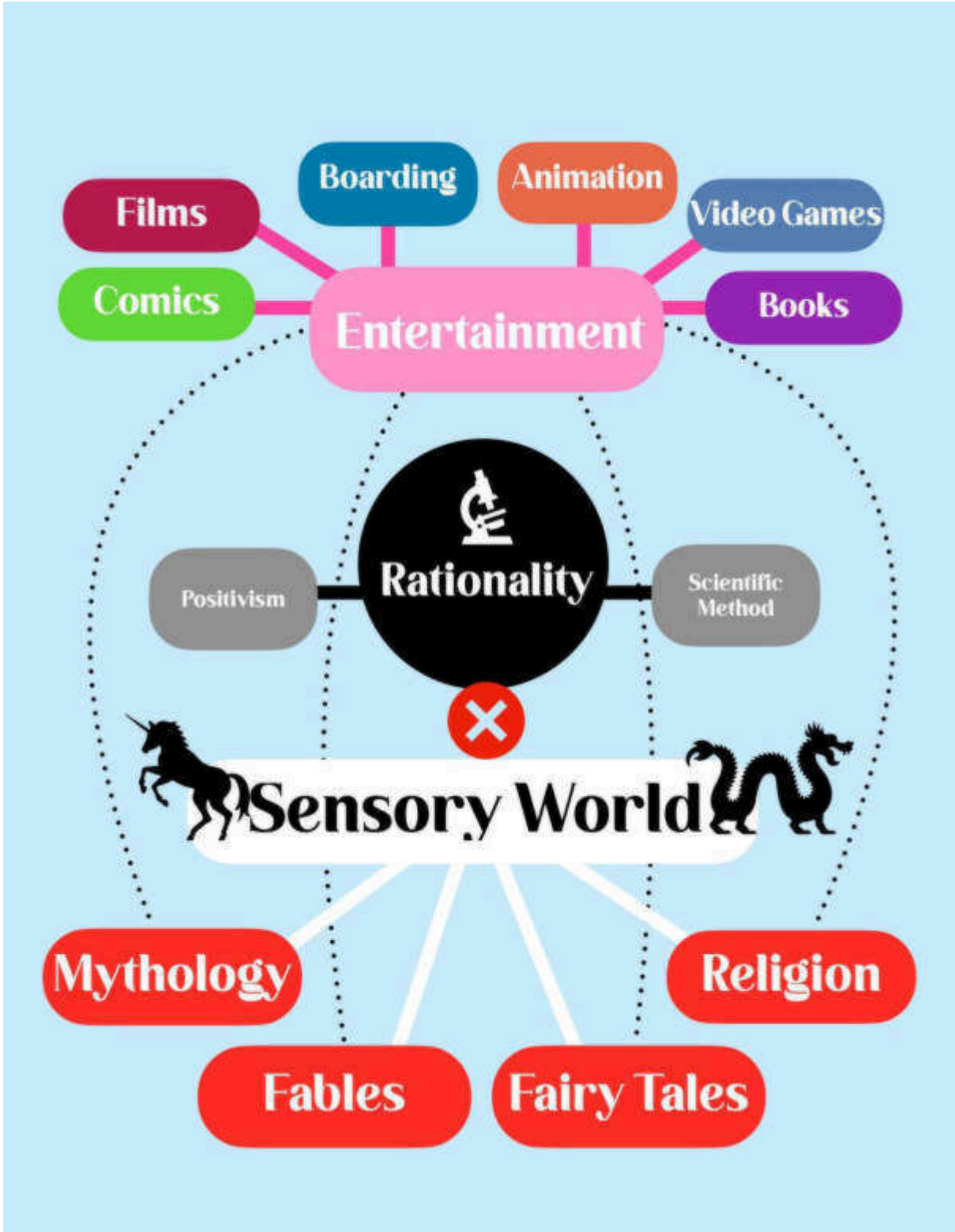
Mind Map - Sensory World in Hypermodernity As Entertainment

Brief Guide of Mythologies

For this thesis, it is believed that it is crucial to revise the origin of mythology. It will be necessary to understand the analysis subjects further at the dissection and taxonomic research. It will be convenient to be familiar with the evolution of these beliefs and practices that have permeated today, influencing fantasy genres up to video games.

About Mythology

To talk about mythology, we have to start by defining it. Still, there is a problem in its definition since the term of this concept is something non-uniform, and it has several meanings depending on the discipline that studies it. Mythology or myth may be an ideology or creed for the political sciences. Even for domains that regard them as historical narratives, the terminology may differ in meaning and content. Mythologist Robert. A. Segal, in his book *"30-seconds Mythology,"* explains this problem:

> *"...Even if a myth is assumed to be a story, disciplines differ over content ...for folklorists, mythology (myths) are exclusively about the creation of the world, all other stories constitute either legends or creation of the world..."*

> Robert. A. Segal, 30 Second Mythology, Ivy Press, United Kingdom, 2012, p. 6

The main disciplines that study mythology are anthropology, sociology, psychology, political science, literature, philosophy, and religious studies, where each one of them formulates multiple theories to answer. A Segal, a common ground to theorize about mythology, are three main questions researchers must address despite definition or scientific area: its origin, function, and subject. For the Mythologist Robert.

> *"...Origin addresses why and how myths arise whenever and wherever they do, not when and where they first arose. Function addresses why and how myth persists ...The answer "why" of both origin and function is usually a need..." Subject matter" addresses what the mythology refers to-the to the "referent..."*

> Robert. A. Segal, 30 Second Mythology, Ivy Press, United Kingdom, 2012, p. 6

It is popularly assumed mythology must be read in a literal way, whether or not the gods were real; myths about these gods are supposed to be stories of these real deities. However, mythology can also be read symbolically, and the referent can be anything. Theories are to know why mythologies arose, why they endured till this day, why they will continue to be relevant these days and what they are all about.

There are two main branches across mythology research: one relies on the XIX century theories, and the other focuses on ideas developed in the XX century. Researchers of the XIX century, like E.B. Tyler and J.G. Frazer, usually based mythologies on the physical world and their function as a literal explanation or a symbolic description of that world.

It is essential to acknowledge that Mythology narratives in the XIX century were taken literally and were considered part of the "primitive thinking" of ancient civilizations or undeveloped societies. They thought myths and fairy tales were a "lesser-primitive" method to explain nature, opposite to the "civilized" modern positive science ways.

Robert. A. Segal explains:

> "...Science rendered myths not merely redundant but out bright incompatible, and modern audiences, which by definition were scientific, therefore had to reject the myths… By contrast, twentieth-century theories- typified by those of Bronislaw Milanowski, Mircea Eladle, Rudolf Bautman, Albert Camus, Sigmund Freud, and C.C. Jung- saw myths as anything but outdated counterparts to science, either in subject matter or in function…"

> Robert. A. Segal, 30 Second Mythology, Ivy Press, United Kingdom, 2012, p. 8

Despite the nature and definition of mythology and its role in science, one constant remains. When humans are intimately connected to nature, our innate inclination is to construct narratives that explain the phenomena that surround us. This narrative impulse is among the most fundamental human traits, enduring even in highly industrialized and hyper modern societies. Examples include those who place faith in tarot, flat-earthers, and believers in the zodiac. In this way, mythologizing to make sense of the world endures as one of the most intrinsic aspects of humanity, persisting to this day.

About the nature of mythology, Thiago de Moraes, in his book Myth Atlas, explains:

> "...When an ancient Viking set sail a thousand years ago, he believed the ocean was surrounded by the serpent Jormungan, a best so bit it coiled around the whole earth...At the same time, far down in West Africa, Yoruba warriors felt the hot wind from the north and thought it was the goddess "Oya" blowing the forges of "Ogun," the fearless god of smiths and battle...These views of the universe could not be more different from one another, but they have something in common: They are all ways in which people make sense of the world. It is how they explain the seas, mountains, sun, moon, thunder, lightning, and animals..."

> Thiago de Moraes, Myth Atlas, Blue Print Editions, 2019

In Mark Daniel's book '"World Mythology: In Bite-Sized Chunks" (Mark Daniels 2016), the author clarifies that mythology frequently encompasses key attributes shared by most religions and mythologies. These standard features rotate around fundamental questions that have captivated humanity since our earliest days as a civilized species, such as our preoccupations with mortality, birth, astrology, and the overarching forces of nature.

Mark Daniels points out that people turn to higher powers beyond our complete understanding. Many of our belief systems aim to find comfort in these gods and heroes we've imagined through practices like rituals, sacrifices, dances, music, and prayers. This helps us make sense of and have some influence over significant, uncertain aspects of life, such as health and death.

Furthermore, author Mark Daniels explains that mythology provides a divine experience that stems from the collective recitation of prayers and the emotional unity it brings. We are drawn to mythologies because they satisfy our desire for a sense of togetherness and social cohesion that we experience when we engage in group prayer. In other words, mythologies offer us religion and rituals within that religion, leading to supernatural experiences, a sense of community, and a feeling of catharsis.

Author Mark Daniels explains that if we don't have these stories, legends, and religion upon which to base our rituals, what are we left with? These stories of myths and legends serve to make the message or knowledge within them more appealing, even entertaining, and maybe this is the reason that even in our hypermodern reality, young Western generations are not that religious; they still demand these mystical experiences and narratives through products like films, animation, and video games. Despite the relevance of religion in us, our necessity for mythology narratives is relevant and very real in our contemporary society.

In summary, the study of mythology is a diverse field with varying definitions and interpretations across disciplines. It addresses fundamental questions about life, death, and existence. We tend to create and believe or consume mythologies due to our inclination to find comfort in higher powers, real or symbolic, through rituals and practices, which remain a central aspect of belief systems, helping us navigate life's uncertainties.

Mythologies foster unity and catharsis, bringing people together in collective experiences. These narratives remain very appealing, even in our hypermodern society, as they provide answers to profound questions and a sense of connection and belonging in an ever-changing world, or they can entertain our imagination and give us mythological fantastic- ethereal experiences above our mortal reality.

About Greek Mythology

Undoubtedly, in Western society, the word "mythology" often summons images of Greek mythological figures like Zeus, Aphrodite, Hercules, Athena, or their Roman counterparts, including Jupiter, Venus, Ares, and Minerva. These ancient myths leave their mark on our daily lives, with Romance language-speaking countries naming their days of the week after Greco-Roman gods and months after, such as March (derived from Mars, the god of war) and May (linked to the Roman goddess of fertility).

Similarly, the influence of Greco-Roman mythology extends to our solar system, where planets bear the names of deities like Jupiter (Roman counterpart to Zeus), Venus (Roman version of Aphrodite), and Mars (the god of war). Jupiter's moon, Europa, and Neptune (Roman counterpart of the Greek god Poseidon) continue this mythological connection.

This deep integration of Greek-Roman mythology into Western culture is no accident. Much of our civilization draws from the narratives, visual culture, and political heritage of these Mediterranean societies. As a result, Greek-Roman mythology remains the most widely recognized and influential mythology worldwide, transcending geographical and cultural boundaries. Its enduring presence highlights the ongoing relevance of mythology in shaping our contemporary world.

Greek Culture Location and Historical Timeline

Greek culture had its roots in ancient Greece, situated in the southeastern part of Europe on the Balkan Peninsula. This culture flourished around the Aegean Sea and the broader Mediterranean region. As it took hold in the Mediterranean, Greek civilization thrived in what is now Greece. It extended its influence by establishing settlements along the coastlines of present-day Italy, Spain, Egypt, Cyprus, Turkey, and the Black Sea.

Ancient Greek culture has several distinct historical phases. The Minoan civilization (circa 2600-1100 BCE) on Crete and the Mycenaean civilization (circa 1600-1100 BCE) on the Greek mainland were succeeded by the Classical Period (5th-4th centuries BCE), characterized by Athenian democracy, significant philosophical developments, and iconic art and literature. The Hellenistic Era (323-31 BCE) emerged after the conquests of Alexander the Great, spreading Greek culture across the Mediterranean and Middle Eastern regions while blending with local traditions.

Greek Mythology Origins

Thiago de Moraes, in his book "Myth Atlas" (2019), describes the ancient Greek thought that the world began with the emergence of Gaia, the Earth, out of chaos. Gaia, in turn, gave birth to Uranus, the god of the sky, and together, they procreated numerous offspring. Despite their divine status, constant conflicts spoiled their existence, as Gaia and Uranus engaged in perpetual struggles not only with each other but also with their children and grandchildren, all competing for supremacy over the cosmos.

About the institution of the Olympian gods, Thiago De Moraes explains:

> *"...In the end, it was the grandchildren and great-grandchildren (of Gaia and Uranus) who won the war to rule the world. They became known as the Olympians because they lived on Mount Olympus...they were immortal and very powerful, but they weren't much wiser than humans and seemed to have spent a lot of time arguing, scheming, cheating, and doing all sorts of mischievous things…"*

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Thiago de Moraes, Myth Atlas, Blueprint Editions, 2019

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According to Thiago de Moraes, the ancient Greeks believed that the Earth was flat and encircled by a vast sea known as Oceanus. Above the Earth, the heavens were upheld by the Titan Atlas, one of Gaia and Uranus' offspring. Below the Earth lay the realm of the underworld, home to Hades, the god of the afterlife. Deeper still, beneath Hades, lay Tartarus, a grim place reserved for eternal punishment.

Greek Gods & Mythical Characters

- **Zeus**
  The God of the sky and thunder held dominion over the Greek pantheon, fathering numerous gods and maintaining sibling relationships, including his union with Hera. His shape-shifting abilities allowed him to engage in both consensual and non-consensual affairs with mortal women, leading to the birth of demigods, heroes, and mythical creatures. As the king of the gods, Zeus presided over Mount Olympus and the forces of nature, wielding the almighty thunderbolt as his signature weapon.

- **Hera**
  The wife and sibling of Zeus, was the Goddess of marriage and childbirth. Her character was characterized by a complicated combination of qualities, surrounding a maternal disposition at times and moments of intense jealousy and vengefulness. Hera often conflicted with Zeus, the king of the gods, due to his numerous infidelities.

- **Athena**
  Athena, the Goddess of wisdom, courage, warfare, and an array of attributes emerged fully grown and armored from her father Zeus's head after he had swallowed her pregnant mother, Metis. She embodied wisdom, civilization, law, justice, and strategic prowess. Athena served as the patron deity of Athens and played a pivotal role in Greek mythology and culture. Owls were often associated with her, serving as her symbolic creatures.

- **Hades**
  The older brother of Zeus and Poseidon was the God of the Underworld, responsible for ruling over the realm of the dead. He was known for his invisibility-inducing helmet and played a significant role in Greek myths about the afterlife and the Underworld.

- **Poseidon**
  The Greek God of the seas and horses was associated with earthquakes, which he caused by shaking the sea's depths. As a fundamental Olympian deity, he played a central role in sea-related myths and held significance in maritime matters and coastal cities. Known for his temper, Poseidon wielded the trident as his symbol.

- **Apollo**
  The Greek God of the sun, art, music, healing, and prophecy was associated with archery and plagues. Apollo was renowned for his frequent affairs with mortal men and women and operated the famous Oracle of Delphi, providing prophecies and guidance. He had a twin sister, Goddess Artemis.

- **Artemis**
  Artemis, the Greek goddess of the moon, wild nature, and hunting, was Apollo's twin sister and shared his skill as a great archer. She protected wild animals and the wilderness, and she had a loyal deer that always followed her. Artemis was a symbol of untamed nature and a skilled huntress.

- **Hephaestus**
  The Greek God of blacksmiths, craftsmanship, and fire, Hephaestus, was associated with volcanoes and lived under Mount Etna in Sicily, Italy. Despite his physical deformity, he was a skilled blacksmith who created powerful objects for the gods and heroes. Hephaestus was renowned for forging weapons and tools, and he played a vital role in Greek mythology as a god of craftsmanship and fire. He is married to Aphrodite, the goddess of love and beauty.

- **Aphrodite**
  The Greek Goddess of love and beauty, was married to Hephaestus by Zeus' order. She possessed extraordinary beauty and had the power to inspire love and attraction among both gods and mortals. Aphrodite was associated with various aspects of love, from romance to physical desire, and played a central role in Greek mythology and culture.

- **Ares**
  The Greek God of war and violence, enjoyed battle and the chaos of warfare. His offspring included Deimos, the personification of terror, and Phobos, the embodiment of fear. While he was known for his aggressive and violent nature, Ares did not hold the same level of influence as some other significant gods in Greek mythology.

- **Persephone**
  The daughter of Demeter and Zeus was both the Greek Goddess of spring growth and the Queen of the Underworld. Hades kidnapped her, leading to her periodic journeys between the Underworld and the upper world, corresponding to the changing seasons.

- **Demeter**
  The Greek Goddess of agriculture and fertility, was the sister of Zeus and the mother of the Goddess Persephone, the queen of the Underworld. Demeter's grief over her daughter's abduction by Hades led her to implore Zeus to allow Persephone to return to the surface world each spring and summer.

- **Dionysius**
  The Greek God of wine, wild revels, and pleasure, embodied the celebration of life's pleasures, mainly through wine and ecstasy.

- **Pan**
  The Greek God associated with the wild and the shepherds. He was known for his unique appearance, with the upper body of a human and the lower body of a goat. Pan was often depicted playing the flute and was known for his mischievous and playful nature.

- **Hermes**
  The Messenger God, Hermes, was the messenger of the gods; he was very and traveled between the world of the gods and men. He was clever and tricky, sometimes getting other gods in trouble and other times helping them. His more popular traits are the winged sandals.

- **The Muses**
  Nine goddesses of inspiration were responsible for helping people create art, music, and science. The word "Museum" means shrine of the Muses.

- **Helios**
  The Titan God of the Sun drove his chariot across the sky every day, bringing daylight to the world, and crossed the ocean back at night.

- **Selene**
  The Titan Goddess of the Moon and sister to Helios, she, too, had a chariot and guided it across the night sky.

- **Atlas**
  A Titan God who was condemned to bear the celestial heavens on his shoulders for eternity after the Titanomachy (A war between the Titans and the Olympian Gods). He was also associated with the Hesperides and the Hyades and had connections to geography and navigation.

- **Prometheus**
  A Titan god who defied Zeus's wishes by giving humanity the gift of fire and wisdom. In retribution, Zeus punished him by chaining Prometheus to a mountain, where he endured daily torment as an eagle devoured his regenerating liver. This act symbolized Prometheus's sacrifice for the betterment of humankind and his defiance of divine authority.

- **Herakles**
  Herakles was a legendary hero and demigod. He was the son of Zeus and a mortal woman. Herakles was famous for his incredible strength and courage, which allowed him to accomplish great and fearless adventures, including the "Twelve Labors". His epic accomplishments were so outstanding that Zeus eventually granted him godlike status. Herakles is considered one of the most significant and beloved mythological heroes in both Greek and Roman mythology.

- **Perseus**
  A Demigod in Greek mythology, the son of Zeus and a mortal woman, is recognized for his heroic adventures, especially for beheading the Gorgon "Medusa" and rescuing Princess Andromeda. His legendary ventures are among the most celebrated in Greek mythology.

- **Medusa**
  Medusa, in Greek mythology, was once a beautiful woman but was transformed into a Gorgon by the goddess Athena due to her rape by Poseidon in one of Athena's temples. She was depicted as a woman with snakes for hair, and her stare had the power to turn anyone who looked at her into stone. She was ultimately defeated by the hero Perseus.

- **The Cyclopes**
  One-eyed giants who inhabited a distant island and herded sheep.

- **Chiron**
  A centaur (half man -half horse), a teacher, and an astrologer, he coached Herakles, Ajax, Achilles, Jason, and many others into becoming famous heroes.

- **The Minotaur**
  The Minotaur was a monstrous creature, part bull, and part man, that dwelled within a massive labyrinth on the island of Crete. It had a gruesome appetite for human flesh. To alleviate its insatiable hunger and quell its rage, the people of Athens periodically sent a group of young individuals every nine years.

- **The Sirens**
  The Sirens were dreadful creatures, part woman and part bird, known for using their enchanting voices to lure sailors towards treacherous rocky shores, causing ships to wreck.

- **Pegasus**
  Pegasus, the winged horse, was a unique creature born from the union of Poseidon and the Gorgon Medusa. His birth occurred when the hero Perseus decapitated Medusa. Pegasus is renowned for aiding the hero Bellerophon in defeating the fearsome monster known as the Chimera.

- **Chimera**
  A monster creature that had the head of a lion, the body of a goat, and the tail of a serpent.

- **Nyx**
  She is one of the first divinities from the cosmic void, Chaos. Nyx is frequently depicted as a dark, shadowy figure, and she is the mother of various personifications and gods, including Hypnos (Sleep), Thanatos (Death), Moros (Doom), and the three Fates. Nyx's role in the cosmos is to bring forth the night and darkness.

- **Chaos**
  Chaos is the primordial god symbolizing the shapeless void that preceded the creation of the cosmos in Greek mythology. It represents the state of existence before the ordered world and its deities and natural forces emerged.

- **Eros**
  Eros, the Greek God of love and desire, is often represented as a playful winged youth who uses his arrows to ignite passion in the hearts of both gods and mortals, leading to romantic affairs.

- **Achilles**
  A Demi-God in Greek mythology, Achilles was a legendary Greek hero and warrior who played a significant role in the Trojan War. He was known for his extraordinary combat skills, courage, and force. His mother, Thetis, a Nereid-Nymph Goddess, dipped him in the River Styx, making him almost invulnerable, except for his heel, which remained his one weakness. This vulnerability in his heel eventually led to his doom when he was hit by an arrow on the heel, resulting in his death.

Greek Myth: The War of The Titans

By Thiago de Moraes

"...The world had been created by Gaia (the earth) and Uranus (the Sky), and together they had twelve children: the Titans…

…Unfortunately, Uranus was an awful father, so Gaia encouraged the Titans to get rid of him. only Kromos (Time) was bold enough to do it. He defeated his dad and became the Titans ruler…

…Kronos married his sister Rhea, they had many children, and everything was peaceful- for a while…

…But then Kronos started to worry. What if his children decided to overthrow him just as he had overthrown his own father? So naturally, he decided to eat all five of his children before they could grow up and fight him…

…Rhea was understandably annoyed about this, so when their sixth child was born, she swaddled up a stone to look like the baby and tricked Kronos into eating that instead…

…The nont- gobbled-up baby was Zeus. Rhea kept him well hidden from Kronos, and he grew up to be strong and powerful…

…At last Zeus was grown up enough to fight his baby-eating dad. He pretended to be Krono´s cupbearer and gave him a poisoned drink. It didn't kill Kronos-but it did make him vomit up the five children he'd eaten all those years ago…

…A great war followed between the younger gods, who called themselves Olympians, and the older gods, the Titans. Eventually the Titans were defeated, and the Olympians could rule the world…

…After the battle, Zeus punished the Titans. he sent some off to eternal punishment in Tartarus and gave other terrible tasks, such as forcing Atlas to hold the sky up on his back…"

Thiago de Moraes, The War of The Titans, Myth Atlas, Blueprint Editions, pp 12, 2019

Paintings Representing Saturn, by Francisco Goya (1823) & Peter Rubens (1636)

About Scandinavian Mythology

Alongside Greek mythology, one of the most prevalent mythologies in the hypermodern world is the Scandinavian, with a notable resurgence in recent years. Popularized through diverse mediums such as the PC game "Age of Mythology," PlayStation "God of War-Ragnarok," Marvel's "Thor" sagas, and Peter Jackson's portrayal of the people of Rohan in the 2000s 'Lord of the Rings trilogy", Viking mythology has become familiar to hyper modern audiences.

Scandinavian mythology has a lasting impact on our culture, deeply rooted in Anglo-Saxon history. It has influenced Art, literature, and history through the years and even made its way into Nazi Germany's narratives. With the United States and Europe being major global influencers, these mythologies have heavily influenced Western thinking and markets, and their reach extends to Asia through Westernization.

Scandinavian Culture Location and Historical Timeline

Kevin Crossley-Holland's book "Norse Myths- Gods of The Vikings" (Kevin Crossley-Holland, 1993) explains that from the 9th to the 12th century, Vikings were a dominant force shaping Europe and beyond. Carrying their ancient beliefs wherever they embarked, their poets composed early versions of stories, legends, and myths that endure today. "Viking" refers to North European folk like the Danes, Norwegians, and Swedes, collectively referring to "seafarers," "warriors," and "settlers." From 780 to 1070, the Viking Age marked a significant era when Norsemen made impactful expansions south, east, and west.

According to Kevin Crossley-Holland, Vikings embarked on migrations for two primary reasons: Scandinavia's overpopulation and the system of primogeniture, which compelled younger sons to seek opportunities abroad, and the desire to expand trade routes. The key to their success was sea power, relying on advanced navigation skills and creating superior ships—a notable practical and artistic achievement in pre-Conquest Europe.

Kevin Crossley-Holland explains that the Vikings conquered and colonized Scotland, Ireland, and half of England while sailing south. However, their expansion encountered a formidable opponent in Alfred of Wessex, the only English king honored with the title "the Great." Vikings also settled in Friesland and France, establishing a presence as far as Loire. They temporarily captured Lisbon, Cadiz, and Seville, eventually settling in Normandy. Their influence extended to Sicily, where traces of Norse heritage, such as fair skin and reddish hair, endure among some residents.

According to Kevin Crossley-Holland, heading east to the Baltic, the Vikings navigated up the river Volkhov to Novgorod, where they dragged their boats overland on pine rollers, eventually reaching the Dnieper and making their way to Kyiv, the Black Sea, and Constantinople. Another group of Vikings traveled from Novgorod to the Volga, sailing south to the Caspian Sea and Baghdad. The Rus, or Swedish Vikings mentioned by Ibn Fadlan, gave their name to Russia. Meanwhile, Norwegian Vikings primarily sailed west, colonizing Iceland, Greenland, and the Faroe Islands, eventually reaching North America, in what is now called Newfoundland and New England, almost 500 years before Columbus.

The Vikings spread their culture and influence across diverse territories, leaving a lasting impact that continues to be recognized by many countries. The core Viking territories are mainly located in Northern Europe, including present-day Germany, Denmark, Sweden, Norway, Iceland, the Faroe Islands, northern Britain, Ireland, Scotland, and the French regions of Britain. While their influence peaked from the 9th to the 13th century, the Vikings' legacy persists. The Danish monarchy, rooted in Viking history, is the oldest monarchy in Europe, contributing to the enduring presence of Viking heritage in the modern world.

Scandinavian Mythology Origins

According to Thiago De Moraes in his book "Myth Atlas" (2019), Norse mythology envisioned a cosmos with nine worlds emerging from the branches of the colossal Yggdrasil tree. At the pinnacle resided the gods in Asgard, with Midgard as the realm of humans situated in the middle. The lower branches harbored a world of ice and fire inhabited by giants, while deep worlds hosted dwarfs forging magical creations and obscure places sheltered dark elves. At the Yggdrasil's bottom, giantesses water the three from a well while a dragon perpetually nibbles at its roots.

Yggraddsil nine mythical realms:

- **Asgard:** The uppermost realm of Yggdrasil, housing the Aesir gods.
- **Midgard:** Positioned in the middle of Yggdrasil, it is the realm of humans.
- **Vanaheim:** The home of the Vanir gods, often linked with fertility and nature.
- **Jotunheim:** Located in the lower branches of Yggdrasil, it is the world of the Jotune (giants).
- **Alfheim:** Home to the Light Elves residing within Yggdrasil.
- **Svartalfheim:** Also called Nidavellir, this realm is connected with the Dwarfs (Svartálfar).
- **Niflheim:** Characterized by ice, cold, and mist, often viewed as one of the primordial domains.
- **Muspelheim:** A domain of fire governed by the fire giants and ruled by the giant Surtr.
- **Helheim:** The world of the deceased, under the rule of the goddess Hel, often described as misty and shadowy.

About the beginning of the Norse gods, Thiago De Moraes explains:

> *"...According to Norse mythology, the world was created by Odin, the "All-father," and its two brothers, Vili and Ve, using the body of a giant called Ymir. Ymir's skull was the sky; his hair became the trees; his bones were mountains, and his blood the sea…"*

Thiago de Moraes, Myth Atlas, Blue Print Editions, 2019

According to Thiago De Moraes, The Norse gods were quite violent deities who constantly fought. The Scandinavian people believed that there would be a great battle called Ragnarok at the end of the time. The giants would defeat the gods, and wolves would eat the sun and the moon.

Norse Gods & Mythical Characters

- **Odin**
  The Father of the Norse gods and chief of the Aesir, Odin is a one-eyed deity known for sacrificing an eye in exchange for knowledge. Renowned for his authority, wisdom, and appreciation of poetry, he is the Father of gods like Thor. He was escorted by wolves and his two ravens, Huginn and Muninn, who act as vigilant spies across the realms of Yggdrasil.

- **Thor**
  "The Thunderer" Norse God, the strongest of the Aesir gods, was the son of Odin and the giantess Fjorgyn. Wielding the mighty hammer "Mjolnir," he rode a chariot pulled by immortal goats, Tanngrisnir and Tanngnjóstr. Described as a red-haired, corpulent god with a love for "mead," Thor protected gods and humans from various threats.

- **Loki**
  Loki, frequently known as "The Trickster" in Norse mythology, was a mischievous and complex figure known for playing pranks on other gods. His unconventional relationships resulted in the birth of peculiar creatures, including the giant serpent "Jormungandr," the monstrous wolf "Fenrir," and the eight-legged horse "Sleipnir." These creatures played a significant role in the events leading up to Ragnarok, the prophesied end of the world in Norse mythology.

- **Freyja**
  The Goddess of beauty from Vanaheim in Norse mythology is renowned for her radiant beauty, with hair like spun gold. She is associated with love, fertility, and magic and is often portrayed wearing a magical necklace called "Brísingamen." Freyja possesses a chariot pulled by large cats, adding to her mystical and captivating persona in Norse mythology.

- **Freyr**
  Freyr, Freyja's brother in Norse mythology, was associated with prosperity, fertility, and sunlight. He was regarded as the god of prosperity, wealth, and peace. Freyr held the enchanted sword "Sumarbrander," accompanied by the mighty boar "Gullinbursti," and owned the magical ship "Skidbladnir," which could be folded up to fit in his pocket.

- **Frigg**
  Frigg, also known as Odin's wife and queen of the gods, played a central role in Norse mythology as the mother of many gods, including the beloved and tragic figure Baldur. As a powerful goddess, she was known for her wisdom, foresight, and knowledge of fate.

- **Sol**
  The Sun Goddess rode her fiery chariot through the sky while being chased by ravenous wolves.

- **Mani**
  The God of the Moon, Mani's brother, also navigated the skies in a chariot, pursued by wolves.

- **Baldur**
  The Norse God of light and brother to Thor, was renowned as the most beautiful among the Norse deities. His key role in Ragnarok, the apocalyptic event of Norse mythology, unfolded tragically as he met his demise. His murder marked a critical moment in developing the end-of-world scenario, setting the stage for the epic war between the gods, Loki's offspring, and the giants.

- **Heimdall**
  Heimdall, the Norse God with unique eyesight, was the guardian of the Bifrost, the rainbow bridge connecting Asgard to the mortal realms. His distinctive tool was a large horn that he would sound to announce Ragnarok, the end of the world in Norse mythology.

- **Tyr**
  The Norse God of hunting and lord of the forest was one of the Aesir, a group of gods associated with strength, war, law, justice, and heroic glory and often portrayed as a brave and noble warrior. In the events of Ragnarok, Tyr's arm was dismembered by the wolf Fenrir, highlighting a significant moment in the Nordic apocalypse.

- **Njord**
  The Norse God of the sea, Njord, a Vanir god in Norse mythology, was associated with the ocean, seafaring, fishing, and wealth. He was also considered a deity of prosperity and fertility. He was married to the giantess Skadi.

- **Hod**
  In Norse mythology, Hod was a blind god associated with darkness and winter. He was one of Odin's offspring, tricked by Loki; he unintentionally caused the death of his brother Baldur, leading to tragic events such as Ragnarok.

- **Jormungand**
  An absolutely massive snake, living in the sea, coiled around the whole realm of Midgard, biting its own tail. The offspring of Loki encircles the world, and during Ragnarok, the world-ending event, it battles Thor, leading to both their deaths.

- **Fenrir**
  The giant wolf and one of Loki's offspring in Norse mythology was prophesied to grow immensely and play a pivotal role in Ragnarok. Fearing his power, the Asgardian gods tricked Fenrir and bound him with magical chains. However, during Ragnarok, Fenrir broke free, fulfilling the prophecy. In the chaos of battle, he devoured Tyr's hand and ultimately swallowed Odin. Fenrir met his end when Odin's son, Víðarr, avenged his father and killed the mighty wolf.

- **Ratatosk**
  In Norse mythology, Ratatoskr is a squirrel who runs up and down the world tree, Yggdrasil, carrying messages to the nameless eagle at the top and the serpent Nidhogg at the bottom.

- **The Dwarves**
  In Norse mythology, dwarves, grumpy yet passionate folk, lived in the dark depths of mountains. Renowned as great smiths, they crafted remarkable objects like Thor's hammer, "Mjolnir," Odin's spear, "Gungnir," and Freyja's necklace, "Brísingamen."

- **Nidhogg**
  In Norse mythology, Nidhogg, a voracious greedy dragon, inhabited the depths of Yggdrasil, consuming its roots, leaves, and branches. It symbolized a relentless force of destruction, grinding at the foundational elements of the cosmic tree.

- **The Norns**
  The three giantesses, Wyrd, Verdandi, and Skuld, who lived at the base of Yggdrasil, nurtured its roots and watered them with the waters of Mímisbrunnr.

- **Mimir**
  Mimir, a wise being in Norse mythology, protected the well of knowledge, "Mímisbrunnr," at the roots of Yggdrasil. Odin sacrificed an eye to drink from this well, seeking wisdom and foresight.

- **Surt**
  Lord of the fire giants he lived in Muspelheim, the land of fire, and had a giant sword also made of fire.

- **Hel**
  In Norse mythology, Hel, one of Loki's offspring, is depicted as having a dual nature. She is half white and alive, symbolizing the realm of the living and half black and dead. As the mistress of darkness and death, Hel governs the afterlife for those who did not die in battle, ruling over the realm that shares her name.

- **The Jotun or The Giants**
  In Norse mythology, various giants, including ice, fire, rock, and regular giants, coexisted with the gods, forming complex relationships. Many giants resided in Jotunheim, as well as in forests and mountains. Engaged in constant conflicts with the gods to control the realms, some giants were allies of the Aesir, such as Odin's father or Njord's wife.

- **Angrboda**
  An evil witch giant, she dwelled in a shadowy forest and bore many children with Loki. Sharing Loki's predilection for trickery and mischief, they both delighted in causing disruptions among the gods and inhabitants of the Yggdrasil realms.

- **Bragi**
  The God of poetry, he likes to make many rhymes and play many instruments.

Norse Myth: Thor´s Wedding

By Thiago De Moraes

"...Thor's most precious possession was an all-powerful hammer called Mjölnir. When Mjölnir was stolen. Thor was willing to do anything to get it back…

...It turned out that Thrym, The king of the frost giants, had stolen the "Mjölnir." Thyr was very big, very frosty, and smelled utterly repellent. He was also madly deeply in love with the goddess Frejya. he had hidden Thor's hammer deep inside the earth and would only give it back if Freyja agreed to marry him…

…To no one's surprise, Freyja was not at all excited about marrying a revolting frost giant, so Loki the Trickster came up with a plan: Thor would dress up as Freyja and marry the fray giant instead. It was either a particularly silly plan or a particularly brilliant one. It's hard to tell with these things. Thors wasn't entirely happy with the idea, but he really wanted his hammer back, so he went along with it…

…Loki disguised Thor as a bride, covering his whole body and his beard with fine skills. To be honest he didn't look very like a bride, but he could just about pass for a very large, very strong, very annoyed woman…

… Luckily, Thrym wasn't fussy. He didn't mind the bride's extraordinary capacity for eating roast meat and drinking beer, nor the angry look she threw him over dinner. He was excited about the wedding and decided to get married straight away…

…As part of the wedding, the bride and groom had to hold Mjõlnir and swear an oath. It was the moment Thor had been waiting for. The second he got his hands on the hammer, he threw away his disguise and bashed all the giants senseless…

Thor and Loki dashed back to Asgard, where everyone agreed that it was best not to ask the thunder god too many questions about the big day…"

Thiago de Moraes, Thor's Wedding, Myth Atlas, Blueprint Editions, 2019, p. 78

Thor's Fight with the Giants, Mårten Eskil Winge, 1872

About Aztec Mythology

The Aztecs, a prosperous civilization in Mesoamerica, thrived in what is now Mexico City. When confronted by the Spanish under Captain Hernan Cortes, they valiantly resisted, but the empire eventually succumbed in 1521, primarily due to diseases brought by European conquerors. The capture of Moctezuma, the principal lord, played a crucial role. This marked the demise of Aztec culture, which later underwent a process of reformulation and hybridization with Spanish colonial influences.

The Spanish colonization and imposition of Christianity resulted in the loss of valuable information about Aztec culture—its history, customs, religion, gods, numerical system, language, architecture, and overall reality. Much of this knowledge was irreversibly destroyed. However, due to the efforts of anthropologists and archaeologists and the preservation of the "Mexica" culture, we have gained relative insight into Aztec mythology, characterized by polytheism.

Today, traces of Aztec archaeology are visible in the names of areas, museums, landscapes, and sites like the "Templo Mayor", "Tlatelolco", and "Teotihuacan"., all mainly in the central region of Mexico. Despite this, Aztec culture hasn't permeated the global consciousness to the extent of Greek or Scandinavian cultures, yet it remains one of the most emblematic in Latin America.

Aztec Culture Location and Historical Timeline

According to Thiago De Moraes in his book "Myth Atlas" (Demoraes Thiago, 2019), the Aztecs included multiple groups residing in Central America several centuries ago. During the 13th and 14th centuries, the Mexica-Aztecs established themselves in the present-day region of Mexico and Central America. At its zenith, the Aztec empire covered an expansive 80,000 miles, with the capital city, Tenochtitlán, hosting a population surpassing 140,000 residents.

Render of Tenochtitlan, Thomas Kole, 2023

Aztec Mythology Origins

According to Cierra Tolentino from *History Cooperative* (Cierra Tolentino 2022), The Aztec religion was a polytheistic and hybrid system. The Mexicas (Aztecs) integrated mythological traditions from the Toltec civilization, often mistaken for the elder culture of "Teotihuacan". The Toltecs were considered semi-mythical and praised by the Aztecs for their improvements in Art and science. They depicted the Toltecs as builders of structures decorated with precious metals and gemstones, especially in their legendary city of "Tollan".

About the Toltecs for the Aztecs, Cierra Tolentino Explains:

> *"...Not only were they viewed as wise, talented, and noble people, the Toltecs inspired Aztec methods of worship. These involved human sacrifices and a number of cults, including the famed cult of the god Quetzalcoatl. This is notwithstanding their innumerable contributions to Aztec-adopted myths and legends…The Toltecs were regarded so highly by the Mexica that toltecayotl became synonymous with culture, and to be described as being toltecayotl meant that an individual was particularly innovative and excelled in their work…"*

> Cierra Tolentino, Aztec Mythology: Important Stories and Characters, History Cooperative, 2022

According to Cierra Tolentino, Due to the vastness of their empire and interactions through conquest and trade, the Aztecs possess multiple creation myths instead of a singular one. Their blending of existing myths from various cultures and their own earlier traditions creates a fusion of old and new narratives. A prime example is the story of Tlaltecuhtli, whose monstrous body transforming into the earth reflects an idea present in earlier civilizations.

In his book "Myth Atlas" (2019), Thiago De Moraes describes Aztec mythology, explaining that the Aztecs envisioned a cyclical world, repeatedly destroyed and reborn with a new sun god. They imagined these events through catastrophic scenarios like floods, rains of fire, and, at one point, the world's end caused by jaguars consuming humanity. According to Aztec myths, there were four previous cycles of destruction and creation before the current fifth Sun, the last Sun before the expected ultimate world devastation.

Thiago De Moraes states that the Aztecs pursued to delay this terrifying fate by making efforts to appease the gods. The idea of an upcoming global wipeout was somber, driving them to commit human sacrifices to stretch the fifth Sun's existence.

According to Thiago De Moraes, the Aztecs believed the world was divided into four quarters governed by a specific god. Beneath our world were nine underworlds or hells known as Mictlan, characterized by howling winds and dark mountains and inhabited by epic beasts and monsters. Above were thirteen heavens named Tapan, where 400 gods of the southern stars and 400 gods of the northern stars resided.

Aztec Gods & Mythical Characters

- **Ometeotl**
The double God, both male and female, from whom came all the other gods. He/She spent his/her time in the highest heavens, unconcerned with gods and men below.

- **Centzon Mimixcoa**
400 Gods of the Northern Stars. They were a band of cloud serpents that constantly fought the southern stars.

- **Tonatiuh**
A fierce Sun God who drank blood from sacrifices and, in turn, made soldiers brave and rugged. He was initially named Nanahuarzin but sacrificed himself by jumping into a fire. That turned him into the Sun and became Tonatiuh.

- **Mixcoatl**
Once a venerable hero who, after his demise, ascended to become the God of hunting and the Milky Way. His name, which means "Cloud Serpent," is inspired by the resemblance the Aztecs saw between his celestial form and the night sky's appearance of a serpent-shaped cloud.

- **Huitzilopochtli**
The sun and war God, Huitzilopochtli, born from Coatlicue, guided the Aztecs to the lake, where they established Tenochtitlan, now Mexico City. His symbolic color was blue, and his dominion was the South.

- **Tezcatlipoca**
Known as the Smoking Mirror, this mighty God utilized a magic mirror to observe and influence everything. Dwelling in the shadows, at times taking the form of a jaguar, Tezcatlipoca could exhibit wrath and vengeance but also played a protective role for rulers and combatants. Tezcatlipoca was associated with the color black, and his dominion was the North.

- **Cuaxolotl**
A Goddess that embodies the heart, instincts, emotions, and craftsmanship. With two heads, she is revered as the goddess of the hearth and smiths, symbolizing both domesticity and artisanal skills in Aztec mythology.

- **Xipe Totec**
In Aztec mythology, Huehueteotl, the God of fertility and crops, was appeased through human sacrifice. Victims were flayed, and supposedly the God wore their skins. He is associated with the red color, and his dominion was in the east.

- **Chalchiuhtlicue**
Chalchiuhtlicue, the Lady of the Jade Skirt, was the Aztec Goddess of water, childbirth, and fertility. Being Tlaloc's sister and associated with the fourth sun, she was believed to have brought about the end of the world through her tears.

- **Mayahuel**
Goddess of agave plants, was instrumental in composing pulque, the Aztecs' favored beverage.

- **Patecatl**
God of medicine and drunkenness, he enjoyed blending herbs and often found himself accompanied by drunk rabbits.

- **Centzontotochtin**
A vast group of rabbit Gods whose primary activities included incessant drinking and sharing uninspiring daily jokes.

- **Tlaltecuhtli**
A voraciously greedy Goddess, she consumed everything in her path. Quetzalcoatl and Tezcatlipoca, realizing that creating the world was impossible with her ceaseless appetite, dismembered her. Her body converted into the Earth and remains beneath everything today.

- **Mictlantecuhtli and Mictecacihuatl**
The Gods of the dead and the underworld governed the realm of Mictlan, assigned with safeguarding the bones of the deceased. Later, Quetzalcoatl stole some of these bones to craft the humanity of the fifth sun.

- **Coatlicue**
Coatlicue, the Earth Goddess in Aztec mythology, is intricately linked to the story of Huitzilopochtli. She is described as a serpent goddess representing the earth and birth. Despite being the mother of many gods, including Huitzilopochtli, Coatlicue faced betrayal from her children due to their jealousy of her giving birth to the sun god.

- **Xochipill and Xochiquetzal**
Siblings and deities of love, summer, fertile land, and flowers.

- **Quetzalcoatl**
The feathered viper God is a shapeshifter able to transform into a giant feathered serpent or a man, among other shapes. Lord of the wind and the morning star, he is also the creator of humanity. His color is white, and his quadrant is in the west. He is the archrival of Tezcatlipoca.

- **Tlaloc**
The God of rain, responsible for granting life to crops, yet capable of taking it away with floods and storms. He reigns over Tlalocan, a realm filled with gardens, rivers, and delightful creatures.

- **Centeotl**
Centeotl was the Aztec deity of corn and agriculture, representing fertility and abundance.

- **Xiuhtecuhtli**
  The ancient deity of fire and volcanoes, his flames formed the bedrock of the universe, sustaining all the realms from Mictlan to Tapan.

- **Xolotl**
  Xolotl, the dog-headed god of Venus, helped move the sun into darkness at each day's end, with both feet facing backward.

- **Tecuciztecatl**
  The God of the moon initially aspired to be the sun, but despite his pride, he lacked the courage to jump into the sacrificial fire, allowing his brother Nanahuatzin to take the first leap.

- **Centzonhuitznahuac**
  The Centzonhuitznahuac, 400 gods of the southern stars, were the evil star siblings of Huitzilopochtli, the sun God, who attempted to kill him during his infancy.

Aztec Myth: The Fifth Sun

By Thiago De Moraes

"...The Aztecs believed that they lived in the last of the five eras… at the end of each era, the world was destroyed and then recreated in a completely different way. It must have been really hard work, as absolutely everything- land plants, rivers, mountains, animals, and people- had to be made again from scratch. The sun was reborn, too, and was ruled by a different god each time…

…The First Sun: After a long time of nothingness, the double god Ometeotl created him and herself. He/she had four sons: Tezcatlipoca, Quetzalcoatl, Huitzilopochtli, and Xipe Totec, who created the world and all the animals that lived in it. They also made a race of giants…Tezcatlipoca became the Sun, but he wasn't very good at it and gave out little light… Quetzalcoatl knocked him out of the sky, and Tezcatlipoca retaliated by setting his jaguars loose…the jaguars killed everyone, and the world ended…

…The Second Sun: The Gods rebuilt the world(making regular people instead of giants), and Quetzalcoatl got the job of being the Sun…All went well until the people became lazy and rude, and Tezcatlipoca turned the unruly people into monkeys...This made Quetzalcoatl so angry he blew everyone and everything off the face of the earth with a mighty wind…

…The Third Sun: Tlaloc went up to be the sun, while Quetzalcoatl made some new people… But when Tezcatlipoca stole Tlaloc´s wife, he became so sad that he neglected the world…Everything became very dry and started to die…The people prayed for rain, but that annoyed Tlaloc even more…He gave them rain- a rain of fire and burned the whole world to ashes…

…The Fourth Sun: This time, Tlaloc's sister, Chalchiuhtlicue, became the Sun. She was very nice to everyone but didn't get along with Tezcatlipoca… He was so rude to her, she cried… A lot… In Fact, she cried for more than 50 years and ended up drowning the whole world…

… The Fifth Sun: This was the era in which the Aztecs thought they lived… The Gods needed a volunteer to become the Sun by jumping into a huge bonfire… Funnily enough, no one seemed up for it, until a strong and arrogant God called Tecuciztecatl volunteer…But when he approached the flames, he became scared… His twin brother, a weak, scrawny fellow called Nanahuatzin, jumped into the fire instead…He turned into the Sun, and his name became Tonatiuh… Tecuciztecatl, seeing his brother was now all - powerful, jumped in too and became another Sun…

…The Gods were very annoyed with Tecuciztecatl; no one wanted two Suns... They threw a massive rabbit at him (it was probably the closest thing) and dimmed his light by half, making him turn into the moon…Quetzalcoatl then went down to the underworld of Mictlan to recover the bones of the people who had died in the flood. He brought humanity back to life and populated the earth…

… From then on, the people fed Tonatiuh blood from human sacrifices so that he wouldn't get mad and cause massive earthquakes which would end the world for good ..."

Thiago de Moraes, The Fifth Sun, Myth Atlas, Blueprint Editions, 2019, p. 31

Aztec Sculpture of Coatlicue Goddess, "Mexican Anthropology Museum,"
Mexico City, 2023

About Egyptian Mythology

According to the British Museum The ancient Egyptians believed in many gods and goddesses, each assigned specific roles essential for sustaining peace and harmony in the land. Certain gods played vital roles in the creation, while others directed an annual flood essential for agricultural prosperity. Some delivered protection, while others took responsibility for the well-being of people after death. Local gods symbolized specific towns and minor gods personified various plants or animals. Notably, a few gods were considered dangerous. The ancient Egyptians deemed and revered these deities crucial to ensure the smooth continuation of life.

According to Thiago De Moraes in his book, "Myth Atlas" (De Moraes, 2019, p. 81), the ancient Egyptians believed in thousands of different gods, many of whom had rather peculiar appearances. Some had bodies or heads of animals, while others were represented by inanimate objects or even independent body parts.

Thiago De Moraes explains:

> *"...Despite these peculiarities, gods lived reasonably normal lives, marrying, having children, and arguing just like regular families. They inhabited various locations across the universe, with some even having their primary residences in temples where people worshiped them…"*

<div align="right">Thiago de Moraes, Myth Atlas, Blueprint Editions, 2019, p. 81</div>

According to Thiago De Moraes, solely the pharaoh, the sovereign of Egypt, could speak directly with the Gods. Pharaohs were considered divine beings, and after their death, their souls ventured on a solitary, adventurous voyage to the afterlife alongside the Gods. Concerning the mythical origin of the Egyptian world, Thiago De Moraes explains that there was nothing but water at the beginning; the God Atum emerged from this water, standing atop a pile of land. Atum then created two offspring: Shu, the God of air, and Tefnut, the Goddess of moisture. These divine siblings had their own children, including Geb, who personified the earth, and Nut, the embodiment of the sky.

Geb and Nut, the stars' parents, encountered a rugged event when Nut swallowed some of their offspring; this sparked a forceful confrontation between Geb and Nut, causing the world to tremble. In response to the turmoil, their father, Shu, intervened. He positioned himself between them, using his hands to support Nut and his feet to restrain Geb. This arrangement persists today, forming a mirrored underworld beneath our world known as Duat. Within this realm, Osiris, the lord of the dead, resides in the Field of Reeds.

Egyptian Culture Location and Historical Timeline

Thiago De Moraes explains that the ancient Egyptians established in the northeastern region of Africa, specifically along the River Nile, encompassing roughly modern-day Egypt. This civilization thrived from around 4000 BCE until its eventual conquest by the Roman Empire in 30 BCE.

According to the prestigious British Museum (British Museum, 2023), renowned for its extensive collection of Egyptian artifacts, the Egyptian Predynastic period began in the Neolithic era around the sixth millennium BC. This era concluded with the unification of Egypt under the first pharaoh, traditionally divided into Naqada I (4000-3500 BC) and Naqada II (3500-3100 BC). The town of Naqada in southern Egypt played a critical role in delineating these periods.

The British Museum explains that around 6000 BC, human settlements took root in the East African Nile Valley, marking the beginning of the ancient Egyptian civilization. This civilization, as we recognize it, dawned approximately in 3000 BC with the unification of the Nile Valley under King Narmer. This period persisted until 30 BC when Egypt fell under Roman rule.

According to the British Museum, The River Nile played an indispensable role in shaping ancient Egyptian life, serving as a vital water source for crops, a reservoir of fish for sustenance, a supplier of reeds for crafting papyrus, and a repository of mud for construction. Additionally, the Nile functioned as the primary travel route for the ancient Egyptians.

Egyptian Fresco Painting, Pool (detail) Nebamun's Garden, 1350 B.C.E

Egyptian Gods & Mythical Characters

- **Shu**
  The God of dry, cool air, Shu was a laid-back deity who valued harmony among people. His role took an unexpected turn when he was caught amid a dispute between two of his children, Geb, representing the earth, and Nut, the embodiment of the sky. He stayed stuck for eternity, separating his sons

- **Nut**
  The Goddess of the sky, Nut, arched above his sibling, Geb. They had a massive argument, so their father, Shu, held them apart. Other gods are Nut's offspring, including Osiris, Seth, and Isis.

- **Geb**
  God of the earth, Geb's body lies beneath his sister Nut. When he laughs, earthquakes resonate throughout the earth. He is the father of all snakes and married his sister, the sky.

- **Bastet**
  A cat Goddess who looked after people and their houses, Bastet always held a musical instrument called a sistrum. She is the sibling of the fierce God Sekhmet.

- **Horus**
  Horus, the falcon-headed God, is the offspring of Osiris and Isis. In his quest to reclaim his murdered father's throne, he faced a series of battles with his uncle Set. Despite losing an eye during the conflict and many ferocious battles, the other gods intervened, ultimately granting Horus the throne, who became their king.

- **Sobek**
  Sobek, the crocodile-headed god, had a propensity for combat and grumpy behavior. Renowned for his formidable battle skills, he safeguarded the other Gods and the people.

- **Taweret**
  Taweret, the hippopotamus Goddess of rivers and fertility, is a fierce protector of women and children. She also helped dead people to have a safe walkthrough to the afterlife.

- **Bes**
  Bes, the trickster God was the bringer of fun and good times. Additionally, he served as the protector of homes, warding off evil spirits from children.

- **Hathor**
  Hathor, a daughter of the Sun God, symbolized the divine qualities of love and motherhood. Rejoicing in singing, dancing, and the company of little children, she sometimes transformed into a cow. She was the mother of the God Apis.

- **Apis**
  The formidable bull God, he served as a messenger transiting the realms of Gods and men. He was adorned with a sun disk between his horns as a tribute to his mother.

- **Ammit**
  A colossal monster with a crocodile head, a lion's mane, the front part of a lion, and the rear of a hippopotamus, Ammit had a formidable appetite for the deceased. She consumed the hearts of the unworthy dead, preventing them from entering the Field of Reeds—a privilege reserved for those who had led a respectable life.

- **Maat**
  Goddess of the truth, justice and good behavior. She is the spouse of Thoth.

- **Thoth**
  The stork-headed God of wisdom, Thoth, was not only the inventor of hieroglyphs and writing but also the God of the moon. He played a crucial role in resolving the conflict between Horus and Seth.

- **Anubis**
  Anubis, the jackal-headed God of burials, is believed to have invented mummification when he embalmed Osiris. In the underworld, he aided Osiris in purging the realm of evil souls.

- **Osiris**
  Osiris, the inaugural pharaoh, governed gods and humans until his brother Seth orchestrated his assassination. With the assistance of Anubis and other deities, Osiris was resurrected, ultimately becoming the lord of the dead.

- **Seth**
  A slick and intelligent, canine-bodied trickster God, Seth displayed a propensity for mischief, even murdering his brother Osiris. However, sometimes, he could be more cooperative in certain instances, such as assisting Ra whenever the sun god faced the challenging chaos serpent in battle.

- **Hapi**
  The god responsible for flooding the Nile every year, propagating fertility to the land.

- **Sekmet**
  Sekmeth was a formidable warrior goddess with the head of a lioness; she served as a protector to the pharaoh during times of battle.

- **Tefnut**
  Goddess of moisture, she wed her brother Shu and bore numerous children, including Geb and Nut.

- **Atum**
  The very first god, he self-created, and all the following Gods descended from his children, Tefnut and Shu.

- **Nephtys**
  The wife and sister of Seth, she was horrified when Seth killed Osiris. She used spells to assist Isis in bringing Osiris back to life. Also, she is Anubis's mother.

- **Isis**
  Goddess of motherhood and nature, Isis rescued and revived her brother and husband Osiris after he was murdered by Seth, transforming him into the first mummy. Her tears are said to cause the annual flooding of the Nile River.

- **Ra**
  Sometimes depicted as human and at other times as a hawk-headed figure, Ra is the God of the Sun. He sails through the day on his solar barge, and at night, he travels to the underworld on his evening barge. In the underworld, he battles with Apep, the serpent of chaos.

Egyptian Myth: The Resurrection of Osiris

By Mark Daniels

"...Osiris, who from birth was destined to overthrow Atum to become the ruler of the Egyptian universe, hailed from a close-knit family. He united with his sister Isis, while his brother, Set, formed a union with their other sister Nephthys…

…However, not content with just one sisterly union, Osiris also embarked on a dalliance with his other sister (and sister-in-law), Nepthys, the result of which was Anubis, the embalming God of the dead…

…Angry at this breach of trust, Set jealousy murdered his brother, an event which came to represent the constant battle between order and disorder under the Egyptian principle of Maát…

…Isis and Nepthys went in search of Osiris' body, and Isis' tears of grief, as she searched in vain for her husband and brother, gave rise to the idea that they caused the flooding of the Nile each year (and which is why Osiris is seen as bringer life and fertility to the region…

….With the help of Anubis (funerary God, Isis and Nepthys recovered their brother's body and embalmed it to bring him back to life- a custom that was repeated on the dead throughout ancient Egypt, with the hope of halting and even turning back the decomposition of the body after death…

… However, Osiris's resurrection was only partial since his subsequent role was as leader of the death in Anubi's place. Granted only a few moments of life, Osiris took it as an opportunity to procreate with his wife, Isis, which brought them a son, Horus…

…Following Set´s Murder of Osiris, he and Horus engaged in an ongoing struggle for power, and a variety of myths tell of the numerous fights, challenges, and trickery that ensued between the two Gods…

…One such story sees Horus take a testicle from Set…Another witness Set gouging out one of Horus´eyes… In yet another myth. Set tries to impregnate Horus with his "seed"- considered by the Egyptians to be both a potent poison and a degrading abuse of power… Horus is able to catch the semen in his hands and throw it to the river, and wreaks revenge when he plants his own semen onto a lettuce leaf that Seat then eats, thus ending in his defeat…

Mark Daniels, World Mythology-In Bite-Sized Chunks, 2016, pp. 60-63

Egyptian Statuette of God Anubis, 332–30 B.C., "MET," New York City, 2024.

About Japanese Mythology

Although often overlooked in Western tradition, Japanese mythology plays a relevant role in contemporary society, notably influencing design and entertainment products like anime, manga, Art, and architecture, even extending to Japanese plush dolls.

Japan is one of the world's oldest cultures, with a unique and diverse origin. Despite its unique essence, Japan became integrated into the Western bloc after being colonized and reshaped by the United States following World War II. Japan's rich cultural influence continues to leave a lasting impact on global popular culture in the contemporary world.

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According to Thiago de Moraes in his book "Myth Atlas" (2019), Japanese mythology spins around the concept of the "Kami." Unlike traditional Gods, Kami are mysterious, sacred forces inherent in every aspect of the world, with an estimated eight million or more existing. Thiago de Moraes explains that these Kami represent natural forces like fire, thunder, mountains, trees, rivers, and storms. Many adopt human-like forms and exhibit behavior reminiscent of Gods in European mythology.

About the origin of the Japanese Mythology, Thiago de Moraes explains:

> *"...According to Japanese mythology, Kami created the world. In the beginning, the kami lived in heaven, while the world below them was still a formless, gloopy mess. A Kami couple called Izanagi and Izanami were chosen by the others to turn the world into something solid… The couple stood on a bridge between heaven and earth and stirred a spear into the liquid gloop. When they raised the spear, some drops fell, turned to solid, and became an island. The couple went down to the island, built a palace, and had lots of children. They weren't ordinary children, of course- being Kami children. They included all the islands of Japan, the gods of the Sun and Moon, and many more…"*

Thiago de Moraes, Myth Atlas, Blueprint Editions, 2019, p. 47

According to Thiago de Moraes, Japanese mythology encompasses three worlds. The first is the realm of the Gods residing above in heaven, known as Takamanohara, or "The High Fields of Heaven." The second is the middle world called "Nakatsukuni," where humans live, surrounded by an endless sea. Finally, there is the third world, Yomi-no-Kuni, a dark and humid realm. Japanese mythology mainly stems from two major religions, Shintoism and

Buddhism. These myths were first recorded in the 7th century CE and have since spread across the hundreds of islands that make up Japan.

Japanese Culture Location and Historical Timeline

About the origin of Japan: Approximately 30,000 years ago, Japan saw its first inhabitants. During this time, the main islands were connected to Siberia and Korea by land bridges, facilitating migration on foot. The Jomon culture, the initial society, emerged around 12,000 years ago, coinciding with the arrival of the Ainu people by boat from Siberia.

The Jomon and Ainu thrived for millennia by hunting, fishing, and gathering plants. Around 300 BC, the Yayoi people, skilled in weaving, toolmaking, and farming (including rice cultivation), arrived on Honshu from Korea and China. In 660 BC, Japan's first emperor, Jimmu Tenno, ascended to power, initiating centuries of imperial rule until the 12th century AD. During this period, military rulers known as shoguns assumed control.

In 1543, Europeans made their first contact with Japan, introducing weapons and Christianity. However, by 1635, the ruling shogun closed Japan to foreigners and restricted the travel of Japanese citizens abroad, marking over 200 years of isolation. In 1868, a significant shift occurred with the overthrow of the shoguns, leading to the return of emperors and a transformative era of modernization for Japan.

During the First World War (1914-1917), Japan battled alongside the U.S. Nevertheless, on December 7, 1941, Japan attacked the United States naval fleet at Pearl Harbor in Hawaii, forcing the U.S. to join the Second World War. From 1941 to 1945, Japanese military leaders fought against the U.S. and the Allied forces. In August 1945, the United States dropped atomic bombs on the Japanese cities of Hiroshima and Nagasaki, resulting in the deaths of around 115,000 people. Japan surrendered a few days later.

Ainu Garments From Hokkaido Japan - "Tokyo National Museum," Tokyo, Japan, 2023

Japanese Gods & Mythical Characters

- **Rajin**
  The Kami of thunder, created by the rhythmic beating of numerous drums surrounding him, took pleasure in tickling people's umbilical cords.

- **Amaterasu**
  She is the goddess of the Sun and chief of the heavenly Kamis. Born as the daughter of Izanagi and Izanami, the Japanese believed she was the direct ancestor of the emperors. She is known for her frequent conflicts with her brothers and is a central figure in Japanese mythology.

- **Fujin**
  God of the wind, where he stored it in a vast bag behind his back. In Japanese mythology, Fujin embarks on numerous adventures alongside his friend Rajin

- **Ama-No-Uzume**
  A skilled and enchanting dancer goddess, Uzume employed her mesmerizing moves to lure Amaterasu out of a cave every time Amaterasu retreated into hiding following a dispute with her brothers.

- **Tsukiyomi-No-Mikoto**
  The Moon God and Amaterasu's brother, Tsukuyomi, fiercely collided with his sister. As a result, Amaterasu banished him to the other side of the heavens, leading to the eternal separation of day and night.

- **Tenjin**
  A real poet from the 9th century CE, he suffered mistreatment from the emperor and ultimately perished. Following his demise, a series of tragedies befell the country. Recognizing his significance, he was later revered as a Kami—the deity of learning, and with his deification, the disturbances subsided, restoring normality to the land.

- **Suijin**
  The Kami of fresh water, dwelling by rivers, ponds, and springs, often manifesting as a solitary stone situated near the water.

- **Ukemochi**
  The Goddess of food. She is associated with offering unconventional food items, such as fish, rice, and silkworms, which became essential elements in Japanese culture. She met a tragic end when Tsukiyomi-No-Mikoto assassinated her after she presented him with food directly from her mouth.

- **Susanowo**
  The Storm God and Amaterasu's younger brother, destined to govern the seas. However, his tumultuous behavior led his father and sister to banish him from

heaven. Over time, he transformed, shedding his unruly nature to emerge as a formidable hero.

- **Konohanasakuya**
  The consort of Ninigi-No-Mikoto and guardian of the cherry blossom tree, she embodied the brief transiency of human existence, much like the brief and delicate bloom of cherry tree flowers.

- **Ōkuninushi and Sukunabikona**
  Ōkuninushi, the deity of medicine and magic, was a direct descendant of the Goddess Amaterasu. Revered as the master of the land, he, alongside the dwarf Kami Sukunabikona, played a crucial role in concluding the world's creation.

- **Ninigi-No-Mikoto**
  Ninigi-no-Mikoto, the founder of the imperial house of Japan and the grandson of the sun Goddess Amaterasu, descended to rule the earthly realm. Carrying three powerful gifts from her— a sword, a mirror, and a jewel— he became the ancestor of the Japanese imperial line, establishing a divine connection that continues today.

- **Kagutsuchi**
  The Fire God-Kami, in a tragic twist of fate, inadvertently caused the death of his mother through flames upon his birth. Overwhelmed with grief, his sorrowful father, in an act of desperation, dismembered the infant's body into eight pieces, each transforming into fiery volcanoes.

- **Izanami**
  Izanagi's wife and co-creator of the world tragically perished in flames during the birth of Kami Kagutsuchi. As a result, she assumed the role of the ruler of Yomi-No-Kuni, the underworld. Despite their divine union, she engaged in a prolonged and intense conflict with her husband, persisting even beyond her death.

- **Sichi Fukujin**
  The Seven Gods of Fortune—Hotei, Ebisu, Daikoku, Benten, Jurojin, Bishamon, and Fukurokuju—embarked on a collective journey, spreading good fortune and abundance during their treasure-filled travels.

- **Minogame**
  Minogame is a mythical creature in Japanese folklore, often depicted as a magic turtle with a lovely, long, bushy tail. Symbolizing longevity and good fortune, legend has it that this turtle could live for a thousand years, and as it ages, its tail becomes a habitat for various sea creatures.

- **Toyotama-Hime**
  Toyotama-hime, daughter of the sea deity Ryujin, caused a commotion by transforming into a dragon during childbirth.

- **Ryujin**
Lord of dragons, serpents, and the seas as their God. Using magical jewels, he controlled the ebb and flow of the tides. Much like the sea, he could instantly embody calm and tranquility yet transform into a force of violence and danger. Turtles, fish, and jellyfish were among the creatures that served him.

- **Inari**
Inari was the Kami of fertility, prosperity, and rice, manifested at times as both a woman and a man, always accompanied especially by white foxes

- **Izanagi**
The world's creator, alongside his wife, Izanami, attempted to rescue her from the underworld after her death. However, upon witnessing the profound changes death had wrought upon her, he was stunned and fled away, abandoning Izanami.

- **Hachiman**
Hachiman is a Shinto deity recognized as the god of war, archery, art, and learning in Japanese mythology. Often portrayed riding a horse with a bow and arrow, he utilizes a dove as his messenger.

Japanese Myth: When the Sun Goddess Hid in the Cave of Heaven

By Naoko Yogi Takiguchi

"...When Amaterasu's spoiled brother Susanowo accidentally killed a weaver with his practical joke, Amaterasu went into hiding out of guilt. Susano'o had never gotten over the death of his mother, Izanami, and he was missing her terribly. Still, Amaterasu had been too soft on her brother. She had failed to take precautionary measures against her brother's continuous misbehavior…

...Gods have been grumbling that Susanowo had ruined the rice crop and even defecated in the sacred temple. Amaterasu went into the cave and, using her magic, sealed the entrance with the Heavenly Rock behind her.

...With the life-giving sun gone, the Upper World and the Middle World fell into darkness. This caused the Gods to voice their worries and resentments, and those voices, in turn, created a series of inauspicious events in the world.

...The Gods decided to gather for an emergency meeting by the Heavenly River of Serenity to work out a way to bring Amaterasu out of her hiding. The wisest of them all, Omohikane - Think Gold - suggested a plan, which was unanimously agreed. Decisions were made and actions taken with utmost haste.

...First, all the cockerels, vassals of the sun goddess, were asked to crow altogether at once. Then, the one-eyed smith was asked to rhythmically hit an iron nail into a hard rock.

...Together, they created music.

...Ishikoridome - patron god of mirror makers - was instructed to make a large mirror. Tamano'oya - patron God of jewelry makers - was instructed to make a string of beads as long as the mirror. Ameno-koyane - Heavenly Prophet - (Ameno meaning 'of heaven,' much like Ama in the name Amaterasu) divined using a deer bone in the fire made with a cherry tree specially felled from the Heavenly Mountain of Endless Fragrance.

...An evergreen tree was uprooted from the same mountain. Branches were decorated with a string of magical beads and blue and white pieces of paper, signifying the tree was a dwelling place of a great God. In the middle of it, the magic mirror was hung.

...While Ameno-futodama - Heavenly Jewels - held up the evergreen tree, Ameno-koyane spoke the magical words, praying for the reappearance of Amaterasu. The strongest of the Gods, Ameno-tajikarao - Heavenly Grip - took position next to the Heavenly Rock. Ameno-uzume, the Goddess of the arts, adorned with ferns around her body and a headdress made of dogbane flowers, began to dance on a makeshift stage of an upside-down wooden tub...

...Her bare breasts swaying, she whirled down low, stomping the stage, making a loud percussive sound. The more she danced, the more hypnotic she became. They all joined in the dance in merriment, laughing and cheering. This puzzled Amaterasu, who assumed that the world had fallen into darkness and despair with her gone. Amaterasu slid the Heavenly Rock slightly to take a look.

...Without missing the opportunity, Ameno-uzume told Amaterasu, "We are all overjoyed with the arrival of a God even greater than you," twirling, Ameno-futodama and Ameno-koyane held up the mirror toward the opening of the cave. Amaterasu, not realizing she was seeing a mirror image of herself, leaned out of the cave to take a look at the newly arrived God.

...Not missing the chance, Ameno-tajikarao gripped the Goddess' hand and pulled her out of the cave with almighty force. Ameno-futodama ran to the Heavenly Rock behind Amaterasu and wrapped a hemp rope around it to set a magical boundary preventing Amaterasu from reentering the cave.

...With that, the light returned in the Upper and the Middle Worlds. The Gods, bowing deeply before Amaterasu, praised her greatness more than ever before..."

Naoko Yogi Takiguchi, When the Sun Goddess Hid in the Cave of Heaven: A Medicine Story from the Japanese Creation Myths, Medium magazine, 2022

Goddess Inari Mountain Temple: Fushimi-Inari-Taisha in Kyoto, Japan, 2023

About Native American Myths

The mythologies of North American Native American cultures still lack broad recognition in the Western world, especially compared to more familiar stories like Greek or Scandinavian mythology. While these mythologies appear more in contemporary films, they offer subtle and limited glimpses into the northern Native American worldview.

We can find a little of the native american world in movies like "Prey" (2022), where a native warrior confronts a predatory alien, and in "Brother Bear" (2003), aspects of native magic and mystique are incorporated. "Pocahontas" (1995) stands out as one of the most mythologized real Native American figures in contemporary cinema. There are also hints of native influence in works like the "Twilight" movies (2008-2012) and cartoons from the 80s and 90s, such as "Lonestar" (1987).

However, these portrayals often mix elements and can be stereotypical, not fully representative, and inaccurate. Despite their modest impact, these depictions shape the contemporary imagination.

Also, describing North American Native Americans as a single group is inaccurate; there are numerous distinct native groups, each with its own culture, language, traditions, and cosmogony. In his book "Myth Atlas" (De Moraes Thiago, 2019), Thiago de Moraes clarifies that these tribes don't view their stories as myths. Instead, these narratives are passed down through oral tradition, connecting contemporary Native American communities directly and unbrokenly to their ancestors.

Thiago de Moraes highlights that, despite the diversity among Native American cultures, common characters and stories exist. For instance, Ravens and Coyotes feature prominently in many Native American tales, yet their roles and personalities differ based on the tribe telling the story. Heroes play a crucial role in all cultures, and Native American narratives are no exception; these central figures forge a vital connection between humanity and nature.

About the mythical origin of the Native American world, Thiago de Moraes explains:

> *"...The native peoples each have their own story about how the world was created. According to the Hopi, there are four worlds: Humans used to live in the first and slowly climbed to the fourth… By contrast, the Achomawi say that the Silver Fox created the land out of hair that he combed from the Coyote´s back…"*

<div align="right">Thiago de Moraes, Myth Atlas, Blueprint Editions, 2019, p. 39</div>

Thiago de Moraes explains that in certain northeastern communities like the Ojibwa and the Abenaki, the concept exists of the world resting on the back of a giant turtle. Various stories depict the creation of the land, with birds dropping mud on the turtles' backs in some narratives, while in others, a muskrat or a water beetle brings mud from the ocean floor. Despite these differences, sometimes the essence and main characters of the stories persist.

Native American Cultures Location and Historical Timeline

The "Smithsonian National Museum of the American Indian" states that in the American continent, there are over 2,000 tribal groups across the Americas. Also, Many American Indian communities possess creation stories that delineate their origins in the Western Hemisphere, where they have resided for at least 15,000–20,000 years.

According to the "Smithsonian," the Western Hemisphere flourished with diverse, well-developed, complex societies, fostering interactions over millennia. American Indian history is nuanced, adapting to environmental, economic, social, and other factors, with cultures fully engaged in the modern world.

About the historic location of American Native cultures, The "Smithsonian National Museum of the American Indian" explains:

> *"...The story of American Indians in the Western Hemisphere is intricately intertwined with places and environments. Native knowledge systems resulted from long-term occupation of tribal homelands, and observation and interaction with places. American Indians understood and valued the relationship between local environments and cultural traditions and recognized that human beings are part of the environment… Long before their contact with Europeans, indigenous people populated the Americas and were successful stewards and managers of the land, from the Arctic Circle to Tierra del Fuego. European contact resulted in exposure to Old World diseases, displacement, and wars, devastating the underlying foundations of American Indian societies…Throughout their histories, Native groups have relocated and successfully adapted to new places and environments…"*

Smithsonian National Museum of the American Indian, 2023

Concerning Native Americans in North America, the "National Congress of American Indians" (NCAI, 2023) specifies that there are 574 federally recognized Indian Nations in the United States, suggested variably as tribes, nations, bands, pueblos, communities, and native villages. Among these, approximately 229 ethnically, culturally, and linguistically diverse nations are located in Alaska, while the remaining federally recognized tribes are spread across 35 different states.

 As per the Canadian government (RCAANC, 2023), the Canadian Constitution recognizes three groups of Aboriginal peoples: Indians (commonly known as First Nations), Inuit, and Métis. These distinct peoples have unique histories, languages, cultural practices, and spiritual beliefs, with over 1.67 million Canadians identifying as Aboriginal, as per the 2016 Census.

It is crucial to emphasize that Native Americans persist in maintaining their cultural identity, which has endured since pre-Columbian times. Their history remains relevant, even if their present circumstances have led them to inhabit different territories, whether due to warfare or their nomadic lifestyles—a common practice. This cultural continuity is evident not only in North America but also across the rest of the continent.

Native American Gods & Mythical Characters

- **Kanati and Selu (Cherokee Tribe)**
  Kanati, renowned as a skilled hunter, was partnered with Selu, revered as the Mother of Corn. In Cherokee tradition, they are considered the first men and women who lived far in the East.

- **Dehotgohsayeh (Onondaga Tribe)**
  He was a friendly giant with a wry grin, his body divided into halves of black and red. He carried a hickory walnut tree staff and lived south of the earth.

- **Michabo (Algonquian Tribe)**
  A formidable hare, exceptionally intelligent and resourceful, he played the role of an inventor, contributing to the reconstruction of the world after a massive flood. According to Algonquian beliefs, the smoke from his pipes during the summer months was thought to give rise to the clouds.

- **Sasquatch (North Eastern Tribes)**
  He was also recognized as the hairy man, wild man, or Bigfoot; this colossal and hairy creature resided in secluded and remote locations.

- **Hoyokah (Lakota Tribe)**
  He was the God of thunder, a deity who signaled it by beating his drum, an eccentric and whimsical character. In a perpetual state of contradiction, he consistently experienced emotions opposite to what was expected—feeling cold in the heat, expressing sadness when joyous events unfolded, and so on.

- **Great Horned Snake (Algonquian Tribe)**
  He stood as the adversary of the thunderbirds, a serpent dwelling underwater with a rather unsettling appetite for devouring humans.

- **Gaasyendietha (Seneca Tribe)**
  They were fire dragons that emerged from meteors crashing onto Earth. They made their home underwater to prevent the sparks from destroying the world with their sparks.

- **Bear (Ojibwa Tribe)**
  Possessing great strength and wisdom, he served as the guardian of healing and medicine secrets and an accomplished hunter.

- **Thunderbirds (Algonquian Tribe)**
  Majestic birds of enormous size, capable of generating thunder through the powerful flaps of their wings, were engaged in perpetual battles against water creatures under the command of the formidable great-horned snake.

- **Eagle (Inuit Tribe)**
  He introduced drumming and singing to humanity, earning a reputation as a formidable hunter.

- **Raven (Lakota Tribe)**
  A naughty trickster, he grew exhausted from stumbling in the darkness at the beginning of time. To remedy his boredom, he stole the light from its guardian and threw it into the sky, bathing everything in a brilliant glow.

- **Malina and Annigan (Inuit Tribe)**
  They embodied the sun and the moon. Annigan, in an outbreak of aggression, pursued his sister, Malina, causing her to flee. Their rapid chase propelled them into the sky. While Malina now carries a blazing torch, Annigan's light was extinguished during the pursuit, leaving him to cast only a faint glow.

- **Tawa (Hopi Tribe)**
  For the Hopis, he was the sun, the creator of the world and everything within it. He sometimes orchestrated the world's destruction, using such events as lessons to impart wisdom to the people.

- **Kokumthena (Shawnee)**
  She embodied the roles of the Shawnee grandmother and the cloud goddess, residing near the realm of death with her small dog. One might glimpse her stirring her cooking pot beneath the full moon.

- **Amaguq (Inuit Tribe)**
  The trickster wolf. A slick, sly, and devious creature.

- **Ta Tanka (Lakota Tribe)**
  The great buffalo beast, a formidable creature wielding power, served as a guardian for the people, offering them shelter, health, and sustenance.

- **Nanook (Inuit Tribe)**
  He ruled as the lord of the polar bears and held the divine title of the god of hunting. His influence determined whether hunters succeeded in capturing their prey.

- **Coyote (Navajo Tribe)**
  The Navajo believed that the coyote served as the god of rain, delighting in mischief and sowing confusion among humanity. Despite this mischievous nature, he occasionally displayed surprising helpfulness, which left humans perplexed.

- **Blue Jay (Chinook Tribe)**
  A mischievous trickster who loved doing silly things and playing pranks on its siblings.

- **Sedna (Inuit Tribe)**
  The goddess of the sea and its creatures, who, at one point, attempted to consume her own parents.

- **Owl (Apache Tribe)**
  The Owl carried a bad reputation among the Apaches, as they believed that hearing one hoot signaled terrible luck, and dreaming of the Owl foretold imminent death.

Native American Myth: The Baby

By Thiago de Moraes

"...Gluskap was a great hero and adventurer. Long ago, he created many of the best things in the world: animals, rivers, air, etc. Next, he taught people to hunt and fish and how to make musical instruments, boats, and lots of other things…

…You might think that was plenty, and he could take a break. But Gluskap liked to keep busy. Instead of putting his feet up, he traveled around defeating monsters and other bothersome beasts…

…Gluskap was rather full of himself by now. He boasted that he had defeated everything in the world and no one could beat him. But a woman listening nearby just laughed…

…"You definitely can't defeat Wasis," she said. Gluskap didn't believe her. Who was this Wasis? The woman invited him into her home and pointed at a chubby little baby playing happily on the floor. Gluskap laughed, thinking the whole thing was a joke…

…But then he called Wasis over… and the baby ignored him. He waved toys at Wasis. The baby still ignored him. He shouted at the baby, commanding him to come. Wasis looked distinctly unimpressed…

…Finally, Gluskap summoned all his powers and, using the strongest magic he knew, summoned the baby to come to him. Wasis frowned and carried on playing…

…Gluskap couldn't take it anymore and ran away. Wasis just smiled and said, "Goo-goo," which is what all babies say to this day when they remember how they beat the great Gluskap…"

Thiago de Moraes, The Baby, Myth Atlas, Blueprint Editions, 2019, p. 42

About Hindu Myths

In contrast to numerous ancient mythologies, Hinduism not only endures but thrives in the modern world. With one billion followers and an ever-growing appeal, it continues to captivate people with its symbolic representations of karma, love, death, and reincarnation. The core of Hindu myths revolves around the perpetual forces of creation and destruction inherent in nature.

As Thiago de Moraes outlines in his book "Myth Atlas" (2019), destruction is substantial in Hindu mythology. Periodically, Hindu gods feel compelled to bring about the world's end through mythical wars and create a new world from the ground up. This cyclical pattern of destruction and renewal is a pervasive theme in Hindu mythos.

About Hindu Gods, Thiago de Moraes explains:

> *"…There are over 330 million Hindy gods, which would make a massive family gathering…Between them, they make the universe function and are responsible for everything from winds and oceans to happiness and luck…"*

<div align="right">

Thiago de Moraes, Myth Atlas, Blueprint Editions, 2019, p. 53

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Thiago de Moraes explains that the principal figures among all Hindu Gods are Shiva, Vishnu, and Brahma, serving as the primary creators, movers, shakers, and destroyers of the world. Additionally, Hindu Gods can embody various identities, known as "aspects," and go by different names. For instance, the destroyer Shiva is also Nataraja, the God of dance. This multitude of identities adds complexity to Hindu mythology.

According to Thiago de Moraes, Hinduism conceives various beliefs about the universe. However, Hindu myths often depict a high mountain named Mount Meru at the center, with the sun and planets surrounding it. In one representation of the Hindu world, Meru is a vast isle surrounded by seven seas. Above it lies the kingdom of heaven, with its mountains and landscapes, while below is the underworld, with its own distinct landscapes and peculiar characteristics.

Hindu Culture Location and Historical Timeline

Hinduism has been practiced since 1500 BCE in the Asia-Pacific region, particularly in what is now India and Nepal. It is considered today the world's third-largest religion and is worshiped by people across the globe. The roots of Hinduism are deeply embedded in the ancient cultures of the Indian subcontinent, and its influence has extended far beyond its geographical origins.

Hindu Gods & Mythical Characters

- **Devi**
  Devi is the great mother Goddess who manifests in various forms, from benevolent and nurturing aspects like Parvati or Lakshmi to the formidable and fearsome Kali.

- **Lakshmi**
  The goddess of luck, well-being, and prosperity, Lakshmi, is a manifestation of Goddess Devi. As the consort of God Vishnu, she is revered as the source of all auspicious blessings and goodness in people's lives.

- **Vishnu**
  The God of preservation, Vishnu, maintains order in the universe during the cycles of creation and destruction. With a propensity for assuming earthly forms known as avatars, he intervenes to aid humanity in times of trouble. Vishnu is often depicted sleeping on the coils of a snake named Ananta.

- **Shiva**
  The God of destruction, Shiva, complements the forces of creation, maintaining a perfect harmony between life and death. Shiva is renowned for his brilliant dance, which guides the movement of the entire universe.

- **Surya**
  The Sun God who rides a one-wheeled chariot driven by Garuda's brother, Aruna.

- **Parvati**
  She is another "aspect" of Goddess Devi. Parvati, the daughter of the Himalayan Mountains, is one of Shiva's wives. She is beautiful, kind, and merciful; she is also the mother of the God of wisdom, Ganesh.

- **Ganesh**
  Ganesh, the God of wisdom, possesses the head of an elephant and rides on the back of a mouse. His role is to remove obstacles for humanity and aid them in achieving success.

- **Indra**
  He is a warrior God who wields the thunderbolt as his weapon and is responsible for providing the other Gods with their favorite celestial drink, the Soma. He was once the king of the heavens.

- **Ganga**
  The holiest river, purifying the world with its sacred waters.

- **Hanuman**
  Hanuman is the mighty Monkey God, a formidable adventurer, and Rama's closest companion. Renowned for his strength, wisdom, and cunning, Hanuman is an exceptional poet and can swing effortlessly between the trees.

- **Rama**
  An incarnation of God Vishnu, Rama achieved victory over a demon army with the assistance of the monkey god Hanuman. Additionally, he ruled as a king for a thousand years and stood as a revered hero.

- **Garuda**
  Garuda, a colossal eagle, embodies the fiery essence of the sun and possesses the ability to shape-shift at choice. Known for his taste for consuming snakes, Garuda is often ridden by the God Vishnu.

- **Rudra**
  He is the god of storms also recognized as the "roarer." A formidable hunter, for his skill with the bow and arrows.

- **Yama**
  The death god Yama rides a buffalo and is accompanied by two dogs who guide the departed to his realm. Renowned as a profound thinker and teacher, Yama holds a significant role in the domain of the afterlife.

- **Chandra**
  The God of plants and the moon, Chandra, crosses the night sky on a chariot drawn by an antelope.

- **Agni**
  The fire God, Agni, served as Indra's companion in battles, alongside Vayu.

- **Varuna**
  Varuna, the deity of the dark sky and ocean waters, is an ancient god known for engaging in lively debates on various affairs with Agni.

- **Ravana**
  Ravana, the formidable demon king, engages in relentless battles with his archenemy Rama. Known for his dangerous and fearsome nature, Ravana is notorious for attempting to kidnap an entire mountain.

- **Krishna**
  One of the avatars of Vishnu, this deity started as a gentle cowherd before transforming into a heroic king who performed great deeds. He lifted a whole mountain to cover a village from a storm.

- **Kama**
  The God of love, creative and beautiful, once provoked Shiva to such an extent that he was burned to ashes. Fortunately, Shiva, feeling remorse, recreated Kama shortly afterward.

- **Kali**
  Another form of Goddess Devi, Kali embodies the destructive aspect, reveling in battles and bloody sacrifices. She is married to Shiva.

- **Vayu**

  The God of the wind, who delights in riding a gazelle, accompanies Indra to battle and is Hanuman's father.

- **Durga**

  A warrior goddess who vanquished the malicious demon Mahisha after he had expelled the gods from heaven.

- **Brahma**

  The ultimate creator, Brahma, alongside Vishnu and Shiva, governs the universe and its cycles. He has brought the world into existence multiple times, employing various methods such as emerging from a lotus flower or an egg from books.

- **Sarasvati**

  The Goddess of wisdom, learning, and the arts, Sarasvati, is also the wife of Brahma. She is the inventor of the Sanskrit language, which the Gods use to oversee the world's affairs.

Hindu Myth: The Life of Rama

By Thiago de Moraes

"...The trouble began with a demon king called Ravana. Ravana had been fighting the gods for a long time, and he was making a real nuisance of himself. The god Vishnu had had enough and wanted to get rid of Ravana. Unfortunately, there was a problem: Ravana could not be killed by a god; he could only be killed by a human. So Vishnu decided to be born as a mortal so that he could slay the demon king…

…In the end, Vishnu was born as four mortals: the four sons of King Dasharatha and his three wives. The eldest of the four boys was Rama, and he grew up to be a fine, dutiful young man...

…Although he was the incarnation of Vishnu, he had no idea that it was his destiny to kill the demon king. Luckily, he and his brothers spent their childhood learning how to rule, fight, ride chariots, and do all the other things young princes learned in those days. All these things would come in handy later on, and it soon became clear that Rama had special gifts...

…When he grew up, Rama fell in love with a lovely young woman called Sita. To test the boy, Sita's father set him the impossible task of wielding an enormous heavy bow. Rama picked it easily and even broke the bowstring. Sita's father was impressed, and the young couple was soon married…

…The problems started when King Dasharatha decided to make Rama the heir to his throne. The king's second wife was furious, as she wanted her own son, Bharata, to be king. She reminded Dasharatha of an old promise he'd made and forced him to exile Rama, Sita, and even Rama's younger brother, Lakshmana, to a forest for fourteen years. The king didn't want to do it, but he had to honor his promise. Rama also respected his father's word, so he went to the forest without any fuss or resentment…

…Dasharatha was so sad about his son's absence that he soon died of grief. Bharata, the brother who should have become king, was so ashamed of his mother's actions that he placed Rama's sandals on the throne and promised to rule as regent until his older brother returned from the forest…

…Rama, Sita, and Lakshmana lived happily in the forest for thirteen years, but then the demon Ravana reared his ugly head. When the brothers were out hunting, Ravana kidnapped Sita and carried her back to his kingdom. When Rama and Lakshmana found out, they immediately set off and tried to rescue Sita, but they had no idea where she was. During his search, Rama met the monkey god Hanuman, who offered help…

…It was Hanuman who discovered that Sita was being held on the remote island of Lanka, the home of the demon king. A huge sea separated them from the island, and they had no boats. But Hanuman's monkey army had a clever solution. They built a bridge using magical stones that floated on the water. Rama and the monkeys could now step over the sea to Lanka, where they found Ravana waiting for them…

…There was a mighty war between the demon army and the monkey army, and many on both sides were killed or injured. Eventually, Rama took on Ravana in single combat and killed the demon, just as Vishnu had intended. The war was over, and Sita was saved…

…Rama returned to his kingdom with his wife, brother, and friends. He became king and ruled with great wisdom and justice for over a thousand years…"

Thiago de Moraes, The Life of Rama, Myth Atlas, Blueprint Editions, 2019, pp. 56-57

Watercolor Illustration of Hindu Mythology Demon King Ravana, 1920

Conclusions

Mythologies reveal a profound understanding—the inherent human inclination to craft narratives for comprehending the world. Whether ancient or contemporary, these narratives serve as foundational aspects of human knowledge, providing answers to profound inquiries and nurturing a sense of connection and belonging.

Across these myths, universal themes emerge, displaying humanity's enduring need for explanations. Creation myths, often rooted in cosmic visions, elucidate the origins of worlds and the forces that govern them. Deities, heroes, and fantastical beings encapsulate aspects of the human experience, symbolizing virtues, corruptions, and the perpetual struggle between order and chaos. Additionally, cyclical patterns of creation and destruction underscore a shared understanding of life's temporariness and renewal.

The cultural impact of these mythologies transcends their chronological timelines. Greek and Roman mythologies, for example, have profoundly influenced Western culture, shaping language, Art, and vocabulary. Scandinavian myths resurge in contemporary media, leaving a distinctive mark on global entertainment and cultural expression. While Aztec, Japanese, Hindu, Egyptian, and Native American mythologies may be less globally recognized, they remain vital in comprehending their respective societies' historical, cultural, and spiritual fabric.

Moreover, these mythologies survive in the postmodern civilization, influencing literature, Art, architecture, design, cinema, and even video games. The timeless allure of these ancient narratives is evident in their persistent resonance and adaptation in contemporary contexts, contributing to the rich diversity of today's global culture.

The exploration of mythologies serves as a testament to the enduring power of primitive thinking in shaping cultural identities, fostering a sense of belonging, and offering profound insights into the human condition across time and space.

RESEARCH
STUDY

III. Research Study

A - Justification of the Research Study

Nowadays, the world is in the process of a planetary mutation that began long before Covid-19 appeared, where postmodern societies began a profound social-political change that affected the foundations of our interactions, perceptions, sexual identity, customs, and even reality.

During the 1970's, philosophers such as Umberto Eco and Gianni Vattimo began to recognize medullary changes in the social, political, and economic reality, advertising the detachment of humankind from Rationalism and the decline of the elite power structures that were once powerful during the rational Euro-Centric era.

Philosopher Gianni Vattimo averted a significant change in civilization after Modernity, and humanity was entering a reformulation process of what is now called PostModernity. Gianni Vattimo acknowledged a worldwide shift where civilization was modifying its conformation, social systems, behaviors, morals, conduct, reality, perceptions, and relationship with the environment. Gianni Vattimo called this phenomenon "Weak Thinking," which affirmed that traditional values of catholicism and Marxism awakened phobias and philias that diluted the power-philosophical structures of the past.

Gianni Vattimo explains how postmodernism effectively established ethics of tolerance. The interpretation of culture took as a model Heidegger's philosophy of the "Being," embracing "Authenticity," trying to avoid "The Nothing," reducing and creating a culture that despises strong structures, power, and the state. But he established that it was just an attempt. Humanity entered a new formulation of "The Nothing." In other words, it was just a reformulation of the established Modernity.

About the Weak Thinking Gianni Vattimo Explains:

> *"...Weak Thinking is at the time a reduction of philosophy, and I do not see philosophy as a guide to political action... Weak Thinking proposes the abandonment of violence, the control over the destruction of nature -in the right way we are ecologists- and, in short, a less neurotic interpretation of existence...The weak thought is an anarchy in the bleeding... You are too weak to organize attacks...It is a matter of providing areas of freedom for vulnerable subjects, of emancipating the man. There is an emancipatory component in the disorganization of late industrial democracies. Autonomy is an attempt to dissolve the state..."*

<div align="right">Gianni Vattimo, El País, 1989</div>

"*Weak Thinking*" detonated the process of the dissolution of the structures that controlled the world—triggering all kinds of philosophical reformulations in Postmodern society, which to this day continues to reshape itself and walk in terrain unknown to humanity.

Gianni Vattimo explains that at the beginning of these shifts, it was believed that weakening structures would lead to a more prosperous, diverse, and egalitarian world, but this did not happen. The social change that Postmodernity produced made philosophers and scientists revalue, review and warn about the phenomenologies of the present.

For example, one of these Posthumanist Philosophers-Scientists was Bruno Latour. Thanks to the rethinking that resulted from postmodernism, he took the assignment of averting and theorizing about the relationship between humans and their environment, as well as humanity's struggle to find space, lines of exploration, exploitation of resources, and conquest.

Bruno Latour warns that due to excessive industrial exploitation, the conquest of the natural world and globalization. Today, humankind is suffering the consequences of having broken with the laws of sustainability, where balance, sustainability, adaptation, and surviving phenomena such as global warming, economic instability, etc. This phenomenology is what he calls the Anthropocene, which portrays a new geological era that began with the intervention of humanity's impact rather than natural forces.

Another philosopher who has theorized about transformations in the Postmodern era is Cary Wolfe, who theorized about themes decentering humanity regarding the evolutionary, ecological, or technological phenomenons. Wolfe develops the theory of Posthumanism, a group of questions confronting us and formulating the argument that we can no longer count on "the human" as an independent rational being. In other words, he presents that humans cannot shape the world's tribulations.

Since Gianni Vattimo and Umberto Eco pointed out the changes due to the reformulation of Modernity, humanity has changed significantly, social theories are constantly being redefined, and the notion of being in poorly defined terrain is a constant. Without a doubt, with the arrival of social networks and the digital age, social phenomenologies hybridize and recast even more, where the philosophers of the present constantly warn of new challenges and destinies for humankind.

With the arrival of the internet in the 90s, the presence of social Networks, and the development of e-commerce, civilization assumed other transformations, significantly impacting humankind's reality. At this time, French philosopher Gilles Lypovesty declared that humanity is encountering different philosophical reformulations, which he calls Hypermodernity.

Once pointed out by Gianni Vattimo and Umberto Eco about the Postmodern shifts, Gilles Lipovetsky, in his book, "*The Hypermodern Times*," also alerts about the very same changes in governability, religion, and family, but this time diminished by technology, contemporary secularism, and consumerism.

Gilles Lipovetsky implies that we are at a juncture of continuous metamorphosis; he states that authority structures no longer own dominion. It is in companies by economic market control and by technology transmission where the power is wielded. Gilles Lipovetsky also remarks that justice, religion, and social exchanges are acknowledged symbolically rather than through structural understanding in our contemporary society.

Nowadays, corporations control traditions, customs, morals, and networks in the cyber-era through consumerism. Our civilization filtrates these systems through the economy, and with the unexpected arrival of Covid-19 to the formula, corporations' dominion through digital media has risen.

Vattimo and Gilles Lipovetsky once said that power was diminishing from authority structures, and it's precisely during the pandemic that we saw these theories being confirmed.

For example, North American governments like the Donald Trump administration in the United States & Manuel Lopez Obrador in Mexico in 2020 at the beginning of the virus spread, their administrations failed to provide accurate information to their constituents, spreading false information and exposing a total disorganization and lack of validation in their decisions.

It was only through technology and social media moguls that, via algorithms and fact checks, we had accurate information. We somehow relied on corporations like Facebook, Google, and Amazon to thrive during those tough times.

During Covid-19, many transformations occurred in the fields of information culture & lifestyle consumerism paradigms in contemporary societies. It began an unexplored panorama in human interchange and people's relationship with technology. The pandemic crisis locked down almost half of all humankind, impacting the physical health quality of societies as well as affecting a significant rise in mental health issues.

Shubhra Sinha, Assistant professor of the Banaras Hindu University, in his article "*Technology: Saving and Enriching Life During COVID-19,*" explains:

> *"...The pandemic of COVID-19 has arrested the lives of 7.8 million people living on this earth. However, some people are more vulnerable to the risk of this deadly virus. The frailty of senior citizens puts them at the top of this list. The past six months have not only presented a threat to their physical health but mental health also. Although lockdown was necessary to check the spread of the coronavirus, it culminated in an exponential rise in the problems of loneliness, anxiety, fear, helplessness, and depression..."*

> Shubhra Sinha, Technology: Saving and Enriching Life During COVID-19, Banaras Hindu University, Frontiers in Psychology Journal, 2021

The pandemic prompted many social, economic, health, and mental problems. It confirmed many of the phenomenological hypotheses of past theorists and added to the effects of Postmodernism and Hypermodernism, other factors that make our present challenging to understand. During the pandemic, the Spanish philosopher Paul Preciado makes a more contemporary and specific reflection on the new world order, the new powers, and structural changes in language, image, and many other reformulations.

Reflecting on the broad changes Postmodernity, Hypermodernity, and Covid-19 brought to the world, Paul Preciado Explains:

> *"...In the 15th century, with the invention of the printing press and the expansion of colonial capitalism, it went from an oral society to a written society, from a feudal form of production to a slave-industrial form of production, and from a theocratic society to a society governed by scientific agreements in which the notions of sex, race, and sexuality would become devices for the necro-biopolitical control of the population...Today we are moving from a written society to a cyber-oral society, from an organic society to a digital society, from an industrial economy to an immaterial economy, from a form of disciplinary and architectural control to forms of micro-prosthetic and media-cybernetic control..."*

<div align="right">Paul B. Preciado, Learning from the virus, El País, 2020</div>

Paul Preciado detects and recognizes the consequences of Postmodernity and reveals the transcendental social change that makes contemporary societies switch from a written media culture to a cyber-oral civilization; something that detaches humanity from the material world and transitions to a digital world regulated by corporation cybernetic control. The social change from the physical planes to the digital world has also been noticed by researchers worldwide, where branches such as psychology, sociology, anthropology, and humanities reveal the outcomes of these paradigm modifications.

Some transformations have affected the perception of reality, the concept of time, the relationship with the environment, new social conformations, new artistic expressions, and new ways of living.

For example, American psychologist Dr. Phillip Zimbardo talks about the concept of "*Duration*" from the Social Psychologist Robert Divine to explain how the geographical area, culture, and religion determine the world's different notions of time. Dr. Zimbardo also establishes that younger generations have changed their conception of "Duration" and time by alienating themselves from the material world to live fully in a digital world.

Zimbardo explains how the new generations are conceiving their reality and envisioning their life based solely on their experience and virtual circumstances (*Duration*) and how new generations live, learn and thrive through the Internet, video games, and social networks. He also mentions that video companies generate 3D immersive products to bring the world around their players, rewiring young players' brains to be digital-driven.

As an Art and animation professor, I have noticed the disconnection of the new generations with material reality. This phenomenon is one of the reasons for me to formulate this thesis. I believe that these changes will have, as a consequence, a disconnection with the past and the understanding of nature, primitive societies, culture, and other aspects that are characteristic of the material world.

Specifically, in the case of video games, the Covid-19 pandemic increased video game consumption. It would be obvious to realize the importance of video games today and their vital role in the lives of new generations.

According to Phillip Zimbardo in his lecture, "*The Secret Powers of Time*" (2010), by the time a boy has reached 21 years old, he has spent at least 10,000 hours playing video games. (This increased during the pandemic). This data confirms how the youth of today live in a cyber-oral, digital world (Paul Preciado) and the crucial role of video games in developing their reality.

Shubhra Sinha, assistant professor of the Banaras Hindu University, in his article "*Technology: Saving and Enriching Life During COVID-19*", explains how the global pandemic isolation problem provoked massive, immediate switching to online platforms, with unprecedented changes in the population behaviors, shifting to what was once an amenity change to be a priority.

Researcher Matthew Barr of the University of Glasgow, in his research article "*Playing Video Games During the COVID-19 Pandemic and Effects on Players' Well-Being,*" describes his research wherein the primary purpose was to study videogame behaviors during the coronavirus COVID-19 lockdowns and how the games affected the players lives.

Mathew Barr explains the findings in his study:

> *"...Playing video games has had a positive effect on players' perceived well-being during the COVID-19 pandemic. Games have provided an enjoyable means of maintaining social contact and a stress-relieving and mentally stimulating escape from the effects of lockdown... If video games can have such positive effects on player well-being during a global pandemic, perhaps more should be done to raise awareness of this potential. It may not be entirely unreasonable to suggest that video games be included in official guidance on coping with the effects of similar lockdown situations..."*

Matthew Barr, University of Glasgow, Playing Video Games During the COVID-19 Pandemic and Effects on Players' Well-Being, 2021

With Matthew's Barr findings, we can factually establish how video games are an essential life tool for young people and the fantastic opportunities they could hold in the near future. Video games are compositions that are undoubtedly entertaining, but at the same time, they download visual culture and imagination into their lives. In a nutshell, video games are part of their reality and a way of codifying the world.

Also, video games provide new generations with visual languages from movies, cartoons, animations, and comics that they consume, representing the most artistic forms of expression in their lives, as an expressive medium to experience immersive art experiences. Today video games are considered a form of Art that incorporates many creative expressions, combining visual arts, literature, and music, thereby capturing the players' senses and serving as a source of expression and refuge.

It's not a surprise that the artistic processes of video games are being considered pieces of Art for younger generations. Today, video games' Concept Art is appealing and cherished by viewers. It is something they love, and these preferences have impacted the Art world, making the most important museum in the world to display them.

Video games have not just impacted the areas of psychology, sociology, semiotics, and Art. Economically, video game purchases have raised corporations' profits massively. According to *MarketWatch*, the video game industry, which was already on the rise before the pandemic, had an exponential increase during the pandemic outgrowing its film counterpart with $179.9 billion in sales registered by 2021. Mobile phone gaming reflected a rise of 24 %, with 87.7 billion dollars in revenue, followed by consoles at $52.5 billion (20 percent increase) and PCs at $39.5 billion (11 percent increase).

This positive effect on video games during the Covid-19 crisis benefited the game corporations. Financially, video games industry giants like *Nintendo*, *Activision*, *Microsoft*, and *Twitch* have thrived. Noah Smith, in his Washington Post article "The giants of the video game industry have thrived in the pandemic. Can the success continue?" describes how the big video game consoles have been increasing their revenues during the pandemic:

> *"...In April (2021), Microsoft disclosed that the number of subscribers to its Game Pass service (think Netflix-for-gaming) cracked 10 million. Among those subscribers, Microsoft reported a 130-percent increase in multiplayer engagement across March and April...Nintendo announced sales of its Switch console were up 24 percent year-over-year, while its new game, "Animal Crossing: New Horizons," had sold 13.5 million copies since its release in late March...The same is true of engagement numbers...Twitch, the most popular video game streaming platform, saw 1.49 billion gaming hours watched in April — a 50% increase since March…"*

<div align="right">Noah Smith, The Giants of The Video Game Industry Have Thrived in The Pandemic. Can The Success Continue? The Washington Post, 2021</div>

Video games are a significant economic, social, and expressive force, and their narratives have a massive impact on the visual culture of the masses. This study considers mythology and storytelling to be crucial for the success of video games and audiovisual compositions.

Video games have been successful mainly because they captivate the gamer's imagination through mythology and fantasy narratives. As mentioned in this thesis, fantasy narratives have had a great impact on the Western world since its inception. It is essential to acknowledge that in present-day society, the lines between entertainment and worship could not be more intertwined in any other historical period.

Regarding the importance of fantasy narratives, The Journal of English Language Studies of the University of Bialystok, "Crossroads," describes:

> *"...The fantasy genre uses its own fantasy devices (witches, dragons, elves, kings, magic, etc.) to discuss real-world topics such as love and loss, joy and despair, freedom and oppression, life, and death. As Richard Mathews says, fantastic literature is "a literature of liberation and subversion." Its objective can be political, economic, religious, psychological, or sexual. It seeks to liberate the feminine, the unconscious, the repressed, the past, present, and future..."*

<div align="right">Crossroads Journal, Bialystok University, 2013</div>

Fantasy and mythology narratives are one of the most successful genres globally, and their impact is changing the culture of societies, consumer products, language, and art expressions. Present society's consumerism, thirst, and furor for fantasy compositions began long before Covid-19. And yet, while the products of our hyper-modern societies' contain multicultural hybrid depictions which serve the experience, they completely ignore the cultural references canons.

We have the example of the Final Fantasy sagas, one of the most popular and influential video games ever, thanks to its exciting and epic visual narratives incorporating at least ten of the subgenres of fantastic literature. Each video game from the Final Fantasy brand has unique technical advances in the "Roll & Play Games" experience, exceptional storytelling, and loads of stunning visual narratives, including cinematics.

A peculiar component of Final Fantasy video games is the hybridization and mash-ups of mythical and fairytale aesthetics in the game visuals, including reformulations of the fantasy literature narratives in the games' storytelling, and the mixture of various folk, modern and classical sounds in the soundtracks. Final Fantasy compositions use visual and storytelling inspiration from genres like High Fantasy, Urban Fantasy, Historical Fantasy, Low Fantasy, Sci-Fi Fantasy, Magical Realism, Heroic Fantasy, Dark Fantasy, Gothic Fantasy, and Comic Fantasy.

The Final Fantasy sagas present us with recurring "*Mythical Hybrid*" fantastic visual elements such as wild creatures, wizards, magic crystals, knights, archers, ninjas, robots, mutants, elemental beings, dragons, fairies, pirates, pilots, thieves, mythological races, humanoid hybrids and beasts, realistically animated giants, priests, police officers, giant roosters, spaceships and spirits. These video games also include multilingual dialogue and diverse background music from classical, rock, pop, and techno.

Regarding the hybridization phenomenon in narratives and the recycling of the past in video games such as the Final Fantasy sagas, philosopher Gilles Lipovetsky explains present-day consumer behavior and the hybridization phenomenon in his book, "*Hypermodern Times,*" saying:

> *"...In the hypermodern society, there is an attitude of delving into the past to explain future issues but under a consumerist mindset... It is also about recycling the past with cumulative, consumerist, and reformulation purposes for products. Without context in postmodernism, concepts and issues of the past are present in the narratives but not adapted or concerning the context, which is present in politics, entertainment, and the media..."*

<div align="right">Gilles Lipovetsky, Hypermodern Times, 2005</div>

Original mythology and fable storytelling are one of the main ingredients for audiovisual compositions' world-building. Still, the common knowledge of the present society toward the symbols, history, and cultural heritage of the primitive societies that create those imaginary-religious elements has been forgotten by younger generations or ignored by the video game transnationals who aim towards consumerism and not knowledge.

In the case of video game narratives, corporations follow a proven marketing formula to guarantee sales. The responsibility for cultural accuracy in the videogame depictions often relies on the artist. As Paul B. Preciado mentions in his article, "*Learning from the Virus*," there are no longer correctional institutions structures that can control the integrity of the data.

These days, video game artists are challenged to portray their compositions with authentic aesthetic portrayals. By failing to do so, they contribute to the subjectivity and inaccuracy of the younger generations' visual culture. Artists and consumers relate these symbologies to literary genres but fail to acknowledge the primitive cultural-religious origins.

This ignorance creates a gap between past and present, meanings, intellectuality, and the reason for the conception of the determined symbol. Regarding the inaccuracy and absence of historical, social framework in today's entertainment imageries, Dr. Manuel Hernández from Murcia University explains:

> *"...The absence of a specific historical-social framework and the creation of fantastic universes… is defined as a recreation of Western and Eastern literature, so it is difficult to say that stories can be constructed in the total absence of a cultural framework, either of "real" or literary reference...this is a framework that the reader and the author share, and that is essential in the decoding of any communication process..."*

> Dr. Manuel Hernández, "The Cross-Media Narrative in the Scope of the Japanese Entertainment Industry: Study of the Manga, Anime, and Videogames," Murcia University, Spain, 2004

After detecting the presence of certain hybridization phenomena in my university classroom, especially in the Concept Art processes, I observed the need for more understanding from students regarding their Concept Art portrayals. The character and landscape compositions fulfilled the requirements to complete the pre-production process. However, I still witnessed that a new generation of students need a genuine academic, historical, and factual awareness of the items they designed, as my generation had.

I made a personal non-scientific deduction, noticing that older generations, for good or evil, have as a generation factual notions in aesthetics, historical backgrounds, and representations of the world in general. In contrast to the younger generations, I suspect they emulate the visual aesthetics of the entertainment media. They do not ask about its origin or existence. They take the aesthetic as they please as a creative element.

Also, at the university, I noticed the disconnection of the new generations with material reality. That prompted me to formulate questions like, will these changes create future adaptation problems for younger generations? Or why, despite students' unawareness about the history and the primitive worlds, are fantasy narratives still so popular and demanded? These types of questions and areas of opportunities persuaded me to want to work on a research investigation centered on "***Ancient Mythology and Fairy Tales in the Concept Art of Video Games".***

Later on, during my Ph.D. research, addressing and investigating Postmodernity phenomenons, Hypermodernity theories, Cyber-Oral-digital reality shifts, and the impact of Covid-19 on the world's way of life, these phenomenons have led me to think that new generations are very different from older adults. Young adults need to reflect on the elements and the existence of media features.

As someone who belongs to "*Generation X*," I could acknowledge that our information was measured, controlled, and mediated by the schools, the church, and the state. In contrast, young generations have grown up in a hybrid transcultural digital cyber-oral world with hybrid, non-historical, or sequential language like ours. Instead, these generations need those structures that force them to make mental taxonomies of the objects represented to them.

As Phillipe Zimbardo stated, the young generation's reality has shifted. This thesis detects a direct relationship between the diminution of the power structures and the divorce of mankind, from the material world into the immaterial one. With the presence of Artificial Intelligence humanity, the separation would be even greater. This could be the main factor for today's significant paradigm shift and latent inertia to continue like this.

As once upon a time, in the 1800s, the "Art & Crafts" movement started to safeguard the magic, mythical, and human-nature relations against the industrial revolution menaces that could doom society. This thesis believes that the reconnection of young generations with the original mythology and fairytale sources is essential. It would benefit their lives for the accuracy of their depictions. Also, the narratives could be more exciting and vital.

The past matters. Old mythology matters. Fables, myths, fairytale stories and "primitive thinking" matter. As my grandfather said, "To assume... is to make an ass of you and me..." We cannot assume the visual world as it is. We cannot lend the keys to our visual culture to technology or corporations.

This thesis points to the belief that technology is not evil and that young generations are not doomed. Still, there must be conscientious academic efforts from researchers, professors, and even entertainment corporations, to reconnect our younger fellows with a world they don't fully recognize for moral and rightful reasons.
Regarding the importance of recovering past knowledge in the mythical sensorial world, Claude Lévi Strauss explains:

> "...There is an attitude as if never we would have lost them (Mythical thought), and I am not sure it can be rescued...we have to make an effort to try to be aware of the existence of those things..."

> Claude Lévi Strauss, Myth & Meaning, France, 1978

This study aims to warn video game players, artists, software designers, artistic designers, researchers, academics, and the general public about the incomprehension of the mythology and fairy tale narratives in video games, specifically in the Art of the video games Final Fantasy, Hades, Valkyrie Elysium and Jotun.

The Concept Art depicted in these games are excellent examples of how video games rescue past myth identities through epic cinematic battles portraying Western, Middle Eastern & Native American cultures.

This cultural-hybrid mythology storytelling is present in the eons, characters, landscapes, heroes, and villains. Analyzing, dissecting the elements, and comparing the concept art depictions could be beneficial as a case study to link "primitive thought" symbols with these artists' portrayals. In doing so, we may understand their existence and use on these platforms.

B - Type Study, Concepts & Elements

This research is a **Visual Anthropology study** inspired by the reflections and theories of "Structuralism" of Claude Lévi Strauss. It will study symbols, images, decorations, and elements that, although they are represented in a hybrid way in the conceptual art of video games, are pictographic reformulations of primitive civilizations imagery.

By analyzing the guidelines of the chapter "*The Other River: Research in Social Sciences Carried Out with Mixed Methods* " by Nora Mendizábal and the compendium of Irene Vasilachis, "*Strategies of Qualitative Research*", this study was formulated to address a "*Relevant Problem*" which resides in finding invariant properties (*Claude Levi Strauss*) in the Concept Art of video games by analyzing images as a species and subjecting them to dissections and taxonomies, where they could show the relationship of the image with its "*primitive*" origin. This would be a qualitative, conscious and historicizing exercise to understand the evolution and presence of invariant codes.

This study seeks to improve the acknowledgment of the hybridization-transfer circumstances in Hypermodernity, and it is believed that the micro method is ideal for addressing it. One of the reasons this method was embraced is that it does not rival social tools and practices as scientific. The nature of the research tries to be complementary and beneficial for all research fields. By doing this mixed study, the results could benefit both scientific and social studies.

Research Themes:
Evolution, transfer, and lecture of ancient mythological and fairy tale narratives in postmodern video game Concept Art.

Concepts:
Mythology, Semiotics, Visual Anthropology, Postmodernism. Hypermodernism, Art, Concept Art, Video Games, Japan, Western culture, Hybridization, Digital Era, Artificial Intelligence.

C - Thesis Conception Theoretical Aims

Based on Paul Preciado and Gilles Lipovetsky's statements, it can be understood that global society is going through an imminent process of hybridization and decontextualization that will change our reality as we know it and as we see it. It could be one of the core reasons this thesis is being formulated.

Gilles Lipovetsky's theories undoubtedly benefit in fulfilling the research questions this study wants to resolve. Hypermodern theories explain the current behaviors and the necessity of new generations to revise the past, something we can detect by analyzing the visual narratives of contemporary video games. It would be helpful to explain why concept artists formulate depictions of mythology and fairy tale narratives.

This research has been based on the hypothesis that it is necessary and productive to reconnect imagery of the past with present representations embedded in entertainment compositions and current art. By noticing the fantastic mythical relationships with the imaginary of Hypermodernity, we retain the knowledge, culture, and meaning for which they were conceived.

Claude Lévi Strauss was an anthropologist concerned with rescuing, including, and honoring past civilizations. He worked all his life to understand their circumstances and how they developed their mythology and fairy tale narratives. He believed it was due to their relationship as humans with their events and that it was an intrinsic feature of humans depending on their context.

Strauss urges researchers not to give up reconciling and considering primitive thinking in scientific research to explain current phenomena such as hybridization and transfer. There is also the perspective that analyzing this phenomenon has to be approached with a diverse research perspective, using theories and methodologies of qualitative and quantitative nature to obtain answers from reason and experience.

Claude Lévi Strauss comments:

> *"…Contemporary science is on the way to overcome this well (return to the world of the senses), and more and more, the data of the senses will be reintegrated into scientific explanations as something that has a meaning, that has a truth, and which can be explained…"*

> Claude Lévi Strauss, Myth and Meaning, France, 1978

In his book *"Myth and Meaning"*, Claude Lévi Strauss reminds us that much of the separation between reason and sense lies in the knowledge taken from experience versus mental conception. The anthropologist states that the answer lies between reason and experience, how our nervous system is constructed, and how it mediates between the mind and understanding. Claude Lévi Strauss believes the solution lies in the nervous system's structure, not in the mind's construction or experience.

The anthropologist establishes this conclusion thanks to a predominant interest in structuring what surrounded him to understand the phenomenon. He realizes that the tendency of his thought lies in structuring and understanding an immensity, reducing its values for its understanding.

Claude Lévi Strauss comments:

> "…Throughout my life, this quest (structuralism) was probably one of my predominant interests…When I was a child, for a time my main interest was geology. The problem in geology is to try to understand what is invariable in the tremendous diversity of landscapes, that is, to be able to reduce a landscape to a finite number of geological layers and operations..."

<div align="right">Claude Lévi Strauss, Myth and Meaning, France, 1978</div>

By varying objects of interest under the "*Structuralist*" gaze, Claude Lévi Strauss realized that the problem of understanding a discipline such as geology or art lies in trying to express everything in the same language, that is, to understand what it is invariant on a set of codes.

Claude Lévi Strauss comments:

> "…When I was a teenager, I spent much of my free time drawing costumes and sets for opera…The problem is exactly the same (Geology): trying to express everything in a single language, that is, the language of graphic arts and painting, something that also exists in music and in the libretto; that is, trying to reach the invariant property of a complex set of codes (the musical code, the literary code, the artistic code)…"

<div align="right">Claude Lévi Strauss, Myth and Meaning, France, 1978</div>

Claude Lévi Strauss concludes that the problem lies in finding what is expected in diversity. The issue of understanding lies in translating what is expressed in a language or a code. The anthropologist warns us that mythical storytelling formulated by an individual or from a specific society in a particular background could also be found in different contexts and locations.

Concluding that there might be an invariant property in the relationship of the human with its surroundings despite the re-formulations of language, everything is about codes as translation.

Claude Lévi Strauss states:

> "...The problem is to find what is common in a diversity...it is a problem of translation of what is expressed in a language, or in a code..."

<div align="right">Claude Lévi-Strauss, Myth and Meaning, France, 1978</div>

Despite so much change and diversity, humans still possess a collective sensory imagination. This thesis hypothesizes that despite the hybridization and paradigm shifts of reality that Hypermodernity brings, the intrinsic codes of how humans perceive and structure the world have invariant properties that have remained in the global imagery due to their condition. With Claude Lévi Strauss, we can determine that hybridization in Hypermodernity is a reformulation of the language codes, where the assignment could lie in its retranslation.

The findings of Claude Lévi Strauss on the global existence of fantastic narratives are repeated in the mind of a person or society, regardless of context or location, and the presence of codes and symbols repeated around global cultures. These are very similar conclusions and theories to those of Carl Gustav Jung.

This thesis considers that the Concept Art of video games of fantastic genres, as well as the imagination of Hypermodernity, has a direct relationship with the psyche and the "collective unconscious" (Carl Jung), which despite the geographical difference and/or temporal, they continue to remain in the global representations of the present. Despite current individualism, humanity still has a common platform of archetypes, symbols, beliefs, and imaginaries, which define our vision of reality and our "primitive thinking."

Carl Gustav Jung states:

> *"...The Collective Unconscious apparently consists of mythological motifs and primordial images; for some reason, the myths of each nation are exponents of it... In fact, all Mythology can be understood as a kind of projection of the Collective Unconscious…"*

> Carl Gustav Jung, Archetypes and the Collective Unconscious, 1959

This study has the challenge of finding invariant properties (Claude Lévi Strauss) and/or a collective unconscious (Archetypes) in the Concept Art of video games. By analyzing images as a species and subjecting them to dissections and taxonomies, where they could show the relationship of the image with its "primitive" origin.. This would be a conscious and historicizing exercise to understand the evolution and presence of invariant codes.

It is a way of translating and conceiving the existence of the species (Art), and to measure and discover their reason for existence. The aim is to interview the artists who created the Concept Art and review the video game design process to understand why they use these codes and if there is an awareness of the representation.

This exercise is only complete with the consumers of these video games. It is intended to interview Gen X, Millennials, and Gen Z users to address the level of conscience, transfer, hybridization, awareness, and significance of the mythical narratives portrayed in the video game. This research needs to determine if the consumers actively understand the source of their cherished transferred-hybrid characters.

Philosopher Paul Paul B. Preciado mentions in his article, "*Learning from the virus,*" that, in present day society, there are no longer structures of correctional institutions that could control the integrity of the data, perpetuating the subjectivity of the information and the hybridization of the narrative representations of art. The artists must create new narratives, as they do not represent accurate symbolism. This thesis is aware of the complexity of the exercise despite the knowledge of the collective unconscious.

Even under the challenges that this study could bring, we have the moral conviction to study this phenomenon because it is a current phenomenon that concerns us as art researchers. Regardless of the problems of Hypermodernity, it is essential to oversee the conception of every image and narrative. Even without a specific historical-social framework, every creation of the fantastic universe is a recreation of our culture, global literature, art, and humanity. It is the sole purpose of what semiotics and hermeneutics seek.

Art researchers know that it is impossible to build imagination in the total absence of a cultural framework. Being aware of this, therefore, the translation and decoding of codes of a fantastic nature are possible even today.

By trying to understand mythical thoughts of the past, forgotten by rationality, and by the hybridization present in our hypermodern society, it is indispensable to understand the origin of the symbologies of the past in order not to lose knowledge, meaning, and our relation with this world.

A whole perception of reality is happening through our new depictions, and presently, storytellers are the concept artists of these video games. It is morally essential to understand the origin of the mythic narratives to know why they are placed there, what the motives may have been, and what cultural process occurred

D - Methodology Theoretical Aim - Scientific Attitude at Art Research

Regarding the methodology and theoretical approach of this research, this study is conceived from a latent need to address Art phenomena from a more objective perspective, a difficult task due to the subjective nature of the study compared to other human or exact sciences. José Fernández Arenas, Art critic, and Art investigator, mentions in "*Theory and Methodology of Art History*" that "Art Science" is the most inaccurate of all the sciences and is always on the verge of not being considered a valid scientific discipline since it is a subject of readings and narratives.

Subjective compositions are often subject to social conventions, and verifiable truth is far from one of the objectives of why works and artists are studied. There is a formal tradition of art. This does not lie in interpretation, but the historicization of objects, artistic phenomena, or the study of the artist's philosophies.

José Fenández Arenas explains:

> "...There is an awareness that the history of art is in a moment of crisis, faced with the very objectivity of its importance as a science of artistic fact, and a crisis faced with the danger of being absorbed by other disciplines… Art history can only be considered science from the moment that strict criteria and methods are established to study the artistic object…"

> José Fernandez Arenas, "Theory and Methodology of the History of Art," 1982

In the form of a manifesto, Arenas tries to establish how art should be studied, the importance of learning it, and the responsibility of exploring it with exact science methodologies so that the results are as objective as possible.

José Fenández Arenas explains:

> "...The history of art as science has had to fight. It continues to do so, to maintain its survival as an independent discipline and not allow itself to be abstracted within the field of social sciences..."

> José Fernandez Arenas, "Theory and Methodology of the History of Art," 1982

Regarding the approach of this research, this thesis tries to follow the Fernandez Arenas manifesto. This is why it is decided to adopt the classification method to employ Chales Linnaeus's taxonomies to address the study and classification of art and treat compositions (Concept Art) as if they were living creatures of a specific kingdom or kingdom species.

Taking Fernando Arenas' reflections on applying the scientific methods in art and humanities, in this thesis, the evolutionary scientific theories are taken as a reference through classification and observation of the classified subjects to determine tangible changes between the compositions to give the study objectivity and rationality.

Taxonomy Classification Chart
by Groups 3

Subject J3 - Persephone

J3	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**American Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** -American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration -American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**American Comic Aesthetic** -Fantasy - Bi Dimensional Digital Illustration -American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Hades I** - American Comic Aesthetic -Fantasy - Bi Dimensional Digital Illustration -American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Jen Zee -** Hades I - American Comic Aesthetic -Fantasy - Bi Dimensional Digital Illustration -American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Persephone** Illustration

Taxonomy Classification Chart
by Groups 1

Subject Y1 - Hilda

Y1	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Scandinavian Fantasy** - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Valkyrie Elysium** - Manga & Anime Aesthetic - Scandinavian Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Yuya Nagai - Valkyrie Elysium-** Manga & Anime Aesthetic - Scandinavian Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Hilda** Illustration

Taxonomic Classification Method for Art Pieces prompet by Arenas Manifiesto

E - Research Theoretical Considerations in Representation

This study considers that the hybrid images consumed in video games are complex due to cultural transfer and hybridization phenomena despite having global archetypal elements. Due to political, discriminatory, and contextual situations, fantastic hypermodern narratives fail to consciously, morally, and significantly represent colonizing cultures' moral values and context.

This oppression phenomenon is linked to "*Intersectionality*," defined as "the nature of the interconnection between social, racial, class and gender categories." The phenomenon of Intersectionality reveals how a system of superimposed and interdependent discrimination and disadvantage.

Professor Kimberlé Crenshaw first coined the term "*Intersectionality*" in 1989, and its importance is increasingly recognized in the world of women's rights. These days, it has been applied to identify that everyone has unique experiences of discrimination and oppression. Intersectionalioty considers everything that may marginalize people: gender, race, class, sexual orientation, physical ability, etc.

Bridie Taylor from Women World Wide Association explains:

> *"...Intersectionality was introduced in the late 1980s as a heuristic term to focus attention on the vexed dynamics of difference and the solidarities of sameness in the context of antidiscrimination and social movement politics. It exposed how single-axis thinking undermines legal thinking, disciplinary knowledge production, and struggles for social justice..."*

<div align="right">Birdie Taylor, Women World Wide Association, 2019</div>

Intersectionality has proved to be a shaping concept deployed in specializations such as history, sociology, literature, philosophy, and anthropology, as well as in human rights, queer, ethical, and legal studies. Intersectionality has been a crucial concept in research due to its insistence on examining the dynamics of difference and sameness.

It has played a substantial role in facilitating consideration of race, gender, and other axes of power in many political debates and scholarly disciplines, including new geography and organizational studies developments.

Regarding the importance of subjecting Intersectionality in research, Kimberlé Crenshaw, in her book "On Intersectionality," explains:

> *"...This process of recognizing as social and systemic what was formerly perceived as isolated and individual has also characterized the identity politics of African Americans. Other people of color, gays, and lesbians, among others..."*

<div align="right">Kimberlé Crenshaw, On Intersectionality, 2014</div>

In essence, Intersectionality is about learning and understanding the points of view of other groups outside the spheres of power. It tries to include and significantly relate the diverse representations as cultures. It establishes that it is not the responsibility of marginalized groups to educate people about their systems of representation, characteristics, or philosophies. This must be ingrained in the researcher to try to focus the analysis directly from the oppressive perspective.

Crenshaw states that as we become more intersectional and better at understanding differences, our language evolves to reflect people's experiences of a singular identity.

This research intends to consider Crenshaw's "*Intersectionality*" perspectives to be aware of what is not represented in the Concept Art of video games. The study could review the effects of colonialism and misinterpretations in the selected images. Crenshaw's views would help to detect what stereotypes or racist paradigms video game companies and concept artists may be promoting.

Kimberlé Crenshaw Intersectionality Chart

Also, hand in hand with intersectionality theories, there is the concept of "*Critical Race Theory*", an academic concept conceived 40 years old. The essential idea of this theory is that race is a social construct and that racism is not a consequence of a particular tendency or prejudgment but something entrenched in the policies of legal systems.

Critical Race Theory (C.R.T.) fundamental principles were developed from legal analysis in the late 1970s and early 1980s by legal academics Derrick Bell, Kimberlé Crenshaw, and Richard Delgado.

Jacey Fortin, the author of the article "Critical Race Theory: A Brief History" for the New York Times, explains :

> *"...Critical race theorists reject the philosophy of "color blindness." They recognize the stark racial disparities that have persisted in the United States despite decades of civil rights reforms. They raise structural questions about how racist hierarchies are enforced, even among people with good intentions...Proponents tend to understand race as a creation of society, not a biological reality. And many say it is important to elevate the voices and stories of people who experience racism..."*

> Jacey Fortin, Critical Race Theory: A Brief History, The New York Times, 2021

Kimberlé Crenshaw remarks that C.R.T. is more a verb than a noun:

> *"...It is a way of seeing, attending to, accounting for, tracing and analyzing the ways that race is produced...the ways that racial inequality is facilitated, and the ways that our history has created these inequalities that now can be almost effortlessly reproduced unless we attend to the existence of these inequalities..."*

> Kimberlé Crenshaw, The New York Times, 2021

Considering Crenshaw's remarks on the approach of "*Critical Race Theory*", it is possible to formulate that the statutes of power may have also promoted and edited the fantastic representations in video games. Since they are used for market purposes, all diverse and egalitarian consideration is out of the concerns in the representation.

Mythology strongly relates to the cultural imaginary and represents a culture's values and physical characteristics. When analyzing the subjects of study of this thesis and considering Critical Race Theory, we can see how there has been a whitening of the graphic representations. In this era of hybridization, it is challenging to trace the connections of the representations with their origin.

The main intention of this study is to reconnect graphic representations with the origin of myths that arose from the primitive thought of the past. Still, this study believes that considering some cultures' racial and cultural power roles will make it possible to detect representations of dominant and invariant concepts in classification. Therefore, variables of Intersectionality and C.R.T. will also be included in the interview stages.

F - Theories Considerations in this Thesis:

Postmodernism (Giam Vattimo, Umberto Eco), Hypermodernsm (Gilles Lipovetsky), Cyberoral Society (Paul Preciado), Intersectionality (Kimberlé Crenshaw), New Duration (Paul Zimbardo), Posthumanism (Cary Wolfe), Anthropocene (Bruno Latour), Collective Imagery (Carl Jung), Structuralism (Claude Lévi Strauss).
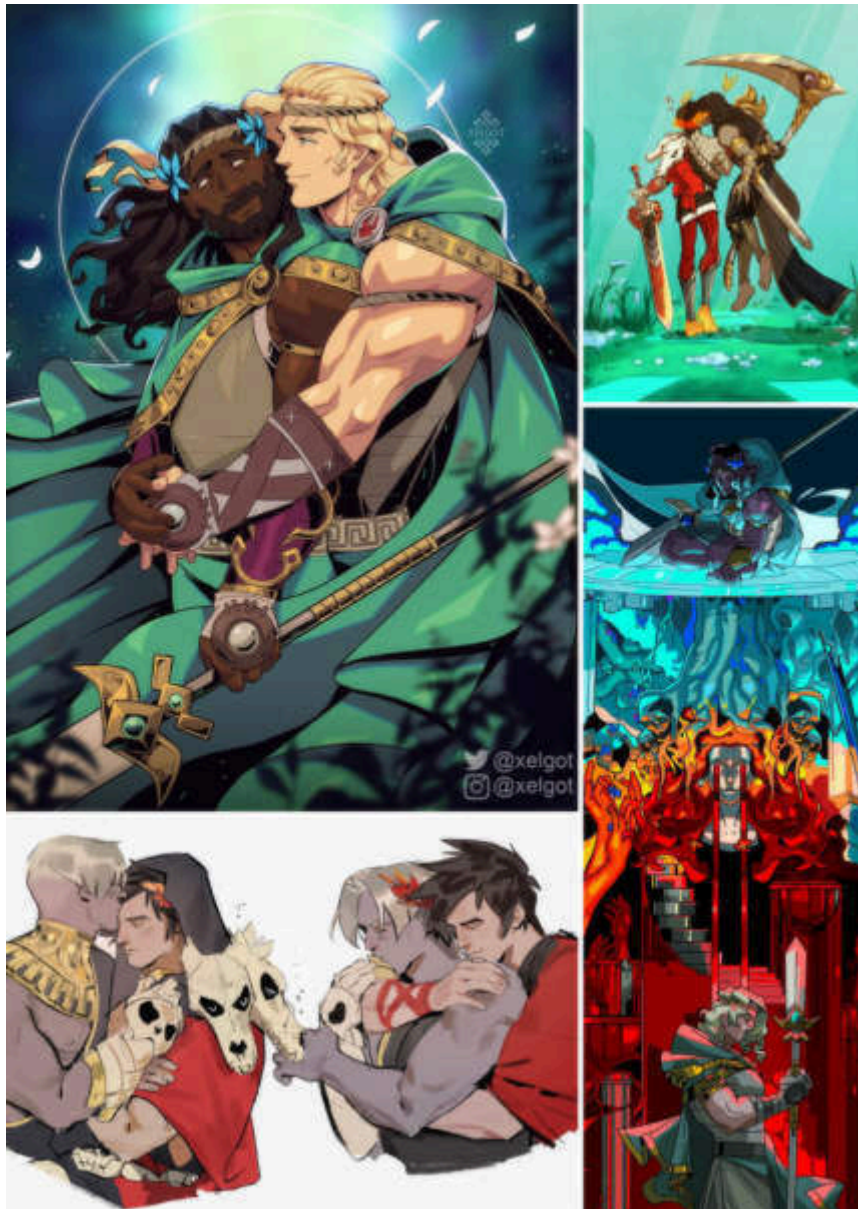
FanArt of Hades Video Game, who has inclusive LGBTQ+ narratives in its storytelling

G - Research Study Objectives

The main objective of this thesis is to map the evolution of the mythological and fantastic narratives of primitive societies present in the Concept Art of video games from the sender (concept artist) to the medium (illustrations) to the receiver (gamer).

All this is to understand how Concept Art originates, under which Art or design premises they are conceived, the degree of hybridization represented, which mythologies are most represented in video games, and which cultures directly profit from which video games, what are the most common features, symbols, archetypes, stereotypes and cultural omissions in these representations, and the impact of the representations on the gamers in their conceptions of Art, knowledge, history, and truth.

With the results, it is intended to return the narrative to the hands of Art, emulating the hybridization process by generating representations with machine learning, but intervening in the results to restore humanity and the natural aspect of the process.

The following studies and actions will be executed to fulfill the complete visual narrative transfer cartography and the reconversion to art proposals.

1 - Transmitter Study:
The illustrators and creative directors will be interviewed, experts and sources will be consulted to understand the conception of the image.

2 - Medium Study:
By employing a semiotic study methodology, various illustrations by conceptual artists such as Akihiko Yoshida, Yoshitaka Amano, Jen Zee, Yuya Nagai, and Jo Gaultier will be dissected, classified, and compared, to find which are essentially relevant in today's postmodern culture and who are the creators of many of the current postmodern imaginaries in global youth populations.

Additionally, it is intended to compare the results of the taxonomic study of the illustrations with the results of the artificial intelligence systems developed by Ph.D. Juan Carlos Chacon of The Institute of Design Research of Chiba University in Tokyo, Japan, and myself to see if an engine could be a feasible alternative for the study and classification of images with a focus on detecting the invariant visual sources of primitive imaginaries

3 - Receptors Study:
Western and Asian gamers from different generations, such as Millennials, Generation Z, and Generation X, will be interviewed to understand the reception of fantastic narratives, their impact on them, and the diverse populations' different cultural and existential perspectives.

4 - Reconversion of Concept Art Narratives to Formal Art Proposals:
After having made the cartographic study on the conception, transfer, and assimilation of the visual narratives of the Concept Art of video games, it is intended to return the whole process to the areas of Art as a possible method of rehumanizing the entire process. For this purpose, I intend to do immersive installation proposals portraying diverse cultures and their visual narratives. Aspiring to reintroduce an ancient-primitive human trace using appropriate hypermodern artistic tools into the creative process.
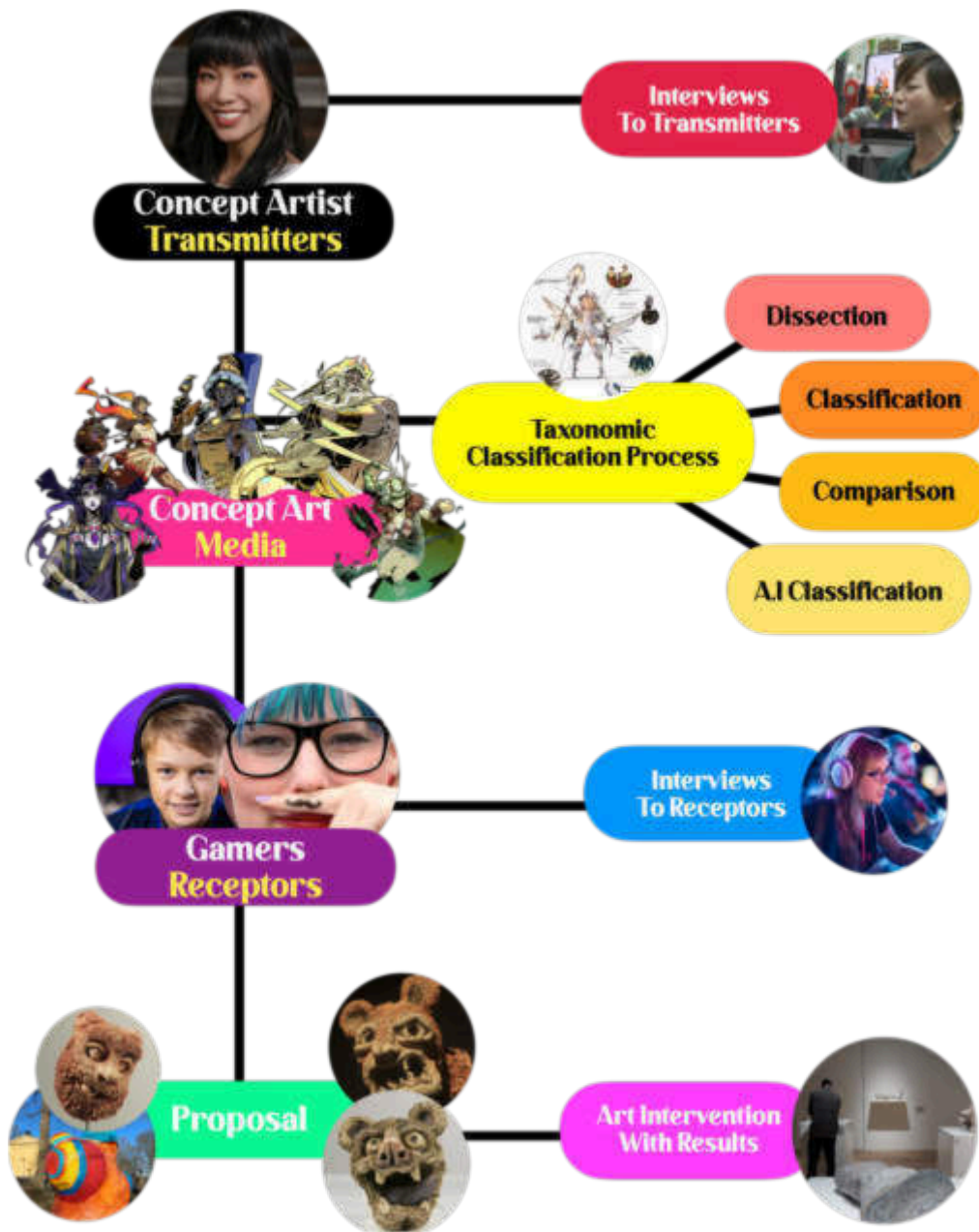
Methodology Action Plan

H - Hypothesis

With this cartography study, it is believed that it will be possible to understand how the visual narrative transfer process functions from the transmitter (concept artist) to the receptor (gamer) in the context of video games. This process could emerge from free artistic expression, without an imposed canonical modern narrative, but rather as a disruptive force, creating a toolkit for the aesthetic classification and explanation of the mythological phenomenon in video games.

Additionally, this mapping could determine whether the Concept Art of the selected artists and illustrations was created as a form of artistic expression if it can be considered as such, and why this might be problematic in cases of dissonance in intention. The cartography will reveal which representations, symbologies, characters, and cultures are still widely depicted despite decontextualization.

This study will critically examine the chosen image classification tools and propose strategies to enhance the audience's understanding of the hybridization in the visual imaginary surrounding them. Most importantly, this study believes that technology and corporations have the potential to provide and promote meaningful, respectful, and accurate visual-narrative knowledge of mythology and fairytales, bridging ancient cultures with future generations.

Visual Narrative Transmission Process Phenomenon

I - Research Questions

To understand the phenomenon of image transmission from the emitter to the transmitter and understand the invariant cultural elements embedded in the study subjects (Concept Art chosen illustrations) despite hybridization, Is crucial to answer relevant research questions to understand the phenomenon and, thus, the truth.

There are research questions that are more transcendental than others. Nevertheless, whether they are at a theoretical, philosophical, or superficial level, it is believed that all these questions must be answered. At the end of the study, it is presumed that much of the ignorance of the general process of cultural hybridization and the impact of Conceptual Art in sectors of Postmodern society will be effectively answered or at least more clarified.

Main Research Questions

- ***Why is mythological and fairy tale content often incorporated into video game Concept Art, given its design nature? What enduring mythological and fairy tale aesthetics are observable in the selected Concept Art? What factors have influenced the integration and evolution of mythical content on its journey from origin to its consumption by receptors? Can Concept Art be a valid reference for learning about mythology and fairy tales?***

Related Research Questions

1. What reasons and motives are behind the Concept Artist's depictions?

2. Are Concept Artists aware of the original cultural sources they portray?

3. Do Concept Artists follow a script or guidelines for the depictions they portray?

4. What references or research sources do they consult to portray their depictions?

5. Do Concept Artists care about fair, cultural interpretation?

6. Is Concept Art a valid contemporary expression of Art or a Design product?

7. Are these Concept Art depictions a fair and valid source for mythology and fairytale understanding? If not, what would be an acceptable source?

8. Is it mandatory that a Concept Artist portray original mythology and fairy tale depictions? If yes, would it help consumers understand and learn about older civilization. If not, what actions are needed to improve the fidelity of Concept Art as relevant sources?

9. Are video game companies concerned about cultural depictions?

10. Are video games a suitable source of knowledge?

11. Do video game players comprehend the cultural sources represented in Concept Art?

12. Do video game players value the cultural references of Concept Art?

13. How will future generations learn about mythology and fairy tales?

14. Do video games effectively aid players in accurately comprehending and connecting with mythological and fairytale depictions?

15. Is it essential for video game developing companies to portray original mythology and fairy tale depictions?

16. Are video game companies concerned about cultural depictions?

17. Is there a predominance of racial representation in the selected Concept Art?

18. Is there a lack of representation for specific cultures, social groups and minorities in the chosen Concept Art?

19. Is there a cultural predominance in the selected Concept Art?

20. Does Concept Art impact Westerners and Easterners differently?

21. Is it the responsibility of technology and corporations to promote the understanding of "primitive thought visual narratives" to future generations?

22. Would Artificial Intelligence (AI) help reconnect new generations with primitive thinking or contribute to its oblivion?

23. What methodologies would accurately reconnect primitive thinking to the present, considering hybridization and ignorance?

J- Relevance

This study could help companies, teachers, academics and artists understand Concept Art's relevance with younger populations. It will serve as a reference for companies and universities on how the transfer of narratives works in each transfer stage.

According to preferences and behaviors, a video game narrative can be further customized, detect areas of opportunity where representation is being misused, and see which compositions may promote racism, sexism, and genre inequity, among many others.

This study could also make relevant the paradigm shift in areas such as Art and expression, which has significantly changed and where there is a latent problem of considering Art to design processes. But above all, this study could make companies and academics aware of the power of video games in our youth and how these entertainment mediums are our young generations' window to the world.

As in a Star Wars video game, this research wants to illustrate how video games and entertainment companies, by choosing academic, respectful approaches (bright side), could help humanity to recover those things lost from our ancient societies. And in the case of choosing the dark side, this research wants to denote how these industries could help to wipe all traces of ancient knowledge by not considering awareness of the mythical content in their products.

New generations need to be made aware of what we are losing, and the responsibility relies on academics, artists, developers, designers, politicians, economists, engineers... we, the adults.

The study *"Ancient Mythology and Fairy Tales in the Concept Art of Video Games"* could encourage new ways of rehumanizing or relating ourselves with the representation of mythology by intervening in the formal Art process, and receptors could understand and participate in the creative process by reformulating their interpretation through Art.

RESEARCH METHODS & TOOLS

IV. Study Research Methodologies

1st Method - Interviews to Transmitter Sources - (Transmitter Study)

- Objective: Acquire insights into the concept artist's creative processes, inspirations, and preferences when creating Concept Art and comprehend the circumstances of the origin of these mythical visual narratives in video games.

- Actions: Interview and analyze renowned concept artists who have worked on video games with mythology and fairy tale themes.

The first action of this research study was to interview concept artists or experts of the selected Concept Art. Questions included: Why did you create this Concept Art? What was your inspiration or influence? Did you follow a specific script? How much artistic freedom did you have when designing the characters and landscapes? These questions fulfilled the primary purpose of understanding the reason for the existence of the art piece.

The study's main goal was to understand the factors influencing Concept Art creation, including personal, cultural, contextual, and logistical aspects. I traveled to Tokyo and Kyoto, Japan, to ensure reliable sources, interviewing Concept Artists, experts, and primary sources. These interviews were structured based on suggestions from the Thunderbolt Video Games team.

During my time in Japan, I was dedicated to more than just interviews with concept artists. I also had the opportunity to engage with a diverse range of individuals involved in the Concept Art production process. This included artists, technicians, cartoonists, and academics, each offering a unique perspective and contributing to our comprehensive understanding of the pre-production and production methods of Japanese video game art.

Despite my best efforts, I encountered some limitations during my research. Due to company policies, I was unable to conduct specific interviews. However, I supplemented my findings by consulting previously conducted interviews available in other media. These interviews, featuring the chosen concept artists, provided valuable insights into the production process. Additionally, I broadened my understanding by interviewing animation experts and sociologists in Japan, who offered unique perspectives on the origins of Concept Art.

Interview Design

The interviews for the concept artists were designed to uncover detailed, personal, and employer-related reasons behind the creation of their illustrations. They also aimed to determine if there was a commitment, purpose, or historical playful knowledge of mythology, artistic style, or specific inspiration in their Art.

The interviews were conducted via Google Documents, which included a disclaimer advising companies, such as concept artists, that the questions were for academic and educational purposes and that their answers would not be published for commercial purposes. The interviews consisted of 12 questions, explicitly asking artists about their process when

creating Concept Art and the digital or manual media they used. They were also asked if they followed a specific script or business guideline, the sources that inspired them, and the literary or artistic genres that influenced their style.

Additionally, artists were asked if there were specific mythological or fantastical reasons behind designing the characters, if they believed their work could be considered Art, what influence they thought it had on gamers, and what role mythology played in their work. Lastly, artists were asked if they believed their work helped reconnect gamers with the past.

Concept Artist Questionnaire for Western Concept Artist

Research: Mythology and Fairy Tales in The Concept Art of Video Games.

- This interview could be effected live with the concept artist in Japan, by Zoom meeting or via email correspondence (whatever would be more pleasant and comfortable for the artist.)

- All the participant's data will be handled with strict privacy control. The result of this interview is merely for research purposes.

- Volunteers are warmly thanked for participating in this study and for being willing to contribute to the knowledge of science and culture.

Questions:

1. What is your process for making the Concept Art of a Video Game?

2. What would be the media or technique for realizing your illustrations?

3. Do you follow a script or a specific direction for the representations?

4. How much artistic freedom do you have when designing the characters and the landscapes?

5. What is your inspiration behind your illustrations?

6. What artists, art style movements, genres, literature or art pieces have influenced your work, and what would be your trademark?

7. Have you made conscious decisions to reference mythology or fairy tales in your artwork? If so, why?

8. What elements of mythology, fairy tales, or folklore might be present in your illustration?

9. Do you consider your work a form of art, and do you consider yourself an artist?

10. What would be your influence on the young generations' visual imageries?

11. What do you think is the role of video games in portraying ancient mythology?

12. Does your work contribute to the reconnection of the young generations with history and ancient imageries?

Thank you very much for answering this questionnaire and supporting art research. I'm humbly grateful for your time and, above all, honored to have met you.

Sincerely Yours!, PhD. Student Luis Garza Valero.

Concept Artist Questionnaire for Eastern Concept Artist - (Akihiko Yoshida)

東京、日本 08,03,2023

吉田明彦様へ

モンテレイ工科大学大学芸術アニメーション学科教授の博士号候補者ルイス・ガルサです。
お世話になっております。

旭日小綬章を受章されたリカルド・ペレス・オタカラ理事長、北東日本メキシコ協会名誉会長を代表し、モンテレイ工科大学を代表してご挨拶申し上げます。私たちのメッセージを受け取ってくださったことに、心からの敬意と感謝の意を表します。

このメッセージは、あなたに敬意を表するとともに、意味論的な調査のために、いくつかの簡単な美術研究の質問に答えていただくようお願いするものです。あなたの回答は、ビデオゲームのグラフィックアートにおける神話やおとぎ話に関するこの研究を発展させるために不可欠です。

私は、リカルド・オタカラ理事長と私の大学であるモンテレイ工科大学の支援を受け、あなたの重要な実体験を得るために日本にやってきました。あなたはビデオゲームにおける多くのビジュアルイマジネーションの第一人者であり、あなたのアートイラストの多くは若い世代のファンタジーを体現しているのです。

私は現在、千葉大学デザイン・リサーチ・インスティテュートで研究滞在をしています。研究課題はURLでお送りしたいのですが、もし他の方法がご都合がよろしければお知らせください。

私はあなたの芸術を大いに賞賛します。あなたはメキシコの学生やゲーマーにとって計り知れないほど重要な存在であり、私はあなたの仕事を高く評価します。

リカルド・ペレス・オタカラ理事長、東北日経メキシコ・日本協会、モンテレイ工科大学、そして私の名において、このメッセージを読んでくださったあなたの時間と好意に感謝します；あなたとコミュニケーションを取ることができ、大変光栄に思います。

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アンケート

ビデオゲームのコンセプトアートはどのようなプロセスで作られるのですか？

イラストを実現するためのメディアやテクニックは何でしょうか？

台本や特定の方向性に沿って表現するのでしょうか？

キャラクターや風景をデザインする際、芸術的な自由度はどのくらいありますか？

あなたのイラストの背景にあるインスピレーションは何ですか？

あなたの作品に影響を与えたアーティスト、アートスタイル運動、ジャンル、文学、アート作品、そしてあなたのトレードマークとなるものは何ですか？

作品の中で神話やおとぎ話を意識的に参照したことはありますか…？もしそうなら、なぜですか？

あなたのイラストには、神話、おとぎ話、フォークロアのどのような要素が含まれているのでしょうか？

あなたは自分の作品を芸術の一形態と考え、自分を芸術家だと思いますか？

若い世代の視覚的イメージにあなたが影響を与えることは何でしょうか？

古代神話を描く上でのビデオゲームの役割についてどう思われますか？

あなたの作品は、若い世代が歴史や古代のイメージと再びつながることに寄与していますか？

ビジュアルアート研究へのご厚意とご支援に感謝いたします。

博士号取得者 教授 ルイス・ガルザ

2nd Method - Dissection, Taxonomic Classification, and Comparison to Classify Art (Medium Study)

- Objective: Distinguish visual narrative, codes, symbols, Art, decorations, aesthetic orders, and styles of ancient cultures or artistic periods. Notice aesthetic preferences, cultural reformulations, and conventions to obtain semiotic factual traceable data and notice the level of hybridizations to detect invariant representations despite decontextualization.

- Actions: Dissect, classify and compare Concept Art subjects by "***The Adaptation of Taxonomy Classification for Art Compositions Method***".

One of the objectives of this research was to analyze Concept Art illustrations from renowned artists and franchises. These included Yoshitaka Amano from "Square Enix" & "Final Fantasy" (Japan), Akihiko Yoshida from "Square Enix" & "Cy Destination" (Japan), Jen Zee of "Hades" from "SuperGiant Games" (U.S.A.), Jo Gauthier of "Jotun" from "Thunder Lotus Games" (Canada), and Yuya Nagai of "Valkyrie Elysium" from "Square Enix" and "Cy Destination" (Japan).

To fulfill the objectives for methodology, I adopted ***"The Adaptation of Taxonomy Classification for Art Compositions"*** method, which is based on the Geneticist Linnaeus Taxonomy methodology. This method treats the Concept Art depiction as a subject to dissect, observe, classify, and compare its characteristics. The classification system I used allowed me to obtain precise data on the subjects and was compared with other species (concept artist depictions). This exercise tangibly determined what changes, differences, similarities, or evolutions one species had concerning another.

"The Adaptation of Taxonomy Classification for Art Compositions" methodology proposed an avenue to objectively analyze and classify images and compositions and diminish personal opinions or subjective influence. This qualitative-quantitative methodology confined itself to precise descriptions and taxonomic categorizations, collecting essential data. In essence, it worked as a research tool for identifying alterations within the aesthetic and narrative paradigms intrinsic to the analyzed artworks. This method helped recognize and delineate characteristics, historical evolutions, aesthetic attributes, narrative frameworks, and morphological relationships ingrained in Concept Art subjects.

A - Concept of Taxonomy

At The United Nations Environment Program's Convention on Biological Diversity's Global Taxonomy Initiative in 2007, about the concept of taxonomy, they declared :

> *"...Taxonomy is the science of naming, describing, and classifying organisms and encloses all world plants, animals, and microorganisms…Taxonomists use morphological, behavioral, genetic, and biochemical observations to identify, describe, and organize species into categories, including those new to science…"*

UN Environmental Program, Secretariat of Convention on Biological Diversity, 2007
The taxonomy system's objective is to organize and classify subjects; it discriminates or groups components employing phrases or words representing a purpose, a characteristic, or semantics.

Aristotle (300 BC) used this concept to designate hierarchical schemes for classifying scientific objects. In the 15th century, the botanist Charles Linnaeus assigned the term taxonomy to organize living beings in hierarchically ordered groupings, from more generic to more specific: kingdom, class, order, genus, and species. Thanks to Charles Linnaeus, taxonomy is considered a subfield of biology dedicated to classifying organisms according to their differences and similarities.

The taxonomy provides a rigorous guide for constructing logical reference bases founded on empirical observation, hierarchical structure based on property inheritance, evolutionary history and pragmatic utility.

These would be the reason to compare the subjects using the taxonomy systems because the subjects of study (*Concept Art Depictions*) embody a unique, visual and tangible composition. Also, the art compositions have narrative aesthetic elements inherited from other artistic periods, cultures, and circumstances, a unique evolutionary history in developing the representation techniques, mutations, and abstractions with the native sources.

In its classical conception, Taxonomy is linked to experimental sciences, which applies a mono-hierarchical criterion in establishing classification systems. Each grouping or class that composes it can only occupy one place in the hierarchical structure.

In the early 1990s, taxonomy was incorporated into other areas of knowledge. It was implemented as a classification method in computer networks, as explained by Miguel Centelles from the University of Barcelona:

> *"...At the beginning of the 90s of the 20th century, the concept of taxonomy was incorporated into other fields of knowledge, such as psychology, social sciences, and computer science, to designate almost all the information access systems that try to establish coincidences between the user and system terminology. The first specialists who developed content organization systems for the Web were part of the knowledge management consulting area and came from areas close to computer science and engineering ... not knowing the tradition of document languages in the field of information technology…they assigned the term taxonomy to the systems they were developing. This term is currently used to designate content organization systems in the Internet context. However, the theory and practice of documentary languages have been applied intensively in this context..."*

<div align="right">Miguel Centelles, University of Barcelona, 2005</div>

At the end of the 20th century, taxonomies were significantly redefined to a content organization system, and the development process was elevated to the rank of a science. The science of categorizing or classifying things based on a predetermined system of websites and portals, a site's taxonomy organizes its data into categories and subcategories,

sometimes shown on a site map. The concept evolved concerning the field of application. It can be understood that there is a way of classifying before and after using the Internet.

The generation of digital knowledge in organizations has changed dramatically.
As a result, new paradigms emerge in a society based on information consumption in images. The new generations have understood it is necessary to keep pace with the growth of technology and the evolution of networks. The taxonomy in networks aims to provide accessible, simple, understandable, complete, timely, reliable, flexible and objective information.

B - Adaptations of Taxonomy in Art

An antecedent of a classification exercise following taxonomic and visual classification parameters was the work of the artist Hal Fischer, "Gay Semiotics Revised." Fischer established a system of ethnic-social classification of behaviors, symbols, vocabulary, and tangible and particular organizational systems of predominantly white Anglo-Saxon homosexuals that are latent today. His study of social taxonomy through semiotics used photography and diagrams on symbols that indicated the particularities of different urban homosexual tribes in San Francisco in the seventies.

Divided according to individuals' aesthetics, morphology, phenotype, or sexual behavior, he explained how certain symbols on clothing denoted sexual habits and behaviors. By defining the concept of taxonomy, one can develop a taxonomy that classifies the bases, properties, and attributes of works of art and then compares them based on a rigorous, flexible, severe, and objective classification.

Example of Biology Analysis Methods in Art, Hal Fischer, Museum MOMA, New York
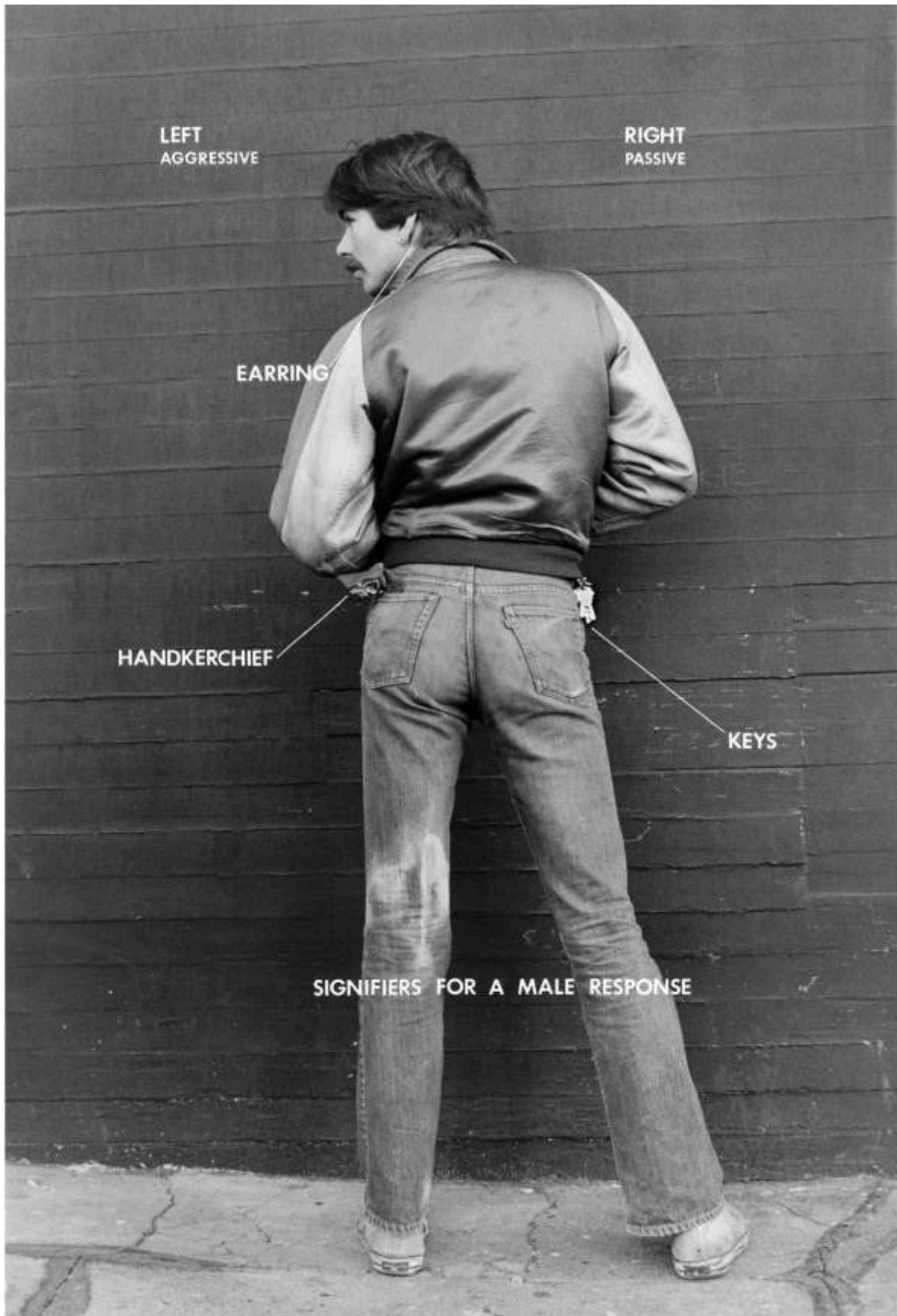
Example of Biology Analysis Methods in Art, Hal Fischer, Museum MOMA, New York

C - Study Design First Step - Choosing The Specimens (Subjects)

The first step in designing the method of this taxonomic classification was to choose the specimens (subjects) of study before undertaking any action. For this study, the focus was on the Concept Art of video games, specific Art that could reflect mythology and fairy tale elements of primitive thought as contemporary subjects for the young receptor population. Additionally, it was appropriate to provide basic information on the artists who made the illustrations for the reader of this thesis, so they could interconnect the issuers with the medium they created.

Concept Art Subjects - Illustrations

1. **Yuya Nagai - Japan - Valkyrie Elysium Video Game Subjects**

   Yuya Nagai´s *Valkyrie Elysium* illustrations were chosen because the video game is highly inspired by Scandinavian mythology, combining elements of other mythologies and diverse art styles in its aesthetics. Also, Yuya Nagai is currently one of the most important emerging artists in Japanese video games and an active member of the group of independent concept artists, *Cy Designation Co.,* which are present in a wide variety of video games from *Square Enix* and other companies. Yuya Nagai was the Art Director for Valkyrie Elysium and NieR: Automata.

Yuya Nagai - Valkyrie Elysium Video Game Illustrations

Yuya Nagai - Valkyrie Elysium Video Game Chosen Subjects

Yuya Nagai - Valkyrie Elysium Video Game Chosen Subjects

Yuya Nagai - Valkyrie Elysium Video Game Chosen Subjects

2. Jen Zee - United States of America

Jen Zee's *Hade's* illustrations were chosen because the video game is highly inspired by Greek mythology, and all video games are strongly related to the Greek god's aesthetics and storytelling. Something unique about the visual narrative of Jen Zee's illustrations is the broad attributes of inclusion, diversity, and LGBTQ + remarks that fit perfectly with the sexual fluidity of the Greek religious myths.

Jen Zee is one of the most important emerging American video game illustration artists. She is the leading illustrator for SuperGiant Games, a small-sized video game developer based in San Francisco. Hades was one of the most cherished videos during the pandemic, and currently, the video game developer is about to launch Hades II after the highly successful HADES Proposal.

An interesting fact about HADES is that, In 2021, it was the first videogame to win a HUGO Award, the premiere literary prize for science fiction. This distinction commemorates the games that have been noteworthy and unique.

Jen Zee - Hades Video Game Illustration

Jen Zee - HADES Video Game Chosen Subjects

Jen Zee - HADES Video Game Chosen Subjects

Jen Zee - HADES Video Game Chosen Subjects

3. Akihiko Yoshida - Japan

Akihiko Yoshida's Video Games illustrations for Final Fantasy & Square Enix are chosen for the dissection process because he is one of the primary artists responsible for spreading mythical visual representations worldwide.

Akihiko Yoshida is known for his detailed and medieval-themed artwork forms, mainly in the Final Fantasy video games and Square Enix products. He is a traditional artist who uses conventional illustration tools and graphite pencils for the representation process, which has been cherished and considered a traditional art form by Final Fantasy and video game fans. He is one of the prominent chairmen of the video game production firm *CY Designation*, which creates and manufactures artistic concepts for Square Enix and other Japanese companies.

Akihiko Yoshida - Final Fantasy - Square Enix Video Game Illustrations

Akihiko Yoshida - Final Fantasy - Square Enix Video Game Chosen Subjects

Akihiko Yoshida - Final Fantasy - Square Enix Video Game Chosen Subjects

4. Jo Gauthier - Canada

Jo Gauthier's Illustrations were selected because the video game **Jotun,** of all the chosen videogames, is the only game concerned with portraying Scandinavian mythology accurately. Jo Gauthier based its characters and landscapes on Scandinavian literature sagas. Jotun's Concept Art is attractive because it follows Beaux-Arts techniques and uses actual Viking anthropology artifacts and references for the video game visual development.

Jo Gauthier - Jotun - Chosen Subject
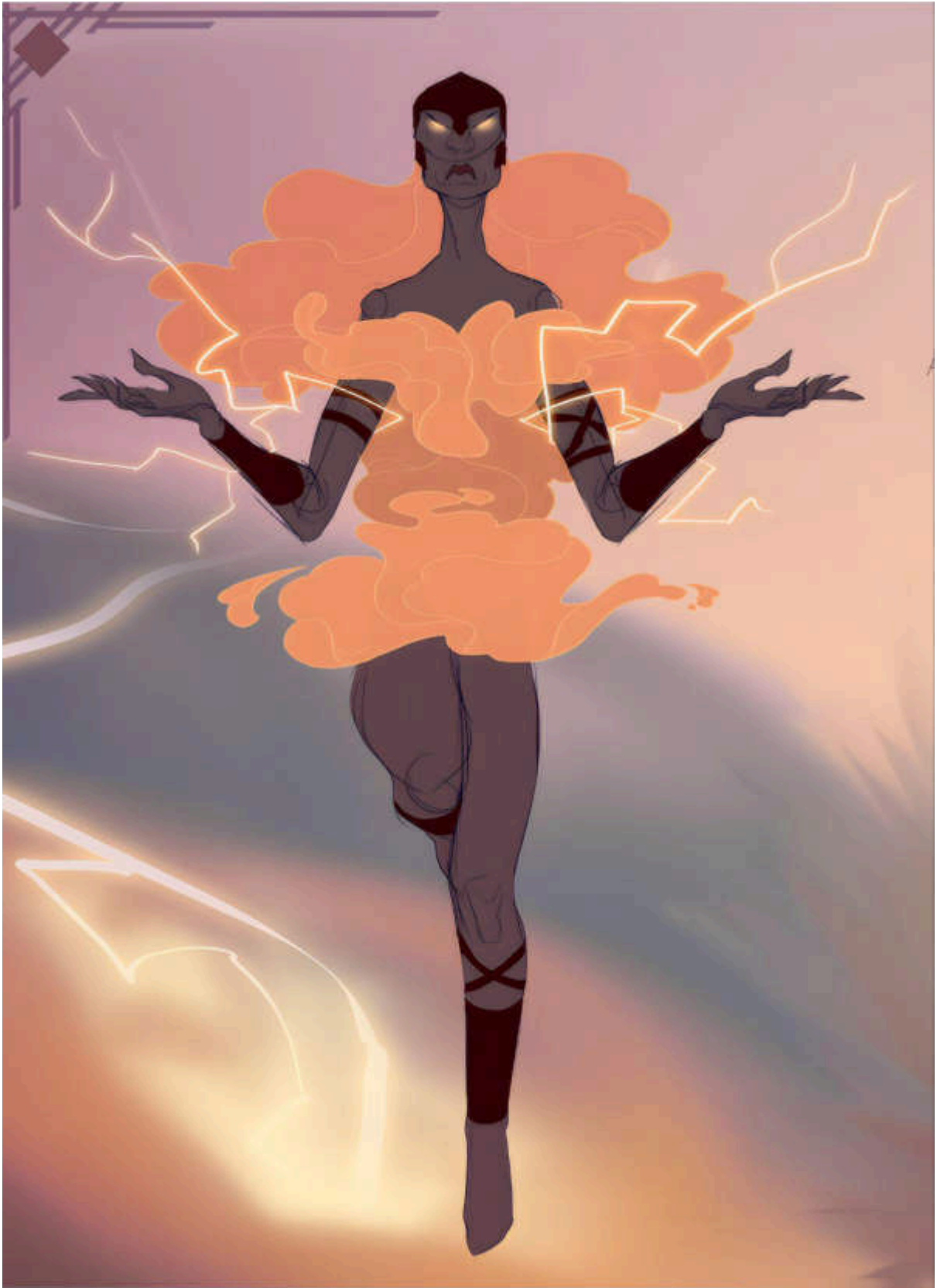
Jo Gauthier - Jotun - Chosen Subjects

Jo Gauthier - Jotun - Chosen Subject
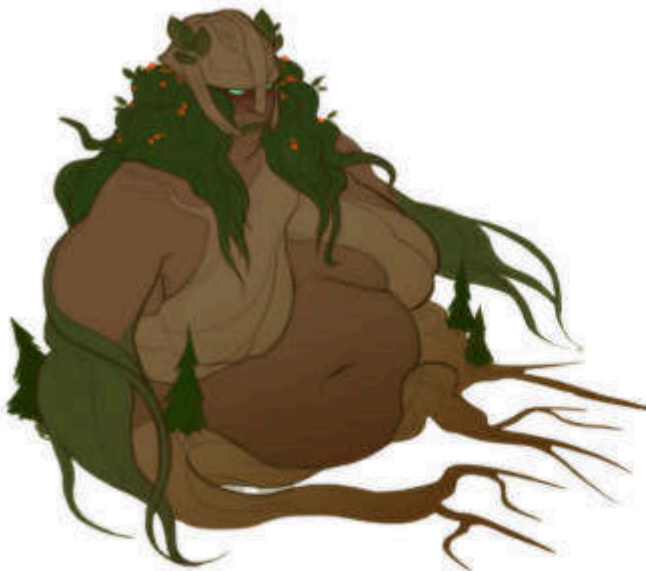
Jo Gauthier - Jotun - Chosen Subjects

Jo Gauthier - Jotun - Chosen Subject

5.   Yoshitaka Amano - Japan

The illustrations of Yoshitaka Amano were chosen for this study because he is the artist most responsible for the imagery of **Final Fantasy Video Games** and one of the most influential artists worldwide. He has marked the direction of Japanese video games' aesthetics, themes, and artistic representation.

Aside from being a character designer and illustrator, Yoshitaka Amano is also a costume designer and a scenic designer in theater and film. He became prominent during the 1960s by collaborating on the video game *"Speed Racer."* He was widely recognized for creating characters such as Tekkaman, Honeybee, Hutch, Casshan and Gatchman, among many others.

At the beginning of the 1980s, Amano became an independent concept artist and found success by providing illustrations for many literary series such as *"The Guin Saga"* and *"Vampire Hunter D"*. He ascended to stardom when he was commissioned to illustrate the popular **Final Fantasy** videogame franchise.

Amano's illustrations are inspired by Western comic culture, western literature, art nouveau style, and Japanese folk art.

Yoshitaka Amano - Final Fantasy - Square Enix Video Game Illustration

Yoshitaka Amano - Final Fantasy - Chosen Subject

Yoshitaka Amano - Final Fantasy - Chosen Subjects

Yoshitaka Amano - Final Fantasy - Chosen Subject

D - Study Design - Second Step - Dissection of The Image

This research aims to treat the Art depictions as animal or plant subjects of study and perform a "dissection" to obtain objective and careful information on the representations, symbologies, characteristics, aesthetics, sources, narratives, etc.

I employed a process of dissecting ten subjects per artist; that is, the dissection process of fifty subjects in total. To carry out these dissections, I consulted specialized books, experts, magazines, Concept Art, encyclopedias, interviews, and appreciations to conduct the analysis.

After finishing this process, I had a general panorama of the artistic, mythological, literary, and cultural references and particular references to design and innovation.

Each subject was evaluated to determine the nature of each species. At the end of this analysis, there was raw data to compel it to the taxonomic classifications by group and subject.

Example of the Dissection of a Subject

E - Study Design - Third Step - Construction of a General Taxonomy Classification Chart by Groups

For the classification and analysis of the Concept Art study cases, a **Taxonomy Classification Chart by Groups** was designed using the traditional biological method of Charles Linnaeus, adapted for the dissection and classifying of Art compositions.

The selected and ordered data can be used to compare images as two different species and a subject-specific biological classical taxonomic system through categories of taxa that encompass particular characteristics and groups from general to specific. It is important to remark that the classification system is the "**Domain**," a category based on living beings' different DNA sequences and ribosomes. Still, given the general condition of the taxon, it was not considered in the taxonomy-adapted classification chart.

The taxonomic categories were arranged hierarchically, with one of the broadest categories called the **Kingdoms**, a domain containing many individuals with few characteristics in common. Living beings have five Kingdoms: Animal, Plant, Fungal, Protist, and Monerans. In the **Taxonomy Classification Chart by Groups,** the taxon **"*Kingdom*"** specifies the general classification of the current Art, which refers to the composition and is identified as the first taxon in the general category. Historically in the biological taxonomy of Charles Linnaeus, the **Kingdom** was considered the prevalent classification taxon of the organism until 1990, when DNA sequences were added to the **Domain** taxon. However, it is still regarded as the standard classification taxon for organisms.

1. For the proposal to classify artistic works in this research method, the **Kingdom** was the taxon that encompassed all artistic currents regardless of their nature. This taxon contained any composition of Art.

2. A second taxon, the **Sub Kingdom**, inferior to the **Kingdom**, is a more specific grouping that separates the plant and animal kingdoms into two groups. The proposed taxonomy related the taxon **Sub Kingdom** to the composition artistic current but specified the period to which the artwork belongs.

3. The third taxon I followed was the **Filum**, which encloses organisms according to the structure of living beings. Its members of some groups in the taxon **Filum** have a common ancestor and anatomical similarity. For this study, the taxon **Filum** determined whether the artwork constitution was physical or digital, two-dimensional or three-dimensional; in other words, this taxon was focused on the composition structure—dimensionality nature.

4. The fourth taxon defined by Linnaeus is the **Class**, which contains living beings according to the similarities between different organisms. For the classification system in this thesis, **Class** refers to the similarities in the visual narrative, what was told by the artwork's morphology, and the intention or circumstantial message. In other words, the taxon **Class** focused on those characteristics that displayed a situation, the symbolic message semiotically or hermeneutically, the circumstance, the story, and/or the scene.

5. The fifth taxon of the species classification system is the **Order**, which includes subdivisions as families. An example of this is the Animal Kingdom in which the Mammalia Class consists of the Chiroptera Order, the Primates Order, the Carnivorous Order, the Cetacean Order, and the Insectivorous Order, among others (Linneus, 2002, p. 45). In the taxonomic classification system proposed for this research, the taxon **Order** grouped those works by some particularity of the subject. This taxon defined the groups not only by the composition's narrative but also by their specificities.

6. The sixth taxon is the **Family**, which groups living beings with common characteristics. In this work's classification system of artistic works, **Family** was understood as the particular attributes of the composition..

7. The seventh taxon corresponds to the **Species**, a particular segment of individuals with the same characteristics to relate to each other and have offspring.In the proposed taxonomic system, **Species** corresponded to the author's artwork, and the variables of descent were the works made by the artist.

8. The eighth taxon, **Piece**, does not exist in biological taxonomy. For classification purposes, this taxon in this study served to identify the specific work.

Taxonomy Classification Chart by Groups

1. **Kingdom**: This field represents the image's artistic current to be classified.

2. **Sub-Kingdom**: This field represents the artistic trend and the temporality factor.

3. **Filum**: This field will determine if the work is two-dimensional, three-dimensional, or mixed nature, to continue with the logic of the structure.

4. **Class**: This field groups the similarities of narrative and form and their particularities.

5. **Order**: This field designates a particular segment within the Class.

6. **Family**: This field indicates a nature or a specific group within the groups of the Order.

7. **Species**: The artist of the composition.

8. **Piece**: Specific subject to which all taxa belong.

Taxonomy Classification Chart by Groups	
KINGDOM	Field that represents the artistic current of the image to be classified.
SUB-KINGDOM	Field that represents the artistic trend and the temporality factor.
FILUM	This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure.
CLASS	This field groups together the similarities of narrative and form and their particularities.
ORDER	This field designates a particular segment within the Class.
FAMILY	This field indicates a nature or a specific group within the groups of the Order.
SPECIE	The artist of the composition.
PIECE	Specific subject to which all taxa belong.

Example of a Taxonomy Classification Chart by Groups (Quantitative Data)

Subject Y1	

Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Scandinavian Fantasy** - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Valkyrie Elysium** - Manga & Anime Aesthetic - Scandinavian Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Yuya Nagai - Valkyrie Elysium**- Manga & Anime Aesthetic - Scandinavian Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Hilda** Illustration

Example of a Filled Taxonomy Classification Chart by Groups (Quantitative Data)

F - Study Design - Fourth Step - Construction of a General Taxonomy Classification Chart by Subject

Once I classified the images using the proposed taxonomic system, I had information corresponding to the subjects' origins, artistic currents, creators' pieces, elements, themes, techniques, particularities, and general **Context**. However, before proceeding to make a deeper comparison, it was necessary to carry out a more specific and detailed study following the scientific classification methodology.

For this reason, I designed a second classification system to obtain information centered on the **Piece** using precepts of the observation of a subject. It was possible to identify the specific **Context** of the artwork, the visual characteristics of the technique, form, composition, **Narrative**, and precise details of the analyzed art piece..

The first taxon of the classification system by subject started by focusing on the **Piece's** name as a starting point in the data collection exercise. Then, it was necessary to briefly describe the artwork in the second taxon of the chart called **Context**, specifying the completion date, the historical and circumstantial framework of the work, information about the environment, and the history of the composition.

In the third taxon of the classification system called **Characteristic**, those physical aspects of the Art piece were specified as distinct aspects of technique and form and the peculiar, innate, inherent, or representative elements of the work, but observing only the material features without considering narrative aspects. At this taxon, I listed superficially interpretive-qualitative elements of the subject because its function was to have some references to the subject and narrative aspects of the composition. In the fourth taxon, I detailed the information corresponding to the narrative. Finally, the taxon of **Similarities**, included in the taxonomy, related the art piece with other semantically similar artworks, allowing the creation of relationships and promoting or provoking links to further study of the artworks.

Taxonomy Classification Chart by Subject

1. **Piece**: name the Piece.

2. **Context**: This field specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs).

3. **Characteristic**: This field specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work.

4. **Narrative**: This field shows the qualitative interpretive aspects of the theme.

5. **Similar**: This field specifies other similar artworks after getting specific information about the other taxons.

Taxonomy Classification Chart by Subject	
PIECE	Name the piece.
CONTEXT	Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs).
CHARACTERISTICS	Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work.
SIMILAR	Field specifying other similar artworks after getting specific information of the other taxons.

Example of a Taxonomy Classification Chart by Subject (Qualitative Data)

Y1	
Piece . Name of the piece	Hilda
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	This image corresponds to a postmodern Japanese illustration by the illustrator Yuya Nagai, who follows the tradition of anime and manga aesthetics with a heavy Western medieval-baroque influence, also Western contemporary fashion design. The illustration portrays a character of the SQUARE ENIX Valkyrie Elysium PlayStation 5 video game. This illustration was made in Japan and is found in the Valkyrie Elysium Official Setting Materials Collection Art Book - (Japan, 2022).
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	This illustration represents a young female warrior with dark skin and dark gray-dark purple long hair, wearing a dark eclectic golden garment with French medieval decorative elements (dragon scale mesh, stylized Fleur de lis decorations). The character has a large-scale medieval halberd weapon. The character has an eclectic mask that combines Middle Eastern Muslim aesthetics with two putto-like wings decorations. The character also has modern elements like motorcycle fingerless gloves, metallic elbow and shoulder pads, metallic covers, eclectic futuristic suits, black feathers, and a deconstructive silky skirt. The character has metallic cuissardes with deconstructive French medieval decorations.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	Final Fantasy Illustrations - Akihiko Yoshida

Example of a Filled Taxonomy Classification Chart by Subject (Qualitative Data)

G - Study Design - Fifth Step - A.I Classification Engine

In order to reinforce and complement the results of the previous taxonomic study and achieve better analysis results, the subjects were analyzed by the GAN "Character Classifier," where generating and discriminatory models examined and ordered the data using databases from museums and galleries. This action determined the percentage of hybridization of the images, and the results helped assess, compare, and confirm the primitive and cultural sources embedded in the illustrations.

The AI-GAN used in this study was called **"Character Classifier."** This system was developed by Dr. Juan Carlos Chacón from Chiba University in 2023, using the guidelines of the dissection and classification of Art pieces method to classify the subjects.

This application analyzed and compared the study subjects with unlimited data and noise from various databases, such as the databases of the Smithsonian Museums. After the relationships generated by the generating model, the GAN's discriminatory model specified and structured each result, ordering them by similarities and categories.

In this process, the application determined, according to the database, the percentage of similarity with a style or with the aesthetics of a culture by employing statistical models of the GAN.

The GAN results helped to certify the aesthetic and cultural origins of the hybrid images and add more information to the analysis of the semiotic source of representations and decorations in the illustrations.
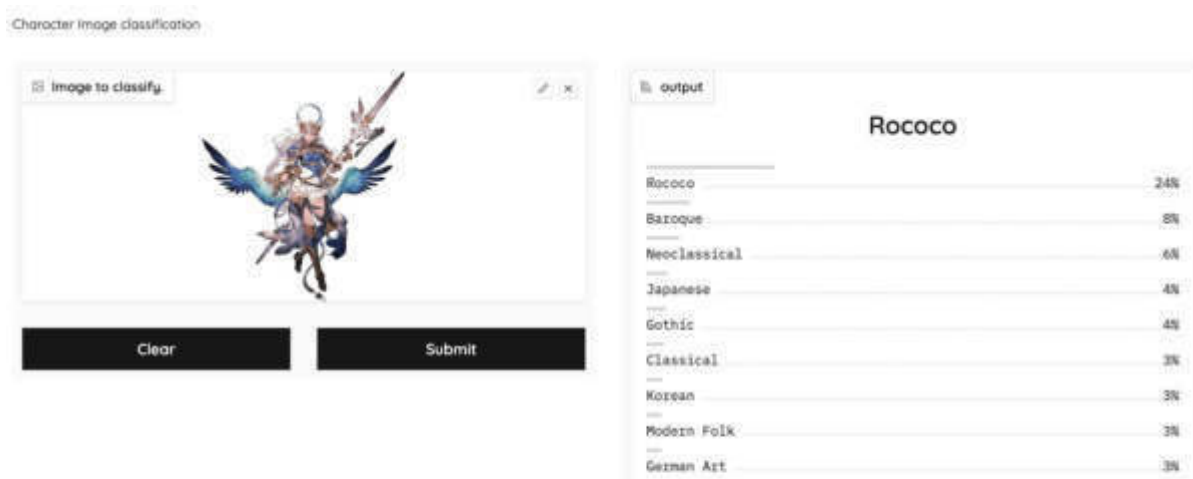
Example of the AI "CharacterClassifier" Analysis Result.

H - Study Design - Sixth Step - Aesthetic-Source Evaluation by Specie & Species

As previously noted, each illustration was considered a subject of a species, classified using an adaptation of Linnaeus' traditional biological taxonomy, which focused on hierarchical classification. The dissection and classification of each subject provided information about various themes, narratives, myths, meanings, hybridizations, symbolism, aesthetics, stereotypes, cultural representations, phenotypes, historical artifacts, and more.

I evaluated each concept artist's aesthetic source statement by dissecting fifty subjects (illustrations), classifying them into groups, and classifying them by subject, along with complementary A.I. source analyses.

The results of these actions aided in answering some of the research questions formulated in this thesis. Using qualitative methods, I determined the presence of mythology and fairy tale influences in each concept artist's work, as well as diverse Art styles and entertainment sources embedded in the illustrations.

Once I applied the dissection and both general and specific taxonomies to the chosen art compositions of Yuya Nagai, Jo Gaultier, Jen Zee, Akihiko Yoshida, and Yoshitaka Amano and completed the analysis of each, I could provide an overall evaluation of aesthetic sources. This evaluation involved comparing all assessments identifying common and unique representation codes, potential social paradigms, and possibly non-literal information shared by all the artists.

Following applying these methodologies, I conducted a well-studied qualitative-quantitative group evaluation of aesthetic sources. This diagnosis helped me determine the mythological preferences of the chosen concept artists and the narratives, cultures, and mythologies that had the most influence on their work. Using Kimberlé Crenshaw's analytical perspective, I also investigated which cultures may have been omitted or stereotyped.

This data was used to obtain the research results of the **"Medium study"** and proceed to the final stage, which focused on the impact of these Concept Art compositions on video game players.

3th Method - Interviews to Receptors - (Receptors Study)

- **Objective:** Learn about mythically-themed video games' impact on receptor audiences, compare the results between Western and Japanese receptors, and compare transmitters' effect on them.

- **Actions:** Interviews will be applied to Western and Japanese receptors to understand the transmitter narrative's impact on them and the media's impact.

The last action of this research study involved interviewing Western and Japanese receptors to acknowledge the impact of video games in their lives and whether they had contributed to the acknowledgment of mythology narratives. The interviews aimed to ascertain if people were playing video games, if they were familiar with mythology theme games, if they considered them Art, and if the video games had introduced them to mythology and fairy tales.

This study part portrayed how the receptors conceived the Concept Art compositions. I learned the general and particular consequences of these compositions on the gamer's life as the insertion of these fantastical narratives in diverse societies.

To increase the chances of obtaining more reliable sources, it was essential to travel to Tokyo, Japan, to interview the Japanese Receptors. For Western audiences, it was planned to use Google Document interviews with incentives (e.g., the raffle of video games) to obtain receptor data.

Interview Design

The interview was conducted via a Google Document survey. It included a disclaimer for the receptors to understand that the questions were for academic and educational purposes and that their answers would not be published for commercial purposes. The interview consisted of 36 questions. One hundred interviews were applied to Western audiences, and one hundred were addressed to Japanese audiences. In the questionnaire, receptors were explicitly asked about their generational background, video game preferences, knowledge and awareness about mythology and mythology in video games, and their conception of Art, among other questions.

These questions were formulated to answer and conclude the analysis of this research, tracing the transmitter experience to the medium content information at the beginning to later conclude in applying these narratives to the gamers, and, like that, mapping the Concept Art passage through the different stages of communication.

Gamers Questionnaire 🎮

Research: Mythology and Fairy Tales in The Concept Art of Video Games.

PhD Candidate Luis Garza

- All the participant's data will be handled with strict privacy control; the result of this interview is merely for research purposes.
- Volunteers are warmly thanked for participating in this study and for being willing to contribute to the knowledge of Science and Culture.
- To thank you for your generous cooperation, By filling out this questionnaire, you will be eligible to be in a raffle of the *Nintendo Switch* game, "**The Legend of Zelda: Tears of the Kingdom**" the game will be raffled off in *June*. An email will inform you about the raffle dates and the winner. Thank you very much for your cooperation.

* Indica que la pregunta es obligatoria

1. Correo *

2. What is your name? *

3. How old are you? *

   Marca solo un óvalo.

   ⬭ 13 to 17 years old

   ⬭ 18 to 25 years old

   ⬭ 26 to 35 years old

   ⬭ 35 to 40 years old

   ⬭ + 40 years old

4. What is your profession? *

_____

5. What is your nationality? *

_____

6. What is your favorite Fantasy or Mythology Video Game? *

_____

FINAL FANTASY VIDEO GAMES

Write everything you know and what first comes to mind, and have fun!

7. 1) Do you know Final Fantasy? *

Marca solo un óvalo.

◯ Yes

◯ No   *Salta a la pregunta 15*

8. **2) Have you ever played Final Fantasy games? ***

FINAL FANTASY

Marca solo un óvalo.

◯ Yes

◯ No   *Salta a la pregunta 15*

9. **3) Which one is your favorite title or which are your favourite titles? ***

Selecciona todos los que correspondan.

☐ Final Fantasy I
☐ Final Fantasy II
☐ Final Fantasy III
☐ Final Fantasy IV
☐ Final Fantasy V
☐ Final Fantasy VI
☐ Final Fantasy VII
☐ Final Fantasy VIII
☐ Final Fantasy IX
☐ Final Fantasy X
☐ Final Fantasy XI
☐ Final Fantasy XII
☐ Final Fantasy XIII
☐ Final Fantasy XIV
☐ Final Fantasy XV
☐ Final Fantasy XVI
☐ Final Fantasy XVII
☐ I don't have a favorite one
☐ Otro: _____

10. **4) Do you know the artist or the art director of a Final Fantasy Video Game?** *

Marca solo un óvalo.

◯ Yes

◯ No   *Salta a la pregunta 15*

11. **5) If yes, which one is your favorite?**

_____

12. **6) What artistic or Cultural influences do you recognize in your favorite Final Fantasy Video Game, Concept Art?** *
(If you do not know please state - none.)

_____
_____
_____
_____
_____

13. **7) What artistic Mythology references do you recognize in your favorite Final Fantasy Video Game, Concept Art?** *
(If you do not know please state - none.)

_____
_____
_____
_____
_____

14. 8) What religious influences do you recognize in your favorite Final Fantasy Video Game, Concept Art? *
(If you do not know please state - none.)

_____

_____

_____

_____

_____

VALKIRYE ELYSIUM VIDEO GAME

15. 9) Do you know Valkyrie Elysium? *

Marca solo un óvalo.

◯ Yes

◯ No   *Salta a la pregunta 21*

16. **10) Have you ever played Valkyrie Elysium?** *

Marca solo un óvalo.

◯ Yes

◯ No

17. **11) Do you know the artist or the art director of Valkyrie Elysium?**

Marca solo un óvalo.

◯ Yes

◯ No

18. **12) If Yes, who are the artists?**

_____

_____

_____

_____

_____

19. **13) What artistic or Cultural influences do you recognize in Valkyrie Elysium** *
Video Game, Concept Art?
(If you do not know please state -
none.)

_____

_____

_____

_____

_____

20. **14) What artistic Mythology references do you recognize in the Valkyrie Elysium** *
Video Game, Concept Art?
(If you do not know please state -
none.)

JOTUN VIDEO GAME

21. **15) Do you know JOTUN?** *

Marca solo un óvalo.

◯ Yes

◯ No   *Salta a la pregunta 28*

22. **16) Have you ever played JOTUN?** *

Marca solo un óvalo.

◯ Yes

◯ No

23. **17) Do you know the artist or the art director of JOTUN?** *

Marca solo un óvalo.

◯ Yes

◯ No

24. **18) If Yes, who are the artists?**

_____

_____

_____

_____

_____

25. **19) What artistic or Cultural influences do you recognize in JOTUN Video Game,** *
     Concept Art?
     (If you do not know please state -
     none.)

_____

_____

_____

_____

_____

26. **20) What artistic Mythology references do you recognize in JOTUN Video Game,** *
Concept Art?
(If you do not know please state -
none.)

27. **21) What religious influences do you recognize in JOTUN Video Game, Concept** *
Art?
(If you do not know please state -
none.)

HADES VIDEO GAME

28. **22) Do you know the Hades Video Game?** *

Marca solo un óvalo.

◯ Yes

◯ No   *Salta a la pregunta 35*

29. **23) Have you ever played Hades?** *

Marca solo un óvalo.

◯ Yes

◯ No

30. **24) Do you know the artist or the art director of Hades?** *

Marca solo un óvalo.

◯ Yes

◯ No

31. **25) If Yes, who are the artists?**

_____

_____

_____

_____

_____

32. **26) What artistic or Cultural influences do you recognize in Hades Video Game,** *
Concept Art?
(If you do not know please state -
none.)

33. **27) What artistic Mythology references do you recognize in Hades Video Game,** *
Concept Art?
(If you do not know please state -
none.)

34. **28) What religious influences do you recognize in Hades Video Game, Concept** *
Art?
(If you do not know please state -
none.)

HISTORY & VIDEO GAMES

This is the last section! Answer consciously because your responses here will be *vital.*

35. **29) Have you learned about history with Fantasy Video Games? ***

Marca solo un óvalo.

⬭ Yes

⬭ No

⬭ Maybe

36. **30) What Video Game Art has influenced your life, work or expression? ***

37. **31) Do you know about Mythology and Fairy Tales?** *

Marca solo un óvalo.

◯ Yes

◯ No

◯ A little

38. **32) If Yes or a little , which are the Mythologies or Fairy Tales you know?**

39. **33) What video games that you have played could have elements of Mythology,** *
    Fairy Tales, or folklore?

40. **34) Do you consider Video Games visuals and illustrations a form of Art?** *

Marca solo un óvalo.

◯ Yes

◯ No

41. 35) Whether your answer was Yes or No, explain why *

_____
_____
_____
_____
_____

42. 36) What do you think about the role of Video Games in portraying ancient   *
Mythology?

_____
_____
_____
_____
_____

43. 36) How do you think young generations will learn about history, Mythology and *
Fairy Tales in the future?

_____
_____
_____
_____
_____

Questionnaire for Eastern Receptors

アンケート名：ファンタジー・神話系ゲームについてのアンケート

質問1.
プレイしたことがあるゲームソフトをお選びください（いくつでも）*回答必須

　　　1.「VALKYRIE ELYSIUM（ヴァルキリーエリュシオン」

　　　2.「ヨトゥン ヴァルハラエディション」

　　　3.「HADES」

　　　4.「その他」

　　　5.「ファイナルファンタジー」

質問2.
あなたが好きなファンタジー・神話系のゲームソフトは何ですか。
*回答必須

質問3.
あなたが好きなファイナルファンタジーのゲームソフトのコンセプトアートに、どのような芸術、文化、神話、ファインアートの影響があると思いますか？（わからない場合は「わからない」とお答えください）。*回答必須

質問4.
『VALKYRIE ELYSIUM（ヴァルキリーエリュシオン』のコンセプトアートを制作したアーティストをご存知でしょうか？

知らない場合は「いいえ」と答え、もし知っている場合はアーティストの名前を書いてください。*回答必須.

質問5.
『VALKYRIE ELYSIUM（ヴァルキリーエリュシオン』のコンセプトアートに、どのような芸術、文化、神話、ファインアートの影響を受けていると思われますか？
（わからない場合は、「わからない」とお答えください）。*回答必須

質問6.
『ファイナルファンタジー』のコンセプトアートを描いたアーティストをご存知でしょうか？*回答必須

質問7.
「ヨトゥン ヴァルハラエディション」のコンセプトアートに、どのような芸術、文化、神話、ファインアートの影響を受けていると思われますか？
（わからない場合は、「わからない」とお答えください）。*回答必須

質問8.

この『ヨトゥン ヴァルハラエディション』のコンセプトアートを描いたアーティストをご存知でしょうか？*回答必須

質問9.
ゲーム「HADES」のコンセプトアートに、どのような芸術、文化、神話、ファインアートの影響を受けていると思われますか？
（わからない場合は、「わからない」とお答えください）。*回答必須

質問10.
「HADES」のコンセプトアートを描いたアーティストをご存知でしょうか？*回答必須

質問11.
ファンタジーゲームで神話の歴史を学んだことはありますか？（ひとつだけ）*回答必須

質問12.
あなたの人生、仕事、表現に影響を与えたビデオ ゲーム アートは何ですか?*回答必須

質問13.
神話やおとぎ話はどの文化から知っていますか?*回答必須

質問14.
神話、おとぎ話、民間伝承の要素が含まれていると思われるゲームをプレイしたことがありますか?*回答必須

質問15.
ビデオゲームのビジュアルやイラストはアートだと思いますか?*回答必須

質問16.
古代神話の描写におけるビデオゲームの役割についてどう思いますか?*回答必須

質問17.
将来、若い世代は歴史、神話、おとぎ話をどのように学ぶと思いますか?*回答必須

STUDY
APPLICATION

V. Study Application

The application of the research study methodologies will be reflected in this section as the raw results from each study:

1- Answered interviews, collected data and statistics of the transmitter sources (Concept Artist).

2- The Semiotic Report by subject and species using dissections, classifications, comparisons, and artificial intelligence engines to achieve the medium study results.

3- Answered interviews, collected data and statistics from Western & Japanese Receptor sources.
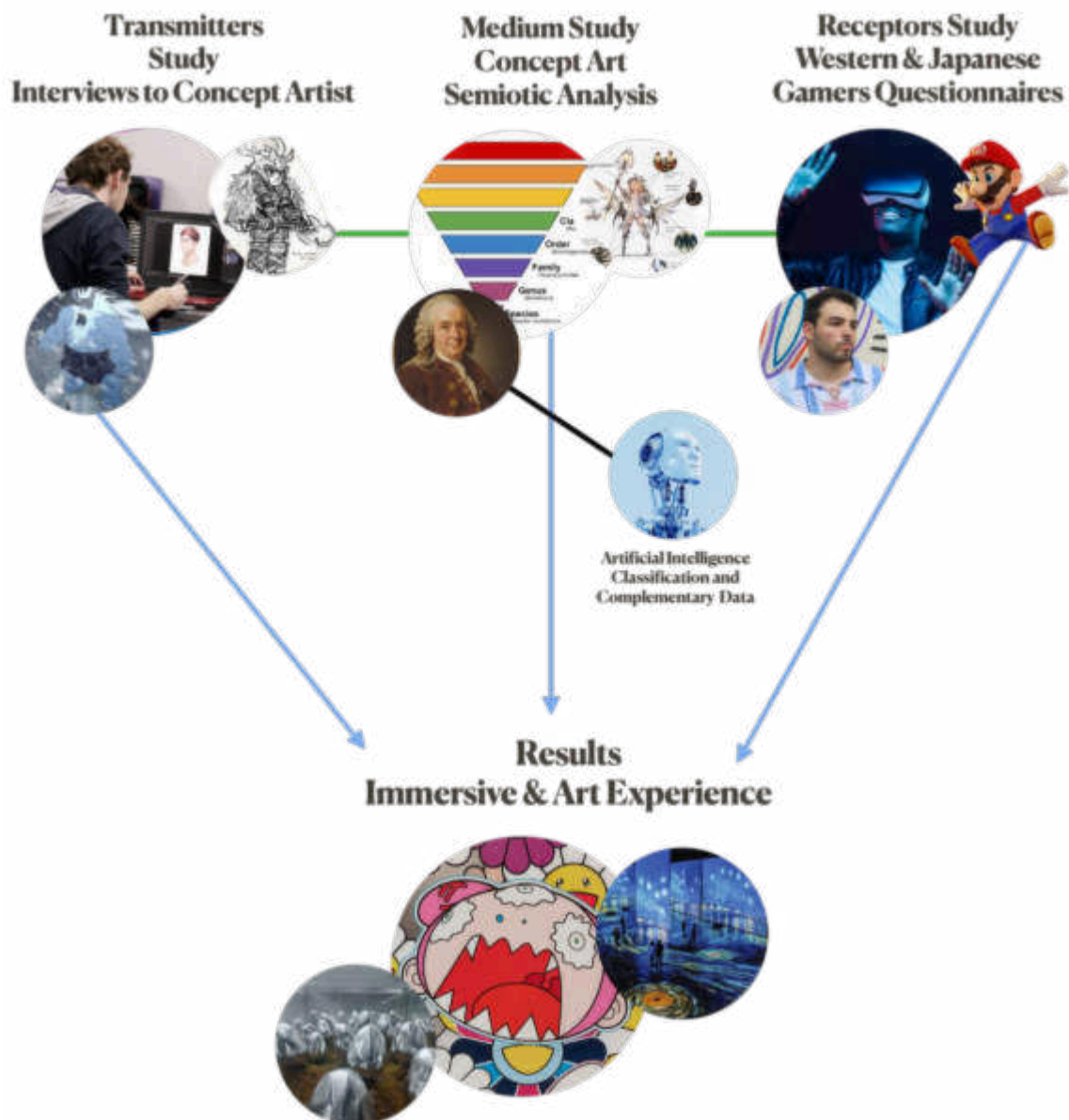
TRANSMITTER STUDY

ANSWERED INTERVIEWS· COLLECTED DATA AND STATISTICS
OF THE TRANSMITTER SOURCES [CONCEPT ARTISTS]·

A - "Transmitter Study" Application

This section will show the preliminary raw results of the Interviews with Concept Artists. These answers fulfill the necessity to be aware of the primary source reasons for the illustration's existence; comprehending the personal, cultural, contextual, and logistical reasons Concept Art was created was vital.

To increase the chances of obtaining more reliable sources, I went to Los Angeles, California, in January of 2023 to get information regarding Jen Zee (*HADES*) and Jo Gaultier (*JOTUN*), and From March to May of 2023, I traveled to Tokyo, Japan, to get interviews with the selected (*SQUARE ENIX & FINAL FANTASY*) Japanese Concept Artists, Yuya Nagai and Yoshitaka Amano), experts, and first-hand sources.

In the case of the transmitter interviews, some were not granted due to company policies and language barriers. Some inquiries were already expressed in other media interviews. Also, there is the case of some Concept Artists who agreed to answer the questionnaires. Despite having only some of the answers from primary sources, it was possible to collect essential data from the chosen conceptual artists.

Also, to broaden the panorama on the work processes, techniques, tools, motives, and preferences of conceptual artists, interviews with Mexican concept artists were added to the study.

Data of Jen Zee (Hades - Supergiant Games)

In the case of Jen Zee, it was impossible to contact her or the creative director Gregory A. Kasavin; I tried to get them at their personal emails, company emails, on Twitter, Twitch, Discord, and even by sending a letter to the office in San Francisco. Still, *"SUPERGIANT GAMES"* staff suggested several interviews with different media platforms where she talked precisely about personal and circumstantial reasons the illustrator took into account when making the Concept Art of Hades.

After revising various sources of interviews and publications on Twitch, Twitter, and mcvuk.com magazine, the research questions formulated in the methodology chapter were successfully answered; therefore, the objective was fulfilled; here are the results.

1. **What is your process for making the Concept Art of a Video Game?**

- According to her interview with the Academy of Interactive Arts & Sciences, *"Into the Pixel Game Artist Interview"* in 2014, Jen Zee explains that she and her crew created a mood piece that could capture the world and the character, just like the atmosphere of the game, to see if everyone is on the same page.

2. **What would be the media or technique for realizing your illustrations?**

- According to her interview with the online magazine MCV DEVELOP (MCVUK) in 2021, about the tools and technique Jen Zee explains:

    "...We relied completely on Photoshop to create 2D assets. The 3D work was modeled and animated with Maya and post-processed through AfterFX. Some additional tools we used were Zbrush, Substance Painter, and Marvelous Designer. Fun note – our animator, Thinh, used mocap as a basis for a large chunk of animation in the game!... At the inception of the project, we'd thought the art style would be painterly. We ended up pivoting to pen and ink when the narrative and tone changed drastically during pre-production..."

    Jen Zee, Behind The Art of Hades, MCVUK, London, 2021

3. **Do you follow a script or a specific direction for the representations?**

- At the BAFTA Games Masterclass Interview in 2021 to Supergiant Games crew, about the direction employed to make the representations of HADES videogames, Jen Zee explains:

    "...There is always an attempt to create intellectual sexyness, and what i mean by that is that i always explore the wiki page nad i try to go through materials that are referencing the original mythos, so in that sense it allows me to kind of open up my creativity and incorporate things that a lot of people may not actually suspect or

expect into the design"...which is a kind of fun game for me whenever I design characters, it's like well, first and foremost, absolutely it was premeditated that I wanted every single character in its cast to be sexy, and Greg and I had very intellectual conversations about why this should be so, which is at the ancient greeks like us were huge fans of the human form and beauty, and they celebrated that a lot and so it was kind of "card blanche" to make everyone really hot!!...and that's what I try to do…actually, on the subject, I feel that I have actually shown a daily amount of self-control…Greg, if you recall, there was a point in time when I, early on in the project I, was on a rampage about how every single character in this game should be completely nude…It was the Greeks love artistic nudity…heroic nudity…and I just running around the office telling people...oh my god did you know the word gymnasium means a place to train naked.. they love the nudity…So I was like, god, this could be so cool, so sophisticatedly sexy…So we walked away from that, but there was a point in time where I was literally 100% of the cast in my mind was going to be "butt" naked...But I do think; thankfully, we've gone to a direction that actually probably far better than that because there is so much variety of nakedness…I love creating sexy characters; it is a fantasy and a dream…"

<div align="right">BAFTAS Games Masterclass, 2021</div>

4. **How much artistic freedom do you have when designing the characters and the landscapes?**

- Accordingly, in the BAFTA Games Masterclass interview with the "Supergiant Games" and her interview with MCV DEVELOP online magazine, it is noticed that Jen Zee is the creative director and has the freedom to develop the characters. Still, she has to coordinate her proposal with supergiant games writer Greg Kasavin.

5. **What is your inspiration behind your illustrations?**

- According to her interview with the online magazine MCV DEVELOP (MCVUK) in 2021, about her inspiration Jen Zee explains:

"...A throughline of the influences that I love to draw from are that they're often traditional or rooted in classical art. On our previous game, Pyre, I'd gotten really into some pen and ink artists. The inky influence I'd wanted to incorporate into Pyre was resurrected in Hades…When thinking of dark, fantastical ink work, it's hard not to invoke the incredible Mike Mignola. We also found influence in Fred Taylor, a mid-19th century poster artist…Making assets in pen and ink goes much faster than painterly work, and I knew we were going to make the biggest game Supergiant had ever produced – meaning more assets! – so it all worked out quite nicely that this art style I was personally curious about aligned with our experiential and technical goals on the game. Of course, we frequently referenced the work of the Ancient Greeks themselves!..."

<div align="right">Jen Zee, Behind The Art of Hades, MCVUK, London, 2021</div>

- Also, in her interview with the BAFTAS Games Masterclass (2021), she expresses that she considered the Greek heroic nudism and "sexiness" as inspiration for the HADES compositions.

6. **What artists, art style movements, genres, literature, or art pieces have influenced your work, and what would be your trademark?**

- As noted in the BAFTA video games masterclass interview with supergiant games, jen zee explained that she based her characters on Greek art pieces, Greek mythology & Heroic Nudism, Also, in her interview with the MCV DEVELOP (MCVUK) online magazine in 2021, she explains that she is inspired and influenced by artists like mike mignola and 19th-century poster artist Fred Taylor.

7. **Have you made conscious decisions to reference mythology or fairy tales in your artwork?... If so, why?**

- The answer is fully answered at question 3, where Jen Zee affirms that she significantly based her portrayals on Greek mythology, Greek attitude to sexuality and beauty, and Heroic Nudism. She also explains that the concept art characters were designed to appear "hot" as Greek gods portrayed themselves. The reason to do so was to follow the Greek culture toward body culture beauty.

8. **What elements of mythology, fairy tales, or folklore might be present in your illustration?**

- This question is fully answered in question number 3, where she specifies that she bases her composition on Greek culture, philosophy toward beauty, and Greco-Roman Heroic Nudism.

- According to the video games expert *"Ludiscere,"(2021),* in Hades, the video game portrays many Greek gods, creatures, elements, and places that are canon taken from Greek culture. For example, the game represents characters like Nyx, Zagreus, Charon, Hypnos, Thanatos, The Furies, Chaos, Zeus, Poseidon, Athena, Aphrodite, Artemis, Ares, Dionysus, Hermes, Demeter, Achilles, Patroclus, Orpheus, Eurydice, Sisyphus, Theseus, Asterius, Cerberus, Medusa, Persephone, House of Hades, The Underworld, Tartarus, Asphodel, Elysium, Erebus, Hydra, among many other actual accurate greek references; making of this videogame a fully loaded design product based on greek mythology.

9. **Do you consider your work a form of art, and do you consider yourself an artist?**

About this answer at the MCVUK magazine interview "Behind The Art of Hades," Jen Zee explains:

"...We value artistic integrity and excellence in artistic craft at Supergiant; however, we're first and foremost a game design-led team. I got into game development to make exciting, engaging worlds, and you don't start with appearance when those are your goals...This probably comes as some surprise though I'd say this attitude stems from a sense of confidence that we can find a suitable look and attractive artistic perspective for just about anything our game designers wanted to create...This isn't to say that we didn't give the look of the game any thought upfront or that we don't lobby internally for specific artistic choices...That happens a lot too, but as far as initial concepts are concerned – I generally consider art ideas disposable until the gameplay and narrative harden up enough to serve as a solid foundation..."

<div align="right">Jen Zee, Behind The Art of Hades, MCVUK, London, 2021</div>

- Based on her answer, it is noticeable that it is a design process for her and the "Supergiant Games" crew, and the objective is to create the video game before making something artistic, Jen Zee does do artistic process but to fulfill a product.

10. **What would be your influence on the young generations' visual imageries?**

- Unfortunately, I did not find an interview where they talked about the impact that Jen Zee could perceive from the Concept Art she makes. Still, this research could notice Hades's impact as a video game on postmodern audiences. For example, in 2020, Hades became the first game to win a HUGO, a literature award that honors the best of science-fiction and fantasy writing. Also, Hades won The Game Award for Best Action Game in 2020; later on, Hades won a BAFTA Games Award for Best Game in 2021; Jen Zee won the BAFTA Games Award for Artistic Achievement in 2021 and got many other awards and achievements. The game has had an impact that has transcended not only in the areas of video games but also in the arts and other media, something impressive for a design product and not a work of art.

- Another area of impact of the HADES game has been to have represented without taboos and prejudices characters related to the LGBTQ+ community with diverse love conformations such as homosexual, polyamorous, and traditional relationships in the game. For example, WIRE magazine 2020 published the article *"Hades Nails, Its Depictions of Polyamory and Kink,"* which applauded the diversity of representation and the romantic diversity in the game's narrative. Other magazines, such as NME, in its article *"Gorgeous, God-like and… bisexual? How 'Hades" developers made sexuality part of the power fantasy'* ' in 2021, honor the diversity, creativity, and originality of supergiant games of portraying heroes and characters' main ones with LGBTQ+ features where more public can be seen and that enriches the narrative.

11. What do you think about the role of video games in portraying ancient mythology?

- Unfortunately I could not find something literal to the question. Still, as the answer to question 03 specifies, Jen Zee was very excited and focused on portraying the Greek mythological culture in the pre-production concept art proposals.

12. Does your work contribute to the reconnection of the young generations with history and ancient imageries?

- Unfortunately I couldn't find sources that could answer this question.

Jen Zee - Data Summary

Concept Art Process:

- In the Academy of Interactive Arts & Sciences interview, Jen Zee described the creation process for the Concept Art of Hades. A mood piece was developed to capture the world, characters, and game atmosphere to ensure alignment among the team members.

Tools and Techniques:

- In an interview with MCV DEVELOP, Jen Zee revealed the tools and techniques used for illustrations. Photoshop was employed for 2D assets, while 3D work utilized Maya and AfterFX. Additional tools included Zbrush, Substance Painter, and Marvelous Designer. The initial plan for a painterly art style shifted to pen and ink during pre-production.

Direction and Representation:

- During the BAFTA Games Masterclass Interview, Jen Zee discussed the direction for representations in Hades. Intellectual "sexiness" was a key consideration, drawing inspiration from Greek mythos to incorporate unexpected elements. The creative freedom was evident, but coordination with writer Greg Kasavin was essential.

Inspirations and Artistic References:

- Jen Zee drew inspiration from traditional and classical art, including pen and ink artists like Mike Mignola and 19th-century poster artist Fred Taylor. Greek culture, philosophy toward beauty, and Heroic Nudism influenced her work significantly.

Mythology and Cultural References:

- Jen Zee's work heavily references Greek mythology, with characters and elements directly drawn from Greek culture. The BAFTA Games Masterclass interview highlighted the incorporation of intellectual sexiness, celebrating the Greeks' love for the human form and beauty.

Artistic Integrity and Self-Perception:

- In an interview with MCVUK, Jen Zee expressed that while artistic integrity is valued at Supergiant, they are a game design-led team. Initial art ideas are considered disposable until the gameplay and narrative provide a solid foundation. The focus is on creating engaging worlds.

Impact and Recognition:

- Hades, featuring Jen Zee's art, received multiple awards, including a BAFTA for Artistic Achievement. The game's impact extended beyond the gaming industry, winning a "HUGO" award for science fiction and fantasy. It also received acclaim for representing diverse relationships, including LGBTQ+ characters.

Portrayal of Ancient Mythology:

- Jen Zee expressed excitement about portraying Greek mythological culture in the pre-production Concept Art proposals. However, it is emphasized that the game is a consumer product, not a historical reference, and artistic processes are aligned with gameplay and narrative goals.

Educational Impact:

- Unfortunately, no information is available on Jen Zee's perspective on the potential educational impact of her work on reconnecting young generations with history and ancient imagery.

In summary, Jen Zee's artistic process for Hades involves a collaborative creation of mood pieces, utilizing a mix of digital tools and techniques. Her inspirations range from classical art to specific artists, strongly focusing on Greek mythology and culture. While she considers her work a form of design for a consumer product, the impact of Hades, both in awards and representation, suggests a significant influence on contemporary visual culture and storytelling.

Jen Zee, Hades, Concept Art

Data of Jo Gaultier (Jotun - Thunder Lotus Games)

With joy and gratitude, I thank Thunder Lotus Games for being the only willing videogame firm that agreed to answer the research questions we posed for concept artists. I am very grateful to the director of marketing and publicity of Thunder Lotus Games, Rodrigue Dupperon, for agreeing to my proposal and interviewing directly with the company's creative director Jo Gaultier. I am also impressed by Thunder Lotus' goodwill and service to this research. It should be noted that much of the design of the format and the questions were formulated from the suggestions of the sameThunder Lotus games.

Below are the results of the interview with Thunder Lotus Games Creative Director Jo Gaultier.

1. **What is your process for making the Concept Art of a Video Game?**

● *"...My first step is knowing what the subject matter will be as well as the overall tone of the story so I can start brainstorming about the best art style to match the game. I've always thought it important for the art style to have something to say about the subject matter, whether it be to just amplify it, to make the experience easier to digest for the player, etc. For Jotun, we knew our strengths in everything artistic was entirely centered around 2D animation, of the frame-by-frame kind, so the goal became to emphasize this strength by way of drawing inspiration from 2D animated classics from influential productions by the likes of Disney and Don Bluth. That was how I decided, for example, to have all of the background elements be drawn without lineart, and painted (digitally), while the characters had obvious black lineart and flat colors, as a callback to the old celluloid animation method. Our backgrounds could not be as detailed as those famous animated movies' backgrounds for production lengths and budget reasons, so they became simpler and very silhouette orientated. Once that was decided for the art style, it became a matter of keeping the style consistent throughout the whole production of the game…"*

2. **What would be the media or technique for realizing your illustrations?**

● *"...All of our art is digitally produced. The concepts and static images are created in Photoshop, and the animations are created in Toon Boom Harmony…"*

3. **Do you follow a script or a specific direction for the representations?**

● *"...There was no script in our production that dictated the looks of the characters, only their names, as they had been described time and time again throughout history. Only Thora, our main character, had a vague description of "stout, fierce viking woman". The environment, while it had no script to speak of, was based on some of the regions described in the Poetic Edda, in which some of Snorri Sturluson's stories are translated from Old Icelandic to English. Nearly every region in Jotun aims to tell the story of a place and time specific to those myths and history…"*

4. **How much artistic freedom do you have when designing the characters and the landscapes?**

- *"...A lot, considering that a lot of other myths and religious history from around the world have a lot more representative art that stood the test of time and still exists today for us to admire. Norse mythology was primarily passed down generation to generation through oral means, which means that precious little has been written for record keeping. So I went through descriptions of each character when there were any, and tried to give visual meaning to a lot of subjective or emotional descriptors. I also tried to steer clear of other modern representations that were not generated to be accurate to the myths, and took into account the types of garments the people would have worn and materials they would have had access to at the time. The landscapes' descriptions were ever more poetic, so a lot of it was up to my own interpretation and imagination…"*

5. **What is your inspiration behind your illustrations?**

- *"...For Jotun, it's as I described in previous answers. Nostalgic 2D animation movies (mostly 80's and 90's), Norse mythology and their fantastic descriptions, and just a general love of grand epics. For the rest of my work, everything hosts potential to inspire art, but usually, anything captivating, anything emotionally impactful, moving, genuine, could inspire my illustrations…"*

6. **What artists, art style movements, genres, literature, or art pieces have influenced your work, and what would be your trademark?**

- *"...A lot of artists have inspired me and my work throughout my life so far, and I suspect many more will in the future! Many like Eyvind Earle, Hiroshi Yoshida, Gustav Klimt, Hayao Miyazaki, and more I can't think of right now. As for media in general, the main ones that stand out to me would be movies like Howl's Moving Castle (2004), The Last Unicorn (1982), The Lion King (1994), The Secret of NIMH (1982), and so, so many more great animated movies and shows. I think every major historical art movement has inspired me at one point or another, so I could not pinpoint one in particular. In regards to what I believe could be my own personal art trademark, I think it would come down to something like: soft yet angular, reminiscent of the Disney Renaissance era, familiar and possibly comforting…"*

7. **Have you made conscious decisions to reference mythology or fairy tales in your artwork?... If so, why?**

- *"...I have when the subject matter called for it, like with Jotun, Sundered, and Spiritfarer, because the stories either were meant to be a retelling of those tales, or a theme, or a loose inspiration. In my personal work, I am a huge fan of fantastic tales and mythological creatures, I think in part because I'm fascinated with the collective imagination and beliefs that gave them birth. I love seeing other people's modern reinterpretations of a creature that is important to them, or simply that they find fascinating…"*

8. **What elements of mythology, fairy tales, or folklore might be present in your illustration?**

- *"...As I said, fantasy is one of my favorite genres. Things like dragons, gryphons, basilisks, fairies, kelpies, etc. really draw me in and captivate my imagination. There is something magical and relaxing about delving into a world that isn't ours for a little bit of time. In Jotun, it was the Jotun themselves, as well as Ratatoskr, Vedrfölnir, and the majesty of the landscapes described in poems…"*

9. **Do you consider your work a form of art, and do you consider yourself an artist?**

- *"...I think that by definition, yes, my work is a form of art, and because I produce it, I am an artist. I also think that most video games (if not all) are some form of art. Art is both deeply personal and broadly accessible at the same time; an individual with singular experiences creates art along with other artists, and yet everyone in the world can, if they take the time and have the desire to, become an artist. And art can be enjoyed by all. Art is just another form of storytelling, not unlike oral traditions that brought us Norse myths, not unlike books throughout human history, not unlike movies. Video games are just another vehicle for stories, except it has one very special addition; inherent interactivity…"*

10. **What would be your influence on the young generations' visual imageries?**

- *"...I assume this question is asking what I believe my lasting impact on the younger generations' visual imagery/styles will be, so I'll answer it as such :) I think it's very hard for most or any artists to be able to discern what their legacy will be, or what artists after them will relate to in their work. If anything, I would like to have affected people's rigid preconceptions in regards to art styles, especially those that are more often than not looked down upon as being "for kids" only. I think a lot of the simpler, cuter, even more naive art styles have as much value in more mature media, especially if the subject matter calls for it…"*

11. **What do you think about the role of video games in portraying ancient mythology?**

- *"...As previously mentioned, I think video games are an interactive method of storytelling, and thus another method of storytelling. Just like we've relied on tales from our parents, grandparents, books, theater, etc., I think video games can play the role of story transmission as its predecessors have. Always with a reimagining due to the nature of art, and their artists being human, but truly beautiful tales can be passed down to future generations through games. Of course, this doesn't mean that every game needs to do this, or be 100% faithful to the source material in every single case, but if they are to claim to be, it's only fair and respectful to the source for them to attempt to steer closer towards accuracy…"*

12. Does your work contribute to the reconnection of the young generations with history and ancient imageries?

- *"...I would hope it does. Jotun was born out of a genuine love of Norse mythology, and genuine fascination and genuine interest in it. Many "vistas" in the game (places where the camera zooms out, and where Thora narrates and describes what the area is) are not explored or talked about in depth: they're meant to be little nuggets of information that pique the player's interest enough for them to look into them themselves, if they so choose. That way, I hoped people would learn more about the grand stories of Norse mythology on their own terms, at their own pace, if they desired to…"*

Jo Gaultier Data Summary

Concept Art Process:

- Jo Gaultier initiates the process by understanding the subject matter and story tone. The art style is chosen to complement the game's theme. For "Jotun," emphasis on 2D animation drew inspiration from Disney and Don Bluth classics.

Media and Techniques:

- All Art is digitally produced, using Photoshop for concepts and static images and Toon Boom Harmony for animations.

Script and Representations:

- "Jotun" had no script dictating character looks, relying on vague descriptions. Thora's main character had a brief description, and environments were based on regions in the Poetic Edda and Snorri Sturluson's stories.

Artistic Freedom:

- Jo Gaultier had significant freedom in designing characters and landscapes, especially given the limited visual representations in Norse mythology—the lack of detailed descriptions allowed for personal interpretation.

Inspiration for Illustrations:

- Inspiration for "Jotun" came from nostalgic 2D Disney animation movies, Norse mythology, and a love for grand epics. Jo Gaultier draws inspiration from anything emotionally impactful and moving.

Influences and Artistic Trademark:

- Artists like Eyvind Earle, Hiroshi Yoshida, Gustav Klimt, and Hayao Miyazaki have influenced Jo Gaultier. Media influences include movies like "Howl's Moving Castle" and "The Lion King." The trademark is described as soft yet angular, reminiscent of the Disney Renaissance era.

Reference to Mythology or Fairy Tales:

- Conscious decisions to reference mythology or fairy tales were made for projects like "Jotun," "Sundered," and "Spiritfarer." Jo Gaultier expresses a fascination for fantastic stories and worldwide mythological creatures.

Elements of Mythology in Illustrations:

- Jo Gaultier's illustrations often include fantasy elements like dragons, griffins, basilisks, fairies, and kelpies. In "Jotun," specific mythological references include the Jotun themselves, Ratatoskr, Vedrfölnir, and landscapes described in poems.

Self-Perception as an Artist:

- Jo Gaultier acknowledges her work as a form of Art and considers herself an artist. She sees video games, including hers, as Art and storytelling.

Influence on Young Generations' Visual Imageries:

- Jo Gaultier hopes to impact young generations by challenging rigid preconceptions about art styles, especially those considered "for kids." She believes simpler, cuter styles have value in mature media.

Role of Video Games in Portraying Ancient Mythology:

- Jo Gaultier sees video games as an interactive method of storytelling akin to oral traditions. She believes games should attempt accuracy when claiming to represent ancient mythology.

Contribution to Reconnection with History and Ancient Imageries:

- Jo Gaultier hopes her work, particularly "Jotun," contributes to reconnecting young generations with Norse mythology. The game was created from a genuine love for Norse mythology, aiming to spark players' interest in exploring its grand stories.

In conclusion, Jo Gaultier's method encompasses a meticulous curation of art styles harmonizing with game themes, deriving inspiration from diverse sources such as Disney animations from the 90s and 2000s. Significantly, "Jotun" aimed to achieve historical accuracy within Norse mythology, blending personal interpretations with an educational focus. Jo Gaultier views video games as a bona fide art form, actively challenging preconceptions and uniquely contributing to storytelling.

Data of Yuya Nagai (Valkyrie Elysium - Cy Destination & Square Enix)

Unfortunately, the Conceptual artist Yuya Nagai could not be contacted, and there are just a few sources in which he has given interviews. The available interviews are related to personal processes and another Square Enix game; in the case of this concept artist, the answers will be fewer compared to Jo Gaultier or with the compiled data of Jen Zee.

1. **What is your process for making the Concept Art of a Video Game?**

- Yuya Nagai talks about his process in his interview, *"Exploring CyDesign, the company behind the character design for NieR: Automata and Granblue Fantasy!"* to the *"Pixievision" portal, where he explains:*

   "...I don't start from the lineart; I directly paint my character with colors to decide on the perfect silhouette. Once I'm done with colors, I draw the line art right on top. When starting from a lineart on a white canvas, it isn't easy to understand the weight and shape of the objects. So I would strongly recommend to start from the silhouette first..."

   Pixivision, Square Enix, Japan, 2017

2. **What would be the media or technique for realizing your illustrations?**

- About the media, Yuya Nagai employs in his interview, *"Exploring CyDesign, the company behind the character design for NieR: Automata and Granblue Fantasy!"* to the "Pixievision" portal, Yuya Nagai explains that he uses the software "*Mainly Painter"*. However, all the other people in Cy Destination use Photoshop or SAI.

- About why he uses this special software Yuya Nagai explains:

   "...When I first started drawing digital illustrations, I was aspiring to become as skilled as Katsuya Terada. I heard that he was using Painter, so I imitated him...Yet, it's not like I'm using it for a particular reason right now... I only don't know how to use other software…My brushes are always in default mode too…In the most recent software, there are many convenient functions and easy ways to recreate beautiful effects. I wish someone younger than me would teach me how to use them!..."

   Pixivision, Square Enix, Japan, 2017

3. **Do you follow a script or a specific direction for the representations?**

- Unfortunately, this information could not be found, but related to Yuya's Nagai's direction at the time of starting to develop character designs, the Concept Artist explains:

"...Don't try to create something original at all costs. In order to create a character that the world will love, you'll have to use some fixed elements. However, even if only one of those elements reflects what you like... That's just perfect. Also, I think that it is better not to compare yourself with others. You'll end up getting stressed and sick. Don't care about others, develop your own style and treasure it!..."

Pixivision, Square Enix, Japan, 2017

- This response drives us to comprehend that in the case of Yuya Nagai, there is in itself a direction of its own and a creation of compositions taken from reformulations but from a personal perspective based on personal preferences, not academic or refereed; the illustrations are made from individual and organizational parameters but Not from the actual historical perspective. It does not innovate but does not follow a canon either; the result is a reinterpretation.

4. **How much artistic freedom do you have when designing the characters and the landscapes?**

- Unfortunately, this information could not be found.

5. **What is your inspiration behind your illustrations?**

- Unfortunately, this information could not be found. But Yuya Nagai, in his interview for Pixievision (2017), talks about what are the main points when you work on a character's design! He encourages young concept artists to hone their sense; he explains that it is essential to take a look at different things, advising them not just to watch anime but to see live-action movies and overseas dramas, develop an interest in fashion, etc., so it could be inferred that this concept artist bases its illustrations in many sources which are latent fashion, the western movies, and diverse cultural sources.

6. **What artists, art style movements, genres, literature, or art pieces have influenced your work, and what would be your trademark?**

- Unfortunately, this information could not be found. Still, by the interview with Pixievision (2017), it could be inferred that this concept artist bases his illustrations on many sources: latent fashion, western movies, and diverse cultural sources.

7. **Have you made conscious decisions to reference mythology or fairy tales in your artwork?... If so, why?**

- Unfortunately, this information could not be found.

8. **What elements of mythology, fairy tales, or folklore might be present in your illustration?**

- Unfortunately, this information could not be found. Still, according to the Valkyrie Elysium official Playstation home page, the video game is the latest title in the

"Valkyrie" series that portrays the 'end of humankind' and 'the existence of divinities' with a unique worldview founded on Norse mythology.

- In this video game, it is possible to notice characters, landmarks, and references to Norse gods like Odin and Freya, Valkyries, Fenrir, and the Yggdrasil. The representations are combined with Medieval aesthetics, Medieval French fashion, Baroque, Renaissance, Japanese folklore, and other cultural representation sources like the Greek Centaurs, Egyptian Sphinxes, Sagittarius, Golems, Christian Mythology Demons, and other creatures.

9. **Do you consider your work a form of art, and do you consider yourself an artist?**

- Unfortunately, this information could not be found.

10. **What would be your influence on the young generations' visual imageries?**

- Unfortunately, this information could not be found.

11. **What do you think about the role of video games in portraying ancient mythology?**

- Unfortunately, this information could not be found.

12. **Does your work contribute to the reconnection of the young generations with history and ancient imageries?**

- Unfortunately, this information could not be found.

Yuya Nagai Data Summary

Concept Art Process

- Yuya Nagai adopts a unique approach, skipping traditional line art to paint characters with colors to determine the perfect silhouette directly. The interview with Pixievision (2017) sheds light on this distinctive process.

Media and Technique:

- For digital illustrations, Nagai predominantly uses the software "Painter," a choice influenced by his aspiration to emulate Katsuya Terada. The artist acknowledges a lack of familiarity with other software and expresses a desire to learn more. This information is sourced from the interview with Pixievision (2017).

Representation Direction:

- While details about script adherence or specific directions for representations are absent, Nagai advises against striving for extreme originality. He emphasizes the importance of using fixed elements to create universally appealing characters. This information is sourced from the interview with Pixievision (2017).

Artistic Freedom:

- Information about Nagai's artistic freedom in character and landscape design was unavailable.

Inspiration:

- Although explicit mentions of specific inspirations are missing, Nagai encourages aspiring artists to broaden their perspectives beyond anime. He suggests exploring live-action movies, overseas dramas, and fashion, hinting at diverse cultural sources. This information is sourced from the interview with Pixievision (2017).

Artistic Influences and Trademark:

- Details about artists, art style movements, genres, literature, or art pieces influencing Nagai's work and trademark are unavailable. However, the interview with Pixievision (2017) implies various influences from fashion, Western movies, and diverse cultural sources.

Mythological References:

- Information about consciously referencing mythology or fairy tales in Nagai's artwork was unavailable. However, the game "Valkyrie Elysium" by Square Enix, associated with Nagai, is rooted in Norse mythology, featuring characters, landmarks, and references to Norse gods.

Self-Perception as an Artist:

- Information about Nagai's view of his work as art or his self-perception as an artist is not available.

Influence on Visual Imagery:

- Details regarding Nagai's influence on the visual imagery of the younger generation are not provided.

Video Games Portraying Ancient Mythology:

- Nagai's opinions on the role of video games in portraying ancient mythology are not disclosed.

Contribution to Reconnecting with History:

- Information about Nagai's belief in contributing to the reconnection of young generations with history and ancient imageries is not found.

In conclusion, Yuya Nagai's artistic process involves a distinct digital illustration technique using specific software. His advice to aspiring artists suggests a blend of personal style and established elements. The absence of information on particular aspects reflects the guarded nature of video game development practices. Nagai's work, exemplified in "Valkyrie Elysium," displays a fusion of cultural influences and mythologies, emphasizing entertainment over educational objectives. The scarcity of information about his views on the broader impact of video games on culture and history highlights the industry's focus on entertainment rather than education.

Data of Yoshitaka Amano (Final Fantasy Sagas - Square Enix)

Unfortunately, I could not reach Yoshitaka Amano despite having some interactions with his assistants during my research stay in Tokyo in 2023; Even so; fortunately for this research, there are many interviews of Yoshitaka Amano talking about his processes, methodologies, references, etc. like in the case of Jen Zee, the objective of obtaining data of Yoshitaka Amano was partly fulfilled.

1. **What is your process for making the Concept Art of a Video Game?**

● According to his interview with the Youtube channel of *Archipel* in 2020, Yoshitaka Amano explains the process when he does illustrations:

"...When I'm in front of a white sheet of paper, I wonder who I will stain it…ad colors, shapes, how can I phrase it?...It's not a pain for me. On the contrary…It's a pleasant process; this is the case both in my work when I draw quick sketches… for people to see and appreciate my work is a bonus…It makes me want to draw more…That was already the case when I was a child, and it hasn't changed since...I never really struggle, you know…I don't think too much; I just keep drawing following my instincts …for example, if I'm told to create 10 or 20 characters within a fixed deadline…I would just draw them one after another without thinking… this is how I work…I never really had trouble in that field..."

Archipel, Yoshitaka Amano - His Universe, On Paper, Japan, 2020

2. **What would be the media or technique for realizing your illustrations?**

● According to the portal *Final Fantasy Wiki (2023)*, Yoshitaka Amano's illustration method whirls around printmaking, such as carving wood and/or scoring copper plates, pouring ink, transferring ink to paper, and lithography. Many of his creations are inspired by ukiyo-e art; thus, Amano generally colored his prints with acrylics to assemble a watercolor result.

● It can be found that Yoshitaka Amano's work is manual art crafty due to the images and videos of documentaries and interviews where his workplace is appreciated where there are thousands of utensils related to graphics and plastic arts.

3. **Do you follow a script or a specific direction for the representations?**

● According to his interview with *Archipel* in 2020, Yoshitaka Amano explains that in his twenties, he was hired by Mr. Sakaguchi to draw a fantasy universe, where he was free to draw anything he could think of. To this day, he continues to draw freely to Square Enix.

4. How much artistic freedom do you have when designing the characters and the landscapes?

● According to his interview with *Archipel* in 2020, Yoshitaka Amano explains the artistic freedom he has in the illustration process:

"...At first, I thought I had to draw in the game pixel style...but I was told I could make realistic illustrations and characters…for me, it was as if the drawings I would usually make were materialized inside a video game…I never really struggle, you know…I don't think too much; I just keep drawing following my instincts…for example, I'm told to create 10 or 20 characters within a fixed deadline…I would just draw them one after another without thinking…this is how I work…I never really had trouble in that field..."

<div align="right">Archipel, Yoshitaka Amano - His Universe, On Paper, Japan, 2020</div>

5. What is your inspiration behind your illustrations?

● According to his interview with *Archipel* in 2020, Yoshitaka Amano explains about his inspiration behind his Concept Art:

"...Even though I'm Japanese, I like Western fantasy a lot…I wanted to draw lights, etc...I started to draw book covers…this allowed me to draw worlds that didn't exist… I Enjoyed it a lot ..."

<div align="right">Archipel, Yoshitaka Amano - His Universe, On Paper, Japan, 2020</div>

6. What artists, art style movements, genres, literature, or art pieces have influenced your work, and what would be your trademark?

● According to his interview with *Archipel* in 2020, Yoshitaka Amano explains what art styles have inspired him in his Concept Art:

"...My career started with character designs, part of which is to create graphic identities… when I started illustration, I didn't know what my style was, although I had to express it in my work…this is why I watch the works of artists like Gustave Moreau, Mucha and many others such as Davinci…as gradually started to define itself…this is how I got to express myself in a way…today I still don't know what my style is, nor what defines the "amano" touch…but I keep drawing what I like nevertheless…Perhaps this is what my style is…"

<div align="right">Archipel, Yoshitaka Amano - His Universe, On Paper, Japan, 2020</div>

7. Have you made conscious decisions to reference mythology or fairy tales in your artwork?... If so, why?

- Related to the question about what conscious decisions related to mythology Yoshitaka Amano makes when doing illustration, in his interview with *Archipel* in 2020, Yoshitaka Amano explains:

  "...When I hear "Video Game," I always think of Final Fantasy…There are various mythologies, such as the Greek one, for example…Here too, I had to imagine new universes that include fantastic elements...I was free to draw anything I could think of...In the end, these universes feel somehow real to me; they are beyond plain fairy tales...it's as if these mythical worlds could exist through the games...I created characters, monsters, illustrations, and various game visuals…"

  Archipel, Yoshitaka Amano - His Universe, On Paper, Japan, 2020

- Following the logic of what Yoshitaka Amano expresses in the interview, it can be determined that the concept artist takes a lot of inspiration from the West, including Greek mythology. Still, he does not care, as he expresses it, about inverting or complicating the representation process.

- Amano specifies that he makes art instinctively without an apparent reference, and this gives us the answer that he does not take at least historically any specific reference or there is a concern to portray the illustrations canonically; for Yoshitaka Amano, the importance is in the expression and the artistic expression copying yes western styles but taking what he likes and that's how the company has wanted, has let him work and how he feels happy. So to recap, Yoshitaka Amano does not consciously take specific mythology into fact.

8. What elements of mythology, fairy tales, or folklore might be present in your illustration?

- As specified in the questions, Yoshitaka Amano established in his *Archipel* 2020 interview that despite being Japanese, he liked Western fantasy. During the interview, he pointed out mythologies such as Greek and references to Art Nouveau, which referred to Greco-Roman mythologies, Celtic mythology, and European mythology, so either by artistic or specific reference, many of his illustrations portray a lot of mythological aesthetics of European cultures.

- It is important to emphasize that despite this, he wants and intends to make original creations born from a non-historical or corporate artistic need.

9. **Do you consider your work a form of art, and do you consider yourself an artist?**

- Related to the question about what Yoshitaka Amano considers himself an artist, in his interview with *Archipel* in 2020, Yoshitaka Amano explains:

  "...Fine Art is the field where I get to express my emotions...it now makes about 90% of my current activity...however, all the work I made in illustration for final fantasy is also expressed one way or another...the only difference is how my drawings are used...but deep inside me, there is a clear line between the two (Concept Art and Art)... the difference resides in the medium that is used...currently, I enjoy trying to make myself a place in the Art scene...As opposed to illustration or video games in not veteran in the field...which is why I really enjoy evolving to that scene..."

  Archipel, Yoshitaka Amano - His Universe, On Paper, Japan, 2020

- Yoshitaka Amano indeed considers himself an artist and currently makes art. Despite his illustrations being for Square Enix, he specifies that although they are part of a commission for a product, his process is not very different from the artistic process he uses to make art pieces.

- It is interesting how one of the research questions of this research, which asks if Concept Art is Art and why it is considered art by the recipients, Yoshitaka Amano addresses this question specifying that the answer may lie in the medium and the purpose of the piece since his intention is always artistic. His current intentions are aimed at developing his career as an artist.

- Although Yoshitaka Amano reports that he is relatively new as an artist, the artist has been exhibiting his works and illustrations in different museums since 2008, starting in Berlin, Germany, at the Michael Janssen Gallery with his exhibition *"Yoshitaka Amano - deva-loka."* going through galleries or museums around the world until inaugurating its digital museum the "Yoshitaka Amano's VR Museum" during the pandemic in March 2022.

10. **What would be your influence on the young generations' visual imageries?**

- Unfortunately, it was impossible to answer this question directly, but the influence of Yoshitaka Amano is palpable and vast. Yoshitaka Amano has been a renowned name in the illustration and video game world for his artistic compositions in video games; he began the Final Fantasy Universe in 1887, and to this day, the artist keeps working for Square Enix. Amano is highly popular for his "Vampire D" novels, and Amano's work has influenced illustrators, gamers, and artists worldwide through his unique western-eastern hybrid compositions.

- About its global impact, In 2023, He has made collaborated with Epic Games in the popular game "Fortnite," also in 2020, his art was on the cover of the magazine Vogue Italia; in 2006, he collaborated with illustrations for a fantasy author Neil Gaiman and the late David Bowie for the "Sandman" series. Also, through other collaborations with Neil GGaiman in 1999, Yoshitaka Amano won a Hugo and Bram Stoker Award. He is a five-time prizewinner of the Seiun Award.

11. What do you think about the role of video games in portraying ancient mythology?

- Unfortunately, it was impossible to get a direct answer from the artist. Still, in the interview, Yoshitaka Amano, the artist, specifies how influential Western culture has been in inventing new worlds and characters for his creations.

12. Does your work contribute to the reconnection of the young generations with history and ancient imageries?

- Unfortunately I couldn't find sources that could answer this question.

Yoshitaka Amano Data Summary

Concept Art Process:

- In a 2020 interview with Archipel, Yoshitaka Amano describes his pleasant and intuitive approach to illustration. When faced with a white sheet of paper, he envisions shapes and colors, allowing his instincts to guide his drawing process. Amano emphasizes that drawing is an enjoyable, natural process, even when creating numerous characters within tight deadlines.

Media and Technique:

- Final Fantasy Wiki (2023) states that Amano's illustration method primarily involves printmaking techniques, such as wood carving, scoring copper plates, and lithography. He applies the ink, transfers it to paper, and colors his prints with acrylics, aiming for a watercolor effect. Amano's workplace, depicted in images and videos, showcases a manual and crafty approach, utilizing various graphic and plastic arts tools.

Representation Direction:

- In his 2020 Archipel interview, Amano discusses his freedom in creating illustrations for Square Enix. Initially considering pixel style, he was later allowed to produce realistic illustrations and characters, giving him a sense of materializing his usual drawings within video games. Amano emphasizes following instincts rather than overthinking, creating characters effortlessly within set deadlines.

Artistic Freedom:

- Amano highlights his artistic freedom in the illustration process, expressing joy at the opportunity to translate his usual drawings into video game visuals. The freedom to create realistic illustrations within the gaming context aligns with his instinct-driven approach.

Inspiration:

- As explained in the 2020 Archipel interview, Amano's inspiration draws from a love for Western fantasy, allowing him to explore nonexistent worlds through book cover illustrations. Despite being Japanese, he expresses a strong affinity for Western fantasy, particularly enjoying bringing nonexistent realms to life.

Artistic Influences and Trademark:

- In the same Archipel interview, Amano reflects on his artistic influences and the development of his style. Early in his career, he explored character designs, finding inspiration from artists like Gustave Moreau, Alphonse Mucha, Leonardo da Vinci, and others. He notes the ongoing evolution of his style, emphasizing that he draws what he likes without rigidly defining the "Amano" touch.

Mythological References:

- Amano acknowledges the need to imagine new universes with fantastic elements for video games, citing Greek mythology among various influences. In his view, these universes transcend plain fairy tales and feel somehow real. However, he emphasizes freedom in drawing anything he can think of, creating characters, monsters, and illustrations for games.

Self-Perception as an Artist:

- Amano considers himself an artist, distinguishing between Fine Art, where he expresses emotions, and illustration for Final Fantasy, where his drawings serve specific purposes. Despite the difference in use, he maintains a clear line between the two. Amano expresses enjoyment in evolving within the art scene and actively seeks a place in the art world.

Influence on Visual Imagery:

- While direct information on Amano's influence on young generations' visual imagery is unavailable, his impact is evident globally. Collaborations with Epic Games, appearances on the cover of Vogue Italia, contributions to Neil Gaiman's "Sandman" series, and multiple awards showcase his influence on illustrators, gamers, and artists worldwide.

Video Games Portraying Ancient Mythology:

- Amano does not provide a direct response to the role of video games in portraying ancient mythology. However, his acknowledgment of various mythologies, including Greek, in imagining new game universes suggests a significant role.

Contribution to Reconnecting with History:

- Specific information regarding Amano's contribution to reconnecting young generations with history and ancient imageries is unavailable. However, his dedication to artistic expression and creating diverse, imaginative universes within video games hints at a potential impact.

In summary, Yoshitaka Amano's insights reveal an artist driven by instinct, freedom, and a love for Western fantasy. His manual and crafty approach to illustration and influences from various artists and mythologies shape unique and captivating visuals. Amano's distinction between Fine Art and illustration underlines his commitment to expressing emotions across different mediums. Despite the absence of direct responses to specific questions, Amano's prolific career and global influence underscore his significance in Concept Art and beyond.

Yoshitaka Amano, Vogue Italia, 2022

Data of Akihiko Yoshida (Final Fantasy Sagas - Square Enix & Cy Destination)

Unfortunately, this concept artist did not agree to give me an interview in Japan in the spring of 2023 and kindly and attentively declined to answer questions about *Cy Destination* company policies. This partly reflects the Japanese culture of secrecy, etiquette, and the concept artist's nature. *Cy Destimation's* purpose is to provide character design to developers, not to create art or educate the public. This particularity made me see that the character designer's agenda is to make a product, not works of art.

Players elevate these designers to artist status, but their processes are designed to do a product. Yoshitaka Amano describes very well how the dynamics of character development work; in his case, he made art to be a reference and make the product, but he invented the script for the conceptual artists, at least the Japanese ones.

So it is demonstrated under these circumstances that these illustrations take aesthetics from art, culture codes, and imageries and design by coping or reformulating its aesthetics without processing it at least purposefully, generating the languages they need. It is essential to say that, at least in video games, not all concept artists are truthful artists; on the contrary, they are designers because they do the design process for a product; of course, there are exceptions to the rule, like Yoshitaka Amano or young entertainers who care about culture and genuine art expression like Jo Gaultier.

Even without the testimony of Akihiko Yoshida, part of the information from the questionnaire that was made to the conceptual edges was found.

1. **What is your process for making the Concept Art of a Video Game?**

- On the *Final Fantasy 12 Bonus Disk - Pt.13, The Developer Interviews* on the Art Design - Character Background section, Akihiko Yoshida himself explains:

  "...My concept for the project was to approach the design…from a new perspective to do something outside the confines people might expect…designing the characters first I gathered all the design documents…detailing things like age, profession, history, and the like...then I used the materials as a springboard for the actual design itself…it was common for me to base the designs on relatively real pieces of armor…I wanted to make something as different as possible, so for Grabaths armor, the idea came from a protective gear used in mountain biking…A hobby of mine...so the concept is the reverse of what you normally see…with a futuristic design informing the design of something of the past..."

  MelodicMizeryPs3Vids, Youtube, 2014

- With the comments of Akihiko Yoshida, it can be seen that Akihiko Yoshida has a methodology where he takes data from a program and specifications from other departments; with that, he makes a board to start developing his characters.

- We can also warn with the testimony that Akihiko Yoshida has a unique process in which he intends to make things that do not exist using elements of his daily life for inspiration but later giving them a futuristic aesthetic together with past aesthetics making particularly unique elements.

- As complementary information, according to the magazine *Siliconera* (2013), it is precisely because of the process of doing illustration that Akihiko Yoshida resigned from *Square Enix* to be an independent artist and thus be able to control all aspects of the creation and representation of his Concept Art.

2. **What would be the media or technique for realizing your illustrations?**

- About Akihiko Yohida's technique, Ryan Lambie, in his article "In praise of Akihiko Yoshida's videogame fantasy art" for the entertainment portal "Den of The Geek," explains:

   "...Yoshida's skills as a character and background artist to a wider Japanese audience. Distinguished by his delicate line work and subtle yet individual use of color, Yoshida's work can be recognized in an instant; few other artists are as good at creating both captivating, warm-looking characters and fantasy backgrounds with a dizzying sense of scale and perspective...Yoshida has listed Rembrandt, Millet, Whistler, Katsuhiro Otomo, and Moebius as his influences, and while it's possible to see elements of some of those artists in his work, it's also notable how flexible his style actually is. Technical yet subtle, intricate yet full of movement, Yoshida appears to be as at home designing a hulking monster in armor or a fantastical skyscraper as he is a willowy heroine or adorable familiar...Largely eschewing digital art techniques, Yoshida insists on creating his artwork with pencils, and only at a later stage will he use computers to add further layers of color... It's a technique that first became prominent on Tactics Ogre, though the limited color palette of the Super Nintendo meant that the greater intricacies of Yoshida's art were often lost. But in 2010, Yoshida got to refine his designs for Tactics Ogre in a port for the PlayStation Portable, which he insisted on redrawing for maximum impact..."

   Ryan Lambie, In Praise of Akihiko Yoshida Videogame Fantasy Art, Den of Geek, 2013

- With what Ryan Lambie informs us in his article, we can see that the conceptual artist handles traditional drawing techniques and digital tools, and his process combines both approaches to generate his Concept Art.

- According to Ryan Lambie, Akihiko Yoshida insists on creating his compositions in pencil, where the colors are layered using computer software after completing the illustrations.

3. **Do you follow a script or a specific direction for the representations?**

Unfortunately, obtaining information from a primary source on this question was impossible. Still, when reviewing the references in the networks, Akihiko Yoshida, in his letter of resignation from SquareEnix, talks about precisely wanting to be free to do his process and being able to intervene more freely in the project without any external direction. Akihiko Yoshida explains:

"...Around the end of September, I had resigned from Square Enix, but for Bravely Second, I am working on it as a freelancer," shares Yoshida, who is the character designer for both Bravely Default and its recently announced sequel...As for the reason I resigned—I had always wanted a job where I could do both, develop games and draw...However, in recent years, those responsible for making games have more duties that require much more time, and after thinking about my desire to be in an environment that allows me to challenge more subjects, it resulted in my decision to resign, so I would no longer be bound by a company..."

<p style="text-align:right">Sato, Bravely Default Character Designer Explains Why He Left Square Enix,
Siliconera, 2013</p>

- We can see that Akihiko Yoshida had to follow a series of specifications and tasks that did not allow him to do his process freely. That is why he specifies that he has always wanted a job where he could develop games and draw. Nowadays, he owns and does his methods at *Cy Destination*, a company that subcontracts Square Enix and other game developers to do character development work as game development.

- We can also see that despite being one of the leading developers of the most famous characters in Japan and the world and being one of the most requested artists for *Square Enix* games, the status in the company was and still is of a corporate designer, something that contrasts broadly with Yoshitaka Amano who has been since 1987 a free concept artist not subjected to corporate design hierarchies or a controlled process as what was the case of Akihiko Yoshida who by the way always talks about his work as design.

4. **How much artistic freedom do you have when designing the characters and the landscapes?**

- Unfortunately, we could not have the information to answer this question directly. Yet, with the reasons for his resignation from Square Enix in 2013 and with the founding of Cy Destination as one of the leading CEOs of that company, we can note that when he worked at Square Enix, he did not have enough freedom to design his characters. Still, nowadays, he enjoys total freedom in his process.

5. What is your inspiration behind your illustrations?

- On the *Final Fantasy 12 Bonus Disk - Pt.13, The Developer Interviews* on the Art Design - Character Background section, Akihiko Yoshida talk about where he takes inspiration; where he explains:

  "...I often look at the work of various painters, illustrators and manga artists…I also refer to the cultures or other countries..it's an ongoing learning process…some of my favorite artists…I'm particularly fond of the way they use the light…are Rembrandt, Millet, Whistler, Katsuhiro Otomo, and Moebius…"

  MelodicMizeryPs3Vids, Youtube, 2014

- We can see that Akihiko Yoshida is inspired by baroque, neoclassical artists and postmodern modernist illustrators, and this is reflected above all in the relationship of light, the maximalism of the landscapes, the armor but we can also see the postmodern simplicity in the features and body.

- As he also establishes in the *Final Fantasy 12 - Bonus Disk - Pt.13,* where he talks about his design process, It must also be considered that part of his inspiration is taken from elements of his daily life and transformed with futuristic or medieval aesthetics, doing innovative designs.

6. What artists, art style movements, genres, literature, or art pieces have influenced your work, and what would be your trademark?

- As established in the previous question, Yoshitaka Amano comments that his main inspirations come from baroque and neoclassical artists such as Rembrandt, Millet, and Whistler, and he also takes inspiration from French Moebius and Japanese Katsuhito Otomo.

- Confirming the information that Akihiko Yoshida says in the interviews with designers of the Final Fantasy discs, the magazine *"Den of the Geek"* mentions in its article "In praise of Akihiko Yoshida's videogame fantasy art" report the following statements:

  "...Akihiko Toshida Yoshida has listed Rembrandt, Millet, Whistler, Katsuhiro Otomo, and Moebius as his influences, and while it's possible to see elements of some of those artists in his work, it's also notable how flexible his style actually is. Technical yet subtle, intricate yet full of movement, Yoshida appears to be as at home designing a hulking monster in armor or a fantastical skyscraper as he is a willowy heroine or adorable familiar..."

  Ryan Lambie, In Praise of Akihiko Yoshida Videogame Fantasy Art, Den of Geek, 2013

- Although Akihiko Yoshida himself does not mention it in the Final Fantasy Interviews, there is a substantial and palpable medieval European Anglo-Saxon-French influence can be observed in his designs, which, in the end, are conscious or unconscious of the symbology, like the nature of the clothing and the aesthetics, is undoubtedly Western from the Middle Ages.

7. **Have you made conscious decisions to reference mythology or fairy tales in your artwork?... If so, why?**

- In interviews with Final Fantasy designers, Akihiko Yoshida explains that he regularly reviews the work of other painters as well as the artwork of mainstream artists as well as references to different cultures, such as other countries, so we can see that he takes broad inspiration from cultures around the world, but does not specify which ones, leaving the question open.

8. **What elements of mythology, fairy tales, or folklore might be present in your illustration?**

- Unfortunately, no information related to this question was found.

9. **Do you consider your work a form of art, and do you consider yourself an artist?**

- Unfortunately, no information related to this question was found; we can state that the concept artist never talks about his work as artworks, always as designs, and that although artists may inspire his aesthetic, He does develop video games and the character development part. Today he is part of the "*Cy Destination*" board, which aims to "assemble" the character design of video game production houses and develop video games, so it can be concluded that he is not an artist like Yoshitaka Amano. He establishes his intention when making his illustrations and how now all-purpose goes to the art world.

- Also, Ahikiko Yoshida and his fleet of "Cy Destination" illustrators are not receptive to converse openly about their intentions or motives behind the Concept Art. They do not have the willingness to open their workshops to the public. There are just a few interviews and official corporate statements explaining their Concept Art process, and this speaks volumes about their corporate nature that is not focused on education or expression but only on the manufacture of video games.

- There has also been no significant presence of her work in museums or galleries. The players and illustrators are the ones who appreciate their work to such a degree that they elevate it to a plane of art when it is not the intention of the illustrator itself.

- It can be concluded that there is no intention to be faithful to the mythology, and this is confirmed by saying that he intends to make illustrations that reflect something that has never existed.

10. What would be your influence on the young generations' visual imageries?

- Despite not having a direct answer to this question, the influence of Yoshitaka Amano in the society of gamers and artists around the world is palpable; he is one of the concept artists preferred by the fanbase and who has been relevant with his imaginary and design in the postmodern public. On the influence of Yoshitaka Amano as a pioneer in the Concept Art of the world, Ryan Lambie, in his article "*In praise of Akihiko Yoshida's videogame fantasy art*" for Den of the Geek magazine in 2013, explains:

  "...It's difficult to imagine, for example, the Dragon Quest series without the artwork of Akira Toriyama behind it – all vivid colours and sharp lines – or the Final Fantasy franchise without the character designs of the legendary Yoshitaka Amano. RPGs create new landscapes and engaging characters, and a distinctive art style is a vital element in their ability to captivate us…Akihiko Yoshida is among the most talented artists currently working in the Japanese games industry…"

  Ryan Lambie, In Praise of Akihiko Yoshida Videogame Fantasy Art, Den of Geek, 2013

11. What do you think about the role of video games in portraying ancient mythology?

- Unfortunately, no information related to this question was found.

12. Does your work contribute to the reconnection of the young generations with history and ancient imageries?

- Unfortunately, no information related to this question was found.

Akihiko Yoshida Data Summary

Concept Art Process:

- Akihiko Yoshida's process involves gathering design documents detailing age, profession, and history. He uses these as a springboard for character design. His unique approach includes basing designs on real-world items and combining futuristic and past aesthetics. His designs often originate from elements of his daily life.

Media and Techniques for Illustrations:

- Akihiko Yoshida employs a hybrid technique, using traditional pencil on paper for initial sketches and later adding color through computer software. He emphasizes intricate line work, subtle use of color, and flexibility in style. He draws inspiration from diverse artists, including Rembrandt, Millet, Whistler, Katsuhiro Otomo, and Moebius.

Script or Specific Direction for Representations:

- While details about following a script were not directly available, his resignation from Square Enix in 2013 suggests a desire for more creative freedom. Establishing Cy Destination allowed him to be a freelancer, leading to more autonomy in the design process.

Artistic Freedom in Designing Characters and Landscapes:

- Akihiko Yoshida currently enjoys total artistic freedom in his design process, as evidenced by his decision to work as a freelancer. His departure from Square Enix in 2013 was motivated by a desire for more creative freedom in game development and drawing.

Inspiration Behind Illustrations:

- Yoshida draws inspiration from various painters, illustrators, and manga artists worldwide. He also looks into different cultures as part of an ongoing learning process. Favorite artists include Rembrandt, Millet, Whistler, Otomo, Moebius, and multiple influences.

Influence on Young Generations' Visual Imagery:

- Despite not having a direct answer to this question, Akihiko Yoshida's influence is palpable among gamers and artists globally. His distinctive designs have become iconic within the gaming industry, contributing to the visual language of RPGs.

Role of Video Games in Portraying Ancient Mythology:

- Unfortunately, no information was available on Yoshida's perspective regarding the role of video games in portraying ancient mythology.

Contribution to Reconnecting Young Generations with History and Ancient Imagery:

No information related to this question was found in the provided text.

In summary, Akihiko Yoshida emerged as a highly skilled and influential concept artist known for his unique approach to character design and background art. His process, inspired by diverse artists and cultures, combines traditional and digital techniques. Despite being primarily a designer focused on creating products for game development, Yoshida's work has garnered widespread admiration, especially within the gaming community. The lack of direct statements on specific questions suggests a focus on design rather than explicit artistic intent.

Akihiko Yoshida, Concept Art

Transmitter Study - Complementary Interviews of Conceptual Artists

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During my research residencies in Tokyo, Japan, as well as in Los Angeles, California, I was not able to reach the concept artist like Jen Zee, Yoshitaka Amano, and Yuya Nagai, specifically in the case of Akihiko Yoshida; he refused to give an interview for legal and corporate reasons.

The good thing is that there is a lot of information on the networks and interviews talking about many of the points that were needed to clarify the reasons why conceptual artists make and trigger these images that impact the lives of the recipients and how bad they are its "historical" or fantastic referents.

Only in the case of the Canadian Jo Gaultier I got her interview, and I could see the attitude of the whole *"Thunder Lotus Games"* company to connect with the public. While interviewing her, I noticed a personal and tangible concern to respectfully portray the Nordic culture and take it from fantasy, mythology, story, and magic to the players, something we couldn't see from the other concept artists.

To complement the "Transmitter Study," I interviewed young Mexican concept artists doing Concept Art; although not on a massive level, they work as professional illustrators dedicated to creating fantastic compositions for the masses where perhaps their testimony will further enhance our understanding of the process and motives behind these artists when they make the illustrations.

Data of Karla Ortega (Independent Concept Artist)

Karla is an independent Mexican concept artist who graduated with a degree in Animation and Interactivity Engineering from the Universidad El Valle de México campus in Guadalajara. She is an active digital artist who works for various companies on specific animation or Concept Art for video game projects. Karla also produces, publishes, and sells her illustrations and conceptual art.

She is part of a generation of young Mexican digital artists whose involvement in the Mexican labor market is rising. As a stage name, Karla, she calls herself **Kalisami**, and her social media accounts are where she distributes and sells her work. Her illustrations are full of heroines of European medieval aesthetics, Celtic, Nordic, fantastic paraphernalia, and also features of Disney entertainment products and Japanese animations. Her narratives are often romantic and sensual, with some feminist and sexual discourses and phenotypes of Caucasian females.

Karla's testimony is essential for this study because we can contrast how to complement the interviews and information obtained from video game concept artists with what young and Mexican concept artists do and thus have a deeper insight into the production process from the perspective of the image creators.

1. **What is your process for making the Concept Art of a Video Game?**

- *"...First of all, after they (the company) give me the idea or what the client has in mind, I collect the most essential ideas. Once that's done, I try to transport myself into the game and think about what the player would like to see or what would be easier to convey to the story or their world. I usually look for references to outstanding games, styles, and designs that inspire me to create something original, attractive, and in keeping with the essence that the client is looking for..."*

- With Karla Ortega's response about her process, we can appreciate that her method is strongly linked to a design process that depends on the needs and specifications of the client where, although an aesthetic process is carried out, the main objective is to solve a client's requirements, which here would be the visual development of the product.

2. **What would be the media or technique for realizing your illustrations?**

- *"...I usually use Clip Studio Paint and Photoshop..."*

- With Karla's response, we can consider that many Millennial & Gen Z concept artists like Jen Zee, Yuya Nagai, and Jo Gaultier use significant digital media to make their illustrations.

3. **Do you follow a script or a specific direction for the representations?**

- *"...Yes, always, since no matter how much I want to do something pretty or pleasant, the first thing is to do what the client tells me, what they need and want. I can suggest and propose, but the client's idea is essential. Without direction, the imagination can run wild but doesn't deliver the message it needs to convey..."*

- Knowing Karla's testimony regarding her work as a concept artist, we can see that many of the requirements and the protocol are to follow an internal guideline and, above all, that of the client. This argument is similar to what Jen Zee, Yuya Nagai, and Akihiko Yoshida express about her internal processes.

4. **How much artistic freedom do you have when designing the characters and the landscapes?**

- *"...I have a lot of freedom regarding the idea that the client embraces. I can propose around what the client has in mind and get many ideas from there. The amount of freedom may vary from client to client..."*

- With Karla's response, we can see a lot of freedom in the representation process, but a client's expectations must be met, affirming again that her method is one of design and not of Art.

5. **What is your inspiration behind your illustrations?**

- *"...I like to be inspired by doing unknown things, speaking of fantasy, that inexplicable world, full of imagination, magic, nature, and where other borders reign to add it to my proposals in an aesthetic way..."*

- Karla Ortega points out that her base of inspiration is mainly the typical fantasy genres in works of literature and entertainment in contemporary media.

6. **What artists, art style movements, genres, literature, or art pieces have influenced your work, and what would be your trademark?**

- *"...My inspirations as artists have been Da Vinci and Wlop, video games like The Legend of Zelda, Final Fantasy, Renaissance sculptures, and the romance and drama of movies like Disney or Medieval and Viking stories. Many of them have influenced and inspired me to develop the style I like today. In my opinion, I think what identifies me is lineart or delicate, fluid, and detailed aesthetics..."*

- Like Akihiko Yoshida, Yoshitaka Amano, Jen Zee, and Yuya Nagai, Karla indeed also draws aesthetic inspiration from classical artists and postmodern artists and the influence and shares with Jo Gaultier a passion for Disney film products as an influence as well as for the Norse mythology sagas.

7. **Have you made conscious decisions to reference mythology or fairy tales in your artwork?... If so, why?**

- *"...Yes, since they hog the world of fantasy and inspire those who are closely related to nature and magic..."*

- In this question, Karla affirms that she makes conscious decisions about getting inspired by mythologies, but she does not specify which ones; she could refer to Norse mythology, for example, since she mentions it as one of her main inspirations for her illustration of the last inquiry.

8. **What elements of mythology, fairy tales, or folklore might be present in your illustration?**

- *"...More than anything, a lot of vegetation, ancient trees, archaeological ruins, angels, mystical animals, magical details, and medieval touches. More than anything, I look for it to be pleasing to the eye or in contact with nature..."*

- Karla Ortega's response mentions no implicit reference to mythology or folklore elements. She refers to regular aspects of fantastic narratives in entertainment products such as movies, video games, or fantasy literature books.

9. **Do you consider your work a form of art, and do you consider yourself an artist?**

- *"...I consider that if I am, since through the years, I have been forging a different perspective of reality, through inspiration, techniques, and experience, which led me to have a certain art style..."*

- It is interesting how Karla considers herself an artist from the perspective of having achieved her "own style," but she does not talk about wanting to express herself or does not talk about her motive as an artist. Perhaps this is one of the dissonances between the contemporary artist's conception and the postmodernist artists.

10. **What would be your influence on the young generations' visual imageries?**

- *"...I like to think that despite having been an artist from Mexico, being a woman, and having had little support or depression, it is possible to achieve success. Get to do what you love with a little effort and persistence...I think that what I do is a reflection of that, that what surrounds you, like nature, is so powerful and ancient that in the end, we are also connected to it; we are not alone. And that they feel that power in oneself, by being connected to it, is what I would like others to keep..."*

- Here Karla Ortega, who is from Generation Z, develops her answer from the perspective that the impact she could have will be from her success, something that I think could contrast with what other millennial or baby boomer conceptual artists might consider as an impact on the new generations and this could also reflect a change in a generational perspective.

11. What do you think about the role of video games in portraying ancient mythology?

- *"...I think Mythology gives people a break from reality itself. And perhaps to introduce them to new ways of life..."*

- Here, Karla does not establish that mythology allows a break from reality, something that contrasts with the tacit origin of what mythology is, which was religion, the way of understanding the world and the way of understanding the world, so it can be inferred that she could compare mythology with the literary genre of fantasy, that although both have fantastic elements, fantasy in literature and products are for entertainment and consumption vs. cult.

12. Does your work contribute to the reconnection of the young generations with history and ancient imageries?

- *"...Yes, since my illustrations can be perceived as a recess from reality. Economy, politics, and religion are not present in my work; the purpose of my artwork is only to be inspired by nature and as a being itself..."*

- In this answer, Karla suggests that her contribution to the younger generation lies in the fact that her illustrations could mean an escape from reality to entertain and distract them from their daily circumstances. Her answers do not indicate a direct reference to mythology or history in the entire questionnaire nor give examples of any ancient imaginary. Also, she does not imply wanting to provide a heritage or give a specific narrative to the masses. Karlas's answers could broadly differ from older concept artists because she belongs to Generation Z, where priorities, education, and understanding vary widely to other generations.

Karla Ortega Data Summary

Concept Art Process:

- Karla's process involves collecting essential ideas provided by the client or company. She immerses herself in the game's world, considering what players would like to see. She looks for references in outstanding games, styles, and designs to create something original and aligned with the client's essence. Her method is strongly tied to a design process catering to client needs.

Media and Techniques for Illustrations:

- Karla primarily uses Clip Studio Paint and Photoshop for her illustrations. This aligns with the trend among Millennial and Gen Z concept artists who heavily rely on digital media for their work.

Script or Specific Direction for Representations:

- Karla follows a script or specific direction for her representations, prioritizing the client's ideas. While she can suggest and propose, the client's vision remains essential in delivering the intended message.

Artistic Freedom in Designing Characters and Landscapes:

- She has considerable freedom around the client's idea and can propose additional concepts. However, the level of freedom may vary from client to client. Karla's emphasis on client needs aligns with a design-focused approach rather than purely artistic expression.

Inspiration Behind Illustrations:

- Karla draws inspiration from the fantasy genre, focusing on the inexplicable world entirely of imagination, magic, and nature. Her narratives often feature romantic and sensual themes, incorporating elements of European medieval aesthetics, Celtic and Nordic influences, Disney products, and Japanese animations.

Influences from Artists, Art Movements, Genres, Literature, or Art Pieces:

- Her inspirations include artists like Da Vinci and Wlop, video games like The Legend of Zelda and Final Fantasy, Renaissance sculptures, and the romance and drama in Disney or Medieval and Viking stories. She identifies her trademark as line art with delicate, fluid, and detailed aesthetics.

Use of Mythology or Fairy Tales in Artwork:

- Karla consciously references mythology, emphasizing its connection to fantasy and inspiration for those related to nature and magic. She doesn't specify particular mythologies but highlights their role in shaping her fantasy world.

Elements of Mythology, Fairy Tales, or Folklore in Illustrations:

- Her illustrations include vegetation, ancient trees, archaeological ruins, angels, mystical animals, magical details, and medieval touches. The focus is on creating visually pleasing and nature-connected artworks.

Self-Perception as an Artist:

- Karla considers herself an artist, having developed a unique style over the years. Her perspective on reality has been forged through inspiration, techniques, and experience.

Influence on Young Generations' Visual Imagery:

- She aims to inspire by demonstrating that success is achievable, even with challenges. Karla wants others to feel connected to nature's power and believes her illustrations can serve as a retreat from reality.

Role of Video Games in Portraying Ancient Mythology:

- Karla sees mythology in video games as providing people a break from reality and potentially introducing them to new ways of life. The focus is on mythology, offering an escape and entertainment rather than historical or cultural accuracy.

Contribution to Reconnecting Young Generations with History and Ancient Imagery:

- Karla believes her illustrations contribute by offering a recess from reality, free from economic, political, and religious aspects. Her purpose is to inspire through nature and being itself, providing an escape for viewers.

In conclusion, Karla Ortega, a young Mexican Concept Artist, reflects the postmodern reality of contemporary artists, primarily focused on commercial design rather than personal artistic expression. Her process is closely tied to client needs, showcasing the trend of digital tools in the younger generation. While her work contains historical and mythological references, Karla does not explicitly emphasize them. Her self-perception as an artist revolves around developing a unique style and influencing others by displaying success despite challenges. The generational shift is evident in her perspective, focusing on providing entertainment, inspiration, and an escape for the new generations.
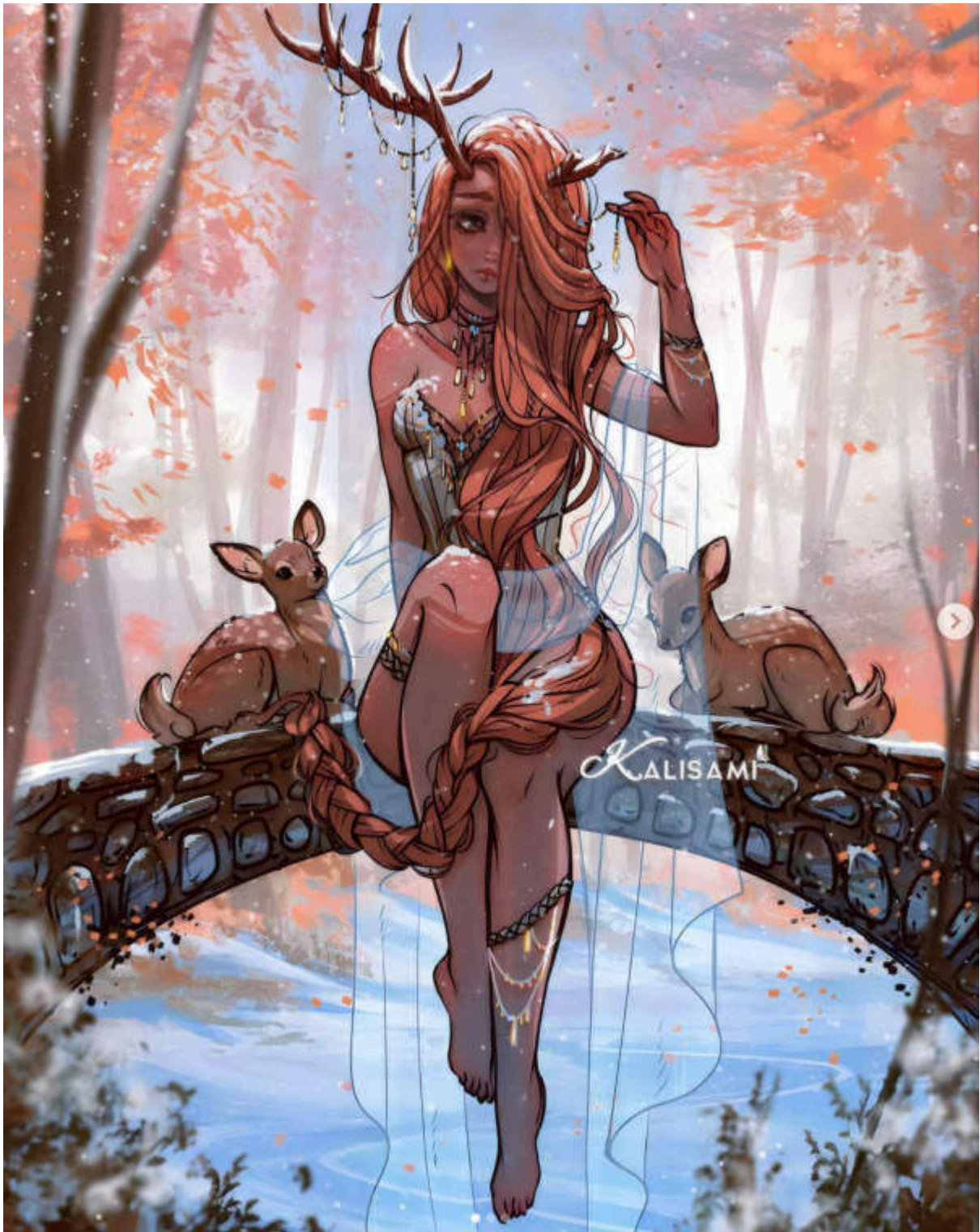
Karla Ortega (Kalisamiii) Concept Art

Arturo Mendez (Independent Concept Artist)

Arturo Mendez is a digital postmodern concept artist out of the norm; he is a systems engineer who performs as a concept artist out of passion. Since he was a student, he has developed as an artist by taking animation subjects along with his engineering subjects and participating in the representation groups of the Tec de Monterrey campus Monterrey. Arturo also went to specialized Concept Art activities in Japan, where he stood out as the best cartoonist of the entire group. Arturo Mendez currently bases his engineering research work on video games and, in turn, produces conceptual Art. He is an example of a hybrid conceptual artist who understands corporate processes but makes Concept art for expression and Art.

1. **What is your process for making the Concept Art of a Video Game?**

- *"...I begin by creating moodboards with references of relevant concepts, the game's inspirations and the visual identity we want to construct in the game…"*

- We can see that Arturo begins his concept art with the process traditionally employed in a pre-production project for animation or film.

2. **What would be the media or technique for realizing your illustrations?**

- *"...Digital Illustration, using both Clip Studio Paint and Photoshop…"*

- Like Karla Ortega, Jen Zee, Yuya Nagai, Jo Gaultier, and, to some extent, Akihiko Yoshida, the preferred medium of contemporary concept artists is digital illustration.

3. **Do you follow a script or a specific direction for the representations?**

- *"...I mainly follow the process I have described above, but there isn't a specific direction. I think it depends on the project…"*

- In this question, when relating it to the process, it can be inferred that Arturo does not tacitly work in an animation or corporate studio since almost all conceptual artists relate this question to a client or the video game design process.

4. **How much artistic freedom do you have when designing the characters and the landscapes?**

- *"...I've mostly worked on personal projects, where I have complete artistic freedom on all aspects because I'm also leading those projects. But the amount of freedom would depend completely on the project and if the artist works only as an artist or is also part of the planning of the project…"*

- Arturo's response shows that, unlike other conceptual artists, he is an independent illustrator with freedom in his projects' creative process.

5. What is your inspiration behind your illustrations?

- *"...Other artists, mostly digital artists who have worked on video games, movies, and anime. Talking about another kind of inspiration, I ultimately wish to tell stories that resonate with people…"*

- As pointed out in the interview by Karla Ortega and with the direct testimony of Jo Gaultier or the data collected from interviews with Jen Zee, we can see that postmodernist conceptual artists use Western and Japanese entertainment products as their primary aesthetic and narrative source for their Art. something that contrasts with artists like Yoshitaka Amano who is driven by world cultural references and by Fine Arts artists.

6. What artists, art style movements, genres, literature, or art pieces have influenced your work, and what would be your trademark?

- *"...My Art is inspired by anime and videogames. Nowadays due to the way I consume art it is difficult to pinpoint exactly what artists have influenced my work. Because using social networks such as Twitter or Instagram, we are flooded with the art of many individuals, and we use bits and pieces of each artist as inspiration. Some of the artists which I have taken continuous inspiration from are Tetsuya Nomura, Lorenzo Lanfranconi, Krenz Cushart, Akihiko Yoshida, Hiroyuki Imaishi, and Yoh Yoshinari. Most of them have worked on either videogames or anime. I would consider my trademark being anime style with inspiration from a more general style of digital art which deviates from the standard anime look…"*

- In this question, it can be appreciated even more how the direct reference of postmodernism conceptual artists are entertainment products as well as other concept artists of entertainment products which highlight Japanese artists such as Tetsuya Nomura, Akihiko Yoshida himself, Hiroyuki Imaishi, etc. and other Western concept artists.

- It is acknowledged how contemporary entertainment media concept artists' artworks are today's primary source of inspiration for contemporary artists, contrasting wildly with the sources of inspiration of older *Beaux-arts* artists who used to establish their aesthetics and narratives on intimate personal expression process, daily life narratives, historical aesthetics or mythology symbolic or decorative motives. The interviews' results show how the phenomenons addressed by Gilles Lipovetsky and Paul Preciado describe today's reality.

7. Have you made conscious decisions to reference mythology or fairy tales in your artwork?... If so, why?

- *"...Yes, I have referenced mythology and fairy tales as inspiration for locations, aesthetics, and character designs in concept art…"*

- Like Karla Ortega, when asking this question, both answer yes but do not specifically mention which ones or give details of which symbols, stories, or precisely which heroes, gods, or history, something that contrasts with Jo Gaultier, who is extensively specific about the mythological bases on which she based her conceptual Art or Jen Zee who was also detailed on what aspects of Greek mythology she takes for her hades characters.

- With Arturo's responses, I noticed little knowledge about tacit historical bases but cultural and geographical notions in interviews and conversations with Arturo.

8. **What elements of mythology, fairy tales, or folklore might be present in your illustration?**

- *"...I believe I have learned mostly about medieval European mythology and aesthetics…"*

- As with Karla Ortega, Jo Gaultier, Akihiko Yoshida, Yuya Nagai, and Yoshitaka Amano, European aesthetics are the predominant sources for Concept Art compositions; in the case of Arturo, he does not explicitly indicate which characters, narratives, or symbols.

9. **Do you consider your work a form of art, and do you consider yourself an artist?**

- *"...Yes and yes…"*

- Arturo's response is typical of conceptual artists who, despite carrying out design processes, consider what they do to be Art. As we saw in the background of this investigation, there is a radical change in the process and definition of Art where Contemporary Art obeyed playful and personal methods. As the Experiential filmmaker Lorenzo Flores tells us in this research, Art concepts have changed. Considering himself an artist, Arturo follows the reality that Gilles Kypovetsky addresses in the Hyper Modern societies.

10. **What would be your influence on the young generations' visual imageries?**

- *"...Ideally, I would hope to inspire people to create art, and to reflect on themselves and the world. But I think it would be up to the young generations to describe the influence of my art on them. Either way, I do believe I have inspired people to create Art…"*

- La respuesta de Arturo es común entre los artistas conceptuales, y es importante decir que esta respuesta nos ayuda a entender que el objetivo de los artistas conceptuales en general no es transmitir conocimiento sino entretener, inspirar a hacer lo mismo

11. What do you think about the role of video games in portraying ancient mythology?

- *"...Many games borrow ideas, characters, aesthetics, and concepts from ancient mythology, and in some cases it is more evident than others. Ideally, video games could not only portray ancient mythology, but could also be a gate into learning about ancient mythology from all cultures around the world. In my opinion, many times these inspirations are implemented at a surface level, and only in a few cases do you really learn about actual mythology. But either way, seeing these inspirations in games could motivate people to learn more about mythology and culture on their own…"*

- In his appreciation, Arturo gives us an evident understanding of what has been concluded in the interviews with the concept artists of this research. Mythology, as its representations or literary narratives, serves as an inspiration or a reference for a video game project but on a very superficial level. Concept Art itself is not a reliable source of knowledge; the artists do not care or are not fully immersed in academic representation. As Arturo says, Concept Art functions instead as inspiration, and this is optimal to understand because, in the end, these actions are made to give an imaginary to the products.

- It is remarkable that despite knowing that this is a product, it is considered Art and that these conceptual artists consider themselves and consider themselves artists despite being postmodern designers at heart. This phenomenon is something that belongs to the new hypermodern hierarchies that are given by consumerism. It is even more notable to note that even though mythological references are taken superficially, today, much of the imaginary of ancient civilizations continues to endure in the image; this speaks about the continuity of these aesthetics where their meaning is not known, or they are used for consumer issues but still follows the living visual language.

12. Does your work contribute to the reconnection of the young generations with history and ancient imageries?

- *"...I have implemented inspiration from ancient mythology only on a surface level, so I do not believe I contribute greatly in that regard. Even so, people looking at my work could find these inspirations interesting, and it could motivate them to learn more. So, a bit of a contribution can be found in that…"*

- As in the previous question, we can notice that Arturo only superficially uses elements of mythology, so he does not believe that he contributes directly to transmitting mythological elements per se to the young generations. But like Karla Ortega and Jo Gaultier, Arturo hopes he can inspire and contribute to young generations through his work.

Arturo Mendez Data Summary

Concept Art Process:

- Arturo begins by creating mood boards referencing relevant concepts, the game's inspirations, and the desired visual identity. This process aligns with the traditional pre-production approach in animation or film projects.

Media and Techniques for Illustrations:

- Arturo primarily uses digital illustration, employing both Clip Studio Paint and Photoshop. This preference for digital tools is consistent with the trend among contemporary concept artists.

Script or Specific Direction for Representations:

- Arturo follows the above mentioned process, emphasizing that the direction depends on the project. His response suggests he may not work within a conventional animation or corporate studio, as this question is typically related to client specifications.

Artistic Freedom in Designing Characters and Landscapes:

- Arturo has experienced significant artistic freedom in personal projects where he leads the creative process. The level of liberty depends on the project and whether the artist is involved in project planning.

Inspiration Behind Illustrations:

- His inspiration comes from other digital artists who have worked on video games, movies, and anime. Arturo ultimately wishes to tell stories that resonate with people. The postmodernist trend is evident, where digital artists draw inspiration from Western and Japanese entertainment products

Influences from Artists, Art Style Movements, Genres, Literature, or Art Pieces:

- Arturo's art is inspired by anime and video games, and he acknowledges the challenge of pinpointing specific artists due to the vast exposure through social networks. He mentions artists like Tetsuya Nomura, Lorenzo Lanfranconi, Krenz Cushart, Akihiko Yoshida, Hiroyuki Imaishi, and Yoh Yoshinari, all predominantly working in video games or anime.

Use of Mythology or Fairy Tales in Artwork:

- Arturo consciously references mythology and fairy tales for inspiration in locations, aesthetics, and character designs in concept art. However, similar to other artists, he does not specify which myths or fairy tales are referenced.

Elements of Mythology, Fairy Tales, or Folklore in Illustrations:

- Arturo mentions learning mostly about medieval European mythology and aesthetics. However, he doesn't explicitly indicate which elements or narratives from mythology are present in his illustrations.

Self-Perception as an Artist:

- Arturo considers his work a form of art and identifies as an artist. Despite engaging in design processes, he aligns himself with the definition of an artist in contemporary hypermodern societies.

Influence on Young Generations' Visual Imagery:

- He hopes to inspire people to create art and reflect on themselves and the world. Arturo acknowledges that the true influence on young generations is subjective and lies in their interpretation of his art.

Role of Video Games in Portraying Ancient Mythology:

- Arturo recognizes that many games borrow ideas, characters, aesthetics, and concepts from ancient mythology. He believes video games could serve as a gateway to learning about ancient mythology, even though the implementation is often at a surface level.

Contribution to Reconnecting Young Generations with History and Ancient Imagery:

- While Arturo acknowledges using mythology superficially in his work, he believes that people finding these inspirations attractive may motivate them to learn more. His contribution is seen more in inspiring interest than directly transmitting historical or mythological knowledge.

In summary, Arturo Mendez's interview provides valuable insights into a digital postmodern concept artist's process, inspiration, and influences. His acknowledgment of using mythology and fairy tales for inspiration and focusing on entertainment products aligns with the broader trends observed in contemporary Concept Art. The interview highlights the design-oriented nature of Concept aAt in the current artistic landscape and emphasizes the subjective and inspirational aspects of its influence on the audience.

Arturo Mendez Concept Art

"Transmitter Study" - Preliminary Results, Statistics & Conclusions

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This chapter presents the outcomes of interviews and gathered data addressing the research questions of the *Transmitter study*. It comprehensively displays trends, patterns, and traits related to the motives, behaviors, preferences, and circumstances that drive concept artists in creating their Art. These insights contribute to one of the three essential pillars of understanding the evolutionary process of mythological imagery in video games.

1st Question: **What is your process for making the Concept Art of a Video Game?**

Every artist's process is unique, from traditional techniques to digital tools, influenced by their references, collaboration, and artistic goals. For instance:

- Yoshitaka Amano draws inspiration from various sources, blending aesthetics and Western styles but not directly replicating them. He crafts characters directly on paper with ink or watercolors to create unique characters and landscapes.

- Akihiko Yoshida starts by observing objects from daily life and his interests, then reshapes them with medieval aesthetics. He combines drawing and design software to explore and refine his concepts.

- Yuya Nagai takes a similar approach to Akihiko Yoshida but uses software to create characters and landscapes, focusing on novel designs inspired by Western clothing, Western entertainment, and local Japanese illustration.

- Jen Zee and Jo Gaultier involve their creative teams in an exploratory process resembling film pre-production. They investigate themes, redesign concepts collaboratively, and define project aesthetics. For representation, they use specialized representation software.

- The younger artists, Arturo Mendez, and Karla Ortega, draw from entertainment design like movies and video games. Karla also incorporates client guidelines, while Arturo works independently. For representation, they use specialized representation software.

2nd Question: **What would be the media or technique for realizing your illustrations?**

When it comes to preferred mediums among the chosen concept artists, it's significantly influenced by their generation and circumstances. For instance, Yoshitaka Amano, the first *Square Enix* concept artist from the Boomer generation, favors traditional techniques like engraving, illustration, and watercolor. On the other hand, Akihiko Yoshida, a Gen X artist, combines standard *"Beaux Arts"* tools with digital software. This indicates a mixed-use approach in his creative process. For millennial and Gen Z concept artists like Jenz Zee, Jo Gaultier, Yuya Nagai, Arturo Mendez, and Karla Ortega, digital media predominates in their creation methodology.

3rd Question: **Do you follow a script or a specific direction for the representations?**

All The chosen concept artists operate within specific directions and parameters due to their pivotal role in shaping the initial visual aspects of video game projects. While the extent of control and artistic freedom varies, their work is fundamentally geared toward commercial purposes and product development.

4th Question: **How much artistic freedom do you have when designing the characters and the landscapes?**

It was possible to observe that all the chosen concept artists had aesthetic freedom when developing the Concept Art of their video games or in their independent projects. Therefore, it could be established that concept artists follow specified company guidelines. Still, in the visual and aesthetic part, it is observed that they are primarily the owners of their process.

5th Question: **What is your inspiration behind your illustrations?**

The chosen concept artists derive inspiration from diverse influences and aesthetics, yet common threads weave through their work. Western entertainment and cultural references are prevalent sources of inspiration for all, with influences drawn from Japanese inspiration.

6th Question: **What artists, Art style movements, genres, literature, or Art pieces have influenced your work, and what would be your trademark?**

Some of the influences the Concept Artist mentions include "Heroic Nude" and Greek body contemplation, Classical Art, Postmodern illustration, Scandinavian Art, Viking mythology, Disney animation, films spanning eras, Anime, global cinema, high fashion, cultural diversity, celebrated artists like Rembrandt and Moebius, Katsuhiro Otomo, Western cultural elements, Western fantasy, European Anglo-Saxon-French, Greek Mythology, Gustave Moreau's Art, and the rich tapestry of entertainment references, including video games and entertainment media among others.

7th Question: **Have you made conscious decisions to reference mythology or fairy tales in your artwork?... If so, why??**

The interviews reveal that among the concept artists, Jen Zee and Jo Gaultier are recognized for consciously incorporating mythological and historical references, particularly from Greek and Norse cultures, into their Concept Art. However, this integration is often guided by the narrative and context of the games they are working on. Yoshitaka Amano also demonstrates some inclination towards mythological sources.

Nonetheless, it's important to mention that these references are not intended for academic or historical portrayal. Instead, they are hybridized and mixed with various sources and styles from different eras and art forms. The utilization of mythology and fairy tale imagery primarily serves as a source of inspiration, enhancing the artistic narrative and direction within the context of the games

8th Question: **What elements of mythology, fairy tales, or folklore might be present in your illustration?**

Among the concept artists, there are implicit references to mythology in their Concept Art. For example:

- Jen Zee hints at Greek mythology's presence in "Hades,".

- Jo Gaultier incorporates elements of Nordic Scandinavian mythology in the game "Jotun."

- Karla Ortega alludes to Scandinavian mythology in her illustrations without specifying details.

- Yoshitaka Amano draws inspiration from Greek mythology in his work. Akihiko Yoshida's stance remains unmentioned, yet his creations in "Final Fantasy" games reflect features from various mythologies.

- Yuya Nagai's involvement in illustrating the game "Valkyrie Elysium" suggests a connection to Scandinavian mythology, where valkyries feature prominently—however, the resulting aesthetic exhibits hybrid and multicultural characters and landscapes.

- Akihiko Yoshida doesn't explicitly state a preference, but his artwork reveals a complex hybridization of Western medieval Art, incorporating Nordic, Greek, and Celtic influences. His artwork contains a mixture of various mythical elements interwoven with contemporary references.

- Arturo Mendez does not know what mythology elements could be in his work.

- All Japanese concept artists have a mixture of mythic and diverse European folklore in their artwork.

9th Question: **Do you consider your work a form of art, and do you consider yourself an artist?**

The interviews indicate that most young Western artists consider their work to be Art, even as they acknowledge their role in product development. They confidently label their endeavors as valid artistic practices and identify themselves as artists. In contrast, Jen Zee views her work as design rather than Art, prioritizing the achievement of video game objectives over artistic expression.

While Yoshitaka Amano values his work as an artistic expression, he doesn't explicitly categorize his work as Art or design. Recently, he commented that he has been working towards being a formal artist, not just a character designer.

Although insights from Akihiko Yoshida and Yoshitaka Amano are missing, these artists tend to align more with the game developer role than self-identifying as artists in interviews. This discrepancy may highlight a generational divergence in the conception of Art, with distinct viewpoints between Western and Eastern contexts.

10th Question: What would be your influence on the young generations' visual imageries?

When asked about their influence on new generations, the interviewed artists expressed uncertainties, and external sources provided limited insights. However, a notable impact can be observed mainly through Yoshitaka Amano, who holds a prominent position as the leading conceptual artist at "*Square Enix."* With numerous awards, collaboration with artists like Neil Gaiman, worldwide art exhibitions, and even a virtual museum, Amano's influence on entertainment and Art is tangible. Similarly, Akihiko Yoshida holds significant influence in entertainment, with his conceptual Art driving substantial sales and resonating with Western artists. Jen Zee's decorated career, including recognition from institutions like the "Baftas," reinforces her noteworthy influence. Jo Gaultier and Yuya Nagai, both on the rise, show potential influence, particularly as they gain career momentum. The younger Mexican artists Arturo Mendez and Karla Ortega are on their path to establishing a trajectory or engaging in transnational projects.

11th Question: What do you think about the role of video games in portraying ancient mythology?

Regarding this question, it becomes evident that mythology primarily serves as a reference of inspiration and a tool to address the visual demands of their projects. Jo Gaultier is the only artist who emphasizes the conceptual artist's responsibility to depict mythological stories respectfully. However, overall, every artist employs mythology as a source of inspiration without delving into moral inquiries or striving to reinterpret mythological narratives. Ultimately, these representations serve as narrative and aesthetic features within the realm of entertainment products, aligning with their primary purpose: making a video game.

12th Question: Does your work contribute to the reconnection of the young generations with history and ancient imageries?}

When addressing their influence on future generations, the interviewed artists express a desire to inspire and entertain. While Jen Zee, Yuya Nagai, Yoshitaka Amano, and Akihiko Yoshida did not directly respond to this question, their work has undeniably left a global legacy. Their contributions to the imaginative realms of commercially successful games on consoles like Nintendo Switch and Playstation continue to captivate audiences, with related Concept Art books also selling well. Their indelible mark on the design history is unmistakable, even without direct confirmation.

Preferred Media Tools to Make Concept Art

Mix Media - 1
Akihiko Yoshida

Traditional Visual Art Tools 1
Yoshitaka Amano

Software Tools 5

Jo Gaultier
Yuya Nagai
Arturo Mendez
Karla Ortega
Jen Zee
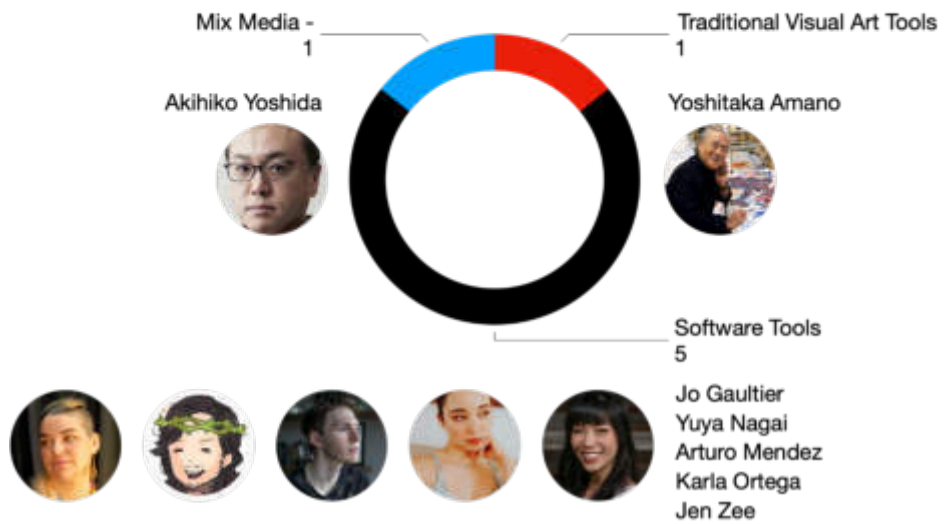
Academic Research Process Before Making Concept Art

Yes 2
Jen Zee
Jo Gaultier

Not Really - Just Inspiration 5

Akihiko Yoshida
Yuya Nagai
Arturo Mendez
Karla Ortega
Yoshitaka Amano
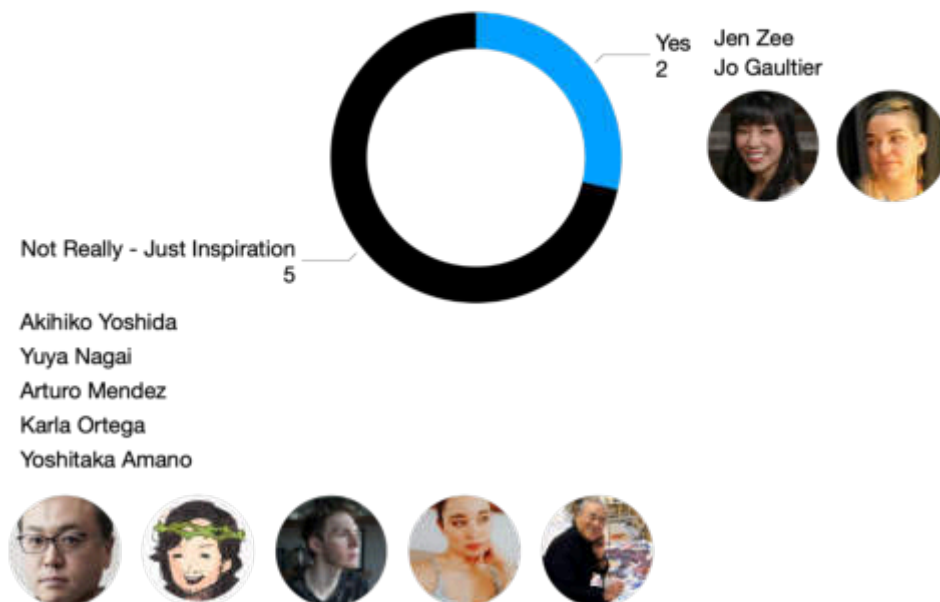
Follows A Specific Script

● No ● Barely ● At Some Extent ● Totally

Karla Ortega
Totally
1

Arturo Mendez
No
1

Barely
1
Yoshitaka Amano

At Some Extent
5

Akihiko Yoshida
Yuya Nagai
Karla Ortega
Yoshitaka Amano

Concept Art Process

● Research & Reformulate   ● Brand New Depictions
● Artistic Exploration   ● Copy & Reformulate

Copy & Reformulate
2

Karla Ortega
Arturo Mendez

Research & Reformulate
3

Jen Zee
Jo Gaultier

Artistic Exploration
1

Yoshitaka Amano

Brand New Depictions
2

Akihiko Yoshida
Yuya Nagai
(Sometimes Yoshitaka Amano)

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Concept Art Primarily Sources Of Inspiration

- Beaux Arts
- Primarily Entertainment Media
- Primarily Daily Life Depictions
- Art , Culture & Design

Beaux Arts
1

Yoshitaka Amano

Art , Culture & Design
3

Primarily Entertainment Media
2

Arturo Mendez
Karla Ortega

Jen Zee
Jo Gaultier
Yuya Nagai

Primarily Daily Life Depictions
1

Akihiko Yoshida
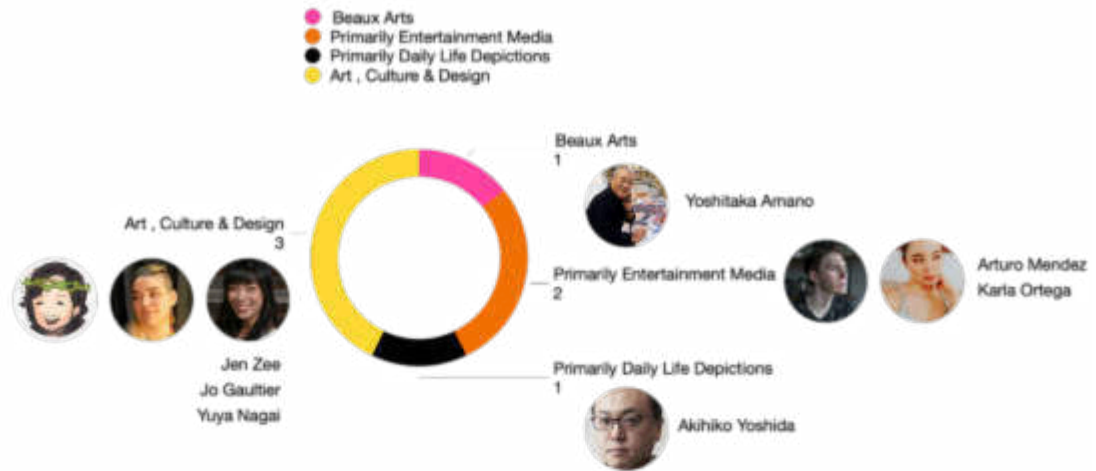
Concept Art - Primordial Artistic Influence

- Contemporary Artists & Designers
- Beaux Arts Artist & Culture
- Disney & Animation

Disney & Animation
2

Karla Ortega
Jo Gaultier

Contemporary Artists & Designers
4

Arturo Mendez
Akihiko Yoshida
Yuya Nagai
Jen Zee

Beaux Arts Artist & Culture
1

Yoshitaka Amano
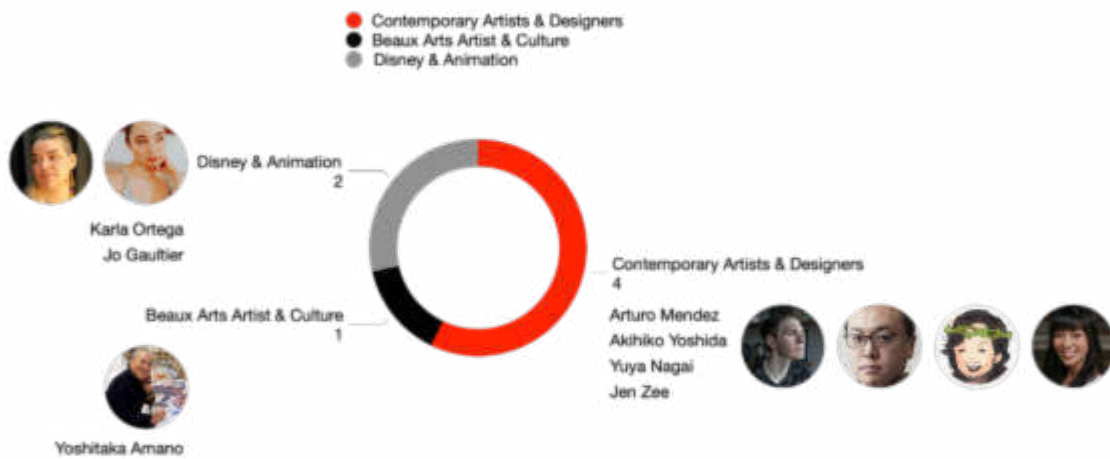
Uses Mythology or Fairy Tales References In Their Artwork

- Uses Mythology
- Just Some Myth References
- Not Really

Yes

Karla Ortega
Arturo Mendez
Akihiko Yoshida
Yuya Nagai

No

Jo Gaultier
Jen Zee

Some

Yoshitaka Amano
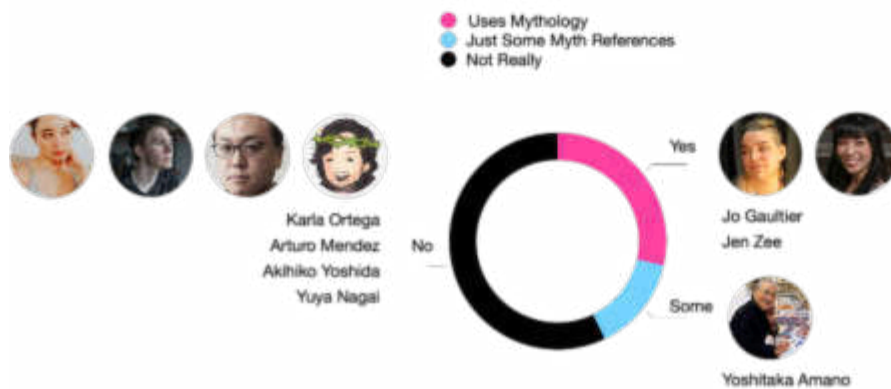
Mythology, Fairy Tales or Folklore Traces in The Concept Artist Artwork
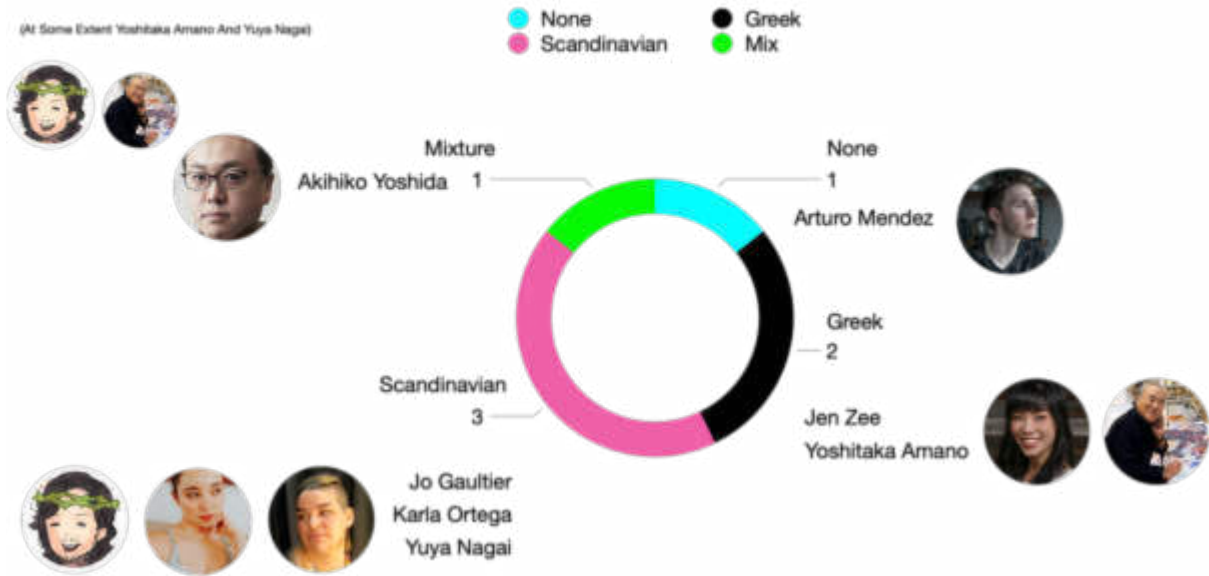
After analyzing interviews conducted with the artists and interviews from various media, it becomes evident that the artwork's aesthetics, references, symbols, and details correlate with the techniques, media, narratives, references, and intentions expressed. However, a deeper examination reveals that the representations often draw from a broader range of sources. Japanese artists, for example, consistently incorporate hybridization in their drawings.

While there may not be a deliberate focus on specific mythological representation, various factors such as habit, ignorance, influence, or popularity, primarily influenced by European cultures, contribute to creating mixed hybrids. In the case of Karla Ortega, she assumed her artwork had Scandinavian influences when, in reality, semiotically speaking, her artwork has a fusion between Nordic, medieval, and Celtic aesthetics prompted by the entertainment media.

This analysis implies that beyond the artist's intention and the information obtained from primary sources, the images represent a shared visual imaginary influenced by circumstances, contemporaneity, and the creation context. This suggests that a more objective and specific semiotic analysis of the image is necessary to fully understand the artwork's origin, transmission, and reception.

Transmitter Study Conclusions

In conclusion, this study offers a broad analysis from interviews and data collection, examining concept artists as conveyors of mythological imagery in video games. The analysis reveals diverse trends, patterns, and features, clearing the motivations, methodologies, influences, and impacts of these artists in shaping the visual landscape of the video gaming industry.

Concept artists employ a broad spectrum of creation methodologies, spanning traditional and digital techniques, guided by artistic references, collaboration, and personal goals. The choice of mediums is influenced by generational factors, with digital media predominant among younger artists.

These artists operate within defined directions and parameters, primarily dictated by their critical role in shaping the initial visual aspects of video game projects, driven by commercial considerations. While most young Western artists affirm their work as Art (except Jen Zee), Japanese concept artists do not fall under the same classification.Drawing inspiration from diverse sources, including Western entertainment and cultural references, concept artists frequently turn to mythology. Some consciously integrate mythological and historical references to enhance video games' aesthetic and narrative aspects.

Examining interviews reveals that Concept Art aesthetics are predominantly shaped by Western influences, especially from Greek and Nordic cultures. This inclination is largely due to the dominance of Western entertainment in global media, influencing even countries like Japan. Artists also draw inspiration from a combination of classical, Renaissance, neoclassical, and Victorian Art, coupled with nods to contemporary postmodern and transmodern Western pop culture.

The influence of well-known artists, such as Yoshitaka Amano, Akihiko Yoshida, Jen Zee, Jo Gaultier, and Yuya Nagai, is significant, leaving a lasting legacy through their Concept Art in successful games and industry recognition. While uncertainties persist regarding their specific impact on younger generations, their influence is evident through achievements, awards, collaborations, and enduring contributions to the visual storytelling of video games.

In summary, this study clarifies the intricate domain of concept artists, highlighting their vital role in shaping video games' visual and narrative dimensions. It affirms that Concept Art is inherently interwoven within a comprehensive "Design Process," serving as a crucial contributor to the cultural intersection of Art and entertainment. The subtle and diverse nature of the field becomes apparent through artists' varied influences and methods, underscoring the dynamic and ever-evolving essence of Concept Art in the context of video game production. The insights from interviews and media information reinforce the delicate balance between artistic integrity and a game design-led approach, emphasizing that initial art ideas gain significance only when harmonized with the solid foundation provided by gameplay and narrative considerations, all aimed at crafting captivating and engaging game worlds.

MEDIUM
STUDY

THE SEMIOTIC REPORT BY SUBJECT AND SPECIES USING
DISSECTIONS CLASSIFICATIONS COMPARISONS AND ARTIFICIAL
INTELLIGENCE ENGINES TO ACHIEVE THE MEDIUM STUDY RESULTS·

B- "Medium Study" Application

To develop a well-rounded and comprehensive understanding of the aesthetics, historical context, symbolism, mythology, design, and cultural references within the chosen Concept Art compositions, I embarked on a multifaceted approach involving exploring various cultures and historical periods in Europe and Japan. This approach also included visits to relevant museums and historical sites worldwide.

Regarding Medieval Europe, the study entailed an extensive review of bibliographic sources, including notable works such as "Medieval Costume and Fashion" by Herbert Norris and "The Knight in History" by Frances Gies. Additionally, a visit to the Stockholm Medieval Museum provided invaluable insights into the customs and traditions of medieval Europe, particularly in the 15th century.

I also delved into Nordic Scandinavian culture, mythology, history, and aesthetics, consulting official sources like "The Raid" by Jeanette Varberg and Peter Pentz. Visiting the National Museum of Denmark allowed me to document historical objects, clothing, and Nordic cultural practices. Furthermore, the exploration of Nordic culture continued at the Nordiska Museet in Stockholm, offering a comprehensive understanding of materials, utensils, clothing, traditions, and symbols in European Nordic culture from ancient times to the present day.

In my research on Viking history, a visit to the Viking Ship Museum in Roskilde provided a deeper insight into Viking history, encompassing the study of Viking artifacts such as swords, helmets, clothing, religious items, runes, and ancestral techniques related to boat-making, wool loom production, and clothing creation.

I consulted academic materials from a previous research study where I obtained my Renaissance and Romanic Art diploma at the University of Florence in 2008 regarding the Italian Renaissance and Neoclassicism. These materials, including photos, bibliographic sources, and educational materials on art, architecture, and Renaissance culture, covered various Italian cities, such as Florence, Lucca, San Gimignano, Pisa, and Rome, providing a rich source of information as academic material from the Uffizi museum.

For Modernism, Postmodernism, and Hypermodern Art, I visited the National Museum of Denmark to study European aesthetics from the European Renaissance, Neoclassical era, Impressionism, and Expressionism to Modernism and Postmodernism. I supplemented this study with visits to museums like the Louisiana Museum of Modern Art in Denmark, the Ordrupgaard 18th-century art museum, the Moderna Museum in Stockholm, the Norrköping Modern Art Museum in northern Sweden, the LACMA Museum and MOCA Museum in Los Angeles, California, the Norton Simon Museum in Pasadena, the Dallas Museum of Art in Texas, the Kimbell Museum in Fort Worth, and the Museum of Modern Art of Fort Worth in California. These visits allowed me to explore artworks from all artistic eras, with a particular focus on Modernist, Postmodernist, and Hypermodern Art.

About ancient civilizations, including Etruscans, Greeks, Romans, Egyptians, and Mesopotamian cultures, I visited the Glyptotek Museum in Copenhagen, Denmark, one of the most significant collections of ancient culture sculptures. The museum houses millions of artifacts related to different mythological characters, which proved invaluable when analyzing the aesthetics of some concept art characters.

To delve into Japanese culture, I traveled to Japan and visited archaeological and cultural museums like the Tokyo National Museum. This enabled research into Japanese royal costumes, samurai armor, historical eras like Edo and pre-Edo, and indigenous cultures such as the Ainu. The exploration extended to Japanese art, architecture, mythology, traditions, customs, and historical treasures acquired through wars with Korea and China. I examined art representations from various belief systems, including Confucianism, Buddhism, Taoism, and Silk Road objects. Complementing this research, in Tokyo, I visited museums like the Edo-Tokyo Museum, the National Museum of Japanese History, the Museum of Maritime Science, The National Museum of Modern Art (MOMAT), The National Art Center, Tokyo Metropolitan Art Museum, Nezu Museum, and about mythology and religion to the Meiji Shrine (Meiji Jingu), Senso-ji, Nezu Shrine, Hie Shrine (Hie Jinja), Yasukuni Shrine, Kanda Myojin, and Togo Shrines.

In Kyoto, I visited the Kyoto National Museum, Kyoto International Manga Museum, Kyoto Museum of Traditional Crafts, Toei Kyoto Studio Park, The Museum of Kyoto, Fushimi Inari Taisha, Kinkaku-ji (The Golden Pavilion), Kiyomizu-dera, Ginkaku-ji (The Silver Pavilion), Yasaka Shrine, Heian Shrine, and Shimogamo Shrine, and the architecture and interior design museum of Kawai Kanjiro Memorial Museum.

To enhance my understanding of the information I gathered from museums, shrines, and bibliographies, I received essential guidance from advisors Ph.D. Hisa Nimi, Ph.D. Juan Carlos Chacon, and Ph.D. Higashi Shun. This guidance included in-depth experiences of contemporary Japanese culture, including visits to Akihabara, discussions with game developers and conceptual artists, and trips to contemporary art museums and specialized video game cafes.

My research on Western culture and entertainment sources extended to Los Angeles, California, with a visit to the Academy Museum, which allowed for exploring film and animation pre-production, production, and post-production processes. The focus was on studying conceptual art in films by figures such as Alfred Hitchcock, Stanley Kubrick, and Studio Ghibli. These visits encompassed examining mood boards, clothing, scripts, models, sculptures, illustrations, clips, and equipment. I also visited several museums in Los Angeles, including The Broad, offering a deeper understanding of cross-cultural art, focusing on artists like Takashi Murakami and Yayoi Kusama.

Finally, to gain a deeper understanding of the aesthetics in concept art, I played video game titles such as Hades, Valkyrie Elysium, Jotun, and several Final Fantasy games to gain insights into the formation of aesthetics, narratives, and mythologies behind the elements.All these immersive experiences collectively aimed to enhance the interpretation of artwork and deepen the understanding of embedded aesthetics. Moreover, they facilitated the utilization of artificial intelligence to achieve a refined appreciation of the medium, aligning with the objectives of the "**Medium Study**".

The **"Medium Study"** was made to analyze Concept Art illustrations from renowned artists and franchises. These included Yoshitaka Amano from "Square Enix" and "Final Fantasy" (Japan), Akihiko Yoshida from "Square Enix" and "Cy Destination" (Japan), Jen Zee of "Hades" from "SuperGiant Games" (U.S.A.), Jo Gauthier of "Jotun" from "Thunder Lotus Games" (Canada), and Yuya Nagai of "Valkyrie Elysium" from "Square Enix" and "Cy Destination" (Japan).

This chapter illustrates the practical implementation of the ***"The Adaptation of Taxonomy Classification for Art Compositions"*** method. The transmitter study showcases results from dissecting 50 subjects, providing quantitative and qualitative data to fill 50 classification taxonomic charts per group and 50 classifications per subject identifying cultural, historical, mythical or fantastical aesthetic sources. These actions were used to determine the semiotic valuation of each drawing and each artist and, thus, statistically be conscious of the aesthetic content embedded in Concept Art.

Additionally, the collected data was enhanced by integrating an AI-based character design engine. This artificial intelligence engine was collaboratively developed by Dr. Juan Carlos Chacon from the University of Chiba in Japan and myself, created in the spring of 2023. It assesses aesthetic resemblances and potential cultural influences by juxtaposing the image with the "Smithsonian" Art database, presenting the outcomes through likelihood levels displayed as percentages. These efforts mark the completion of the "Medium Study," which sought to identify mythology and fairy tale visual narratives within the domain of video game Concept Art.

This methodology aims to uncover qualitative structural knowledge regarding the historical contexts, cultural elements, and potential mythological and fairy tale influences present in the Concept Art, regardless of the artist's initial intentions. The study begins with a comprehensive examination of general concepts, progressing to more specific analyses.

The "**Medium Study**" pursues to derive statistically consistent findings by categorizing and comparing features within the selected concept artist's illustrations. Ultimately, the goal is to comprehend the relevant aesthetic attributes within each artwork across a ten-subject portfolio of the concept artist and finally identify what mythology and historical theme narratives are embedded in the Concept Art media.

It is also important to highlight that upon completing the "**Medium Study**," the study itself serves as a database and could serve "solely" as a source of classification and analysis for artificial intelligence and computer science programs and, therefore, a severe academic source to classify the aesthetics and origins of images in even more detail.

SUBJECT DISSECTIONS

Subject J1

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of the Greek goddess Athena, goddess of wisdom, as a middle-aged black woman with an athletic build.
Features:

- **Hair:** Long braided light blue hair
- **Eyes:** Light blue
- **Skin & Constitution:** dark brown skin and an athletic build.

Attire and Accessories:

- Golden breastplate with Greco-Roman aesthetics featuring a Medusa head decoration; iridescent tunic transitioning from purple to pink
- Golden "aegis" shield, Greek arm grasps, earrings symbolizing the aegis shield, stylized Corinthian helmet with a dark blue crest
- Holds a metal owl, representing wisdom and possibly referencing the metallic owl from the 1981 movie "Clash of the Titans."

Aesthetic: Exhibits a postmodern Western comic-illustration style. The re-imagination of Athena, originally of Greek and Cypriot origin, now with a black person phenotype, could be influenced by contemporary social LGBTQ+ movements in the U.S.A.The illustration has a solid reference to Ancient Greek Mythology.
Artist: Created by Jen Zee.

Subject J2

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of "Nyx", the primal Greek goddess of night, as a middle-aged caucasian white woman with an athletic build.
Features:
- **Hair:** Long, stylized dark-winged hair resembling two crow-bird wings with stars and dark matter.
- **Eyes:** Light yellow
- **Skin & Constitution:** Pale, creamy and an athletic build.

Attire and Accessories:
- Golden gorget adorned with skulls and sapphires, pauldrons resembling waning and waxing moons with bat wing decor, purple-black chiton tunic with golden straps, golden arm bracelets, Greek armraps, earrings with purple precious stones.
- Greek Stephanos golden crown with a skull, precious stones, and glowing purple stars.

Aesthetic: Exhibits a postmodern Western comic-illustration style.The illustration has a solid reference to Ancient Greek Mythology.
Artist: Created by Jen Zee.

Subject J3

Specie : Jen Zee
Subject : J3

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of a elderly caucasian white male with an XXL and muscular build; represents the primal Greek god of the heavens, Zeus.
Features:
- **Hair:** Features long, stylized white hair and beard resembling clouds.
- **Eyes:** Pale green - Light Aqua
- **Skin:** Tanned white, with a pronounced athletic body.

Attire and Accessories:
- Wears a yellow Greek chiton tunic.
- Adorned with golden arm bracelets and golden rings.
- Wears a golden iridescent garland resembling Zeus' lightning bolts
- Zeus is depicted holding his primary weapon, a lightning bolt created by his son, Hephaestus.

Aesthetic: The character possibly has "Heroic Nudism" influence and homosexual erotic fetish depictions related to adoring mature muscle "Daddy" bodies, commonly seen in the "bear" LGBTQ+ community art expressions. The illustration has a postmodern Western comic-illustration aesthetic.The illustration has a solid reference to Ancient Greek Mythology.
Artist: Created by Jen Zee.

Subject J4

Stylized Greek Garland Made of Flames or Decay

Black Short Hair, Athletic Muscled Young Men Greek God Of The Underworld Zagreus Son Of Hades & Persephone Mix Racial Features (Caucasian & Asian)

The illustration has a Western Comic Aesthetic

Zagreus in the video game is suggested to be involved in a love triangle between Thanatos and Meg.

Heterochromia. Suggests Zagreus's relationship with death and life and, in Mythology, the divine Lineage between death and resurrection. He embodies the complete circle of life.

Shoulder Pauldron Resembling Can-Cerberus Three Heads - Underworld Gate Protector

Stylized Skull Belt- Resembles Mexican "Día de Muertos", "Calaveras"

6th Century BC Greek "Chiton" Garment

9th Century BC Greek Arm Wraps

Greek Armlet

Zagreus in Greek Mythology, is often described as the son of Zeus and Persephone, and he is sometimes associated with Dionysus. He is depicted as a divine child with a significant destiny. According to some versions of the myth, Zagreus is torn apart by the Titans, and his heart is saved by Athena and given to Zeus. From this heart, Zeus is said to create a new Dionysus.

The myth of Zagreus is rich in symbolism, representing themes of divine lineage, death, resurrection, and the cycle of life. It reflects the cyclical nature of the cosmos and the transformative power of the divine. In the video game he is the son of Hades and Persephone.

Specie : Jen Zee
Subject : J4

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of a young, possibly Asian-Caucasian athletic man who represents the Greek god of the underworld, "Zagreus."
Features:
- **Hair:** Short black hair.
- **Eyes:** possesses heterochromia, with one red eye and one green eye.
- **Skin & Constitution:** tanned white skin and a pronounced athletic build.

Attire and Accessories:
- Wears a 6th-century Ancient Greek red-black chiton tunic.
- Adornments with a unique three-skulled belt reminiscent of Mexican "Calaveritas."
- Wears stylized iridescent garland, transitioning from red to yellow, symbolizing decay.
- Adornments with golden arm bracelets, Greek armlets, and Greek arm wraps.
- Pauldron features a distinctive three-dog skull pauldron, referencing the underworld dog guardian, "Cerberus."

Aesthetic: Exhibits a postmodern Western comic-illustration style. It has a solid reference to Ancient Greek Mythology.
Artist: Created by Jen Zee.

Subject J5

Red Eyed, Black Long Hair, Bearded - Athletic Muscled Elderly Men Represents The Olympian Greek God Hades God of Death & The Underworld Mongol-Asian Features

Specie : Jen Zee
Subject : J5

Stylized Greek Garland Representing Fire or Decay

The illustration has a Western Comic Aesthetic

Green-Colored Skin Representing Death

Stylized Beard In Form Of The Two Prong Spear Weapon - Symbol of Hades In The Video Game

Shoulder Pauldron Resembles A Skull - Similar To Mexican Folklore "Calaveras"

Gems And Crystal Were Often Associated With The Underworld

Stylized Skull Belt with Gems. Resembles Mexican "Día de Muertos", "Calaveras".

'Heroic Nudism' in art refers to the depiction of nude human figures, usually male, in heroic or athletic poses. This depiction originated in ancient Greece, where the naked human body was celebrated as an ideal of beauty, physical perfection, and strength.

This scroll represents information regarding a human life's history in the video game. Depending on the human's behavior and deeds, the underworld king decides whether to send those souls to Elysium (a kind of paradise) or suffer punishment in Tartarus.

5th Century BC Greek "Vrachiolia" Bracelets

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of a middle-aged, muscled man, possibly of Asian (Mongoloid) descent. Represents the primal Greek god of the underworld, "Hades."
Features:
- **Hair**: Long black hair and a long black beard shaped like a spear.
- **Eyes:** The character has red eyes.
- **Skin & Constitution**: green, pale skin (a reference to death) and a pronounced athletic build.

Attire and Accessories:
- Wears a 6th-century Ancient Greek red-black chiton tunic.
- Adornment of a decorated skull belt, reminiscent of Mexican "Calaveras," embellished with precious gems.
- Wears a stylized iridescent garland that transitions from red to yellow, symbolizing decay.
- Adornment of golden arm bracelets, gemmed rings, Greek armlets, and Greek arm wraps, each featuring sizable gems.

Aesthetics: The character is possibly related to "Heroic Nudism" and homosexual erotic fetish depictions related to adoring mature muscle "Daddy" bodies, commonly seen in the "bear" LGBTQ+ community art expressions. The illustration has a postmodern Western comic-illustration aesthetic. The illustration has a solid reference to Ancient Greek Mythology.
Artist: Created by Jen Zee.

Subject J6

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of a elderly Caucasian woman. The illustration represents the primal Greek goddess of fertility and harvest, "Persephone."
Features:
- **Hair:** Pale blond hair is styled in a braid adorned with grass strings; her hair is decorated with lavender flowers.
- **Eyes:** Green eyes
- **Skin & Constitution:** tanned white skin and an athletic build.

Attire and Accessories:
- Wears a 6th-century Ancient Greek white chiton tunic enriched with vegetable fiber braid strings.
- Adornment of a green scarf and a green string fabric belt.
- She holds a harvest leaf containing wheat, onions, and romaine lettuce in her arm.
- Carries a fiber braid basket filled with harvest, including eggplant, apples, and more.

Aesthetic: Exhibits a postmodern Western comic-illustration style. It has a solid reference to Ancient Greek Mythology.
Artist: Created by Jen Zee.

Subject J7

The term 'Achilles' heel' originates from Greek mythology's story of Achilles. He was nearly invulnerable except for his heel, where his mother held him when she made him invincible. During the Trojan War, he was fatally wounded in the heel by an arrow. This vulnerability has given rise to the metaphorical expression 'Achilles heel,' referring to a person's or thing's weakness despite overall strength, leading to downfall.

The illustration has a Western Comic Aesthetic

Stylized Adaptation of Achilles "Xiphos" Sword to a Spear

Male Greek Diadem

8th Century BC Greek Arm Wraps

Stylized 5th-4th Century BC Greek Chlamys Coat

Stylized Silver Chest Armor

6th Century BC Greek "Chiton" Garment

Characters Green Colored Garments Could Represent He Is Dead

Hades Two Prong Spear - Symbol of God Hades in The Video Game - It Also Represents That He Belongs To The Underworld Gods

Greek Armlet

8th- 4th Century BC Greek "Meander" Pattern Belt

Green Eyed Blond Curly Long Hair, Athletic Muscled Middle Age Men Represents Greek Demi-God ACilLes Champion of The Troy Saga Caucasian Features

In Homer's "Iliad," which is the primary source for the story of Achilles in the Trojan War, the relationship between Achilles and Patroclus is described as very close, but the nature of their relationship is open to interpretation. Some scholars and adaptations suggest that their bond could be interpreted as romantic or even homosexual in nature, while others view it as a deep and intense friendship or brotherhood.
In the Hades video game, it is suggested that Achilles has some sort of forbidden love with Patroclus.

Specie : Jen Zee
Subject : J7

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of a middle-aged Caucasian man with an impressive muscular physique who represents the Greek demigod, "Achilles."
Features:
- **Hair:** Features long, curly blond hair adorned with a leather-fabric diadem.
- **Eyes:** Green eyes.
- **Skin & Constitution:** Fair skin, pronounced athletic build.

Attire and Accessories:
- Wears a 6th-century Ancient Greek chiton garment with a decorated belt featuring a Greek meander pattern.
- Chest armor piece covered by a 5th-4th century Chlamys Greek.
- Arm bracelets, Greek armlets, and Greek leather arm wraps.
- Wears a stylized cartoonish brooch featuring the symbol of Hades' spear.
- Wields the legendary "Xiphos," as referenced in Homer's Iliad.

Aesthetic: Exhibits a postmodern Western comic-illustration style. It has a solid reference to Ancient Greek Mythology. The color green symbolizes death, alluding to Achilles' connection to the realm of the dead as a servant of Hades. His Hades spear brooch further emphasizes this, adding depth to the character's narrative.
Artist : Created by artist Jen Zee.

Subject J8

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of the Greek god of death, "Thanatos."
Features:
- **Hair:** White short hair.
- **Eyes:** Yellow eyes.
- **Skin & Constitution:** Caucasian Features, dark gray-skin and a pronounced athletic build.

Attire and Accessories:
- Wears a 6th-century Ancient Greek black chiton tunic adorned with golden strings along its borders and a belt.
- Wears a shoulder pauldron featuring three metallic golden decorations resembling air or clouds, a golden metallic gorget with abstract decorations. and a tight purple belt with golden decorations accentuated by a large skull decor reminiscent of Mexican "Calaveritas." and a black cloak with a hood resembling the Mexican folklore death creature, "La Parca" or "La Santa Muerte."
- The character wields a stylized 11th-century metal gauntlet holding Thanatos' scythe, which takes the form of a vulture. This serves as a metaphor for those who seek living beings on the brink of death.

Aesthetic: Exhibits a postmodern Western comic-illustration style. It has a solid reference to Ancient Greek Mythology. The Characters also have items resembling Mexican "Death's Day" paraphernalia.
Illustrator: Created by Jen Zee.

Subject J9

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of a brown-skinned, athletic Asian man with short hair who represents the messenger of Zeus, the Greek god, "Hermes."
Features:
- **Hair:** Black short hair.
- **Eyes:** slanted black eyes.
- **Skin & Constitution:** Brown-skinned, pronounced athletic build.

Attire and Accessories:
- Wears a 6th-century Ancient Greek white creamy chiton tunic with vibrant pink strings along its borders.
- Wears a silky, iridescent yellow-orange scarf.
- He wears a golden garland with iridescent yellow-orange wings, symbolizing his connection to air, movement, the skies, and the wind.
- He wears winged boots, a stylized reinterpretation of Hermes' traditional winged sandals, signifying his role as the messenger of the Olympian gods.
- He holds a golden staff adorned with wings and serpents, the typical "Caduceus" Hermes staff, the symbol of Hermes, and nowadays, the primary medicine science symbol.

Aesthetic: Exhibits a postmodern Western comic-illustration style. The re-imagination of Hermes, originally of Greek and Cypriot origin, now with an Asian person phenotype, could be influenced by contemporary social diversity movements like " Asian Lives Matter" in the U.S.A. The illustration has a solid reference to Ancient Greek Mythology.
Artist: Created by Jen Zee.

Subject J10

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of a lemon-green hair, pale-skinned, athletic woman with dark eyes that
Represents the Greek goddess of the moon, the hunt, and wildlife, "Artemis."
Features:
- **Hair:** The character features long, green hair in a braid adorned with two American white-tail deer antlers and a diadem reflecting the moon phases.
- **Eyes:** Dark black eyes
- **Skin & Constitution:** Lemon-green, pale skin, pronounced athletic build.

Attire and Accessories:
- Wears a 6th-century Ancient Greek mint-green chiton tunic with wool accents along its borders.
- She wears brown bear fur and grizzly paws, complemented by two American raccoon tails.
- She holds a stylized long bow and arrows, embodying her role as the goddess of hunting.
- Her bow features three North American quail birds, symbolizing her connection to wildlife.
- She has bandages and fur decorations on her arms, adding to her wilderness aesthetic.
- She stands atop what appears to be a giant leaf, underscoring her affinity with nature.
- She has the symbol of a waxing moon on her chest, emblematic of her lunar domain.

Aesthetic: Exhibits a postmodern Western comic-illustration style. It has a solid reference to Ancient Greek Mythology.
Artist: Created by the talented artist Jen Zee.

Jen Zee - Hades Specie Description

The Concept Art "subjects" of Hades made by Jen Zee are uniformly presented through the medium of two-dimensional digital illustrations. These illustrations consistently illustrate a postmodern Western comic-illustration style, signifying a shared aesthetic approach. Furthermore, there is a common artistic recurrent reference to Ancient Greek Mythology in all these digital drawings.

However, significant differences appear among the character identities, ranging from diverse expressions of Greek deities and mythological figures, each with distinct roles and genders. The physical features display variations surrounding skin tones, eye colors, hair colors and styles. Clothing and accessories also vary wildly, featuring personalized clothing, jewelry, and symbolic items tailored to each deity's essence.

The background and symbolism go, with each character possessing its own set of modern-classical symbolic elements, highlighting their separate mythological roles and connections to nature, Olympus, and the underworld. The Concept Art of Jen Zee underlines diversity and today's narrative adaptation, with each character offering a hybrid blend of symbolism and thematic elements.

Jen Zee's Concept Art integrates themes from contemporary social movements, emphasizing LGBTQ+ advocacy, racial diversity, and gender and sexual identities. Her work incorporates homosexual celebration of the male form, mature eroticism, and male-female sensuality. Additionally, Jen Zee's Concept Art appears to draw influence from significant contemporary movements such as "Black Lives Matter," "Asian Lives Matter," and Mexican-American folklore, effectively bridging cultural narratives with modern sensibilities.

In summary, we can state that Jen Zee combines these contemporary narratives with historical ideals of nudity, body reverence, and Greco-Roman mythology. This proportional narrative pays tribute to ancient Greek aesthetics and modern values.

Subject G1

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of a green-haired female Nordic mythology-titan-monster creature with robust features, including substantial breasts and a pronounced belly.
Features:
- **Hair:** Green Plant-flower base, "foliage" long hair with a Viking helmet-like adornment
- **Eyes:** Neon green eyes.
- **Skin & Constitution:** Brown skin, voluptuous, robust body that resembles a mountain, with pronounced breasts held by a brassier made of branches.

Attire and Accessories:
- The character has a Viking helmet-like adornment.
- The character has a brassiere made of branches and pine trees in her body

Aesthetic:
- Postmodern Western comic-illustration style, The illustration strongly displays the aesthetics of 2D animation styles seen in Disney films from the 80s and 90s.
- This character embodies a fusion of Nordic giants and Greek mythology, drawing parallels to the prehistoric fertility goddess sculptures like the "Venus of Willendorf."
- It also shares visual elements with the depiction of Titan Gaia from the "God of War" video game.

Artist: Created by Jo Gaultier.

Subject G2

The illustration has a Western Comic 1980-90´s Disney Aesthetic

Ruby Eyes

Resembles A 10th Century Viking Helmet

Hair Made Of Gold

Resemblance To A Yellow Quartz Crystals

Body Made Of Stone

Historical Scandinavian women, particularly during the Viking Age, often wore their hair in intricate braids adorned with beads, favoring a center parting style. Long hair was valued for its beauty, and married women might wear their hair up and covered, while unmarried women might leave it down or half-up. Head coverings like hoods and scarves were common, and hair was frequently adorned with beads and ornaments made of various materials. Bun hairstyles were also worn, and hairstyles varied based on factors like social status, marital status, age, and regional customs, as evidenced by archaeological finds and artistic depictions.

Big Blond Haired Female 'Titan-Monster, Named Fé
A Creature with Bulky Features, Great Breasts, Muscled Arms Resembling a Dwarf Female Made Of Brown Colored Stone And Crystals,
Rubi Red Eyes, Golden Hair Shoulders and Arms With Quartz

Resemblance To A Primal Greek Titan

Jotun Character Aesthetics Resembles the 2D Animation Disney movies From The 80´s and 90´s

Jotun Character Aesthetics Resembles A Dwarf Female With Titanic Measures

The character in the video game is the giant of the dwarfs realm 'Nidavellir.' Nidavellir is mentioned in various texts, including the Poetic Edda and Prose Edda. It is often associated with the underground aspects of the cosmos. Nidavellir is renowned for its forges and mines, where the dwarves craft powerful artifacts and treasures, such as weapons, jewelry, and magical items. Nidavellir is sometimes depicted as a distinct realm, but it can also be synonymous with 'Svartalfheim,' another term used to describe the world of the dwarves. In this context, Svartalfheim is the land of the dark elves and dwarves, and Nidavellir could be considered a specific region within that realm. Overall, Nidavellir is a significant element of Norse mythology, highlighting the importance of craftsmanship and the underground world in the mythological cosmology.

Specie : Jo Gaultier
Subject : G2

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of a blond female Nordic mythology-titan-monster creature with robust-mineral-like features and athletic build.
Features:
- **Eyes:** Ruby red eyes.
- **Hair:** Long blond hair with a braid-like Nordic-style fashion decor.
- **Skin & Constitution:** Mustard yellow skin, voluptuous, strong muscle body made of rock and mineral crystals in the shoulder area.

Attire and Accessories:
- The character has a 10th century Viking helmet-like adornment.
- The character wears a Viking braid hairstyle with some red ornaments.
- The character's eyes are made of ruby gemstones.

Aesthetic:
- Postmodern Western comic-illustration style.
- The illustration strongly displays the aesthetics of 2D animation styles seen in Disney films from the 80s and 90s.
- This character embodies a fusion of a Nordic giant with a primal Greek titan from Greek mythology.
- The character has dwarven features typically seen in Tolkien's depictions.

Artist: Created by Jo Gaultier.

Subject G3

Two Long Ponytail Red Haired Athletic Muscled Young Woman With A Stylized Deer Horn Helmet Viking Fighter Named Thora With Animal Fur Garments Caucasian Nordic - AngloSaxon Features

Red hair has been a characteristic in the representation of heroin women in Disney animation, especially those from Nordic or Anglo-Japanese countries with a Viking presence, such as Scotland, Ireland, Wales, Denmark, Sweden, Norway, the United Kingdom, Britain, etc.

Stylized Deer Horn Helmet

Viking women played an essential role in raids. Research indicates that women played an important role in these raids. They functioned as advisors and helped organize social gatherings for significant commitments and allies.

Thora's character resembles Erik the Red, also known as Erik Thorvaldsson, an influential 10th century Viking explorer and settler. Originally from Norway, Erik emigrated to Iceland due to legal disputes and later to Greenland. He is credited with establishing the first Viking colony in Greenland, and his nickname "The Red" comes from his red hair and beard. His legacy lies in his courageous exploration and settlement of distant lands, leaving a lasting mark on Viking and European history.

Jotun Character Aesthetics Resembles the 2D Animation Disney movies From The 80's and 90's

Thora closely resembles Thor's characteristics, from name to features. Thor, the towering figure in Norse mythology, is known for his fiery red hair, immense strength, bravery, and use of the hammer, Mjölnir. Thora, the protagonist of the Jotun video game, shares Thor's fiery red hair and determination, embodying similar traits in a mortal context. Thora from the Jotun video game by Thunder Lotus presents a distinct female interpretation of Norse mythology. Thora embodies the same courage and determination as Thor but in a mortal context, battling colossal Jotuns to earn her place in Valhalla.

The Illustration Resembles 20th Century Barbarian Depictions

Nordic Viking Double Edged Axes From The 8th - 9th Century

The Boots Resembles Sami Reindeer Boots

The illustration has a Western Comic 1980-90's Disney Aesthetic

Black Bear Fur Coat (Black Bears Only Lives in America)

Specie : Jo Gaultier
Subject : G3

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of a Caucasian red-haired female with a stylized deer horn helmet, a Viking warrior holding an extra-large double-edge axe with robust features and athletic build.
Features:
- **Hair:** Long red hair with a braid-like Nordic-style fashion decor.
- **Eyes:** Black eyes.
- **Skin & Constitution:** Ochre-pink skin, voluptuous, strong muscle body.

Attire and Accessories:
- The character has a stylized deer horn helmet.
- The character wears a black bear fur cape, Sami reindeer, or northern mammal fur boots.
- The character carries a big Viking double-edge axe from the 9th century.

Aesthetic:
- Postmodern Western comic-illustration style.
- The illustration strongly displays the aesthetics of 2D animation styles seen in Disney films from the 80s and 90s.
- This character has the distinctive nordic Viking red hair depiction, possibly inspired by the Viking conqueror Eric the Red or the Nordic mythology god "Thor," who was described to have red hair.
- The character wears a horn-like helmet, a common feature in modern-era Viking representations.
- The character could also be the result of postmodern barbarian depictions.

Artist: Created by Jo Gaultier.
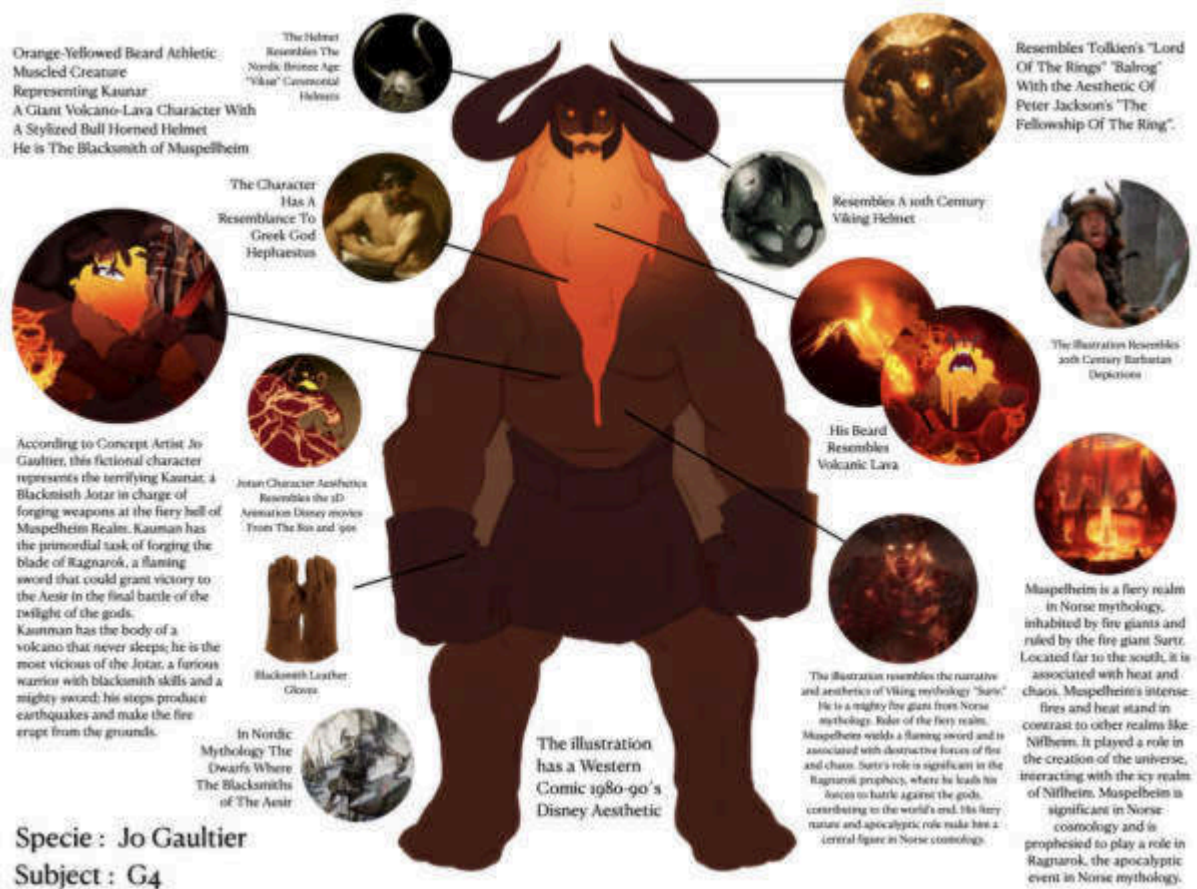
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Subject G4

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of a horned, orange-bearded Nordic mythology-titan-monster creature with robust volcanic-like features and an athletic build.
Features:
- **Hair:** Long orange lava mustache and beard.
- **Eyes:** Bright orange eyes.
- **Skin & Constitution:** Brown skin, voluptuous, strong muscle body.

Attire and Accessories:
- The character has a stylized horn helmet resembling the Nordic Bronze Age Viksø ceremonial helmets, Arnold Schwarzenegger's depiction of "Conan the Barbarian", or Tolkien's Balrog from The Lord of the Rings.
- The character wears blacksmith gloves.

Aesthetic:
- Postmodern Western comic-illustration style, The illustration strongly displays the aesthetics of 2D animation styles seen in Disney films from the 80s and 90s.
- This character strongly resembles Tolkien's depiction of a Balrog and has aesthetics related to Tolkien's dwarfs.
- The character resembles the Greek mythology blacksmith god "Hephaestus," associated with volcanoes and possibly with the primal Norse mythology blacksmith god "Surtur."
- The character's helmet could result from a 10th-century Viking helmet with Stone Age Nordic ceremonial helmets and contemporary Nordic depictions.

Artist: Created by Jo Gaultier.

Subject G5

In Norse mythology, the story is told of how the god Odin sacrificed one of his eyes in exchange for wisdom and knowledge. This story is related to the myth of the Well of Mimir and is an example of the commitment and search for knowledge that characterize the god Odin.

Jotun Character Aesthetics Resembles the 2D Animation Disney movies From The 80s and '90s

Norse Mythology Inspired Valkyrie Winged Helmet (Opera Singer - The Ride of The Valkyries Outfit)

Resembles A 10th Century Viking Helmet

Winged Shoulder Pauldrons

Odin, a central figure in Norse mythology, held the position of the chief god and ruler of the Aesir. Known as the All-Father, he embodied a diverse range of qualities, including wisdom, war strategy, poetry, and magic. Odin famously sacrificed an eye at the Well of Wisdom to gain profound knowledge, and he was often depicted as a wanderer, seeking knowledge throughout the realms. Riding his eight-legged steed Sleipnir and wielding the spear Gungnir, Odin was a complex deity who played a crucial role in the creation of the cosmos, the fate of warriors, and the events leading to Ragnarok, the end of the world.

Winged Helmet
White Beard
One Red Eye
Muscled Elder Man
Representing, Odin
The Nordic God Of
The Aesir and Valhalla
Pale Skin
Caucasian Features

The illustration has a Western Comic 1980-90´s Disney Aesthetic

In Norse Mythology, Gungnir Is The Spear Of The God Odin

Specie : Jo Gaultier
Subject : G5

The Illustration Resembles 20th Century Barbarian Depictions

The Illustration Resembles He Man Cartoon Current Aesthetics

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of a Caucasian winged helmet, one-eyed, white-bearded elderly athletic man who represents the Nordic mythology primal god "Odin."
Features:
- **Hair:** Long white mustache and beard.
- **Eyes:** one red eye and a luminous one
- **Skin & Constitution:** ocre pink skin, athletic, strong muscle body.

Attire and Accessories:
- The character has a stylized winged helmet resembling the traditional "Wagner" Valkyrie and a Viking 10th-century Viking helmet.
- The character holds Odin's "Gungnir" spear and wears a dark purple cape, gloves, boots, light purple winged shoulder pauldrons, and dark gray chest armor.
- The character has a fur-type skirt resembling the garments of the animation of "He-Man" or the movie "Conan The Barbarian."

Aesthetic:
- Postmodern Western comic-illustration style: The illustration strongly displays the aesthetics of 2D animation styles seen in Disney films from the 80s and 90s.
- The character reflects a contemporary vision of "Odin" influenced by Western movies, fantasy literature, and video games.

Artist: Created by Jo Gaultier.

Subject G6

The illustration has a Western Comic 1980-90´s Disney Aesthetic

Resembles A 10th Century Viking Helmet

It is unknown when the concept of the Valkyries were first conceived. Still, they may have originally been death demons (like the Greek *Keres*) who feasted on the bodies of the slain across battlefields and brought their souls to an underworld afterlife. The concept of Valhalla is thought to have developed relatively late and, previously, to have referred simply to an afterlife realm, possibly in the mountains or in one's burial mound, but not the ornate hall of heroes as described in the Prose *Edda*, which the Christian heaven perhaps suggested.

Resembles A 10th Century Viking Sword

The Wings On The Boots Indicate That This Character Is A Heavenly Creature

Brown Haired Athletic White Eyed Slim Young Woman Representing A Valkyrie, Messenger of The Nordic God Odin Grayed Pale Skin

Stylized 13th Century European Pronged Sollerets

Valkeries Were The Messengers Of Odin, As Hermes Was Zeus' Primary Messenger. Both Have Similar Tasks And Aesthetics

Jotun Character Aesthetics Resembles the 2D Animation Disney movies From The 80´s and 90´s

The Valknut Rune, also called Odin's Knot, is a symbol from Norse mythology composed of three interlocked triangles

The image of Valkyries was popularized through opera. Richard Wagner, a famous 19th-century German composer, contributed significantly to establishing the notion of the Valkyries in his opera "The Ride of the Valkyries' ('Ritt der Walküren' in German), which is part of the opera epic 'The Ring of the Nibelung' ('Der Ring des Nibelungen' in German)

- Valkeries Task - Valhalla was the reward for the brave Nordic warriors who died honorably in combat, and the valkyries were responsible for selecting and guiding these chosen warriors to the glorious afterlife.

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of a brown-haired, athletic, slim young woman representing a Nordic mythology Valkyrie.
Features:
- **Hair:** Long brown hair.
- **Eyes:** White eyes.
- **Skin & Constitution:** Gray skin fused with her armor with a slender, athletic physique.

Attire and Accessories:
- The character wears a stylized Viking 10th-century helmet.
- She adorns winged, stylized 13th-century medieval European sollerets reminiscent of the Greek god "Hermes'" winged sandals and a white scarf.
- The character wields a 10th-century Viking-style sword.
- She carries a shield featuring the Viking "Valknut" rune, often associated with the primal god "Odin."
- Her attire includes a white skirt with wing decorations at the waist and a winged-style gorget.

Aesthetic:
- Postmodern Western comic-illustration style: The illustration strongly embodies the aesthetics of 2D animation styles seen in Disney films from the 80s and 90s.
- The character's appearance may bear resemblance to the aesthetics of the Greek god Hermes.

Artist: Created by Jo Gaultier.

Subject G7
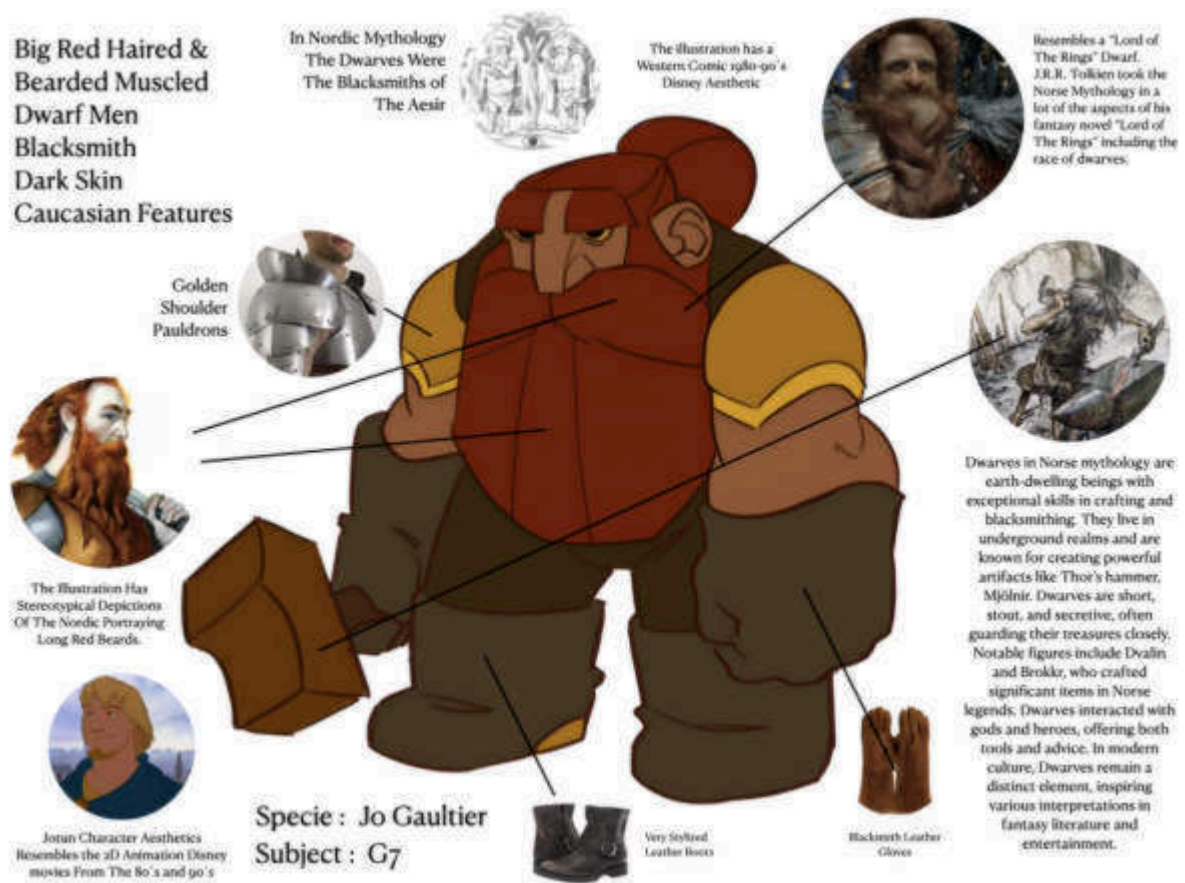
Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of a middle-aged Caucasian man with a red beard, wide eyebrows, and a solid muscular physique, representing a Norse mythology "Dwarf."
Features:
- Hair: Long red hair, beard, wide eyebrows, and a ponytail hairstyle.
- Eyes: Black eyes.
- Skin & Constitution: Brown skin with an athletic, muscular build.

Attire and Accessories:
- The character wears golden shoulder pauldrons.
- The character wields a brown stylized hammer that resembles a blacksmith tool.
- The character sports brown squared leather boots and blacksmith leather gloves.
- His attire includes dark brown pants and a possibly brown vest.

Aesthetic:
- Postmodern Western comic-illustration style: The illustration strongly embodies the aesthetics of 2D animation styles seen in Disney films from the 80s and 90s.
- The character's appearance may resemble Tolkien's "Lord of the Rings" dwarf depictions.

Artist: Created by Jo Gaultier.

Subject G8

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of an orange-haired female Nordic mythology-titan-monster creature with slender body features and an athletic build.
Features:
- Hair: Long puffed hair resembling clouds or vapor.
- Eyes: Yellow-orange iridescent eyes.
- Skin & Constitution: Grayish-brownish skin, slender athletic, muscular body radiating electricity.

Attire and Accessories:
- The character wears a 10th-century Viking helmet-like adornment.
- She has 8th-century BC Greek leg wraps and Greek leather arm wraps.
- Leather armlets adorn her arms.
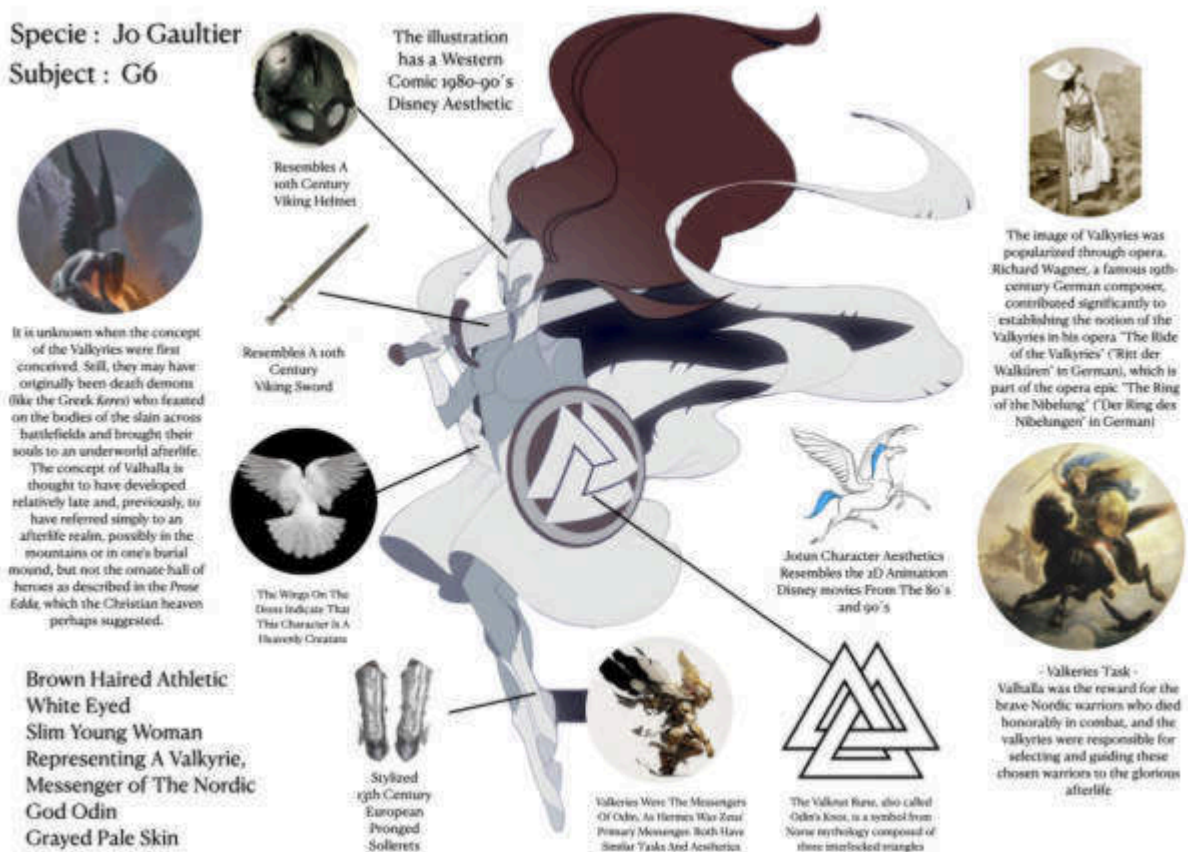- Her attire consists of a cloud-like dress.

Aesthetic:
- Postmodern Western comic-illustration style.
- The illustration strongly embodies the aesthetics of 2D animation styles seen in Disney films from the 80s and 90s.
- This character represents a fusion of a Nordic giant with primal Greek mythology characteristics, possibly inspired by Zeus or the heavens.
- The character's hair and attire resemble clouds and emit electricity, symbolizing connections to the heavens, skies, Valhalla, Zeus, or Olympus.

Artist: Created by Jo Gaultier.

Subject G9

Specie : Jo Gaultier
Subject : G9

White Haired Male Titan-Monster,
Named Isa
Bluish Creature with Muscled- Dwarf
Features,
Spiked Hair Made of Hail
White Eyes
Fanged Teeth
Wears a Viksø Scandinavian Helmet

Hair And Beard Shaped
Like Icebergs

The illustration
has a Western
Comic 1980-90's
Disney Aesthetic

The Character Represents
A More Typical Vision Of A
Giant From Jotunheim

The Helmet Resembles
The Nordic Bronze Age
Viksø Ceremonial
Helmets

Jotun Character Aesthetics
Resembles the 2D Animation Disney
movies From The 80's and 90's

The Illustration Resembles
Blanka, Street Fighter's
Video Game Character

According to Jo Gaultier, Her
fictional character is Isa, the
mighty winter Jotun, a being so
powerful even the harshest
weather kneels before him. Isa
is the strongest of all jotnar. Isa
sleeps atop the highest peaks
of Niflheim. Isa is a one-
hundred-foot colossus made of
pure ice and rage. His powerful
breath summons blizzards, and
his fists smash the ground with
the weight of a thousand
icebergs.

The Illustration Resembles
He Man Cartoon Garments
Aesthetics

The Illustration Resembles
with Century Barbarian
Depiction

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of a male Nordic mythology-titan-monster creature with light blue iced hair and beard, blue skin, muscular features, and an athletic build.
Features:
- **Hair:** Long, spiked hair resembling ice tops.
- **Eyes:** White eyes.
- **Skin & Constitution:** Ocre-blue skin, muscular, athletic body with broad, big arms and legs.

Attire and Accessories:
- The character wears a stylized Nordic Bronze Age Viksø ceremonial horn helmet.
- The character wearing a "barbarian" fur skirt is similar to depictions of Arnold Schwarzenegger's "Conan the Barbarian" character depictions or He-Man garment depictions.

Aesthetic:
- Postmodern Western comic-illustration style.
- The illustration strongly embodies the aesthetics of 2D animation styles seen in Disney films from the 80s and 90s.
- This character represents a typical Nordic giant from the Helheim Norse mythology realm.
- The character shares some aesthetic similarities with the "Street Fighter 2" video game character "Blanka," including body constitution, hairstyle, fangs, and more.

Artist: Created by Jo Gaultier.

Subject G10

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of a giant brown eagle creature with long claws and a large beak, representing the giant "Unnamed" eagle who lives at the top of the Yggdrasil tree from Norse European mythology.
Features:
Eyes: Red sclera with black eyes.
Feathers & Constitution: Dark brown feathers, giant eagle with enormous wings, claws, and prominent peak.
Attire and Accessories:
- The character has a normal-sized eagle on her head, representing the Norse mythology creature "Vedrfolnir."
- Darker brown feathers adorn the tips of her wings.

Aesthetic:
- Postmodern Western comic-illustration style.
- The illustration strongly embodies the aesthetics of 2D animation styles seen in Disney films from the 80s and 90s.
- This character bears a particular aesthetic resemblance to the eagle from the 1990 Disney movie "The Rescuers Down Under."

Artist: Created by Jo Gaultier.

Jo Gaultier - Jotun Specie Description

Jo Gaultier's Concept Art illustrations are two-dimensional digital artworks with a postmodern Western comic-illustration style reminiscent of Disney's 80s and 90s animations. Rooted in Nordic mythological themes, these characters possess unique traits while sharing a consistent artistic style.

The chosen Concept Art subjects of Jo Gaultier include a green-haired female earthy Titan monster with neon green eyes and paleolithic art features, a blond female Titan monster with mineral-like features and dwarven characteristics, a red-haired Viking warrior with a robust physique, a horned orange-bearded Titan monster with lava-themed aesthetics, and a representation of the god Odin with distinctive Viking attire.

Additionally, it features a Valkyrie with a Viking helmet, a Dwarf with blacksmith attire, an orange-haired Titan monster with cloud-like hair and electric symbolism, a Titan with blue iced hair influenced by Viking and video game aesthetics, and a giant eagle representing a Norse mythology character.

The overall aesthetics of Jo Gaultier's Concept Art combine Nordic mythology with a postmodern Western comic-animation illustration style. The characters exhibit aesthetic similarities to Disney's animation style, linking ancient myths with contemporary art. Jo Gaultier blends elements from different mythologies, offering a visual narrative that invites viewers to contemplate shared cultural themes.

In summary, it can be stated that Jo Gaultier's Concept Art subjects incorporate Nordic mythological themes with postmodern Western comic-animation art aesthetics, aiming to deliver ancient mythology narratives to modern gamer audiences.

Subject N1

Specie : Yuya Nagai
Subject : N1

Norse Mythology Inspired Valkyrie Winged Helmet (Opera Singer - The Ride of The Valkyries Outfit)

Stylized Mid 19th Victorian Tiara

Stylized Mid 19th Victorian Gloves

Fantasy Depiction Of European 14th Century Breast Plate - For Women (There Is No Historic Evidence of Breast Plates for Women in Medieval Times)

Mid 19th Century Victorian Collar

Inspired on Contemporary Motorcycle or Sports Jacket

14th -15th Century Small-Stylized European Shoulder Pauldron

The illustration has a Japanese Manga - Anime aesthetic.

Blue Eyed - White Hair Teenager-Young Female Knight - Valkyrie Caucasian Features With Stylized Armor Based on Medieval, Victorian Items and 20th Century Fantasy Modern Depictions

Stylized Oversize 10-13th Century European Cruciform Sword

20th Century Dress

Aesthetic influence of opera in video games!

The image of the winged helmets of the Valkyries was popularized through opera. Richard Wagner, a famous 19th century German composer, contributed significantly to establishing the iconic image of the winged-helmeted Valkyries in his opera "The Ride of the Valkyries" ('Ritt der Walküren' in German), which is part of the opera epic 'The Ring of the Nibelung' ('Der Ring des Nibelungen' in German).

Stylized Pronged Sollerets Inspired on 13th Century European Medieval Depictions & Contemporary Futurism Aesthetics

Certain Sexual- Kinky Suggestions (Japanese Illustrators tend to sexualize underage young girls)

Stylized Fantasy High Heel Metal Boots Inspired on 18th Century European French Court High Heels

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of a young Caucasian Norse mythology Valkyrie with hybridized European medieval, neoclassical-Victorian, and contemporary style garments featuring an athletic build.
Features:
- **Hair:** Long white-grayish hair.
- **Eyes:** Light blue.
- **Skin & Constitution:** Pale pink skin and an athletic build.

Attire and Accessories:
- Hybrid styles in adornments and clothing: Stylized High heels,13th-century pronged sollerets, stylized shoulder pauldrons, Fantasy depiction of a 14th-century breastplate adapted for women, and a stylized contemporary-medieval cruciform sword.
- Victorian 18th-19th century decorations, including an 18th-century winged diadem, a Victorian-style collar, and stylized Victorian-style gloves.

Aesthetic:
- The illustration has Japanese Manga-Anime aesthetics; the image has highly hybridized garments between various European medieval-style clothes and decorations; the illustration incorporates Neoclassical and Victorian 18th-century clothing traits; the picture features contemporary fabrics and postmodern qualities, including inspiration from modern sportswear aesthetics. The image also has contemporary erotic-sexual paraphernalia details.

Artist: Created by Yuya Nagai.

Subject N2

Norse Mythology Inspired Valkyrie Winged Helmet (Opera Singer - The Ride of The Valkyries Outfit)

The illustration has a Japanese Manga - Anime aesthetic.

Piece of Garment Inspired On Venice Renaissance Carnaval Mask Tradition - Valkyrie

Inspired on Contemporary Motocycle Gloves

Fantasy Weapon Inspired on 12th - 16th Century European Polearns

Motorcycle Jacket Shoulder Protection

Inspired on Contemporary Motocycle Jacket

Indian - Asian Folklore Panel Skirt

Certain Sexual- Kinky Suggestions (Japanese Illustrators tend to sexualize underage young girls)

In Japanese Anime, Dark-skin Female Characters Are Often Sexualized and Stereotyped As Slutty Amazons

Stylized 13th Century European Pronged Sollerets

Winged Masked, Young Athletic Women, Female Knight - Valkyrie, Dark Skin- Indo-European Features, With Stylized Armor Based on Medieval Victorian Items and 20th-Century Fantasy Modern Depictions

Specie : Yuya Nagai
Subject : N2

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of a dark-skinned young Caucasian Norse mythology Valkyrie with hybridized European medieval, neoclassical-Victorian, and contemporary style garments featuring an athletic build.
Features:
- Hair: Long, curly gray hair.
- Skin & Constitution: Dark skin and an athletic build.
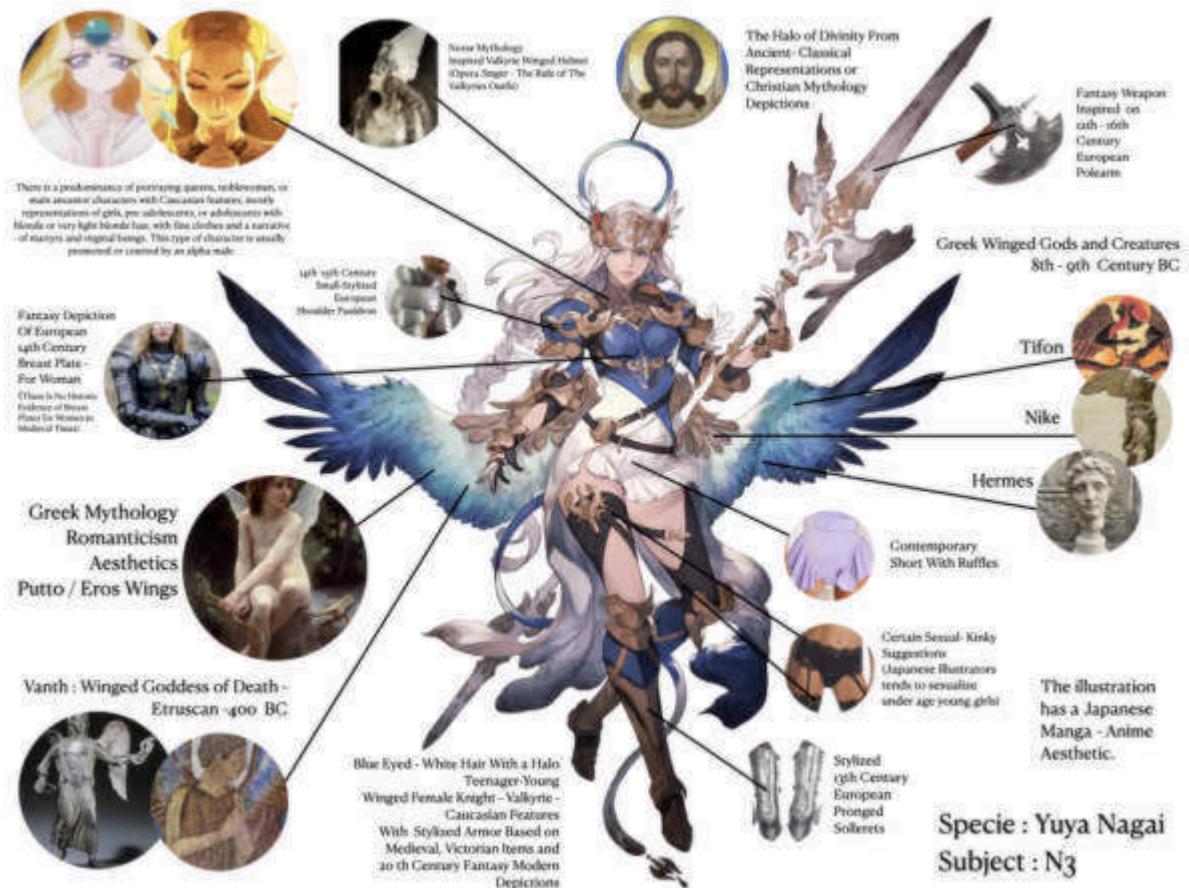
Attire and Accessories:
- The character has stylized pronged sollerets.
- The character has 20th-century motorcycle protective-style shoulder pauldrons, breastplates, and gloves.
- The character has a fantasy depiction of a 12th-16th-century polearm weapon.
- The character has a winged Renaissance-style metal mask and Wagner opera 18th-century winged helmet.
- The character has a Indian-Asian panel skirt, similar to the one Carrie Fisher wore in "Star Wars" movies.

Aesthetic:
- The illustration features Japanese Manga-Anime aesthetics.
- The illustration displays highly hybridized garments from various European medieval styles, Renaissance, Asian-Persian, and 20th-century sportswear clothing and decorations.
- The illustration Incorporates neoclassical and Renaissance clothing traits.
- The character features contemporary fabrics and postmodern traits, including inspiration from modern sportswear aesthetics and current erotic-sexual paraphernalia details.
- The character has the common Japanese-Manga feature of the skinned woman fighter portrayal

Artist: Created by Yuya Nagai.

Subject N3

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of a cupid-like winged, pale-skinned, young Caucasian Norse mythology Valkyrie with hybridized European medieval, neoclassical-Victorian, and contemporary style garments.Featuring Norse mythology, Greek mythology, and ancient civilizations mythology traits, with an athletic build.
Features:
- **Hair:** Long white-gray hair with a long braid.
- **Eyes:** Blue eyes.
- **Skin & Constitution:** Pale skin, two wings with white, pale blue, and dark blue feathers, and an athletic build.

Attire and Accessories:
- Hybrid-style, European medieval-style pronged sollerets, shoulder pauldrons, breastplates, stylized gloves, and a fantasy depiction of a 12th-16th-century polearm weapon.
- Winged Renaissance-Baroque style metal mask and Wagner opera 18th-century winged helmet.
- The character has a halo related to Jewish-Christian mythology and Contemporary-style short skirt

Aesthetic:
- The illustration features Japanese Manga-Anime aesthetics.
- The illustration displays a significant European baroque influence through decorative features, the degraded blue wings, and the halo.The illustration incorporates medieval, Renaissance, and baroque elements in the garments and decorations, alongside 20th-century influences. Additionally, it features contemporary fabrics and postmodern traits, including inspiration from modern sportswear aesthetics and current erotic-sexual paraphernalia details.
- The character has Norse mythology, Greek mythology, and ancient civilizations mythology traits

Artist: Created by Yuya Nagai.

Subject N4

The character has androgynous characteristics where it is inconclusive if he represents a man or a woman. This is typical and present in Japanese manga and anime narratives.

Blue Eyed - Curly Red Hair Teenager-Young Feminine Men Features (Non-Binary) Caucasian Features 19th Century European Garment

There is a tradition in the Japanese entertainment media of representing androgynous characters where male characters have female characteristics and vice versa, and depending on the version, the characters may also change their sex. This feature is recurrent in the images of Japanese entertainment.

The illustration has a Japanese Manga - Anime aesthetic.

19th Century European White Shirt

Stylized 19th Century European Trench Coat

19th Century European Horse Riding Pants

Stylized 19th Century European Leather Tool Belt

Androgenic Björn Andrésen Aesthetic Influence

19th Century European Horse Riding Boots

Specie : Yuya Nagai
Subject : N4

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of an androgynous white, pale-skinned young man with hybridized Neoclassical-Victorian and 20th-century contemporary style garments featuring an athletic build.
Features:
- **Hair:** Short, curly, red-brown hair.
- **Eyes:** Blue eyes.
- **Skin & Constitution:** Pale skin with androgynous features and a slender athletic build.

Attire and Accessories:
- 19th-century European horse riding boots, pants, and a long-sleeve white shirt.
- 19th-century European imperialist dark blue trench coat with Victorian-style patterns on the coat's interior and a leather tool belt.
- The character carries mechanical metal objects.

Aesthetic:
- The illustration features Japanese Manga-Anime aesthetics.
- The character portrayal embraces the typical androgynous aesthetic found in manga and anime, possibly influenced by the aesthetic of Bjorn Andressen in the Japanese manga.
- Incorporates European 18th-19th century Imperialism aesthetics.

Artist: Created by Yuya Nagai.

Subject N5

Specie : Yuya Nagai
Subject : N5

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of a Caucasian man with brown hair and a white athletic build, wearing hybridized European Medieval and 20th-century contemporary style garments.
Features:
- **Hair:** Brown hair.
- **Eyes:** Brown eyes.
- **Skin & Constitution**: White skin and an athletic build.

Attire and Accessories:
- The character wears medieval armor items resembling 14th- 15th-century shoulder pauldrons, 18th-century cavalier boots, 5th-15th century leather gambeson, 5th-century leather gloves, leather torso cover, and other medieval-style decorations.
- Hybridized medieval & sportswear garments, including leg armor reminiscent of medieval motorcycle leg protections and parts of the vest with motorcycle vest details.
- The character wields a gigantic cruciform sword, a common feature in Square Enix's Final Fantasy games.

Aesthetic:
- The illustration features Japanese Manga-Anime aesthetics.
- The illustration exhibits a significant European influence through decorative features, incorporating elements from Medieval and Renaissance styles into the garments and decorations alongside 20th-century sportswear influences.
- The illustration incorporates common traits in Square Enix's Final Fantasy video games.

Artist: Created by Yuya Nagai.

Subject N6

Specie : Yuya Nagai
Subject : N6

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of a one-eyed, androgynous Caucasian middle-aged woman with blond hair, featuring hybridized Medieval, Neoclassical, Victorian, and 20th-century contemporary style garments with an athletic build.
Features:
- **Hair:** Long blond hair with a tail.
- **Eyes:** One blue eye.
- **Skin & Constitution:** Pale skin with androgynous features and an athletic build.
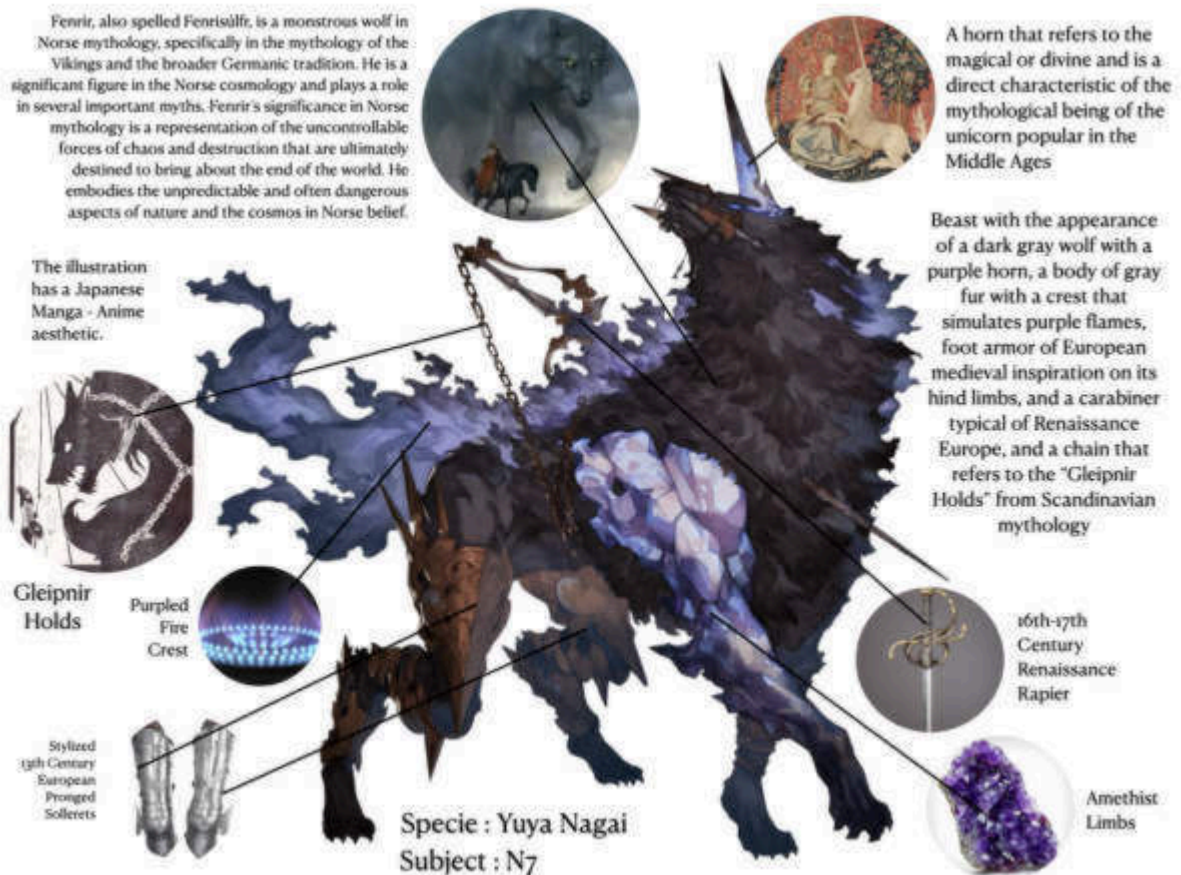
Attire and Accessories:
- Hybrid styles in adornments and clothing, including stylized high heels fused with medieval 13th-century pronged sollerets, 9th-century chainmail with dragon scales, and French royalty medieval colors and decor.
- The character wears Victorian 18th-19th century clothing style pants, vests, strings, and some decorative elements.
- 11th-15th century huge medieval knight lace with Renaissance and neoclassical motifs.
- The character wears a stylized eyepatch with a Renaissance-Baroque pattern design.

Aesthetic:
- The illustration features Japanese Manga-Anime aesthetics.
- The character's portrayal embraces the typical androgynous aesthetic found in manga and anime, possibly influenced by the aesthetic of Bjorn Andressen in Japanese manga.
- The illustration incorporates traits from Medieval, French Monarchy, Renaissance, Neoclassical, and 18th-century clothing, featuring contemporary fabrics and postmodern qualities.
- The illustration has some erotic sexual features resembling "Lace garters" features.

Artist: Created by Yuya Nagai.

Subject N7

Fenrir, also spelled Fenrisúlfr, is a monstrous wolf in Norse mythology, specifically in the mythology of the Vikings and the broader Germanic tradition. He is a significant figure in the Norse cosmology and plays a role in several important myths. Fenrir's significance in Norse mythology is a representation of the uncontrollable forces of chaos and destruction that are ultimately destined to bring about the end of the world. He embodies the unpredictable and often dangerous aspects of nature and the cosmos in Norse belief.

A horn that refers to the magical or divine and is a direct characteristic of the mythological being of the unicorn popular in the Middle Ages

The illustration has a Japanese Manga - Anime aesthetic.

Beast with the appearance of a dark gray wolf with a purple horn, a body of gray fur with a crest that simulates purple flames, foot armor of European medieval inspiration on its hind limbs, and a carabiner typical of Renaissance Europe, and a chain that refers to the "Gleipnir Holds" from Scandinavian mythology

Gleipnir Holds

Purpled Fire Crest

Stylized 13th Century European Pronged Sollerets

16th-17th Century Renaissance Rapier

Amethist Limbs

Specie : Yuya Nagai
Subject : N7

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of a wolf-like creature with black fur, frontal purple amethyst limbs, pronged solleret protections on the back limbs, a fiery purple crest impaled by a Renaissance rapier sword with a sole purple horn on the head. This creature represents a highly hybrid version of the Norse mythology "Ragnarok" creature "Fenrir."
Features:
- **Eyes:** Purple-blue eyes.
- **Skin & Constitution:** Black fur, purple crest resembling purple fire, and frontal limbs made of purple amethyst. The wolf creature has a muscular build.
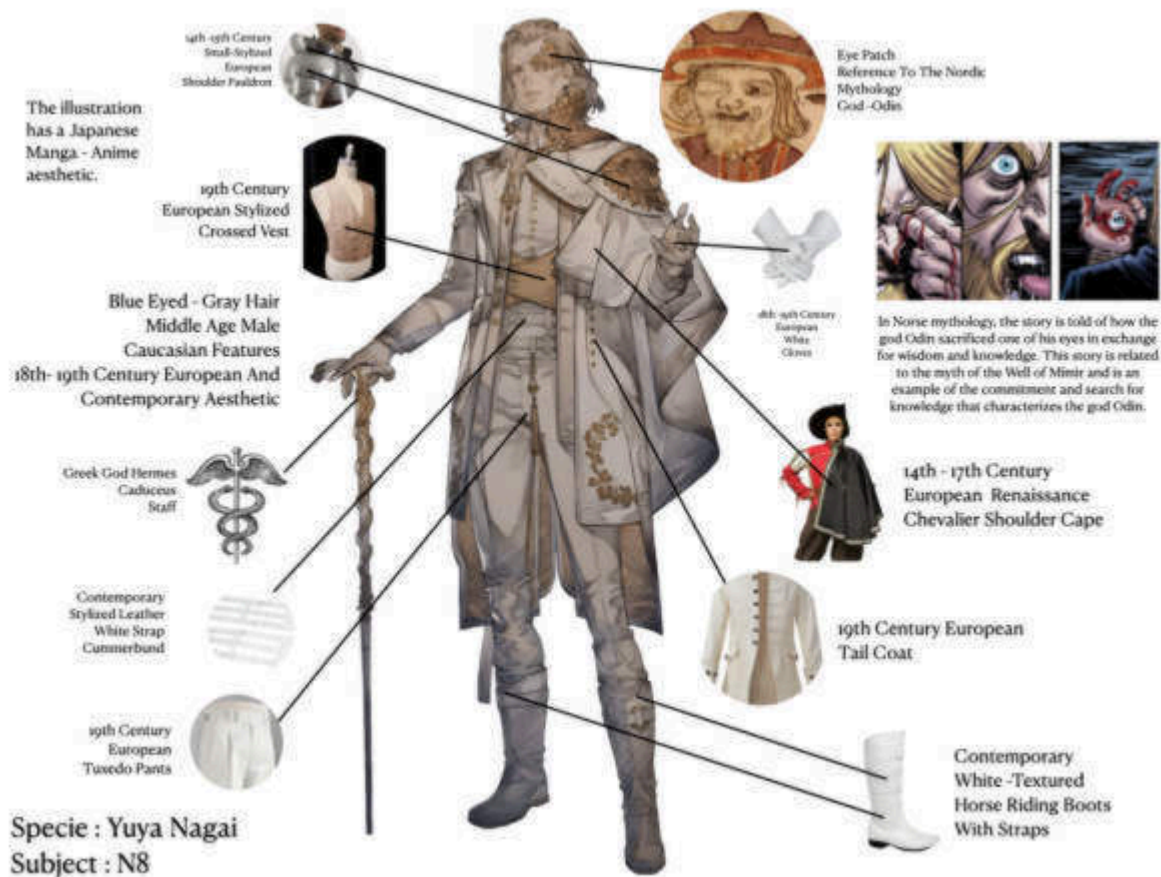
Attire and Accessories:
- The creature wears stylized 13th-century medieval pronged sollerets with Renaissance-baroque patterns and is impaled by a 16-17th-century Renaissance rapier sword with golden chains resembling the Norse mythology "Gleipnir Holds."
- The wolf creature has a sole purple horn that resembles the mythical and fairytale character of a unicorn.

Aesthetic:
- The illustration features Japanese Manga-Anime aesthetics.
- The illustration incorporates traits from the Medieval, French Monarchy, Renaissance, Neoclassical, and Nordic styles. The character represents a widely known creature of Norse mythology, but it has medieval and Celtic paraphernalia that decontextualized its features.

Artist: Created by Yuya Nagai.

Subject N8

14th -19th Century Small-Styled European Shoulder Pauldron

Eye Patch Reference To The Nordic Mythology God -Odin

The illustration has a Japanese Manga - Anime aesthetic.

19th Century European Stylized Crossed Vest

Blue Eyed - Gray Hair Middle Age Male Caucasian Features 18th- 19th Century European And Contemporary Aesthetic

In Norse mythology, the story is told of how the god Odin sacrificed one of his eyes in exchange for wisdom and knowledge. This story is related to the myth of the Well of Mimir and is an example of the commitment and search for knowledge that characterizes the god Odin.

Greek God Hermes Caduceus Staff

16th-19th Century European White Gloves

14th - 17th Century European Renaissance Chevalier Shoulder Cape

Contemporary Stylized Leather White Strap Cummerbund

19th Century European Tail Coat

19th Century European Tuxedo Pants

Contemporary White -Textured Horse Riding Boots With Straps

Specie : Yuya Nagai
Subject : N8

Subject Description

Medium: Two-dimensional digital illustration

Character: Depiction of a pale white-skinned, middle-aged man with hybridized Neoclassical-Victorian and 20th-century contemporary style garments featuring an athletic build, representing the Norse mythology primal god "Odin."

Features:
- Hair: White-blond hair.
- Eyes: Blue eyes with an eye patch decoration.
- Skin & Constitution: Pale white skin and a slender athletic build.

Attire and Accessories:
- The character has an 18th-19th-century European tailcoat, tuxedo pants, white gloves, and a crossed vest and a 14th-17th century medieval renaissance "chavalier" shoulder cape
- The character has stylized 20th-century contemporary white textured horse riding boots made of leather and synthetic materials and a contemporary stylized leather white strap cummerbund.
- The character holds an ivory walking stick or little staff with Greek mythology Hermes decorations, resembling the "Caduceus" staff.
- The character has little medieval-renaissance traits, such as a stylized shoulder pauldron with a baroque-like design.

Aesthetic:
- The illustration features Japanese Manga-Anime aesthetics.
- Incorporates European 18th-19th-century Imperialism aesthetics, contemporary style garments and decorations, and some medieval-renaissance and baroque traits.
- The character represents the Norse mythology god "Odin" but has few Norse-style aesthetics, mainly the typical Odin's eye patch.

Artist: Created by Yuya Nagai.

Subject N9

The illustration has a Japanese Manga - Anime aesthetic.

Specie : Yuya Nagai
Subject : Y9

Stylized Japanese Haori Garment

Androgynous Aesthetics

Dark Hair
Middle Age Women
Androgynous Details
Archer
Asian-Caucasian Features
Japanese Folklore Garment

Stylized 14th Century Japanese Yugake Archer Gloves

Stylized Thigh-High Socks Boots ,Rikshaw Driver JikaTabi Leggings & European Medieval Details

Stylized Contemporary Compound Bow of 2 Strings

In manga and anime illustrations, it is common to find characters with European features and clothing. Some particular characters represent Asian folklore. This crossover and hybridization of aesthetics are a common feature typical of contemporary Japanese representations.

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of an androgynous white, pale-skinned Asian-Caucasian young woman with a manly torso hybridized Japanese folklore and daily life craft Japanese garments with contemporary style features and sportswear traits, featuring a slender athletic build.
Features:
- **Hair:** Straight black hair.
- **Eyes:** Black eyes.
- **Skin & Constitution:** Pale skin with androgynous Asian-Caucasian features and a slender athletic build.

Attire and Accessories:
- The character wears Japanese daily life folklore footwear like stylized thigh-high sock boots and rickshaw driver Jika Tabi Leggings.
- The character wears a stylized Japanese folklore, Haori Garment.
- The character holds stylized 14th-century Japanese Yugake archer gloves and a contemporary-style compound bow with two strings.

Aesthetic:
- The illustration features Japanese Manga-Anime aesthetics.
- The character portrayal embraces the typical androgynous aesthetic found in manga and anime, possibly influenced by the aesthetic of Bjorn Andressen in Japanese manga.
- The illustration has Japanese pre-Edo and Edo folklore garments, items, and some contemporary sportswear hunting traits.

Artist: Created by Yuya Nagai.

Subject N10

Wizard Staff - The Illustration Has Western 20 Century Modern Literature References of J.R.R. Tolkien "Lord of The Rings"

Stylized Deer Horn Decor

The illustration has a Japanese Manga - Anime aesthetic.

The Druids were members of a high-ranking and influential class of ancient Celtic societies, particularly in regions such as Gaul (modern-day France), Britain, Ireland, and parts of Western Europe. They were religious leaders, philosophers, scholars, and advisors, and they played a significant role in the spiritual and cultural life of their communities. They are often related to wizards in western entertainment.

Stylized Reptile - Draconian Scales Reptile - Draconian Scales From Fantasy Literature "Dragon Lance" And /Or Board Game "Dungeons & Dragons" Aesthetics

16th -17th Century Renaissance Corset Belt

Shredded Simple Silk or Linen Dress & European Medieval Cape

White Hair with a Big Pony Tail
Red Eyes
Young Age Women
Some Sort of Druid of Magician
Caucasian Features
Fantasy Stylized Gnawed Garments

Druids are a recurrent theme in Western media, animation, and video games, but they are often hybridized. These characters are often related to earthy nature magic, spiritual wizards that control elements and animals, etc. Druidic aspects or characters inspired by Druids also appear in anime and manga. Druids in Japanese media might not always align precisely with historical or cultural accuracy.

Stylized Leggings Made From Bandages. They resemble Egyptian Mummification or Imply that the character Has Some Injuries.

Specie : Yuya Nagai
Subject : Y10

Subject Description

Medium: Two-dimensional digital illustration
Character: Depiction of a tanned Caucasian young woman with hybridized Neoclassical-Victorian, Celtic, and contemporary fantasy literature paraphernalia.
Features:
- **Hair:** Long braided white hair.
- **Eyes:** Red eyes.
- **Skin & Constitution:** Pale skin with a voluptuous athletic build.

Attire and Accessories:
- The character wears stylized leggings made from bandages resembling Egyptian mummifications or implying that the character has some injuries.
- The character dons a simple silk or linen contemporary white dress.
- The character sports a medieval cape and a 16th-17th-century Renaissance corset belt.
- The character wears stylized deer horn decorations on her head, like some depictions of the Greek goddess of nature"Artemis."
- The character wields a stylized wooden staff with pink protuberances, reminiscent of Gandalf the Gray Wizard in "Lord of the Rings" by J.R.R. Tolkien.

Aesthetic:
- The illustration features Japanese Manga-Anime aesthetics.
- It incorporates European Medieval-Renaissance features with Egyptian-like traits, Celtic representations, animal features, and contemporary items from fantasy literature.

Artist: Created by Yuya Nagai.

Yuya Nagai - Valkyrie Elyseum Specie Description

Yuya Nagai's digital illustrations share common elements that tie them together while featuring diversity and a range of prevalent features, styles, and artistic currents.

Yuya Nagai's Concept Art shows that the most notable element across Nagai's illustrations is the Manga-Anime aesthetic. Similar colors, intricate details, and Western-oriented features characterize Yuya Nagai's distinctive style. Additionally, many characters in Nagai's drawings possess athletic builds.

One of the critical aspects of Nagai's work is the diversity of elements present in the character designs. The artist often combines various historical periods and cultural influences, resulting in hybridized styles that are visually engaging and unique. These characters draw inspiration from multiple cultures, including European, Japanese, Norse, Greek, and more, reflecting the artist's multicultural influences.

Yuya Nagai's Concept Art features historical elements, such as medieval armor, Renaissance-inspired clothing, and Victorian 18th-19th century accessories. These historical references are a prevalent feature in the illustrations. Alongside these historical features, Yuya Nagai's characters often incorporate contemporary influences, including modern sportswear & modern fashion aesthetics and accessories.

Another prevalent feature is the androgynous aesthetics seen in several of Yuya Nagai's characters, a common characteristic in Japanese Manga-Anime art. Mythological traits are a recurring theme in Yuya Nagai's work, with characters drawing inspiration from various mythologies, including Norse and Greek and some Japanese folklore.

Cultural style fusion could be Yuya Nagain's main composition feature in his Concept Art for Valkyrie Elysium, as he blends components from different regions and historical periods into a cohesive and visual narrative.

Recapitulating, it can be stated that Yuya Nagai's Concept Art for "Valkyrie Elysium's" digital illustrations display a recurring Manga-Anime aesthetic as a unifying theme. These illustrations are characterized by their diverse and hybridized styles, which predominantly draw from Western cultural references with occasional Japanese folklore influences.

The prevalent features in Nagai's artwork encompass elements from the Medieval and Renaissance periods, 18th-19th fashion and contemporary style and sportswear influences, and a distinct touch of androgynous aesthetics. While the source material is rooted in Norse mythology, Nagai's characters exhibit multiple hybridized types, often deviating from traditional Nordic portrayals.

Subject Y1

Resembles Luxurious Jeweled Arab Aesthetic Sword

Resembles High Couture Leather Orange Gloves

The Illustration Resembles Impressionist & French Late 18th Century Aesthetics

The Illustration has Anime-Manga, Beaux Arts and Contemporary French Illustration Aesthetics

The Illustration Resemble To Moebius Aesthetics

Resembles A High Couture Cotton Cloak

Resembles Luxurious Shin Pads With Jewels

The character has androgynous characteristics where it is inconclusive if he represents a man or a woman. This is typical and present in Japanese manga and anime narratives.

Resemble A Stylized Golden Choker Necklace

The Illustration has Beaux Arts, Moebius-Influenced, Artistic Hand Made & Japanese, Manga - Anime Aesthetics

Moebius, also known as Jean Giraud, was a renowned French comic book artist and illustrator known for his unique style blending science fiction and fantasy. He co-created "Blueberry" and collaborated on projects like the unmade "Dune" film adaptation and movies like "Alien" and "The Abyss." His artistic influence extended to various fields, leaving a lasting legacy in the realms of visual arts, design, and storytelling.

Resembles A Stylized Renaissance, 10-13th Century European Cruciform Sword

Specie : Yoshitaka Amano
Subject : Y1

Short Pale Yellow Hair, White Young Androgynous Men With Luxurious European Renaissance Medieval - Arab Garments. Caucasian Features Japanese Anime- manga, Beaux Arts & Contemporary French Illustration Aesthetics

Subject Description

Medium: Two-dimensional digital illustration (scan of a watercolor composition)
Character: Depiction of a blond, androgynous white, pale-skinned young man with hybridized Renaissance, Medieval, Venetian, Oriental-Middle East style garments featuring a Slender build.
Features:
Hair: Short pale blond hair
Eyes: Light purple eyes.
Skin & Constitution: Pale skin with androgynous features and a slender build.
Attire and Accessories:
- The character wears a huge orange cloak and luxurious shin pads with jewels.
- The character wears high-couture orange gloves and a stylized golden choker necklace.
- The character holds a stylized Renaissance 10th-13th century European cruciform sword with dragon-like dark orange wing decor and a luxurious Arab-like sword with jewels.

Aesthetic:
- The illustration features Japanese Manga-Anime and art Impressionist aesthetics. (Final Fantasy)
- The character portrayal embraces the typical androgynous aesthetic found in manga and anime, possibly influenced by the aesthetic of Bjorn Andressen in the Japanese manga.
- The illustration incorporates Renaissance, Medieval, Venetian, and Oriental-Middle East aesthetics, and the garments and items have a refined and luxurious design.
- The illustration strongly resembles Moebius's drawings in their color palette and design.

Artist: Created by Yoshitaka Amano.

Subject Y2

Subject Description

Medium: Two-dimensional digital illustration (scan of a watercolor composition)

Character: Depiction of a curly-haired, blond, pale-skinned young woman with hybridized Renaissance, Medieval, Venetian, Oriental-Middle East style garments with insect traits featuring a Slender build.

Features:

- **Hair:** Curly blond hair with two braids.
- **Eyes:** Blue eyes.
- **Skin & Constitution:** Pale skin and a fit, voluptuous build.

Attire and Accessories:

- The character wears a huge blue cloak with abstract patterns and a few color details.
- The character wears contemporary fashion high-couture items like blue sandals, boots with ankle cuffs, snake anklets, and a modern long-fitted dress with patterns and abstract decorative items.
- The character wears a bluish head garment similar to a medieval jester hat and has stylized items that look like flying insect antennae, similar to moths and butterflies.
- **Aesthetic:**
- The illustration features Japanese Manga-Anime aesthetics. (typical Final Fantasy aesthetics)
- The illustration incorporates possible Renaissance, Medieval, Venetian, and Oriental-Middle East aesthetics, and the garments and items have a refined and luxurious design.
- The illustration strongly resembles Moebius's drawings in their color palette and design.
- The illustration has insect-like garments and oriental fashion influences.
- The illustration has a sketchy, watercolor aesthetic, and the picture strongly resembles Moebius's drawings in their color palette and design.

Artist: Created by Yoshitaka Amano.

Subject Y3
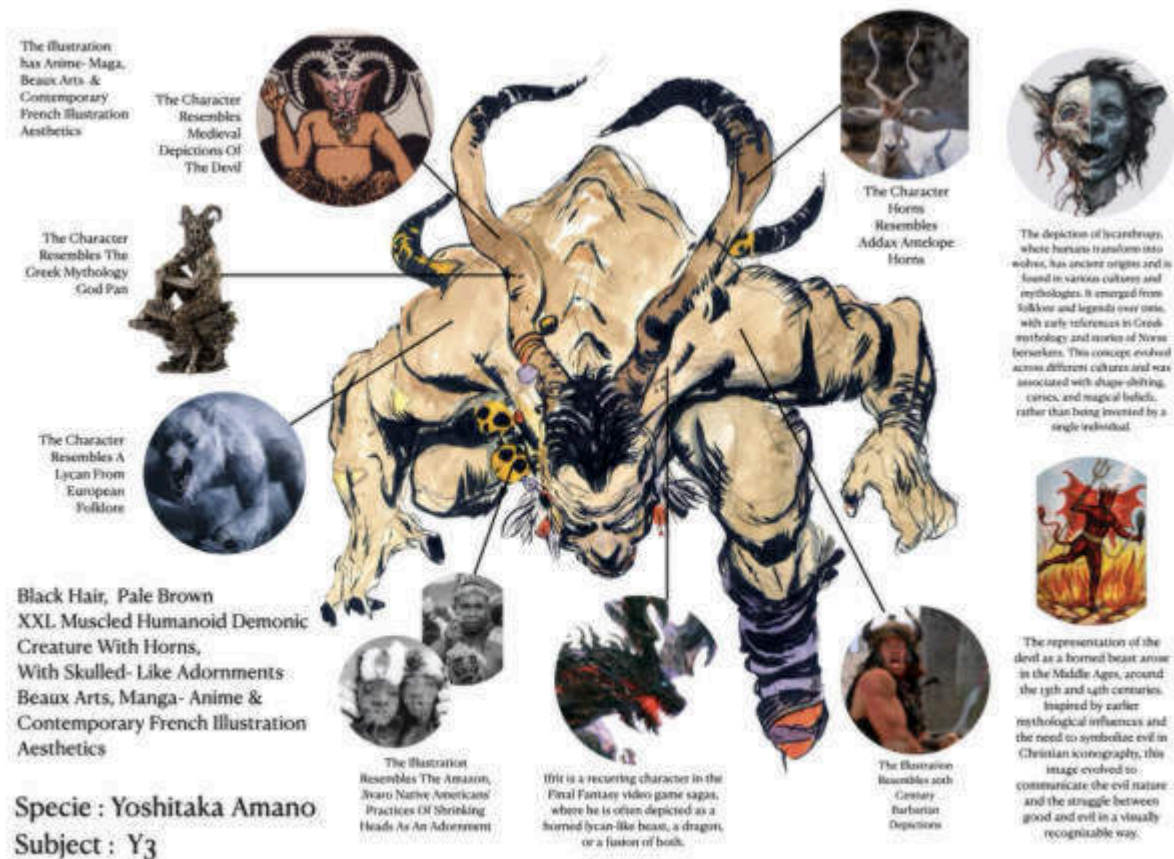
Subject Description

Medium: Two-dimensional digital illustration (scan of a watercolor composition).
Character: Depiction of a pale brown, muscled humanoid demonic-lycan creature with horned, skull-like adornments.
Features:
- **Hair:** Short black hair.
- **Eyes:** White eyes.
- **Skin & Constitution:** Pale brown skin with a muscular, athletic build.

Attire and Accessories:
- The character wears small skulls that resemble the shrunken heads of the Amazon Jivaro Native Americans, along with tribal decorations.
- The character has Addax antelope longhorns.

Aesthetic:
- The illustration features Japanese Manga-Anime aesthetics.
- The character resembles the Greek mythology god "Pan."
- The character resembles medieval depictions of the devil.
- The character exhibits traits associated with fantasy literature and entertainment media lycanthropy characters.
- The character resembles a "berserker" or a "barbarian" as depicted in various media.
- The character represents a well-known Final Fantasy character, "Ifrit."
- The illustration strongly resembles Moebius's drawings in their color palette and design.

Artist: Created by Yuya Nagai.

Subject Y4

Specie : Yoshitaka Amano
Subject : Y4

Subject Description

Medium: Two-dimensional digital illustration (scan of a watercolor composition).
Character: Depiction of a pale-skinned, androgynous middle-aged man with long, blond ponytail hair. The character has an athletic, slender build and features such as black eyes.

- **Hair:** Long blond ponytail hair.
- **Eyes:** Black eyes.
- **Skin & Constitution:** Pale white skin with a slender, athletic build.

Attire and Accessories:

- The character wears stylized white and gold medieval shoes.
- The character dons a medieval black scout cuirass and a stylized 14th-15th century shoulder medieval pauldron.
- The character holds a stylized Renaissance 10th-13th century European cruciform sword adorned with dragon-like dark orange wing decorations and a luxurious Arab-like sword with jewels.
- The character's outfit includes a high-couture, silky blue cloak with oriental designs highlighted by golden threads.
- The character also wears a multicolored red, blue, yellow, and purple scarf with abstract patterns, a decorative garment around the waist, and oriental harem pants.

Aesthetic:

- The illustration features Japanese Manga-Anime and art Impressionist aesthetics, with typical Final Fantasy aesthetics.
- It incorporates Renaissance, Medieval, Venetian, and Oriental-Middle East aesthetics elements. The garments and items in the illustration have a refined and luxurious design.
- The illustration strongly resembles the style of Moebius's drawings, evident in its color palette and overall design.

Artist: Created by Yoshitaka Amano.

Subject Y5

The illustration has Anime-Manga, Beaux Arts & Contemporary French Illustration Aesthetics

Early Final Fantasy Videogame Art Aesthetics

The illustration resembles the shapes of insects and bugs

In the Middle Ages and the Renaissance, decorative armor was primarily worn by the nobility and aristocracy. Knights, nobles, and high-ranking courtiers used these armors to display their social status and participate in ceremonial events. As time progressed, functional armor gained prominence in combat, relegating ornamental armor to a more decorative and social role.

Resembles A Turkish Medieval Sword

The character has a high degree of decoration in the armor and in the details of the clothing that could be similar to the decoration seen in the Venice carnival.

Resembles A High Couture Silky Cloak

Blue Stylized 13th Century European Pronged Sollerets

Stylized Corse Belt

Stylized Decorative Blue Armor
XXL Human
With Luxurious European
Renaissance Medieval -
Arab Garments
Japanese Anime-Manga,
Beaux Arts & Contemporary
French Illustration Aesthetics

Specie : Yoshitaka Amano
Subject : Y5

Oriental Aesthetic Gambeson

During the Renaissance, fashion fused classical with contemporary influences; in Venice in particular, this mix became prominent. Influential for its global trade, the city brought opulence to Renaissance fashion with exotic fabrics and rich colors. Ornate details and extravagance marked Venetian style. This combination of influences and the distinctive elegance of Venice left a unique imprint on Renaissance fashion.

Subject Description

Medium: Two-dimensional digital illustration (scan of a watercolor composition).
Character: Depiction of a robust man adorned in a decorative blue suit of armor with luxurious Renaissance, medieval, and oriental-inspired garments and oriental decorations.
Attire and Accessories:
- The character wears a stylized pale blue silk robe with multicolored threads and a highly decorative blue medieval armor adorned with oriental traits. The armor features intricate patterns, gems, and decorations reminiscent of Venetian cervical garments.
- The character carries a stylized medieval sword with Turkish design elements.
- He wears stylized 13th-century blue pronged sollerets with golden decor, an oriental-style gambeson, and a colorful Venetian carnival-like stylized corset belt.
- The character's armor features insect-beetle-shaped decorations on the helmet and shoulder pauldrons.
- Additionally, the character dons a high-couture, silky blue cloak with oriental designs highlighted by golden threads.

Aesthetic:
- The illustration combines Japanese Manga-Anime and art Impressionist aesthetics with typical Final Fantasy aesthetics.
- It incorporates Renaissance, Medieval, Venetian, and Oriental-Middle Eastern aesthetic elements in the character's attire and accessories. Refined and luxurious designs characterize these elements.
- The illustration resembles the style of Moebius's drawings, particularly evident in its color palette and overall design.

Artist: Created by Yoshitaka Amano.

Subject Y6
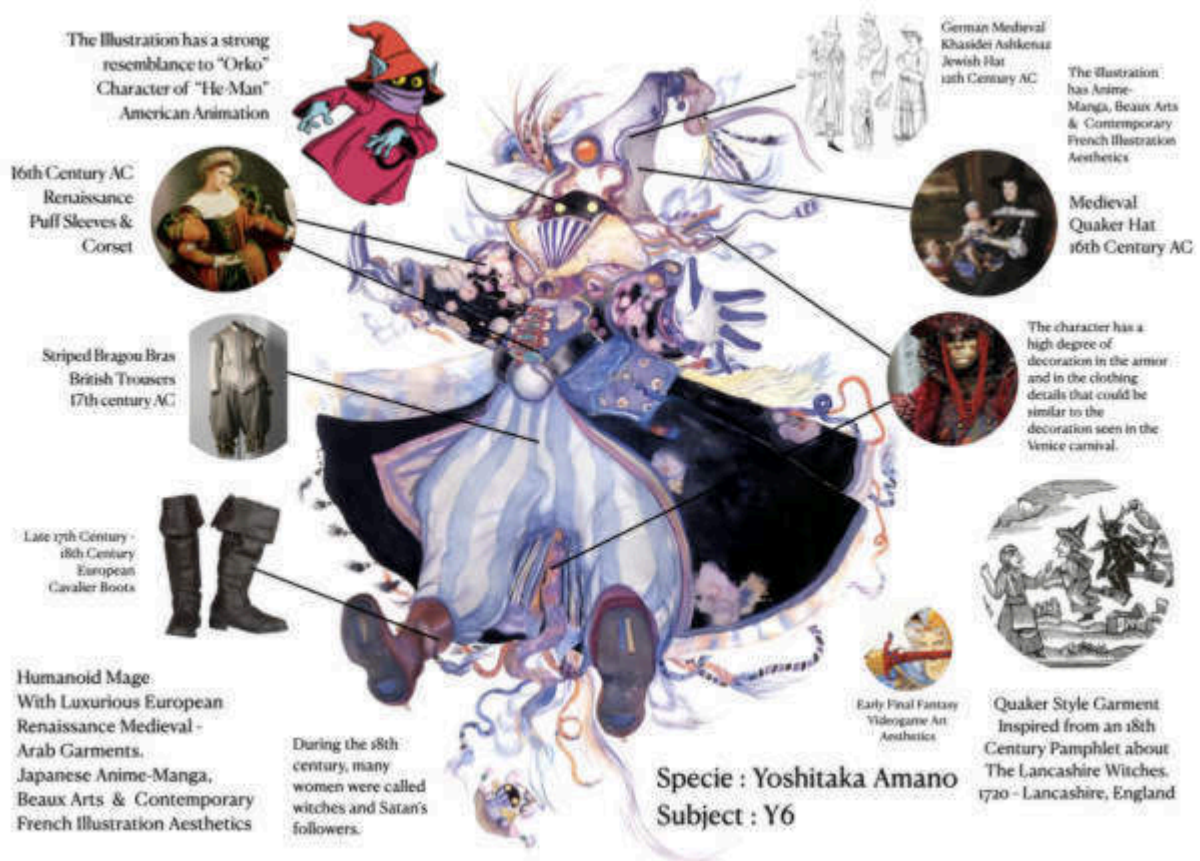
Subject Description

Medium: Two-dimensional digital illustration (scan of a watercolor composition).
Character: Depiction of a humanoid mage adorned in luxurious Renaissance, medieval, oriental-inspired, and Japanese garments.
Attire and Accessories:
- The character wears a highly decorative, stylized dark blue robe with multicolored threads. Their clothing includes stylized 17th-century medieval striped Bragou bras, British trousers, late 17th-18th century European cavalier boots, 16th-century Renaissance puff sleeves, and a corset. The garments are adorned with Japanese folklore patterns and oriental traits.
- The character dons a hat resembling the 12th-century European German medieval Khasidei Askenaz Jewish hat or the medieval 16th-century Quaker hat.
- The character wears a highly decorative garment with intricate Artcraft decorations, patterned fabric layers, and multicolored threads.

Aesthetic:
- The illustration combines Japanese Manga-Anime and art Impressionist aesthetics, infused with typical Final Fantasy aesthetics.
- It seamlessly blends Renaissance, Medieval, Venetian, and Oriental-Middle Eastern aesthetics elements into the character's attire and accessories, all characterized by refined and opulent designs and contemporary entertainment Western animation features.
- The character resembles "Orko," the wizard character from the 1980s Western animation "He-Man," with the garment sharing similarities with Venetian carnival costumes.
- The illustration exhibits a style reminiscent of Moebius's drawings, particularly evident in its carefully chosen color palette and overall design.

Artist: Created by Yoshitaka Amano.

Subject Y7

The Illustration Resembles J.R.R. Tolkien "Lord of The Rings" Gandalf or Saruman

The Illustration Has Western 20th Century Modern Literature References of J.R.R. Tolkien "Lord of The Rings"

Hebrew Mythology "David's Star"

European Folklore Scandinavian Völva Wand 1050 AC Viking Age

9th Century BC Zoroastrian Barsom

Early Final Fantasy Videogame Art Aesthetics

Merlin has become the superior image of wizards in entertainment due to his multifaceted character from Arthurian legends and medieval literature. His portrayal as a powerful sorcerer, wise advisor, and keeper of ancient knowledge provides a rich foundation for exploring magic and moral conflicts. This complexity has led to numerous adaptations across media, making Merlin a symbol of mysticism and magic that resonates with diverse audiences.

Resembles High Couture Cotton Cloak

White Elder Age Man With Stylized Luxurious European Renaissance Medieval-Arab Garments With A Staff And A Large Orange Cloak With Butterfly Patterns Caucasian Features Japanese Anime-Manga, Beaux Arts & Contemporary French Illustration Aesthetics

The Illustration has Anime-Manga, Beaux Arts & Contemporary French Illustration Aesthetics

Specie : Yoshitaka Amano
Subject : Y7

Subject Description

Medium: Two-dimensional digital illustration (scan of a watercolor composition).
Character: Depiction of an elderly white, pale-skinned wizard with a slender build, dressed in hybridized Renaissance, Medieval, Venetian, and Oriental-Middle Eastern styles and featuring insect-inspired aesthetics.
Features:
- **Hair:** White mustache.
- **Skin & Constitution:** Pale skin with a slender build.

Attire and Accessories:
- The character is adorned in a vast orange cloak with organic patterns in one of the interior views, reminiscent of butterfly patterns.
- The character holds a staff resembling the 9th-century depictions of the Zoroastrian Barsom, decorated with David's Jewish staff and featuring elements reminiscent of European Viking folklore associated with Volva wands.

Aesthetic:
- The illustration merges Japanese Manga-Anime and art Impressionist aesthetics, complemented by typical Final Fantasy elements.
- The illustration exhibits insect and butterfly pattern aesthetics in the character's attire.
- The illustration incorporates Renaissance, Medieval, Venetian, and Oriental-Middle Eastern aesthetic influences, with garments and items characterized by refined and opulent designs.
- The illustration strongly evokes the style of Moebius's drawings, notably reflected in its color palette and overall design.
- The illustration strongly resembles contemporary entertainment depictions of wizards, such as Gandalf or Saruman from J.R.R. Tolkien 's "The Lord of the Rings." or celtic mythology "Merlin".

Artist: Created by Yoshitaka Amano.

Subject Y8

Specie : Yoshitaka Amano
Subject : Y8

Subject Description

Medium: Two-dimensional digital illustration (scan of a watercolor composition).
Character: Depiction of a muscular Caucasian man with pale skin, dressed in hybridized Renaissance, Medieval, Venetian, and Oriental-Middle Eastern styles, resembling a "Genie" from the tales of "One Thousand and One Nights."
Features:
- **Hair:** A shaved head with a blonde ponytail and a blond mustache.
- **Eyes:** Black eyes.
- **Skin & Constitution:** Pale skin with an athletic, muscular build.

Attire and Accessories:
- The character wears 13th-century Southeast Asian Dhoti Shalwar-Muslim Mughal-origin pants with smiley face patterns adorned with an Oriental-Asian Pacific silk scarf belt.
- The character wears stylized medieval shoes.
- The character holds a stylized Arabian sword and two golden shackles.

Aesthetic:
- The illustration combines Japanese Manga-Anime and art Impressionist aesthetics, complemented by typical Final Fantasy elements.
- The illustration incorporates Renaissance, Medieval, Venetian, and Oriental-Middle Eastern aesthetic influences, with garments and items characterized by refined and opulent designs.
- The illustration evokes the style of Moebius's drawings, notably reflected in its color palette and overall design.
- The illustration strongly resembles contemporary entertainment depictions of a "Genie," particularly reminiscent of Disney's Aladdin's Genie character aesthetics.

Artist: Created by Yoshitaka Amano.

Subject Y9

Subject Description

Medium: Two-dimensional digital Illustration (scan of a watercolor composition).

Character: Depiction of a Caucasian man with pale skin, dressed in hybridized Renaissance, Medieval, Venetian, and Oriental-Middle Eastern styles, closely resembling a "Jester," a "Joker," or a Venetian "Harlequin."

Features:
- **Hair:** Blonde with a long ponytail.
- **Eyes:** Black with yellow sclera.
- **Skin & Constitution:** Pale skin, slender body with a face painted in white and purple.

Attire and Accessories:
- The character wears 16th-17th-century European patterned jester pantaloons with typical jester leggings featuring abstract colorful patterns and a medieval pink silky carnival cloak adorned with colorful threads and additional color pattern layers. It has a European 16th-17th-century jester-clown ruffle collar and stylized carnival-style medieval-colored gloves.

Aesthetic:
- The illustration combines Japanese Manga-Anime and art Impressionist aesthetics, complemented by typical Final Fantasy elements.
- The character's portrayal embraces the typical androgynous aesthetic often found in manga and anime, possibly influenced by the aesthetic of Bjorn Andressen in Japanese manga.
- The illustration incorporates Renaissance, Medieval, Venetian, and Oriental-Middle Eastern aesthetic influences, featuring garments and accessories characterized by refined and opulent designs.
- The illustration evokes the style of Moebius's drawings, with notable references in its color palette and overall design.

Artist: Created by Yoshitaka Amano.

Subject Y10

Resembles An Edo Period Samurai Helmet

The Illustration Has Edo Noble Samurai Armor With Medieval European Depictions

Early Final Fantasy Videogame Art Aesthetics

European 14th Century Breast Plate

The Illustration has Has Decorative Bat Wing Depictions In The Helmet

Samurai helmets, called "kabuto," were prominent during Japan's Edo period (1603-1868). They were ornate works of art with intricate crests, lacquered finishes, and precious materials. These helmets symbolized status, featured personalized designs, and were part of a full armor ensemble. Crafted by skilled artisans, they remain iconic symbols of Japanese culture.

Edo period, the part of Japanese samurai armor that looks like a skirt is called "kusazuri." It's a set of protective plates attached to the lower armor piece ("dō"), safeguarding the lower body while allowing movement in combat. Kusazuri's design varied based on the wearer's choice and status.

11th Century European Metal Gauntlets

The armor worn by Japanese nobles during the Edo period was lighter and more flexible, designed for agility and close combat with swords. It was made from leather, iron, and silk. On the other hand, armor worn by European nobles in the Medieval period was heavier and sturdier, primarily built from steel to protect against long-distance attacks and blunt weapons in battlefield formations. These differences reflected the fighting styles and tactics of each culture.

Fantastic Decorations Inspired By Insects' Stingers Like Centipedes

Athletic Man In Japanese Edo & Medieval European Armor Japanese Anime-Manga, Beaux Arts & Contemporary French Illustration Aesthetics

The illustration has Anime-Manga, Beaux Arts & Contemporary French Illustration Aesthetics

13th Century European, Pronged Sollerets

The Illustration has Armor Depictions From The Edo Japanese Period

Specie : Yoshitaka Amano
Subject : Y10

Subject Description

Medium: Two-dimensional digital illustration (scan of a watercolor composition).
Character: Depiction of an athletic man adorned in a decorative purple-black armor with Japanese folklore, pre-Edo and Edo samurai armor aesthetics, subtle European armor influences, and some features reminiscent of insects and flying mammals.
Attire and Accessories:
- The character wears a stylized samurai-like Japanese Edo period helmet adorned with bat wings decorations and Edo samurai armor "Kusazuri" waist protection featuring insect-scale patterns.
- The character holds a black 14th-century stylized breastplate with insect-like scale aesthetics and stylized 13th-century European pronged sollerets with insect-like shapes and decor and a stylized lance.
- Some features of the character's design resemble a centipede's head and tail or a tarantula's spinnerets.
Aesthetic:
- The illustration combines Japanese Manga-Anime and art Impressionist aesthetics with typical Final Fantasy elements.
- It incorporates Japanese folklore, pre-Edo and Edo samurai armor aesthetics, subtle European armor depictions, and features inspired by insects and flying mammals.
- The illustration's style resembles Moebius's drawings, particularly in its color palette and overall design.
- The character's armor design is an imaginative fusion of insect and Edo samurai elements.
Artist: Created by Yoshitaka Amano.

Yoshitaka Amano - Final Fantasy Specie Description

Yoshitaka Amano's Concept Art mainly displays a Manga-Anime aesthetic, which remains consistent throughout the chosen subjects. This aesthetic often integrates elements of Impressionism and watercolor visual appearance.

Yoshitaka Amano's characters are typically portrayed with pale skin and slender to muscular builds, androgynous features, and a sense of elegance in their designs. A recurring feature is the use of hybridized clothing and decorations that blend influences from Renaissance, Medieval, Venetian, Oriental-Middle Eastern, and even Japanese folklore styles. These hybrid garments are intricately detailed, showcasing refined and opulent designs.

Aesthetically, some characters incorporate insect-inspired features, such as patterns resembling butterfly wings or insect-like scale patterns. Others draw inspiration from famous mythological figures, like Greek mythology's Pan, Judeo-Christian medieval representation of devils, or well-known characters from the Final Fantasy universe, such as Ifrit, and Western entertainment animations like Disney's "Genie" character from "Aladdin."

Amano's illustrations are most certainly inspired by the renowned French illustration artist Jean Giraud's "Moebius" style, evident in their carefully chosen color palettes, oriental adornments, desertic garments, and overall design aesthetics.

Yoshitaka Amano's illustrations consistently showcase a Manga-Anime aesthetic, with a touch of art Impressionism watercolor features. His illustrations usually portray caucasian pale-skinned characters with androgynous qualities with high fashion, hybridized style, and intricate apparel.

These characters display diverse influences, including Medieval Venetian Renaissance European features, Greek mythology references, Oriental-Asian Pacific designs, Japanese folklore attire, and some insect-animal inspirations with 20th-century entertainment traits and a solid resemblance to Moebius's artistic style.

Subject A1

Vanth : Winged Goddess of Death - Etruscan - 400 BC

Red Hair Male - "Angel" Caucasian Features Athletic Young Adult

Japanese Folklor Garment Hachimaki - Heian Period - 794 -1185 AC

The illustration has a Japanese Manga - Anime aesthetic.

15th Century European Medieval Gorget

African 18th Century Stylized Feather Gorget

Greek Winged Gods and Creatures 8th - 9th Century BC

Hermes

Nike

Tifon

Putto / Eros

Lamassu : Assyrian Winged God of Protection 9th Century BC

Golden Eagle Wings

European Medieval Gloves 500 AC

Specie : Akihiko Yoshida

Subject : A1

8th Century BC Zoroastrian Barsim

Stylized Medieval Sabatons - 14th Century

South East Asia Dhoti Shalwar - Muslim Mughal Origin - 13th century AC

Subject Description

Medium: Two-dimensional digital illustration.
Character: Depiction of a short, red-haired, winged, pale-skinned, caucasian young adult male with hybridized European medieval and oriental-style garments, featuring Greek mythology and ancient civilizations mythology traits, with an athletic build.
Features:
- **Hair:** Short red hair.
- **Eyes:** Brown eyes.
- **Skin & Constitution:** Pale skin, brown eagle-like wings, and an athletic build.

Attire and Accessories:
- The character wears hybrid-style European 14th-century Medieval sabatons, leather gloves, and 15th-century Medieval gorget protection.
- The character dons Oriental 13th-century Dhoti Shalwar pants, Heian period Japanese folklore Hachimaki bandana, and an African-like 18th-century stylized feather gorget.
- The character carries a staff that resembles the 9th-century Zoroastrian Barsan stick.

Aesthetic:
- The illustration features Japanese Manga-Anime aesthetics.
- It incorporates European Medieval, Renaissance, Japanese Folklore, Oriental, and Eurasian ancient mythology aesthetic features.
- The character exhibits traits inspired by Greek, Etruscan, Mesopotamian, and Roman mythology.

Artist: Created by Akihiko Yoshida.

Subject A2

The Illustration Has Western 20 Century Modern Literature References of J.R.R. Tolkien "Lord of The Rings"

Black Magic Witch Caucasian Features Young Adult Female

The illustration has a Japanese Manga-Anime Aesthetic.

German Medieval Khasidei Ashkenaz Jewish Hat 12th Century AC

European Folklore Scandinavian Völva Wand 1050 AC Viking Age

The broad conception of Witches arose in Medieval Europe in the 14th Century.

Medieval Quaker Hat 16th Century AC

9th Century BC Zoroastrian Barsom

16th Century AC Renaissance Puff Sleeves

European Medieval Gloves 5th Century

Quaker Style Garment Inspired on the 18th-century Pamphlet about the Lancashire Witches. 1720 - Lancashire, England

During the 18th century, many women were called witches and Satan's followers.

Bragou Bras British Trousers 17th century AC

Medieval 14th Century "Crawkos"

Stylized Horse Riding Knee Guards Could be of Medieval or Renaissance Inspiration

Specie : Akihiko Yoshida

Subject : A2

Subject Description

Medium: Two-dimensional digital illustration.
Character: Depiction of a young one-eyed female witch with European medieval-quake-style garments and an athletic build.
Attire and Accessories:
- The character wears medieval 14th-century "Crakows" shoes, stylized medieval-renaissance horse riding knee guards.
- The character has 14th-century European medieval "Bragou bras" British trousers, medieval leather gloves, 16th-century Renaissance puff sleeves.
- The character has a medieval 16th-century Quaker hat, or a German medieval Khasidei Askenaz Jewish hat.
- The character carries a highly decorative staff reminiscent of the magic staff seen with characters like Gandalf or Saruman in J.R.R. Tolkien's works.

Aesthetic:
- The illustration combines Japanese Manga-Anime and art Impressionist aesthetics, infused with typical Final Fantasy aesthetics.
- The character's clothing and accessories feature elements from Renaissance, Medieval, and 20th-century entertainment media aesthetics.
- The overall illustration maintains traditional Final Fantasy aesthetic elements.

Artist: Created by Akihiko Yoshida.

Subject A3

Subject Description

Medium: Two-dimensional digital illustration.
Character: Depiction of an "Elf" with white hair, pale skin, caucasian features, and an archer build, wearing hybridized European medieval, contemporary sportswear, and fantasy-like garments with a slender athletic body.
Features:
- **Hair:** Short white hair.
- **Eyes:** Blue eyes.
- **Skin & Constitution:** Pale skin with caucasian features and "elven" ears featuring a slender athletic build.

Attire and Accessories:
- The character wears stylized late 17th-18th-century medieval boots, 15th-century European slop pants, 9th-century Medieval chainmail, 17th-century Medieval puffed shoulders, and 14th-century European medieval longbow gauntlets.
- The character incorporates elements of contemporary Western sportswear and motorcycle hybrid vest designs while holding a stylized modern compound bow with two strings adorned with sword blade decorations.

Aesthetic:
- The illustration prominently features Japanese Manga-Anime aesthetics.
- The character design includes elven traits reminiscent of J.R.R. Tolkien's aesthetics.
- The illustration is a highly hybridized composition that combines medieval aesthetics with contemporary sportswear designs and contemporary entertainment media aesthetics.

Artist: Created by Akihiko Yoshida.

Subject A4

Japanese Folklor Garment
Hachimaki - Heian Period -
794 -1185 AC

14-15 th Century
Stylized European
Shoulder Pauldron

Late 17th Century -
Stylized European
12-13th Century Templar
Surcoat - Attached to Armor

Late 17th Century -
18th Century
European
Cavalier Boots

10th Century
European
Gambeson

The illustration
Character has the
Christian Templar
Colors in
The Garment

Short Brown Hair Male
Knight
Caucasian Features
Athletic Young Man

11th Century
European
Metal
Gauntlets

The illustration
has a Japanese
Manga - Anime
aesthetic.

15-16th Century
European
Slop Pants

13th Century
European
Pronged
Sollerets

Stylized
10-13th Century
European
Cruciform Sword

Specie : Akihiko Yoshida

Subject : A4

Subject Description

Medium: Two-dimensional digital illustration.
Character: Depiction of a young knight with brown hair, brown eyes, and an athletic build dressed in a hybridized European medieval-crusader style.
Features:
- **Hair:** Short, brown, straight hair with a blue Japanese "Hachimaki" bandana.
- **Eyes:** Brown eyes.
- **Skin & Constitution:** Pale skin and an athletic build.

Attire and Accessories: The character's clothing includes a medieval crusader-style armor ensemble featuring:
- Stylized white medieval 14th-15th-century shoulder pauldron.
- 11th-century white gauntlets and a stylized Medieval white breastplate with red strings.
- Two 10th-13th-century cruciform swords.
- Stylized 12-13th-century medieval templar-style surcoat and a 10th-century-style medieval dark blue gambeson.
- Medieval cavalier boots covered by 13th-century white metallic pronged sollerets.

Aesthetic:
- The illustration features Japanese Manga-Anime aesthetics.
- The character's attire is a creative fusion of various European medieval styles with a touch of Japanese folklore influence.

Artist: Created by Akihiko Yoshida.

Subject A5

Specie : Akihiko Yoshida

Subject : A5

Subject Description

Medium: Two-dimensional digital illustration.
Character: Depiction of a middle-aged man knight with brown hair and an athletic build dressed in hybridized European medieval-style garments.
Features:
- **Hair:** Short, brown, straight hair, a brown beard, and a brown mustache.
- **Eyes:** Brown eyes.
- **Skin & Constitution:** Pale skin and an athletic build.

Attire and Accessories:
The character's clothing includes a blueish armor ensemble consisting of:
- 13th-century pronged sollerets
- 9th-11th-century European medieval knee guards
- Stylized medieval 14th-15th-century shoulder pauldrons
- 11th-century metal gauntlets and a Medieval breastplate
- The character wields a 14th-15th-century medieval "Peter" shield and a 10th-13th-century cruciform sword.
- The character wears a stylized 12-15th-century medieval surcoat and a 10th-century-style medieval gambeson.

Aesthetic:
- The illustration features Japanese Manga-Anime aesthetics.
- The character's attire is a fusion of various European medieval styles.
- **Artist:** Created by Akihiko Yoshida.

Subject A6

Specie : Akihiko Yoshida
Subject : A6

Subject Description

Medium: Two-dimensional digital illustration.
Characters: Depiction of a muscled, gray-haired, middle-aged woman barbarian warrior and a middle-aged brown-bearded male barbarian with Caucasian Nordic features, both with athletic builds.
Barbarian Woman:
- **Hair:** Long gray hair.
- **Eyes:** Blue eyes.
- **Skin & Constitution:** Pale skin with Caucasian features and a muscular, athletic build.

Barbarian Man:
- **Hair:** Brown beard.
- **Eyes:** Brown eyes.

Skin & Constitution: Pale skin with Caucasian features and muscular, athletic build.
Attire and Accessories:
- Both characters wear stylized late 17th-18th-century cavalier boots and 14th-century European hose pants.
- They wear stylized helmets that are a hybrid between 16th-century piked Prussian and ceremonial "Viksø" Bronze Age Nordic horn helmets.
- The male character wears 14th-century hose pants, 5th-century leather gloves, contemporary depictions of fantasy barbarian-style garments and decorations, and carries a medieval executioner axe.
- The female character wears a contemporary ballet blue skirt, 18th-century neoclassical European corset, 19th-century corset bustier, and 11th-century metallic medieval gauntlet and carries an 8th-century oriental-style dagger.

Aesthetic:
- The illustration prominently features Japanese Manga-Anime aesthetics.
- The illustration is a highly hybridized composition that combines medieval Viking, Bronze Age, and fictional fantasy entertainment media aesthetics.

Artist: Created by Akihiko Yoshida.

Subject A7

Specie : Akihiko Yoshida
Subject : A7
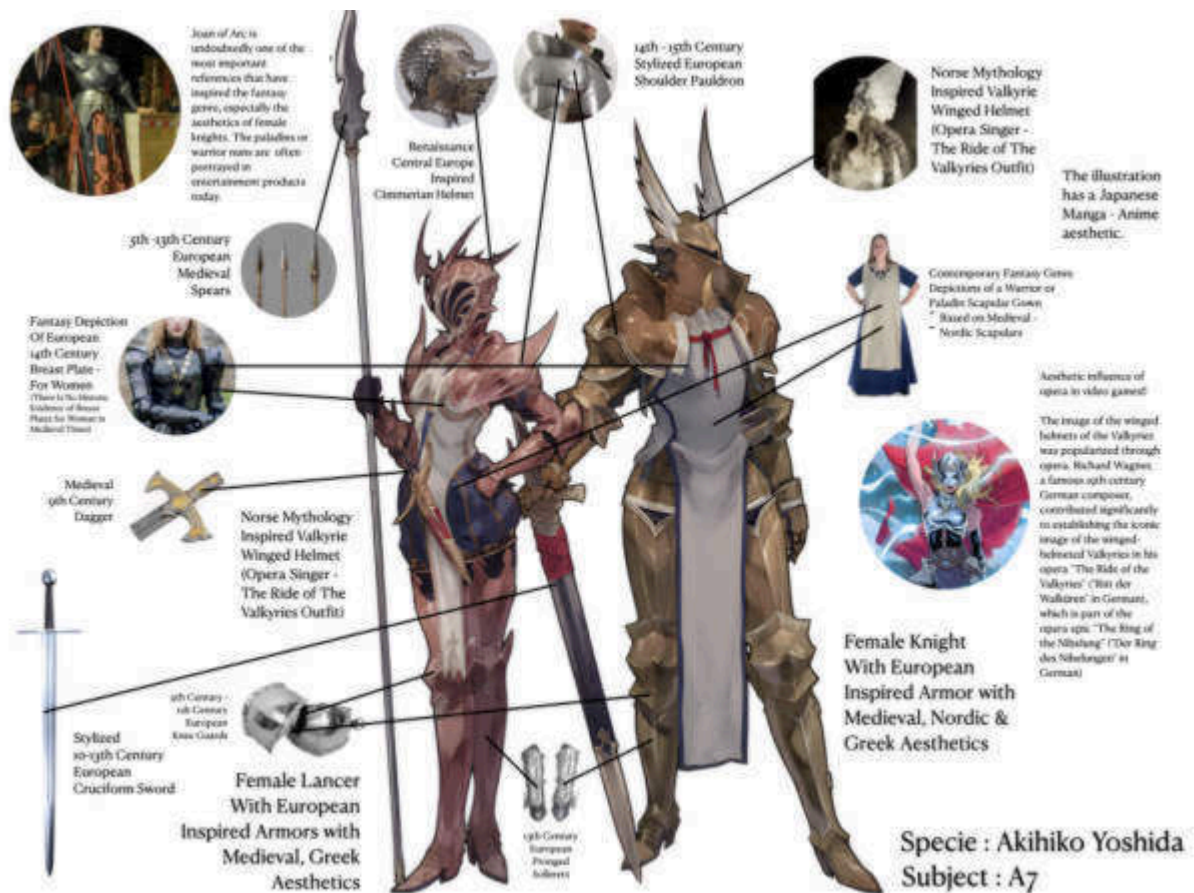
Subject Description

Medium: Two-dimensional digital illustration.

Characters: Depictions of fantasy featured a pink "draconian" marine armored lancer woman and a golden armored, winged helmet woman knight.

Female Spear Lancer Features:
- **Constitution:** Complete pale pink armor with dragon-marine winged renaissance-fantasy aesthetics.

Female Knight Features:
- **Constitution:** Complete golden armor with Norse mythology Valkyrie traits.

Attire and Accessories:
- Both have stylized armor with medieval pronged sollerets, knee guards, shoulder pauldrons, adapted fantasy stylized women breastplates, and a medieval scapular medieval gown.

Female Spear Lancer
- Pink-colored armor, a stylized draconian winged helmet resembling the Renaissance Cimmerian helmet, a medieval pattern skirt, and she holds a sizable medieval spear and medieval dagger.

Female Knight
- Stylized armor with medieval pronged sollerets, knee guards, shoulder pauldrons, adapted fantasy stylized women breastplates, and a scapular medieval gown.
- Golden armor, a stylized helmet with feather wings, and she holds a cruciform medieval sword.

Aesthetic:
- The illustration prominently features Japanese Manga-Anime aesthetics.
- The illustration is a highly hybridized composition that combines Medieval-Renaissance, Christian, Nordic, Neoclassical, and contemporary fantasy aesthetics.

Artist: Created by Akihiko Yoshida.
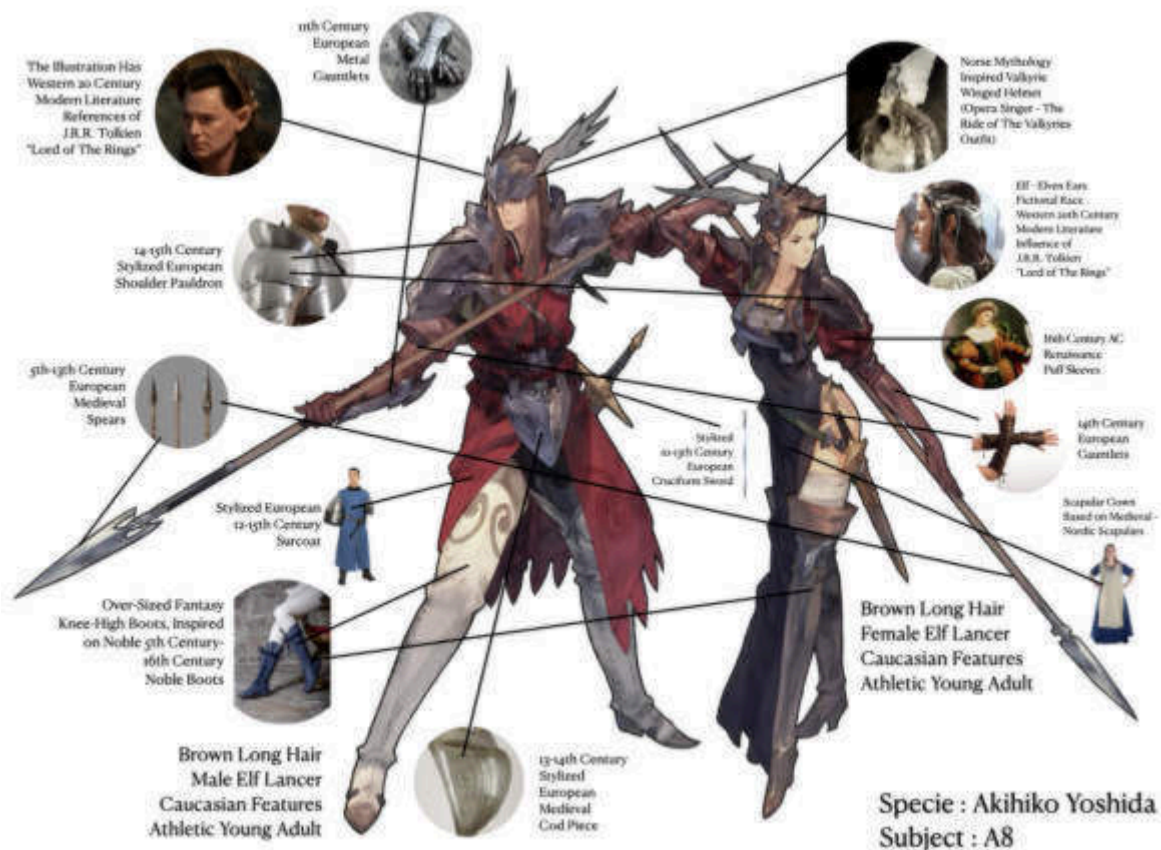
Subject A8

Specie : Akihiko Yoshida
Subject : A8

Subject Description

Medium: Two-dimensional digital illustration.
Characters: Depictions of two elven-like characters - a young adult male elf lancer with long brown hair, caucasian features, and an athletic build, and a young adult female elf lancer with long brown hair, caucasian features, and a slender athletic constitution body.
Male Spear Lancer Features:
- **Hair:** Long brown hair.
- **Eyes:** Dark blue eyes.
- **Skin & Constitution:** Pale skin with elven Caucasian features and a slender, athletic build.

Female Spear Lancer Features:
- **Hair:** Long brown hair.
- **Eyes:** Dark blue eyes.
- **Skin & Constitution:** Pale skin with elven Caucasian features and a slender, athletic build.

Attire and Accessories:
- Both characters wear stylized Renaissance puffed sleeves, medieval armor items like shoulder pauldrons, 5th-13th-century medieval European spears, and 5th-16th-century knee-high boots.
- **Male Spear Lancer:** The character wears a feather-winged mask-tiara, medieval codpiece protection, a 12th-15th-century surcoat, 11th-century metal gauntlets, and a small medieval cruciform sword.
- **Female Knight**: The character has a medieval Nordic scapular garment, 14th-century leather gauntlets, and a medieval dagger.

Aesthetic:
- The illustration prominently features Japanese Manga-Anime aesthetics.
- The illustration is a hybridized composition that combines Medieval-Renaissance, Nordic, and J.R.R. Tolkien's "Lord of the Rings" elven aesthetics.

Artist: Created by Akihiko Yoshida.

Subject A9

Specie : Akihiko Yoshida
Subject : A9

Subject Description

Medium: Two-dimensional digital illustration.
Characters: Depictions of two middle-aged nobleman characters - a black, long-haired, one-eyed, slender middle-aged man with tanned skin and Caucasian features, and a corpulent-athletic middle-aged man with long brown hair and a long brown beard with tanned skin and Caucasian features.
Black Hair Slender One-Eyed Nobleman:
- **Hair:** Long black hair.
- **Eyes:** One blue eye with a black eye patch.
- **Skin & Constitution:** Tanned skin with Caucasian features and a slender, athletic build.

Corpulent Bearded Nobleman:
- **Hair:** Long brown hair.
- **Eyes:** Pale blue eyes.
- **Skin & Constitution:** Tanned skin with Caucasian features and a corpulent-athletic build.

Attire and Accessories:
- Both characters wear full armor covered by 12th-15th century stylized cloaks and medieval surcoats. Both characters have medieval shoulder pauldrons, metal gauntlets, cruciform medieval swords, medieval cloaks and gambesons,
- **Slender One-Eyed Nobleman:** The character has an eye patch, a medieval cruciform sword, a breastplate, and knee-high medieval boots covered by pronged sollerets.
- **Corpulent Nobleman:** The character has medieval cavalier boots, luxurious golden-brown armor, and a Final Fantasy-like giant sword.

Aesthetic:
- The illustration prominently features Japanese Manga-Anime aesthetics.
- The illustration is a hybridized composition combining Medieval-Renaissance aesthetics with some "Final Fantasy" video game traits.

Artist: Created by Akihiko Yoshida.
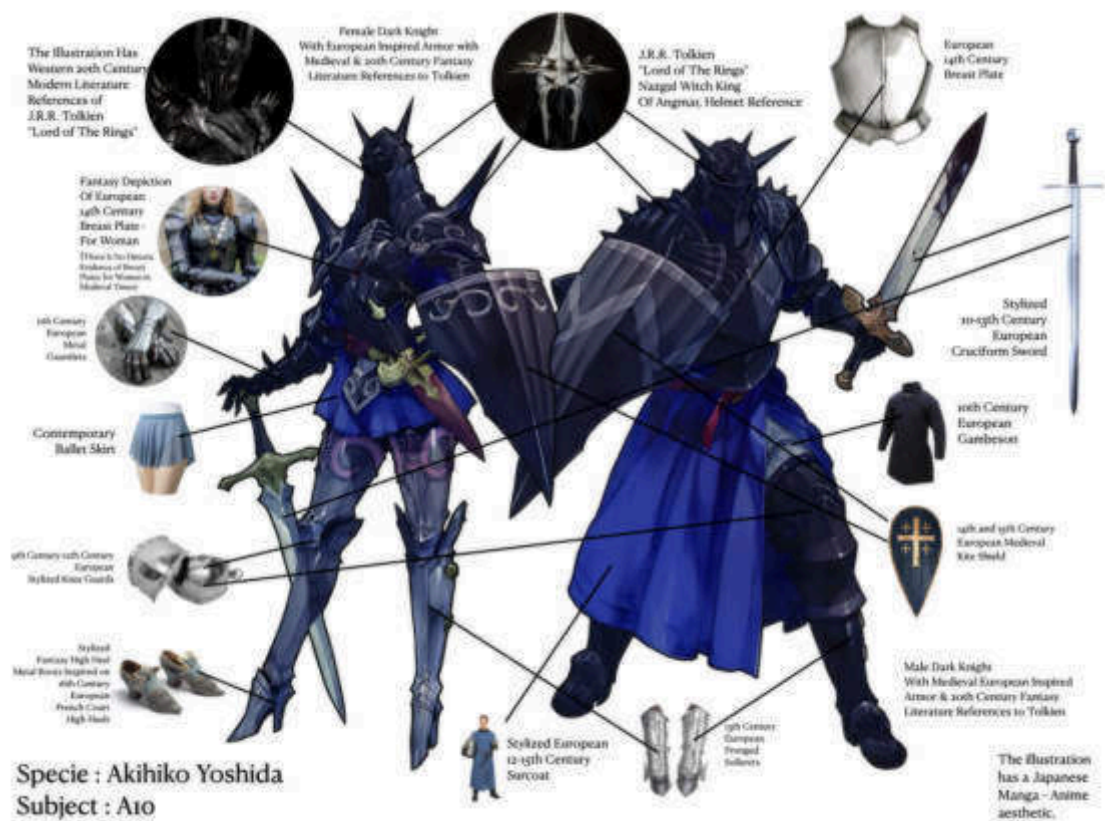
Subject A10

Specie : Akihiko Yoshida
Subject : A10

Subject Description

Medium: Two-dimensional digital illustration.
Characters: Depictions of two black knights with a strong resemblance to "the witch king so Angmar" Nazgul king of the J.R.R. Tolkien depiction.
Female Black Knight:
Constitution: Complete black medieval armor with "Nazgul-Witch King" J.R.R. Tolkien aesthetics.
Attire and Accessories:
- Stylized armor with medieval black pronged sollerets, black spiked shoulder pauldrons, spiked helmets, black breastplates, black metal gauntlets, cruciform swords, and black "kite" piked ruffled shields.
- The character has a spiked black helmet with big "spiked" shoulder pauldrons, a blue, contemporary navy blue ballet skirt, stylized medieval winged knee guards, metallic 16th-century high heels, and a dagger.

Male Black Knight:
Constitution: Complete black medieval armor with "Nazgul-Witch King" J.R.R. Tolkien aesthetics.
Attire and Accessories:
- Stylized armor with medieval black pronged sollerets, black spiked shoulder pauldrons, spiked helmets, black breastplates, black metal gauntlets, cruciform swords, and black medieval-style shields.
- The character has a spiked black helmet similar to the "Witch King of Angmar," Nazgul king of the "Lord of the Rings" fantasy literature JRRTolkien depictions, a medieval gambeson, and a navy blue medieval surcoat.

Aesthetic:
- The illustration prominently features Japanese Manga-Anime aesthetics.
- The illustration has a solid aesthetic influence from J.R.R. Tolkien's Lord of the Rings, particularly the Nazgul, especially the armor of the Witch King of Angmar depictions.

Artist: Created by Akihiko Yoshida.

Akihiko Yoshida - Final fantasy Specie Description

Akihiko Yoshida's two-dimensional digital illustrations are rich in hybrid compositions influenced primarily by European Medieval history and mythologies, with hints of oriental, contemporary fantasy literature, and Western entertainment media. His Concept Art blends European Medieval and Renaissance aesthetics, evident in clothing and armor like sabatons and leather gloves, instilling them with noble characteristics.

Additionally, Yoshida's art incorporates Oriental and Japanese Folklore elements, such as Hachimaki bandanas and Dhoti Shalwar pants, harmonizing Eastern and Western cultural aspects. Traces of Bronze Age and Viking influences are visible in characters like the Barbarians, characterized by horned helmets reminiscent of ancient shamanic Norse traditions.

Greek Mythology inspires him, adding a fantastical dimension to characters like the winged "angel" figure. The golden-armored character echoes Norse mythological beings, like Valkyries.

Akihiko Yoshida's art also exhibits traits from contemporary fantasy literature and media, with black knights reminiscent of J.R.R. Tolkien's Nazgul.

Aesthetically, Yoshida skillfully fuses medieval European, oriental, and Nordic elements with contemporary designs, including sportswear and motorcycle-inspired features. High-couture fashion occasionally appears, enhancing characters with stylized robes and intricate patterns.

Akihiko Yoshida's artwork masterfully combines historical, mythological, and contemporary influences, creating highly complex visual and cultural-hybrid compositions that could be considered unique and, simultaneously, familiar to the consumers.

Concept Artist Overall Aesthetic-Reference Dissection Results

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The Concept Art created by Jen Zee, Jo Gaultier, Yuya Nagai, Yoshitaka Amano, and Akihiko Yoshida represents a popular form of contemporary visual storytelling, particularly cherished by the gaming community. These artists blend historical, cultural, and mythological elements with modern aesthetics, creating visually hybrid and culturally rich creations.

One common trait among these artists is their choice of medium: two-dimensional digital illustrations. This format serves as their canvas for crafting elaborate worlds and characters, although it's worth noting that Yoshitaka Amano's artwork begins as handmade drawings and is later digitized.

Aesthetically, the Japanese concept artists Yuya Nagai and Yoshitaka Amano exhibit a distinct affinity for the Manga-Anime style, characterized by its complex cultural hybrid-complex details and expressive character designs. In contrast, Western artists like Jen Zee and Jo Gaultier draw inspiration from traditional Western comic and animation aesthetics, reflecting their influences from Western media and Disney animations.

Ancient mythologies and fairy tales play an inspiring role in shaping their artwork's narrative and visual aspects. The primary sources of mythological inspiration are ancient Greek and Norse mythologies, with an infrequent infusion of Japanese folklore and oriental elements seamlessly blended with fantasy literature aesthetics.

One unique feature across all the concept art subjects is the hybridization of aesthetics. These artists masterfully merge predominantly Western cultural and historical elements with contemporary daily life and entertainment elements.

Jen Zee's Concept Art is defined by its embrace of diverse character identities and contemporary social themes echoing LGBTQ+ advocacy, racial equality, and representation. Her work serves as a modern lens through which Greek Mythology is interpreted.

Jo Gaultier's Concept Art is deeply rooted in Nordic mythology, marked by the fusion of traditional themes with Disney's animation style. This unique hybridization joins ancient Nordic ancient myths with current modern comic aesthetics.

Yuya Nagai's work defies classification, as it integrates diverse Asian, European, and American cultural influences with various historical periods. These hybridized styles and mythological references result in illustrations that resist easy categorization.

Yoshitaka Amano's Concept Art consistently upholds the Manga-Anime aesthetic but adds a unique twist with Moebius-inspired features. Amano's focus expands beyond aesthetics as his artwork delves into more intimate forms of visual art expression, linking them with historical and mythological influences.

Akihiko Yoshida's Concept Art balances European Medieval and Renaissance aesthetics and oriental and contemporary influences. This blending of historical and modern elements makes his work distinctive and complex but familiar at the same time.

While these Concept Artists share commonalities such as their choice of medium, affinity for Manga-Anime aesthetics, mythological inspirations, caucasian race characters, and hybridization of cultural elements, they diverge in their thematic focuses and stylistic approaches.

Despite the differences in their backgrounds, beliefs, and geographic origins, all their Concept Art depictions contain traces of ancient mythology and historical elements. This phenomenon makes us aware of the enduring presence of mythical and historical imagery in our contemporary world, even in the context of consumerism, decontextualization, and historic oblivion; it is a testament to the timeless allure of these ancient narratives.

SUBJECT
CLASSIFICATION

Jen Zee Classification Chart by Group & by Subject

Subject J1

Taxonomy Classification Chart
by Groups 01

J1	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**American Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**American Comic Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Hades I** - American Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Jen Zee -** Hades I - American Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Athena** Illustration

Taxonomy Classification Chart
by Subject 01

J1	
Piece . Name of the piece	**Athena**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • American Hypermodern Concept Art Illustration. • Made in San Francisco. • Made by Jen Zee. • Made for Supergiant video games - (2020). • Nintendo Switch Platform • Character: Depiction of the Greek goddess Athena, goddess of wisdom, as a middle-aged black woman with an athletic build. Aesthetics: • The illustration exhibits a postmodern Western comic-illustration style, combining elements from Ancient Greek Mythology. • The illustration is Re-imagination of Athena with a black phenotype possibly influenced by contemporary LGBTQ+ movements in the U.S.A.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: • **Hair:** Long braided light blue hair. • **Eyes:** Light blue. • **Skin & Constitution:** dark brown skin and an athletic build. **Attire and Accessories:** • Golden breastplate with Greco-Roman aesthetics featuring a Medusa head decoration; iridescent tunic transitioning from purple to pink. • Golden "Aegis" shield, Greek arm grasps, earrings symbolizing the aegis shield, stylized Corinthian helmet with a dark blue crest. • Holds a metal owl, representing wisdom and possibly referencing the metallic owl from the 1981 movie "Clash of the Titans."
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Mike Mignola Illustrations**

Subject J2

J2	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**American Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**American Comic Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Hades I** - American Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Jen Zee** - Hades I - American Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Nyx** Illustration

J2	
Piece . Name of the piece	**Nyx**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • American Hypermodern Concept Art Illustration. • Made in San Francisco. • Made by Jen Zee. • Made for Supergiant video games - (2020). • Nintendo Switch Platform • Character: Depiction of "Nyx", the primal Greek goddess of night, as a middle-aged caucasian white woman with an athletic build. Aesthetics: • The illustration exhibits a postmodern Western comic-illustration style, combining elements from Ancient Greek Mythology.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: • **Hair:** Long, stylized dark-winged hair resembling two crow-bird wings with stars and dark matter. • **Eyes:** Light yellow. • **Skin & Constitution:** Pale, creamy skin and an athletic build. **Attire and Accessories:** • Golden gorget adorned with skulls and sapphires, pauldrons resembling waning and waxing moons with bat wing decor, purple-black chiton tunic with golden straps, golden arm bracelets, Greek armraps, earrings with purple precious stones. • Greek Stephanos golden crown with a skull, precious stones, and glowing purple stars.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Mike Mignola Illustrations**

Subject J3

Taxonomy Classification Chart

by Groups 03

J3	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**American Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**American Comic Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Hades I** - American Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Jen Zee** - Hades I - American Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Zeus** Illustration

Taxonomy Classification Chart

by Subject 03

J3	
Piece . Name of the piece	**Zeus**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • American Hypermodern Concept Art Illustration. • Made in San Francisco. • Made by Jen Zee. • Made for Supergiant video games - (2020). • Nintendo Switch Platform • Character: Depiction of a elderly caucasian white male with an XXL and muscular build; represents the primal Greek god of the heavens, Zeus. Aesthetics: • The character possibly has a "Heroic Nudism" influence and homosexual erotic fetish depictions related to adoring mature muscle "Daddy" bodies, commonly seen in the "bear" LGBTQ+ community art expressions. • The illustration has a postmodern Western comic-illustration aesthetic. • The illustration has a solid reference to Ancient Greek Mythology.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: • **Hair:** Features long, stylized white hair and beard resembling clouds. • **Eyes:** Pale green - Light Aqua. • **Skin:** Tanned white, with a pronounced athletic body. **Attire and Accessories:** • The character wears a yellow Greek chiton tunic. • Adorned with golden arm bracelets and golden rings. • The character wears a golden iridescent garland resembling Zeus' lightning bolts. • Zeus is depicted holding his primary weapon, a lightning bolt created by his son, Hephaestus.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Mike Mignola Illustrations**

Subject J4

Taxonomy Classification Chart

by Groups 04

J4	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**American Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**American Comic Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Hades I** - American Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Jen Zee** - Hades I - American Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Zagreus** Illustration

Taxonomy Classification Chart

by Subject 04

J4	
Piece . Name of the piece	**Zagreus**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium**: Two-dimensional digital illustration. • American Hypermodern Concept Art Illustration. • Made in San Francisco. • Made by Jen Zee. • Made for Supergiant video games - (2020). • Nintendo Switch Platform • Character: Depiction of a young, possibly Asian-Caucasian athletic man who represents the Greek god of the underworld, "Zagreus." Aesthetics : • The illustration exhibits a postmodern Western comic-illustration style. It has a solid reference to Ancient Greek Mythology.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	**Features:** • **Hair**: Long black hair and a long black beard shaped like a spear. • **Eyes**: The character has red eyes. • **Skin & Constitution**: green, pale skin (a reference to death) and a pronounced athletic build. **Attire and Accessories:** • The character wears a 6th-century Ancient Greek red-black chiton tunic. • Adornment with a decorated skull belt, reminiscent of Mexican "Calaveras," embellished with precious gems. • The character wears a stylized iridescent garland that transitions from red to yellow, symbolizing decay. • Adornment with golden arm bracelets, gemmed rings, Greek armlets, and Greek arm wraps, each featuring sizable gems.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Mike Mignola Illustrations**

Subject J5

Taxonomy Classification Chart

by Groups 05

J5	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**American Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**American Comic Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Hades I** - American Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Jen Zee** - Hades I - American Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Hades** Illustration

Taxonomy Classification Chart

by Subject 05

J5	
Piece . Name of the piece	**Hades**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • American Hypermodern Concept Art Illustration. • Made in San Francisco. • Made by Jen Zee. • Made for Supergiant video games - (2020). • Nintendo Switch Platform • Character: Depiction of a middle-aged, muscled man, possibly of Asian (Mongoloid) descent. Represents the primal Greek god of the underworld, "Hades." Aesthetics: • The character is possibly related to "Heroic Nudism" and homosexual erotic fetish depictions related to adoring mature muscle "Daddy" bodies, commonly seen in the "bear" LGBTQ+ community art expressions. • The illustration has a postmodern Western comic-illustration aesthetic. The illustration has a solid reference to Ancient Greek Mythology.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: • **Hair:** Short black hair. • **Eyes:** possesses heterochromia, with one red eye and one green eye. • **Skin & Constitution:** tanned white skin and a pronounced athletic build. **Attire and Accessories:** • Wears a 6th-century Ancient Greek red-black chiton tunic. • Adornment of a unique three-skulled belt reminiscent of Mexican "Calaveritas." • Wears stylized iridescent garland, transitioning from red to yellow, symbolizing decay. • Adornment of golden arm bracelets, Greek armlets, and Greek arm wraps. • The pauldron features a distinctive three-dog skull, referencing the underworld dog guardian, "Cerberus."
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Mike Mignola Illustrations**

Subject J6

J6	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**American Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**American Comic Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Hades I** - American Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Jen Zee** - Hades I - American Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Persephone** Illustration

J6	
Piece . Name of the piece	**Persephone**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information about the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • American Hypermodern Concept Art Illustration. • Made in San Francisco. • Made by Jen Zee. • Made for Supergiant video games - (2020). • Nintendo Switch Platform • Character: Depiction of a elderly Caucasian woman. The illustration represents the primal Greek goddess of fertility and harvest, "Persephone." Aesthetics: • The illustration exhibits a postmodern Western comic-illustration style. • It has a solid reference to Ancient Greek Mythology.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: • **Hair:** Pale blond hair is styled in a braid adorned with grass strings; her hair is decorated with lavender flowers. • **Eyes:** Green eyes • **Skin & Constitution:** tanned white skin and an athletic build. **Attire and Accessories:** • Wears a 6th-century Ancient Greek white chiton tunic enriched with vegetable fiber braid strings. • Adornment of a green scarf and a green string fabric belt. • She holds a harvest leaf containing wheat, onions, and romaine lettuce in her arm. • Carries a fiber braid basket filled with harvest, including eggplant, apples, and more.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Mike Mignola Illustrations**

Subject J7

Taxonomy Classification Chart

by Groups 07

J7

Field	Value
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**American Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**American Comic Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Hades I** - American Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Jen Zee** - Hades I - American Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Achilles** Illustration

Taxonomy Classification Chart

by Subject 07

J7

Field	Value
Piece . Name of the piece	**Achilles**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • American Hypermodern Concept Art Illustration. • Made in San Francisco. • Made by Jen Zee. • Made for Supergiant video games - (2020). • Nintendo Switch Platform • Character: Depiction of a middle-aged Caucasian man with an impressive muscular physique who represents the Greek demigod, "Achilles." Aesthetics: • The illustration Exhibits a postmodern Western comic-illustration style. It has a solid reference to Ancient Greek Mythology. • The color green symbolizes death, alluding to Achilles' connection to the realm of the dead as a servant of Hades. • His Hades spear brooch further emphasizes this, adding depth to the character's narrative.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: • **Hair:** Features long, curly blond hair adorned with a leather-fabric diadem. • **Eyes:** Green eyes. • **Skin & Constitution:** Fair skin, pronounced athletic build. **Attire and Accessories:** • Wears a 6th-century Ancient Greek chiton garment with a decorated belt featuring a Greek meander pattern. • Chest armor piece covered by a 5th-4th century Chlamys Greek. • Arm bracelets, Greek armlets, and Greek leather arm wraps. • Wears a stylized cartoonish brooch featuring the symbol of Hades' spear. • Wields the legendary "Xiphos," as referenced in Homer's Iliad.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Mike Mignola Illustrations**

Subject J8

Taxonomy Classification Chart

by Groups 08

J8	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**American Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**American Comic Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Hades I** - American Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Jen Zee** - Hades I - American Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Thanatos** Illustration

Taxonomy Classification Chart

by Subject 08

J8	
Piece . Name of the piece	**Thanatos**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • American Hypermodern Concept Art Illustration. • Made in San Francisco. • Made by Jen Zee. • Made for Supergiant video games - (2020). • Nintendo Switch Platform • Character: Depiction of the Greek god of death, "Thanatos." Aesthetic: • The illustration exhibits a postmodern Western comic-illustration style. It has a solid reference to Ancient Greek Mythology. • The Characters also have items resembling Mexican "Death's Day" paraphernalia.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: • **Hair:** White short hair. • **Eyes:** Yellow eyes. • **Skin & Constitution:** Caucasian Features, dark gray-skin and a pronounced athletic build. **Attire and Accessories:** • Wears a 6th-century Ancient Greek black chiton tunic adorned with golden strings along its borders and a belt. • Wears a shoulder pauldron featuring three metallic golden decorations resembling air or clouds, a golden metallic gorget with abstract decorations and a tight purple belt with golden decorations accentuated by a large skull decor reminiscent of Mexican "Calaveritas." and a black cloak with a hood resembling the Mexican folklore death creature, "La Parca" or "La Santa Muerte." • The character wields a stylized 11th-century metal gauntlet holding Thanatos' scythe, which takes the form of a vulture. This serves as a metaphor for those who seek living beings on the brink of death.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Mike Mignola Illustrations**

Subject J9

J9

Kingdom (Field that represents the artistic current of the image to be classified)	Hypermodern Concept Art Illustration
Subkingdom (Field that represents the artistic trend and the temporality factor)	American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	American Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	Hades I - American Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	Jen Zee - Hades I - American Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	Hermes Illustration

Taxonomy Classification Chart

by Subject 09

J9

Piece . Name of the piece	Hermes
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• Medium: Two-dimensional digital illustration. • American Hypermodern Concept Art Illustration. • Made in San Francisco. • Made by Jen Zee . • Made for Supergiant video games - (2020). • Nintendo Switch Platform • Character: Depiction of a brown-skinned, athletic Asian man with short hair who represents the messenger of Zeus, the Greek god, "Hermes." Aesthetics • The Illustration exhibits a postmodern Western comic-illustration style. The re-imagination of Hermes, originally of Greek and Cypriot origin, now with an Asian person phenotype, could be influenced by contemporary social diversity movements like" Asian Lives Matter" in the U.S.A. • The illustration has a solid reference to Ancient Greek Mythology.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: Hair: Black short hair. Eyes: slanted black eyes. Skin & Constitution: Brown-skinned, pronounced athletic build. Attire and Accessories: • Wears a 6th-century Ancient Greek white creamy chiton tunic with vibrant pink strings along its borders. • Wears a silky, iridescent yellow-orange scarf. • He wears a golden garland with iridescent yellow-orange wings, symbolizing his connection to air, movement, the skies, and the wind. • He wears winged boots, a stylized reinterpretation of Hermes' traditional winged sandals, signifying his role as the messenger of the Olympian gods. • He holds a golden staff adorned with wings and serpents, the typical "Caduceus" Hermes staff, the symbol of Hermes, and nowadays, the primary medicine science symbol.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	Mike Mignola Illustrations

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Subject J10

Taxonomy Classification Chart
by Groups 10

J10	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**American Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**American Comic Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Hades I** - American Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Jen Zee** - Hades I - American Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - American Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Artemis** Illustration

Taxonomy Classification Chart
by Subject 10

J10	
Piece . Name of the piece	**Artemis**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • American Hypermodern Concept Art Illustration. • Made in San Francisco. • Made by Jen Zee. • Made for Supergiant video games - (2020). • Nintendo Switch Platform • Character: Depiction of a lemon-green hair, pale-skinned, athletic woman with dark eyes that Represents the Greek goddess of the moon, the hunt, and wildlife, "Artemis." Aesthetics: • The Illustration exhibits a postmodern Western comic-illustration style. It has a solid reference to Ancient Greek Mythology.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: • **Hair:** The character features long, green hair in a braid adorned with two American white-tail deer antlers and a diadem reflecting the moon phases. • **Eyes:** Dark black eyes • **Skin & Constitution:** Lemon-green, pale skin, pronounced athletic build. Attire and Accessories: • Wears a 6th-century Ancient Greek mint-green chiton tunic with wool accents along its borders. • She wears brown bear fur and grizzly paws, complemented by two American raccoon tails. • She holds a stylized long bow and arrows, embodying her role as the goddess of hunting. • Her bow features three North American quail birds, symbolizing her connection to wildlife. • She has bandages and fur decorations on her arms, adding to her wilderness aesthetic. • She stands atop what appears to be a giant leaf, underscoring her affinity with nature. • She has the symbol of a waxing moon on her chest, emblematic of her lunar domain.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Mike Mignola Illustrations**

Subject G1

Taxonomy Classification Chart
by Groups 1

G1	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Canadian Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**American Western Comic Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Jotun** - American Western Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Jo Gaultier** - Jotun - American Western Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Jera** Illustration

Taxonomy Classification Chart
by Subject 1

G1	
Piece . Name of the piece	**Jera**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • Canadian Hypermodern Concept Art Illustration. • Made in Montreal. • Made by Jo Gaultier. • Made for Thunder Lotus games - (2015). • Nintendo Switch Platform • Character: Depiction of a green-haired female Nordic mythology-titan-monster creature with robust features, including substantial breasts and a pronounced belly. Aesthetics: • Postmodern Western comic-illustration style, The illustration strongly displays the aesthetics of 2D animation styles seen in Disney films from the 80s and 90s. • This character embodies a fusion of Nordic giants and Greek mythology, drawing parallels to the prehistoric fertility goddess sculptures like the "Venus of Willendorf." • It also shares visual elements with the depiction of Titan Gaia from the "God of War" video game.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: **Hair:** Green Plant-flower base, "foliage" long hair with a Viking helmet-like adornment. **Eyes:** Neon green eyes. **Skin & Constitution:** Brown skin, voluptuous, robust body that resembles a mountain, with pronounced breasts held by a brassier made of branches. **Attire and Accessories:** • The character has a Viking helmet-like adornment. • The character has a brassiere made of branches and pine trees in her body.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Disney 80´- 90´s Animation Art**

Subject G2

Taxonomy Classification Chart
by Groups 2

G2	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Canadian Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**American Western Comic Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Jotun** - American Western Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Jo Gaultier** - Jotun - American Western Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Fe** Illustration

Taxonomy Classification Chart
by Subject 2

G2	
Piece . Name of the piece	**Fe**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	**Medium:** Two-dimensional digital illustration. • Canadian Hypermodern Concept Art Illustration. • Made in Montreal. • Made by Jo Gaultier. • Made for Thunder Lotus games - (2015). • Nintendo Switch Platform • Character: Depiction of a blond female Nordic mythology-titan-monster creature with robust-mineral-like features and athletic build. Aesthetics: • Postmodern Western comic-illustration style. • The illustration strongly displays the aesthetics of 2D animation styles seen in Disney films from the 80s and 90s. • This character embodies a fusion of a Nordic giant with a primal Greek titan from Greek mythology. • The character has dwarven features typically seen in Tolkien's depictions.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: • **Eyes:** Ruby red eyes. • **Hair:** Long blond hair with a braid-like Nordic-style fashion decor. • **Skin & Constitution:** Mustard yellow skin, voluptuous, strong muscle body made of rock and mineral crystals in the shoulder area. **Attire and Accessories:** • The character has a 10th century Viking helmet-like adornment. • The character wears a Viking braid hairstyle with some red ornaments. • The character's eyes are made of ruby gemstones.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Disney 80´- 90´s Animation Art**

Subject G3

Taxonomy Classification Chart
by Groups 3

G3	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Canadian Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**American Western Comic Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Jotun** - American Western Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Jo Gaultier** - Jotun - American Western Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Thora** Illustration

Taxonomy Classification Chart
by Subject 3

G3	
Piece . Name of the piece	**Thora**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • Canadian Hypermodern Concept Art Illustration. • Made in Montreal. • Made by Jo Gaultier. • Made for Thunder Lotus games - (2015). • Nintendo Switch Platform • Character: Depiction of a Caucasian red-haired female with a stylized deer horn helmet, a Viking warrior holding an extra-large double-edge axe with robust features and athletic build. Aesthetics: • Postmodern Western comic-illustration style. • The illustration strongly displays the aesthetics of 2D animation styles seen in Disney films from the 80s and 90s. • This character has the distinctive nordic Viking red hair depiction, possibly inspired by the Viking conqueror Eric the Red or the Nordic mythology god "Thor," who was described to have red hair. • The character wears a horn-like helmet, a common feature in modern-era Viking representations. • The character could also be the result of postmodern barbarian depictions.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: • **Hair:** Long red hair with a braid-like Nordic-style fashion decor. • **Eyes:** Black eyes. • **Skin & Constitution:** Ochre-pink skin, voluptuous, strong muscle body. **Attire and Accessories:** • The character has a stylized deer horn helmet. • The character wears a black bear fur cape, Sami reindeer, or northern mammal fur boots. • The character carries a big Viking double-edge axe from the 9th century.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Disney 80´- 90´s Animation Art**

Subject G4

Taxonomy Classification Chart

by Groups 4

G4	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Canadian Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**American Western Comic Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Jotun** - American Western Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Jo Gaultier** - Jotun - American Western Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Kaunan** Illustration

Taxonomy Classification Chart

by Subject 4

G4	
Piece . Name of the piece	**Kaunan**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • Canadian Hypermodern Concept Art Illustration. • Made in Montreal. • Made by Jo Gaultier. • Made for Thunder Lotus games - (2015). • Nintendo Switch Platform • Character: Depiction of a horned, orange-bearded Nordic mythology-titan-monster creature with robust volcanic-like features and an athletic build. Aesthetics: • Postmodern Western comic-illustration style, The illustration strongly displays the aesthetics of 2D animation styles seen in Disney films from the 80s and 90s. • This character strongly resembles Tolkien's depiction of a Balrog and has aesthetics related to Tolkien's dwarfs. • The character resembles the Greek mythology blacksmith god "Hephaestus," associated with volcanoes and possibly with the primal Norse mythology blacksmith god "Surtur." • The character's helmet could result from a 10th-century Viking helmet with Stone Age Nordic ceremonial helmets and contemporary Nordic depictions.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: **Hair:** Long orange lava mustache and beard. **Eyes:** Bright orange eyes. **Skin & Constitution:** Brown skin, voluptuous, strong muscle body. **Attire and Accessories:** • The character has a stylized horn helmet resembling the Nordic Bronze Age Viksø ceremonial helmets, Arnold Schwarzenegger's depiction of "Conan the Barbarian", or Tolkien's Balrog from The Lord of the Rings. • The character wears blacksmith gloves.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Disney 80´- 90´s Animation Art**

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Subject G5

Taxonomy Classification Chart
by Groups 5

G5	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Canadian Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**American Western Comic Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Jotun** - American Western Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Jo Gaultier** - Jotun - American Western Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Odin** Illustration

Taxonomy Classification Chart
by Subject 5

G5	
Piece . Name of the piece	**Odin**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • Canadian Hypermodern Concept Art Illustration. • Made in Montreal. • Made by Jo Gaultier. • Made for Thunder Lotus games - (2015). • Nintendo Switch Platform • Character: Depiction of a Caucasian winged helmet, one-eyed, white-bearded elderly athletic man who represents the Nordic mythology primal god "Odin." Aesthetics: • Postmodern Western comic-illustration style: The illustration strongly displays the aesthetics of 2D animation styles seen in Disney films from the 80s and 90s. • The character reflects a contemporary vision of "Odin" influenced by Western movies, fantasy literature, and video games.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: Hair: Long white mustache and beard. Eyes: one red eye and a luminous one. Skin & Constitution: ocre pink skin, athletic, strong muscle body. Attire and Accessories: • The character has a stylized winged helmet resembling the traditional "Wagner" Valkyrie and a Viking 10th-century Viking helmet. • The character holds Odin's "Gungnir" spear and wears a dark purple cape, gloves, boots, light purple winged shoulder pauldrons, and dark gray chest armor. • The character has a fur-type skirt resembling the garments of the animation of "He-Man" or the movie "Conan The Barbarian."
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Disney 80´- 90´s Animation Art**

Subject G6

Taxonomy Classification Chart
by Groups 6

G6	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Canadian Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**American Western Comic Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Jotun** - American Western Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Jo Gaultier** - Jotun - American Western Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Valkyrie** Illustration

Taxonomy Classification Chart
by Subject 6

G6	
Piece . Name of the piece	**Valkyrie**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • Canadian Hypermodern Concept Art Illustration. • Made in Montreal. • Made by Jo Gaultier. • Made for Thunder Lotus games - (2015). • Nintendo Switch Platform • Character: Depiction of a brown-haired, athletic, slim young woman representing a Nordic mythology Valkyrie. Aesthetics: • Postmodern Western comic-illustration style: The illustration strongly embodies the aesthetics of 2D animation styles seen in Disney films from the 80s and 90s. • The character's appearance may bear resemblance to the aesthetics of the Greek god Hermes.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: **Hair:** Long brown hair. **Eyes:** White eyes. **Skin & Constitution:** Gray skin fused with her armor with a slender, athletic physique. **Attire and Accessories:** • The character wears a stylized Viking 10th-century helmet. • She adorns winged, stylized 13th-century medieval European sollerets reminiscent of the Greek god "Hermes'" winged sandals and a white scarf. • The character wields a 10th-century Viking-style sword. • She carries a shield featuring the Viking "Valknut" rune, often associated with the primal god "Odin." • Her attire includes a white skirt with wing decorations at the waist and a winged-style gorget.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Disney 80´- 90´s Animation Art**

Subject G7

Taxonomy Classification Chart
by Groups 7

G7	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Canadian Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**American Western Comic Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Jotun** - American Western Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Jo Gaultier** - Jotun - American Western Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Dwarf** Illustration

Taxonomy Classification Chart
by Subject 7

G7	
Piece . Name of the piece	**Dwarf**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • Canadian Hypermodern Concept Art Illustration. • Made in Montreal. • Made by Jo Gaultier. • Made for Thunder Lotus games - (2015). • Nintendo Switch Platform • Character: Depiction of a middle-aged Caucasian man with a red beard, wide eyebrows, and a solid muscular physique, representing a Norse mythology "Dwarf.". Aesthetics: • Postmodern Western comic-illustration style: The illustration strongly embodies the aesthetics of 2D animation styles seen in Disney films from the 80s and 90s. • The character's appearance may resemble Tolkien's "Lord of the Rings" dwarf depictions.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: • **Hair:** Long red hair, beard, wide eyebrows, and a ponytail hairstyle. • **Eyes:** Black eyes. • **Skin & Constitution:** Brown skin with an athletic, muscular build. • **Attire and Accessories:** • The character wears golden shoulder pauldrons. • The character wields a brown stylized hammer that resembles a blacksmith tool. • The character sports brown squared leather boots and blacksmith leather gloves. • His attire includes dark brown pants and a possibly brown vest.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Disney 80´- 90´s Animation Art**

Subject G8

Taxonomy Classification Chart
by Groups 8

G8	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Canadian Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**American Western Comic Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Jotun** - American Western Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Jo Gaultier** - Jotun - American Western Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Hagalaz** Illustration

Taxonomy Classification Chart
by Subject 8

G8	
Piece . Name of the piece	**Hagalaz**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • Canadian Hypermodern Concept Art Illustration. • Made in Montreal. • Made by Jo Gaultier. • Made for Thunder Lotus games - (2015). • Nintendo Switch Platform • Character: Depiction of an orange-haired female Nordic mythology-titan-monster creature with slender body features and an athletic build. Aesthetics: • Postmodern Western comic-illustration style. • The illustration strongly embodies the aesthetics of 2D animation styles seen in Disney films from the 80s and 90s. • This character represents a fusion of a Nordic giant with primal Greek mythology characteristics, possibly inspired by Zeus or the heavens. • The character's hair and attire resemble clouds and emit electricity, symbolizing connections to the heavens, skies, Valhalla, Zeus, or Olympus.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: • **Hair:** Long puffed hair resembling clouds or vapor. • **Eyes:** Yellow-orange iridescent eyes. • **Skin & Constitution:** Grayish-brownish skin, slender athletic, muscular body radiating electricity. • **Attire and Accessories:** • The character wears a 10th-century Viking helmet-like adornment. • She has 8th-century BC Greek leg wraps and Greek leather arm wraps. • Leather armlets adorn her arms. • Her attire consists of a cloud-like dress.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Disney 80´- 90´s Animation Art**

Subject G9

Taxonomy Classification Chart
by Groups 9

G9	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Canadian Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**American Western Comic Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Jotun** - American Western Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Jo Gaultier** - Jotun - American Western Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Isa** Illustration

Taxonomy Classification Chart
by Subject 9

G9	
Piece . Name of the piece	**Isa**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • Canadian Hypermodern Concept Art Illustration. • Made in Montreal. • Made by Jo Gaultier. • Made for Thunder Lotus games - (2015). • Nintendo Switch Platform • Character: Depiction of a male Nordic mythology-titan-monster creature with light blue iced hair and beard, blue skin, muscular features, and an athletic build. Aesthetics: • Postmodern Western comic-illustration style. • The illustration strongly embodies the aesthetics of 2D animation styles seen in Disney films from the 80s and 90s. • This character represents a typical Nordic giant from the Helheim Norse mythology realm. • The character shares some aesthetic similarities with the "Street Fighter 2" video game character "Blanka," including body constitution, hairstyle, fangs, and more.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: Hair: Long, spiked hair resembling ice tops. Eyes: White eyes. Skin & Constitution: Ocre-blue skin, muscular, athletic body with broad, big arms and legs. Attire and Accessories: The character wears a stylized Nordic Bronze Age Viksø ceremonial horn helmet. • The character wearing a "barbarian" fur skirt is similar to depictions of Arnold Schwarzenegger's "Conan the Barbarian" character depictions or He-Man garment depictions.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Disney 80´- 90´s Animation Art**

Subject G10

Taxonomy Classification Chart
by Groups 10

G10	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Canadian Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**American Western Comic Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Jotun** - American Western Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Jo Gaultier** - Jotun - American Western Comic Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Canadian Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Nameless Eagle** Illustration

Taxonomy Classification Chart
by Subjec 10

G10	
Piece . Name of the piece	**Nameless Eagle**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • Canadian Hypermodern Concept Art Illustration. • Made in Montreal. • Made by Jo Gaultier. • Made for Thunder Lotus games - (2015). • Nintendo Switch Platform • Character: Depiction of a giant brown eagle creature with long claws and a large beak, representing the giant "Unnamed" eagle who lives at the top of the Yggdrasil tree from Norse European mythology. Aesthetics: • Postmodern Western comic-illustration style. • The illustration strongly embodies the aesthetics of 2D animation styles seen in Disney films from the 80s and 90s. • This character bears a particular aesthetic resemblance to the eagle from the 1990 Disney movie "The Rescuers Down Under."
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: **Eyes:** Red sclera with black eyes. **Feathers & Constitution:** Dark brown feathers, giant eagle with enormous wings, claws, and prominent peak. **Attire and Accessories:** • The character has a normal-sized eagle on her head, representing the Norse mythology creature "Vedrfolnir." • Darker brown feathers adorn the tips of her wings.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Disney 80´- 90´s Animation Art**

Subject N1

Taxonomy Classification Chart by Groups 1

N1	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Valkyrie Elysium** - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Yuya Nagai -** Valkyrie Elysium- Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Maria** Illustration

Taxonomy Classification Chart by Subject 1

N1	
Piece . Name of the piece	**Maria**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Yuya Nagai. • Made for Square Enix - (2022). • Sony Play Station 4-5 • Character: Depiction of a young Caucasian Norse mythology Valkyrie with hybridized European medieval, neoclassical-Victorian, and contemporary style garments featuring an athletic build. Aesthetics: • The illustration has Japanese Manga-Anime aesthetics; the image has highly hybridized garments between various European medieval-style clothes and decorations; the illustration incorporates Neoclassical and Victorian 18th-century clothing traits; the picture features contemporary fabrics and postmodern qualities, including inspiration from modern sportswear aesthetics. The image also has contemporary erotic-sexual paraphernalia details.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	**Features:** • **Hair:** Long white-grayish hair. • **Eyes:** Light blue. • **Skin & Constitution:** Pale pink skin and an athletic build. **Attire and Accessories:** • Hybrid styles in adornments and clothing: Stylized High heels,13th-century pronged sollerets, stylized shoulder pauldrons, Fantasy depiction of a 14th-century breastplate adapted for women, and a stylized contemporary-medieval cruciform sword. • Victorian 18th-19th century decorations, including an 18th-century winged diadem, a Victorian-style collar, and stylized Victorian-style gloves.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Final Fantasy Illustrations - Akihiko Yoshida**

Subject N2

Taxonomy Classification Chart
by Groups 2

N2	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Valkyrie Elysium** - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Yuya Nagai** - Valkyrie Elysium- Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Hilde** Illustration

Taxonomy Classification Chart
by Subject 2

N2	
Piece . Name of the piece	**Hilde**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Yuya Nagai. • Made for Square Enix - (2022). • Sony Play Station 4-5 • Character: Depiction of a dark-skinned young Caucasian Norse mythology Valkyrie with hybridized European medieval, neoclassical-Victorian, and contemporary style garments featuring an athletic build. Aesthetics: • The illustration features Japanese Manga-Anime aesthetics. • The character displays highly hybridized garments from various European medieval styles, Renaissance, Asian-Persian, and 20th-century sportswear clothing and decorations. • The illustration incorporates neoclassical and Renaissance clothing traits. • The character features contemporary fabrics and postmodern traits, including inspiration from modern sportswear aesthetics and current erotic-sexual paraphernalia details. • The character has the common Japanese-Manga feature of the skinned woman fighter portrayal
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: • **Hair:** Long, curly gray hair. • **Skin & Constitution:** Dark skin and an athletic build. Attire and Accessories: • The character has stylized pronged sollerets. • The character has 20th-century motorcycle protective-style shoulder pauldrons, breastplates, and gloves. • The character has a fantasy depiction of a 12th-16th-century polearm weapon. • The character has a winged Renaissance-style metal mask and Wagner opera 18th-century winged helmet. • The character has a Indian-Asian panel skirt, similar to the one Carrie Fisher wore in "Star Wars" movies.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.)	**Final Fantasy Illustrations - Akihiko Yoshida**

Subject N3

Taxonomy Classification Chart by Groups 3

N3	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Valkyrie Elysium** - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Yuya Nagai** - Valkyrie Elysium- Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Maria** Illustration

Taxonomy Classification Chart by Subject 3

N3	
Piece . Name of the piece	**Maria**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Yuya Nagai. • Made for Square Enix - (2022). • Sony Play Station 4-5. • Character: Depiction of a cupid-like winged, pale-skinned, young Caucasian Norse mythology Valkyrie with hybridized European medieval, neoclassical-Victorian, and contemporary style garments. Featuring Norse mythology, Greek mythology, and ancient civilizations mythology traits, with an athletic build. Aesthetics: • The illustration features Japanese Manga-Anime aesthetics. • The illustration displays a significant European baroque influence through decorative features, the degraded blue wings, and the halo. • The illustration incorporates medieval, Renaissance, and baroque elements in the garments and decorations, alongside 20th-century influences. • Additionally, it features contemporary fabrics and postmodern traits, including inspiration from modern sportswear aesthetics and current erotic-sexual paraphernalia details. • The character has Norse mythology, Greek mythology, and ancient civilizations mythology traits
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: **Hair:** Long white-gray hair with a long braid. **Eyes:** Blue eyes. **Skin & Constitution:** Pale skin, two wings with white, pale blue, and dark blue feathers, and an athletic build. **Attire and Accessories:** • Hybrid-style, European medieval-style pronged sollerets, shoulder pauldrons, breastplates, stylized gloves, and a fantasy depiction of a 12th-16th-century polearm weapon. • Winged Renaissance-Baroque style metal mask and Wagner opera 18th-century winged helmet. • The character has a halo related to Jewish-Christian mythology and Contemporary-style short skirt
Similar (Field specifying other similar artworks after getting specific information of the other taxons.)	**Final Fantasy Illustrations - Akihiko Yoshida**

Subject N4

Taxonomy Classification Chart
by Groups 4

N4	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Valkyrie Elysium** - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Yuya Nagai** - Valkyrie Elysium- Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Armand** Illustration

Taxonomy Classification Chart
by Subject 4

N4	
Piece . Name of the piece	**Armand**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Yuya Nagai. • Made for Square Enix - (2022). • Sony Play Station 4-5 • Character: Depiction of an androgynous white, pale-skinned young man with hybridized Neoclassical-Victorian and 20th-century contemporary style garments featuring an athletic build. Aesthetics: • The illustration features Japanese Manga-Anime aesthetics. • The character portrayal embraces the typical androgynous aesthetic found in manga and anime, possibly influenced by the aesthetic of Bjorn Andressen in the Japanese manga. • Incorporates European 18th-19th century Imperialism aesthetics.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	**Features:** **Hair:** Short, curly, red-brown hair. **Eyes:** Blue eyes. **Skin & Constitution:** Pale skin with androgynous features and a slender athletic build. **Attire and Accessories:** • 19th-century European horse riding boots, pants, and a long-sleeve white shirt. • 19th-century European imperialist dark blue trench coat with Victorian-style patterns on the coat's interior and a leather tool belt. • The character carries mechanical metal objects.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Final Fantasy Illustrations - Akihiko Yoshida**

Subject N5

Taxonomy Classification Chart
by Groups 5

N5	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Valkyrie Elysium** - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Yuya Nagai** - Valkyrie Elysium- Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Eygon** Illustration

Taxonomy Classification Chart
by Subject 5

N5	
Piece . Name of the piece	**Eygon**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Yuya Nagai. • Made for Square Enix - (2022). • Sony Play Station 4-5 • Character: Depiction of a Caucasian man with brown hair and a white athletic build, wearing hybridized European Medieval and 20th-century contemporary style garments. Aesthetics: • The illustration features Japanese Manga-Anime aesthetics. • The illustration exhibits a significant European influence through decorative features, incorporating elements from Medieval and Renaissance styles into the garments and decorations alongside 20th-century sportswear influences. • The illustration incorporates common traits in Square Enix's Final Fantasy video games.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	**Features:** **Hair:** Brown hair. **Eyes:** Brown eyes. **Skin & Constitution:** White skin and an athletic build. **Attire and Accessories:** • The character wears medieval armor items resembling 14th-15th-century shoulder pauldrons, 18th-century cavalier boots, 5th-15th century leather gambeson, 5th-century leather gloves, leather torso cover, and other medieval-style decorations. • Hybridized medieval & sportswear garments, including leg armor reminiscent of medieval motorcycle leg protections and parts of the vest with motorcycle vest details. • The character wields a gigantic cruciform sword, a common feature in Square Enix's Final Fantasy games.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Final Fantasy Illustrations - Akihiko Yoshida**

Subject N6

Taxonomy Classification Chart
by Groups 6

N6	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Valkyrie Elysium** - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Yuya Nagai** - Valkyrie Elysium- Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Kristoffer** Illustration

Taxonomy Classification Chart
by Subject 6

N6	
Piece . Name of the piece	**Kristoffer**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Yuya Nagai. • Made for Square Enix - (2022). • Sony Play Station 4-5 • Character: Depiction of a one-eyed, androgynous Caucasian middle-aged woman with blond hair, featuring hybridized Medieval, Neoclassical, Victorian, and 20th-century contemporary style garments with an athletic build. Aesthetics: • The illustration features Japanese Manga-Anime aesthetics. • The character's portrayal embraces the typical androgynous aesthetic found in manga and anime, possibly influenced by the aesthetic of Bjorn Andressen in Japanese manga. • The illustration incorporates traits from Medieval, French Monarchy, Renaissance, Neoclassical, and 18th-century clothing, featuring contemporary fabrics and postmodern qualities. • The illustration has some erotic sexual features resembling "Lace garters" features.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: • **Hair:** Long blond hair with a tail. • **Eyes:** One blue eye. • **Skin & Constitution:** Pale skin with androgynous features and an athletic build. Attire and Accessories: • Hybrid styles in adornments and clothing, including stylized high heels fused with medieval 13th-century pronged sollerets, 9th-century chainmail with dragon scales, and French royalty medieval colors and decor. • The character wears Victorian 18th-19th century clothing style pants, vests, strings, and some decorative elements. • 11th-15th century huge medieval knight lace with Renaissance and neoclassical motifs. • The character wears a stylized eyepatch with a Renaissance-Baroque pattern design.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Final Fantasy Illustrations - Akihiko Yoshida**

Subject N7

Taxonomy Classification Chart
by Groups 7

N7	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Valkyrie Elysium** - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Yuya Nagai** - Valkyrie Elysium- Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Fenrir** Illustration

Taxonomy Classification Chart
by Subject 7

N7	
Piece . Name of the piece	**Fenrir**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Yuya Nagai. • Made for Square Enix - (2022). • Sony Play Station 4-5 • Character: Depiction of a wolf-like creature with black fur, frontal purple amethyst limbs, pronged solleret protections on the back limbs, a fiery purple crest impaled by a Renaissance rapier sword with a sole purple horn on the head. This creature represents a highly hybrid version of the Norse mythology "Ragnarok" creature "Fenrir." Aesthetics: • The illustration features Japanese Manga-Anime aesthetics. • The illustration incorporates traits from the Medieval, French Monarchy, Renaissance, Neoclassical, and Nordic styles. The character represents a widely known creature of Norse mythology, but it has medieval and Celtic paraphernalia that decontextualized its features.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	**Features:** **Eyes:** Purple-blue eyes. **Skin & Constitution:** Black fur, purple crest resembling purple fire, and frontal limbs made of purple amethyst. The wolf creature has a muscular build. **Attire and Accessories:** • The creature wears stylized 13th-century medieval pronged sollerets with Renaissance-baroque patterns and is impaled by a 16-17th-century Renaissance rapier sword with golden chains resembling the Norse mythology "Gleipnir Holds." • The wolf creature has a sole purple horn that resembles the mythical and fairytale character of a unicorn.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Final Fantasy Illustrations** - Akihiko Yoshida

Subject N8

Taxonomy Classification Chart
by Groups 8

N8	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Valkyrie Elysium** - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Yuya Nagai** - Valkyrie Elysium- Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Odin** Illustration

Taxonomy Classification Chart
by Subject 8

N8	
Piece . Name of the piece	**Odin**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Yuya Nagai. • Made for Square Enix - (2022). • Sony Play Station 4-5 • Character: Depiction of a pale white-skinned, middle-aged man with hybridized Neoclassical-Victorian and 20th-century contemporary style garments featuring an athletic build, representing the Norse mythology primal god "Odin." Aesthetics: • The illustration features Japanese Manga-Anime aesthetics. • Incorporates European 18th-19th-century Imperialism aesthetics, contemporary style garments and decorations, and some medieval-renaissance and baroque traits. • The character represents the Norse mythology god "Odin" but has few Norse-style aesthetics, mainly the typical Odin's eye patch.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	**Features:** **Hair:** White-blond hair. **Eyes:** Blue eyes with an eye patch decoration. **Skin & Constitution:** Pale white skin and a slender athletic build. **Attire and Accessories:** • The character has an 18th-19th-century European tailcoat, tuxedo pants, white gloves, and a crossed vest and a 14th-17th century medieval renaissance "chavalier" shoulder cape • The character has stylized 20th-century contemporary white textured horse riding boots made of leather and synthetic materials and a contemporary stylized leather white strap cummerbund. • The character holds an ivory walking stick or little staff with Greek mythology Hermes decorations, resembling the "Caduceus" staff. • The character has little medieval-renaissance traits, such as a stylized shoulder pauldron with a baroque-like design.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Final Fantasy Illustrations** - Akihiko Yoshida

Subject N9

Taxonomy Classification Chart
by Groups 9

N9	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Valkyrie Elysium** - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Yuya Nagai** - Valkyrie Elysium- Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Cypher** Illustration

Taxonomy Classification Chart
by Subject 9

N9	
Piece . Name of the piece	**Cypher**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Yuya Nagai. • Made for Square Enix - (2022). • Sony Play Station 4-5 • Character: Depiction of an androgynous white, pale-skinned Asian-Caucasian young woman with a manly torso hybridized Japanese folklore and daily life craft Japanese garments with contemporary style features and sportswear traits, featuring a slender athletic build. Aesthetics: • The illustration features Japanese Manga-Anime aesthetics. • The character portrayal embraces the typical androgynous aesthetic found in manga and anime, possibly influenced by the aesthetic of Bjorn Andressen in Japanese manga. • The illustration has Japanese pre-Edo and Edo folklore garments, items, and some contemporary sportswear hunting traits.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	**Features:** **Hair:** Straight black hair. **Eyes:** Black eyes. **Skin & Constitution:** Pale skin with androgynous Asian-Caucasian features and a slender athletic build. **Attire and Accessories:** • The character wears Japanese daily life folklore footwear like stylized thigh-high sock boots and rickshaw driver Jika Tabi Leggings. • The character wears a stylized Japanese folklore, Haori Garment. • The character holds stylized 14th-century Japanese Yugake archer gloves and a contemporary-style compound bow with two strings.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Final Fantasy Illustrations - Akihiko Yoshida**

Subject N10

Taxonomy Classification Chart

by Groups 10

N10	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Valkyrie Elysium** - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Yuya Nagai** - Valkyrie Elysium- Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Taika** Illustration

Taxonomy Classification Chart

by Subject 10

N10	
Piece . Name of the piece	**Taika**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional digital illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Yuya Nagai. • Made for Square Enix - (2022). • Sony Play Station 4-5 • Character: Depiction of a tanned Caucasian young woman with hybridized Neoclassical-Victorian, Celtic, and contemporary fantasy literature paraphernalia. Aesthetics: • The illustration features Japanese Manga-Anime aesthetics. • The illustration incorporates European Medieval-Renaissance features with Egyptian-like traits, Celtic representations, animal features, and contemporary items from fantasy literature.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	**Features:** • **Hair:** Long braided white hair. • **Eyes:** Red eyes. • **Skin & Constitution:** Pale skin with a voluptuous athletic build. **Attire and Accessories:** • The character wears stylized leggings made from bandages resembling Egyptian mummifications or implying that the character has some injuries. • The character dons a simple silk or linen contemporary white dress. • The character sports a medieval cape and a 16th-17th-century Renaissance corset belt. • The character wears stylized deer horn decorations on her head, like some depictions of the Greek goddess of nature"Artemis." • The character wields a stylized wooden staff with pink protuberances, reminiscent of Gandalf the Gray Wizard in "Lord of the Rings" by J.R.R. Tolkien.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Final Fantasy Illustrations** - Akihiko Yoshida

Subject Y1

Taxonomy Classification Chart
by Groups 1

Taxonomy Classification Chart
by Subject 1

Y1	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Mix-Media Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy -Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Final Fantasy** - Manga & Anime Aesthetic - Fantasy -Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Yoshitaka Amano** - Final Fantasy - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Alus Restor** Illustration

Y1	
Piece . Name of the piece	**Alus Restor**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional Mix-Media illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Yoshitaka Amano. • Made for Squaresoft (Square Enix) - (1990). • Family Computer • Character: Depiction of a blond, androgynous white, pale-skinned young man with hybridized Renaissance, Medieval, Venetian, Oriental-Middle East style garments featuring a Slender build. Aesthetics: • The illustration features Japanese Manga-Anime and art Impressionist aesthetics. (Final Fantasy). • The character portrayal embraces the typical androgynous aesthetic found in manga and anime, possibly influenced by the aesthetic of Bjorn Andressen in the Japanese manga. • The illustration incorporates Renaissance, Medieval, Venetian, and Oriental-Middle East aesthetics, and the garments and items have a refined and luxurious design. • The illustration strongly resembles Moebius's drawings in their color palette and design.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	**Features:** • **Hair:** Short pale blond hair • **Eyes:** Light purple eyes. • **Skin & Constitution:** Pale skin with androgynous features and a slender build. **Attire and Accessories:** • The character wears a huge orange cloak and luxurious shin pads with jewels. • The character wears high-couture orange gloves and a stylized golden choker necklace. • The character holds a stylized Renaissance 10th-13th century European cruciform sword with dragon-like dark orange wing decor and a luxurious Arab-like sword with jewels.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Moebius**

Subject Y2

Taxonomy Classification Chart
by Groups 2

Y2	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Mix-Media Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy -Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Final Fantasy** - Manga & Anime Aesthetic - Fantasy -Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Yoshitaka Amano** - Final Fantasy - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Princess Hilda** Illustration

Taxonomy Classification Chart
by Subject 2

Y2	
Piece . Name of the piece	**Princess Hilda**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional Mix-Media illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Yoshitaka Amano. • Made for Squaresoft (Square Enix) - (1988). • Family Computer. • Character: Depiction of a curly-haired, blond, pale-skinned young woman with hybridized Renaissance, Medieval, Venetian, Oriental-Middle East style garments with insect traits featuring a Slender build. Aesthetics: • The illustration features Japanese Manga-Anime aesthetics. (typical Final Fantasy aesthetics). • The illustration incorporates possible Renaissance, Medieval, Venetian, and Oriental-Middle East aesthetics, and the garments and items have a refined and luxurious design. • The illustration strongly resembles Moebius's drawings in their color palette and design. • The illustration has insect-like garments and oriental fashion influences. • The illustration has a sketchy, watercolor aesthetic, and the picture strongly resembles Moebius's drawings in their color palette and design.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: • **Hair:** Curly blond hair with two braids. • **Eyes:** Blue eyes. • **Skin & Constitution:** Pale skin and a fit, voluptuous build. Attire and Accessories: • The character wears a huge blue cloak with abstract patterns and a few color details. • The character wears contemporary fashion high-couture items like blue sandals, boots with ankle cuffs, snake anklets, and a modern long-fitted dress with patterns and abstract decorative items. • The character wears a bluish head garment similar to a medieval jester hat and has stylized items that look like flying insect antennae, similar to moths and butterflies.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Moebius**

Subject Y3

Taxonomy Classification Chart
by Groups 3

Y3	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Mix-Media Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy -Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Final Fantasy** - Manga & Anime Aesthetic - Fantasy -Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Yoshitaka Amano** - Final Fantasy - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Ifrit** Illustration

Taxonomy Classification Chart
by Subject 3

Y3	
Piece . Name of the piece	**Ifrit**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional Mix-Media illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Yoshitaka Amano. • Made for Squaresoft (Square Enix) - (1988). • Family Computer. • Character: Depiction of a pale brown, muscled humanoid demonic-lycan creature with horned, skull-like adornments. Aesthetics: • The illustration features Japanese Manga-Anime aesthetics. • The character resembles the Greek mythology god "Pan." • The character resembles medieval depictions of the devil. • The character exhibits traits associated with fantasy literature and entertainment media lycanthropy characters. • The character resembles a "berserker" or a "barbarian" as depicted in various media. • The character represents a well-known Final Fantasy character, "Ifrit." • The illustration strongly resembles Moebius's drawings in their color palette and design.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	**Features:** • **Hair:** Short black hair. • **Eyes:** White eyes. • **Skin & Constitution:** Pale brown skin with a muscular, athletic build. **Attire and Accessories:** • The character wears small skulls that resemble the shrunken heads of the Amazon Jivaro Native Americans, along with tribal decorations. • The character has Addax antelope longhorns.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Moebius**

Subject Y4

Taxonomy Classification Chart
by Groups 4

Y4	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Mix-Media Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy -Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Final Fantasy** - Manga & Anime Aesthetic - Fantasy -Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Yoshitaka Amano** - Final Fantasy - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Edgar Roni Figaro** Illustration

Taxonomy Classification Chart
by Subject 4

Y4	
Piece . Name of the piece	**Edgar Roni Figaro**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional Mix-Media illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Yoshitaka Amano. • Made for Squaresoft (Square Enix) - (1994). • SNES. • Character: Depiction of a pale-skinned, androgynous middle-aged man with long, blond ponytail hair. The character has an athletic, slender build and features such as black eyes. Aesthetics: • The illustration features Japanese Manga-Anime and art Impressionist aesthetics, with typical Final Fantasy aesthetics. • It incorporates Renaissance, Medieval, Venetian, and Oriental-Middle East aesthetics elements. The garments and items in the illustration have a refined and luxurious design. • The illustration strongly resembles the style of Moebius's drawings, evident in its color palette and overall design.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	**Features:** • **Hair:** Long blond ponytail hair. • **Eyes:** Black eyes. • **Skin & Constitution:** Pale white skin with a slender, athletic build. **Attire and Accessories:** • The character wears stylized white and gold medieval shoes. • The character dons a medieval black scout cuirass and a stylized 14th-15th century shoulder medieval pauldron. • The character holds a stylized Renaissance 10th-13th century European cruciform sword adorned with dragon-like dark orange wing decorations and a luxurious Arab-like sword with jewels. • The character's outfit includes a high-couture, silky blue cloak with oriental designs highlighted by golden threads. • The character also wears a multicolored red, blue, yellow, and purple scarf with abstract patterns, a decorative garment around the waist, and oriental harem pants.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Moebius**

503

Subject Y5

Taxonomy Classification Chart
by Groups 5

Y5	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Mix-Media Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy -Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Final Fantasy** - Manga & Anime Aesthetic - Fantasy -Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Yoshitaka Amano** - Final Fantasy - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Ex Death** Illustration

Taxonomy Classification Chart
by Subject 5

Y5	
Piece . Name of the piece	**Ex Death**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional Mix-Media illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Yoshitaka Amano. • Made for Squaresoft (Square Enix) - (1992). • SNES. • Character: Depiction of a robust man adorned in a decorative blue suit of armor with luxurious Renaissance, medieval, and oriental-inspired garments and oriental decorations. Aesthetics: • The illustration combines Japanese Manga-Anime and art Impressionist aesthetics with typical Final Fantasy aesthetics. • It incorporates Renaissance, Medieval, Venetian, and Oriental-Middle Eastern aesthetic elements in the character's attire and accessories. Refined and luxurious designs characterize these elements. • The illustration resembles the style of Moebius's drawings, particularly evident in its color palette and overall design.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	**Features:** **Attire and Accessories:** • The character wears a stylized pale blue silk robe with multicolored threads and a highly decorative blue medieval armor adorned with oriental traits. The armor features intricate patterns, gems, and decorations reminiscent of Venetian cervical garments. • The character carries a stylized medieval sword with Turkish design elements. • He wears stylized 13th-century blue pronged sollerets with golden decor, an oriental-style gambeson, and a colorful Venetian carnival-like stylized corset belt. • The character's armor features insect-beetle-shaped decorations on the helmet and shoulder pauldrons. • Additionally, the character dons a high-couture, silky blue cloak with oriental designs highlighted by golden threads.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Moebius**

Subject Y6

Taxonomy Classification Chart
by Groups 6

Y6

Field	Value
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Mix-Media Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy -Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Final Fantasy** - Manga & Anime Aesthetic - Fantasy -Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Yoshitaka Amano** - Final Fantasy - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Vivi** Illustration

Taxonomy Classification Chart
by Subject 6

Y6

Field	Value
Piece . Name of the piece	**Vivi**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional Mix-Media illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Yoshitaka Amano. • Made for Squaresoft (Square Enix) - (2000). • Playstation. • Character: Depiction of a humanoid mage adorned in luxurious Renaissance, medieval, oriental-inspired, and Japanese garments. Aesthetics: • The illustration combines Japanese Manga-Anime and art Impressionist aesthetics, infused with typical Final Fantasy aesthetics. • It seamlessly blends Renaissance, Medieval, Venetian, and Oriental-Middle Eastern aesthetics elements into the character's attire and accessories, all characterized by refined and opulent designs and contemporary entertainment Western animation features. • The character resembles "Orko," the wizard character from the 1980s Western animation "He-Man," with the garment sharing similarities with Venetian carnival costumes. • The illustration exhibits a style reminiscent of Moebius's drawings, particularly evident in its carefully chosen color palette and overall design.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	**Features:** **Attire and Accessories:** • The character wears a highly decorative, stylized dark blue robe with multicolored threads. Their clothing includes stylized 17th-century medieval striped Bragou bras, British trousers, late 17th-18th century European cavalier boots, 16th-century Renaissance puff sleeves, and a corset. The garments are adorned with Japanese folklore patterns and oriental traits. • The character dons a hat resembling the 12th-century European German medieval Khasidei Askenaz Jewish hat or the medieval 16th-century Quaker hat. • The character wears a highly decorative garment with intricate Artcraft decorations, patterned fabric layers, and multicolored threads.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Moebius**

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Subject Y7

Taxonomy Classification Chart
by Groups 7

Y7	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Mix-Media Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy -Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Final Fantasy** - Manga & Anime Aesthetic - Fantasy -Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Yoshitaka Amano** - Final Fantasy - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Doga** Illustration

Taxonomy Classification Chart
by Subject 7

Y7	
Piece . Name of the piece	**Doga**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional Mix-Media illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Yoshitaka Amano. • Made for Squaresoft (Square Enix) - (1990). • Family Computer. • Character: Depiction of an elderly white, pale-skinned wizard with a slender build, dressed in hybridized Renaissance, Medieval, Venetian, and Oriental-Middle Eastern styles and featuring insect-inspired aesthetics. Aesthetics: • The illustration merges Japanese Manga-Anime and art Impressionist aesthetics, complemented by typical Final Fantasy elements. • The illustration exhibits insect and butterfly pattern aesthetics in the character's attire. • The illustration incorporates Renaissance, Medieval, Venetian, and Oriental-Middle Eastern aesthetic influences, with garments and items characterized by refined and opulent designs. • The illustration strongly evokes the style of Moebius's drawings, notably reflected in its color palette and overall design. • The illustration strongly resembles contemporary entertainment depictions of wizards, such as Gandalf or Saruman from J.R.R. Tolkien 's "The Lord of the Rings." or celtic mythology "Merlin".
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: • **Hair:** White mustache. • **Skin & Constitution:** Pale skin with a slender build. **Attire and Accessories:** • The character is adorned in a vast orange cloak with organic patterns in one of the interior views, reminiscent of butterfly patterns. • The character holds a staff resembling the 9th-century depictions of the Zoroastrian Barsom, decorated with David's Jewish staff and featuring elements reminiscent of European Viking folklore associated with Volva wands.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Moebius**

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Subject Y8

Taxonomy Classification Chart
by Groups 8

Y8	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Mix-Media Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy -Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Final Fantasy** - Manga & Anime Aesthetic - Fantasy -Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Yoshitaka Amano** - Final Fantasy - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Yang Fang** Illustration

Taxonomy Classification Chart
by Subject 8

Y8	
Piece . Name of the piece	**Yang Fang**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional Mix-Media illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Yoshitaka Amano. • Made for Squaresoft (Square Enix) - (1991). • SNES. • Character: Depiction of a muscular Caucasian man with pale skin, dressed in hybridized Renaissance, Medieval, Venetian, and Oriental-Middle Eastern styles, resembling a "Genie" from the tales of "One Thousand and One Nights." Aesthetics: • The illustration combines Japanese Manga-Anime and art Impressionist aesthetics, complemented by typical Final Fantasy elements. • The illustration incorporates Renaissance, Medieval, Venetian, and Oriental-Middle Eastern aesthetic influences, with garments and items characterized by refined and opulent designs. • The illustration evokes the style of Moebius's drawings, notably reflected in its color palette and overall design. • The illustration strongly resembles contemporary entertainment depictions of a "Genie," particularly reminiscent of Disney's Aladdin's Genie character aesthetics.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: • **Hair:** Blonde with a long ponytail. • **Eyes:** Black with yellow sclera. • **Skin & Constitution:** Pale skin, slender body with a face painted in white and purple. **Attire and Accessories:** • The character wears 16th-17th-century European patterned jester pantaloons with typical jester leggings featuring abstract colorful patterns and a medieval pink silky carnival cloak adorned with colorful threads and additional color pattern layers. It has a European 16th-17th-century jester-clown ruffle collar and stylized carnival-style medieval-colored gloves.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Moebius**

Subject Y9

Taxonomy Classification Chart
by Groups 9

Y9	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Mix-Media Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy -Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Final Fantasy** - Manga & Anime Aesthetic - Fantasy -Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Yoshitaka Amano** - Final Fantasy - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Kefka** Illustration

Taxonomy Classification Chart
by Subject 9

Y9	
Piece . Name of the piece	**Kefka**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional Mix-Media illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Yoshitaka Amano. • Made for Squaresoft (Square Enix) - (1994). • SNES. • Character: Depiction of a Caucasian man with pale skin, dressed in hybridized Renaissance, Medieval, Venetian, and Oriental-Middle Eastern styles, closely resembling a "Jester," a "Joker," or a Venetian "Harlequin." Aesthetics: • The illustration combines Japanese Manga-Anime and art Impressionist aesthetics, complemented by typical Final Fantasy elements. • The character's portrayal embraces the typical androgynous aesthetic often found in manga and anime, possibly influenced by the aesthetic of Bjorn Andressen in Japanese manga. • The illustration incorporates Renaissance, Medieval, Venetian, and Oriental-Middle Eastern aesthetic influences, featuring garments and accessories characterized by refined and opulent designs. • The illustration evokes the style of Moebius's drawings, with notable references in its color palette and overall design.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	**Features:** • **Hair:** Blonde with a long ponytail. • **Eyes:** Black with yellow sclera. • **Skin & Constitution:** Pale skin, slender body with a face painted in white and purple. **Attire and Accessories:** • The character wears 16th-17th-century European patterned jester pantaloons with typical jester leggings featuring abstract colorful patterns and a medieval pink silky carnival cloak adorned with colorful threads and additional color pattern layers. It has a European 16th-17th-century jester-clown ruffle collar and stylized carnival-style medieval-colored gloves.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Moebius**

Subject Y10

Taxonomy Classification Chart
by Groups 10

Y10	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Mix-Media Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy -Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Final Fantasy** - Manga & Anime Aesthetic - Fantasy -Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Yoshitaka Amano** - Final Fantasy - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Mix-Media Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Kain Highwind** Illustration

Taxonomy Classification Chart
by Subject 10

Y10	
Piece . Name of the piece	**Kain Highwind**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium**: Two-dimensional Mix-Media illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Yoshitaka Amano. • Made for Squaresoft (Square Enix) - (1991). • SNES. • Character: Depiction of an athletic man adorned in a decorative purple-black armor with Japanese folklore, pre-Edo and Edo samurai armor aesthetics, subtle European armor influences, and some features reminiscent of insects and flying mammals. Aesthetics: • The illustration combines Japanese Manga-Anime and art Impressionist aesthetics with typical Final Fantasy elements. • It incorporates Japanese folklore, pre-Edo and Edo samurai armor aesthetics, subtle European armor depictions, and features inspired by insects and flying mammals. • The illustration's style resembles Moebius's drawings, particularly in its color palette and overall design. • The character's armor design is an imaginative fusion of insect and Edo samurai elements.
Subjects Characteristics (Field that specifies the physical, typical, forms; peculiar, innate, inherent, or representative elements of the work)	**Features:** **Attire and Accessories:** • The character wears a stylized samurai-like Japanese Edo period helmet adorned with bat wings decorations and Edo samurai armor "Kusazuri" waist protection featuring insect-scale patterns. • The character holds a black 14th-century stylized breastplate with insect-like scale aesthetics and stylized 13th-century European pronged sollerets with insect-like shapes and decor and a stylized lance. • Some features of the character's design resemble a centipede's head and tail or a tarantula's spinnerets.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.)	**Moebius**

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Akihiko Yoshida Classification Chart by Group & by Subject

Subject A1

Taxonomy Classification Chart by Groups 1

A1	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Final Fantasy** - Manga & Anime Aesthetic - Fantasy -Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Akihiko Yoshida** - Final Fantasy - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Canopus Wolph** Illustration

Taxonomy Classification Chart by Subject 1

A1	
Piece . Name of the piece	**Canopus Wolph**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional Mix-Media illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Akihiko Yoshida. • Made for Square Enix - (2022). • Nintendo Switch - PlayStation 4, 5. - PC. • Character: Depiction of a short, red-haired, winged, pale-skinned, caucasian young adult male with hybridized European medieval and oriental-style garments, featuring Greek mythology and ancient civilizations mythology traits, with an athletic build. Aesthetics: • The illustration features Japanese Manga-Anime aesthetics. • It incorporates European Medieval, Renaissance, Japanese Folklore, Oriental, and Eurasian ancient mythology aesthetic features. • The character exhibits traits inspired by Greek, Etruscan, Mesopotamian, and Roman mythology.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	**Features:** • **Hair:** Short red hair. • **Eyes: Brown eyes.** • **Skin & Constitution:** Pale skin, brown eagle-like wings, and an athletic build. **Attire and Accessories:** • The character wears hybrid-style European 14th-century Medieval sabatons, leather gloves, and 15th-century Medieval gorget protection. • The character dons Oriental 13th-century Dhoti Shalwar pants, Heian period Japanese folklore Hachimaki bandana, and an African-like 18th-century stylized feather gorget. • The character carries a staff that resembles the 9th-century Zoroastrian Barsan stick.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Yoshitaka Amano**

Subject A2

Taxonomy Classification Chart
by Groups 2

A2	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Final Fantasy** - Manga & Anime Aesthetic - Fantasy -Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Akihiko Yoshida** - Final Fantasy - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Black Mage** Illustration

Taxonomy Classification Chart
by Subject 2

A2	
Piece . Name of the piece	**Black Mage**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional Mix-Media illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Yuya Nagai. • Made for Square Enix - (2013 - 2023). • PC- Playstation 4,5. • Character: Depiction of a young one-eyed female witch with European medieval-quake-style garments and an athletic build. Aesthetics: • The illustration combines Japanese Manga-Anime and art Impressionist aesthetics, infused with typical Final Fantasy aesthetics. • The character's clothing and accessories feature elements from Renaissance, Medieval, and 20th-century entertainment media aesthetics. • The overall illustration maintains traditional Final Fantasy aesthetic elements.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	**Features:** **Attire and Accessories:** • The character wears medieval 14th-century "Crakows" shoes, stylized medieval-renaissance horse riding knee guards. • The character has14th-century European medieval "Bragou bras" British trousers, medieval leather gloves, 16th-century Renaissance puff sleeves. • The character has a medieval 16th-century Quaker hat, or a German medieval Khasidei Askenaz Jewish hat. • The character carries a highly decorative staff reminiscent of the magic staff seen with characters like Gandalf or Saruman in J.R.R. Tolkien's works.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Yoshitaka Amano**

Subject A3

Taxonomy Classification Chart
by Groups 3

A3	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Final Fantasy** - Manga & Anime Aesthetic - Fantasy -Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Akihiko Yoshida** - Final Fantasy - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Archer** Illustration

Taxonomy Classification Chart
by Subject 3

A3	
Piece . Name of the piece	**Archer**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional Mix-Media illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Yuya Nagai. • Made for Square Enix - (2013 - 2023). • PC- Playstation 4,5. • Character: Depiction of an "Elf" with white hair, pale skin, caucasian features, and an archer build, wearing hybridized European medieval, contemporary sportswear, and fantasy-like garments with a slender athletic body. Aesthetics: • The illustration prominently features Japanese Manga-Anime aesthetics. • The character design includes elven traits reminiscent of J.R.R. Tolkien's aesthetics. • The illustration is a highly hybridized composition that combines medieval aesthetics with contemporary sportswear designs and contemporary entertainment media aesthetics.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	**Features:** • **Hair:** Short white hair. • **Eyes:** Blue eyes. • **Skin & Constitution:** Pale skin with caucasian features and "elven" ears featuring a slender athletic build. **Attire and Accessories:** • The character wears stylized late 17th-18th-century medieval boots, 15th-century European slop pants, 9th-century Medieval chainmail, 17th-century Medieval puffed shoulders, and 14th-century European medieval longbow gauntlets. • The character incorporates elements of contemporary Western sportswear and motorcycle hybrid vest designs while holding a stylized modern compound bow with two strings adorned with sword blade decorations.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Yoshitaka Amano**

Subject A4

Taxonomy Classification Chart

by Groups 4

A4	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	Final Fantasy - Manga & Anime Aesthetic - Fantasy -Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	Akihiko Yoshida - Final Fantasy - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Denim Powell** Illustration

Taxonomy Classification Chart

by Subject 4

A4	
Piece . Name of the piece	**Denim Powell**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional Mix-Media illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Akihiko Yoshida. • Made for Square Enix - (2022). • Nintendo Switch - PlayStation 4, 5. - PC. • Character: Depiction of a young knight with brown hair, brown eyes, and an athletic build dressed in a hybridized European medieval-crusader style. Aesthetics: • The illustration features Japanese Manga-Anime aesthetics. • The character's attire is a creative fusion of various European medieval styles with a touch of Japanese folklore influence.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: • **Hair:** Short, brown, straight hair with a blue Japanese "Hachimaki" bandana. • **Eyes:** Brown eyes. • **Skin & Constitution:** Pale skin and an athletic build. **Attire and Accessories:** • The character's clothing includes a medieval crusader-style armor ensemble featuring: • Stylized white medieval 14th-15th-century shoulder pauldron. • 11th-century white gauntlets and a stylized Medieval white breastplate with red strings. • Two 10th-13th-century cruciform swords. • Stylized 12-13th-century medieval templar-style surcoat and a 10th-century-style medieval dark blue gambeson. • Medieval cavalier boots covered by 13th-century white metallic pronged sollerets.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Yoshitaka Amano**

Subject A5

Taxonomy Classification Chart
by Groups 5

A5	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Final Fantasy** - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Akihiko Yoshida** - Final Fantasy - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Gildas W. Byrne** Illustration

Taxonomy Classification Chart
by Subject 5

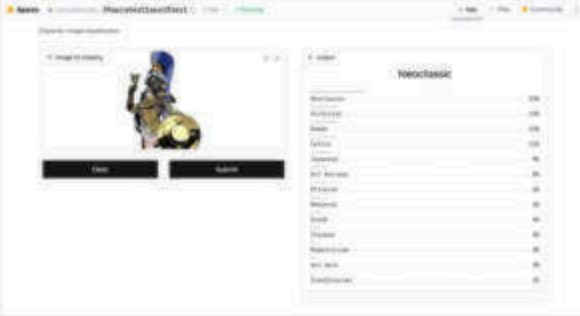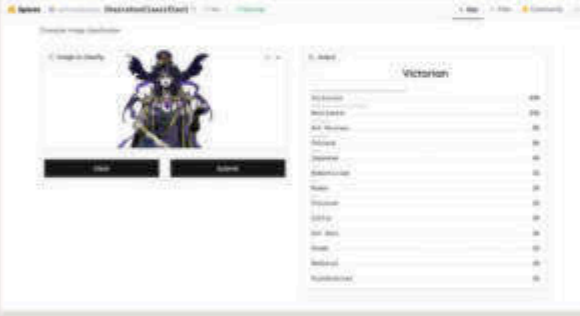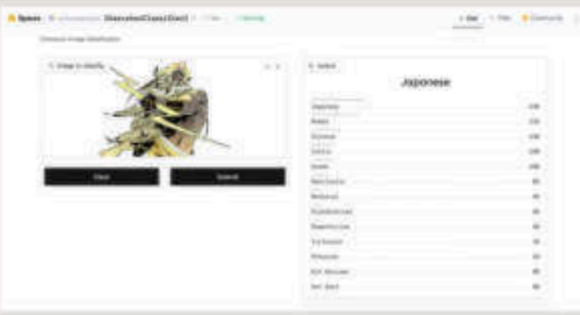| A5	
Piece . Name of the piece	**Gildas W. Byrne**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional Mix-Media illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Akihiko Yoshida. • Made for Square Enix - (2022). • Nintendo Switch - PlayStation 4, 5. - PC. • Character: Depiction of a middle-aged man knight with brown hair and an athletic build dressed in hybridized European medieval-style garments. Aesthetics: • The illustration features Japanese Manga-Anime aesthetics. • The character's attire is a fusion of various European medieval styles.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	**Features:** • **Hair:** Short, brown, straight hair, a brown beard, and a brown mustache. • **Eyes:** Brown eyes. • **Skin & Constitution:** Pale skin and an athletic build. **Attire and Accessories:** • The character's clothing includes a blueish armor ensemble consisting of: • 13th-century pronged sollerets • 9th-11th-century European medieval knee guards • Stylized medieval 14th-15th-century shoulder pauldrons • 11th-century metal gauntlets and a Medieval breastplate • The character wields a 14th-15th-century medieval "Peter" shield and a 10th-13th-century cruciform sword. • The character wears a stylized 12-15th-century medieval surcoat and a 10th-century-style medieval gambeson.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Yoshitaka Amano**

Subject A6

Taxonomy Classification Chart
by Groups 6

A6	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Final Fantasy** - Manga & Anime Aesthetic - Fantasy -Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Akihiko Yoshida** - Final Fantasy - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Barbarians** Illustration

Taxonomy Classification Chart
by Subject 6

| A6	
Piece . Name of the piece	**Barbarians**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional Mix-Media Illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Akihiko Yoshida. • Made for Square Enix - (2022). • Nintendo Switch - PlayStation 4, 5. - PC. • Characters: Depiction of a muscled, gray-haired, middle-aged woman barbarian warrior and a middle-aged brown-bearded male barbarian with Caucasian Nordic features, both with athletic builds. Aesthetics: • The illustration prominently features Japanese Manga-Anime aesthetics. • The illustration is a highly hybridized composition that combines medieval Viking, Bronze Age, and fictional fantasy entertainment media aesthetics.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	**Features:** **Barbarian Woman:** **Hair:** Long gray hair. **Eyes:** Blue eyes. **Skin & Constitution:** Pale skin with Caucasian features and a muscular, athletic build. **Barbarian Man:** **Hair:** Brown beard. **Eyes:** Brown eyes. **Skin & Constitution:** Pale skin with Caucasian features and muscular, athletic build. **Attire and Accessories:** • Both characters wear stylized late 17th-18th-century cavalier boots and 14th-century European hose pants. • They wear stylized helmets that are a hybrid between 16th-century piked Prussian and ceremonial "Viksa" Bronze Age Nordic horn helmets. • The male character wears 14th-century hose pants, 5th-century leather gloves, contemporary depictions of fantasy barbarian-style garments and decorations, and carries a medieval executioner axe. • The female character wears a contemporary ballet blue skirt, 18th-century neoclassical European corset, 19th-century corset bustier, and 11th-century metallic medieval gauntlet and carries an 8th-century oriental-style dagger.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Yoshitaka Amano**

Subject A7

Taxonomy Classification Chart
by Groups 7

A7	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Final Fantasy** - Manga & Anime Aesthetic - Fantasy -Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Akihiko Yoshida** - Final Fantasy - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Dragoons** Illustration

Taxonomy Classification Chart
by Subject 7

A7	
Piece . Name of the piece	**Dragoons**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional Mix-Media illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Akihiko Yoshida. • Made for Square Enix - (2022). • Nintendo Switch - PlayStation 4, 5. - PC. • Characters: Depictions of fantasy featured a pink "draconian" marine armored lancer woman and a golden armored, winged helmet woman knight. Aesthetics: • The illustration prominently features Japanese Manga-Anime aesthetics. • The illustration is a highly hybridized composition that combines Medieval-Renaissance, Christian, Nordic, Neoclassical, and contemporary fantasy aesthetics.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	**Features:** **Female Spear Lancer Features:** • **Constitution:** Complete pale pink armor with dragon-marine winged renaissance-fantasy aesthetics. **Female Knight Features:** • **Constitution:** Complete golden armor with Norse mythology Valkyrie traits. **Attire and Accessories:** • Both have stylized armor with medieval pronged sollerets, knee guards, shoulder pauldrons, adapted fantasy stylized women breastplates, and a medieval scapular medieval gown. • Female Spear Lancer has a Pink-colored armor, a stylized draconian winged helmet resembling the Renaissance Cimmerian helmet, a medieval pattern skirt, and she holds a sizable medieval spear and medieval dagger. • Female Knight has a Stylized armor with medieval pronged sollerets, knee guards, shoulder pauldrons, adapted fantasy stylized women breastplates, and a scapular medieval gown. • A golden armor, a stylized helmet with feather wings, and she holds a cruciform medieval sword.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Yoshitaka Amano**

Subject A8

Taxonomy Classification Chart
by Groups 8

A8	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Final Fantasy** - Manga & Anime Aesthetic - Fantasy -Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Akihiko Yoshida** - Final Fantasy - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Valkyrie & Rune Fencer** Illustration

Taxonomy Classification Chart
by Subject 8

A8	
Piece . Name of the piece	**Valkyrie & Rune Fencer**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional Mix-Media illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Akihiko Yoshida. • Made for Square Enix - (2022). • Nintendo Switch - PlayStation 4, 5. - PC. • Characters: Depictions of two elven-like characters - a young adult male elf lancer with long brown hair, caucasian features, and an athletic build, and a young adult female elf lancer with long brown hair, caucasian features, and a slender athletic constitution body. Aesthetics: • The illustration prominently features Japanese Manga-Anime aesthetics. • The illustration is a hybridized composition that combines Medieval-Renaissance, Nordic, and J.R.R. Tolkien's "Lord of the Rings" elven aesthetics.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: **Male Spear Lancer Features:** **Hair:** Long brown hair. **Eyes:** Dark blue eyes. **Skin & Constitution:** Pale skin with elven Caucasian features and a slender, athletic build. **Female Spear Lancer Features:** **Hair:** Long brown hair. **Eyes:** Dark blue eyes. **Skin & Constitution:** Pale skin with elven Caucasian features and a slender, athletic build. **Attire and Accessories:** • Both characters wear stylized Renaissance puffed sleeves, medieval armor items like shoulder pauldrons, 5th-13th-century medieval European spears, and 5th-16th-century knee-high boots. • Male Spear Lancer: The character wears a feather-winged mask-tiara, medieval codpiece protection, a 12th-15th-century surcoat, 11th-century metal gauntlets, and a small medieval cruciform sword. • Female Knight: The character has a medieval Nordic scapular garment, 14th-century leather gauntlets, and a medieval dagger.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Yoshitaka Amano**

Subject A9

Taxonomy Classification Chart
by Groups 9

A9	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Final Fantasy** - Manga & Anime Aesthetic - Fantasy -Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Akihiko Yoshida** - Final Fantasy - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Lanselot Tartanos & Dorgalua Oberyth Valeria** Illustration

Taxonomy Classification Chart
by Subject 9

A9	
Piece . Name of the piece	**Lanselot Tartanos & Dorgalua Oberyth Valeria**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional Mix-Media illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Akihiko Yoshida. • Made for Square Enix - (2022). • Nintendo Switch - PlayStation 4, 5. - PC. • Characters: Depictions of two middle-aged nobleman characters - a black, long-haired, one-eyed, slender middle-aged man with tanned skin and Caucasian features, and a corpulent-athletic middle-aged man with long brown hair and a long brown beard with tanned skin and Caucasian features. Aesthetics: • The illustration prominently features Japanese Manga-Anime aesthetics. • The illustration is a hybridized composition combining Medieval-Renaissance aesthetics with some "Final Fantasy" video game traits.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	Features: **Black Hair Slender One-Eyed Nobleman:** • **Hair:** Long black hair. • **Eyes:** One blue eye with a black eye patch. • **Skin & Constitution:** Tanned skin with Caucasian features and a slender, athletic build. • **Corpulent Bearded Nobleman:** • **Hair:** Long brown hair. • **Eyes:** Pale blue eyes. • **Skin & Constitution:** Tanned skin with Caucasian features and a corpulent-athletic build. **Attire and Accessories:** • Both characters wear full armor covered by 12th-15th century stylized cloaks and medieval surcoats. Both characters have medieval shoulder pauldrons, metal gauntlets, cruciform medieval swords, medieval cloaks and gambesons. • Slender One-Eyed Nobleman: The character has an eye patch, a medieval cruciform sword, a breastplate, and knee-high medieval boots covered by pronged sollerets. • Corpulent Nobleman: The character has medieval cavalier boots, luxurious golden-brown armor, and a Final Fantasy-like giant sword.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Yoshitaka Amano**

Subject A10

Taxonomy Classification Chart
by Groups 10

A10	
Kingdom (Field that represents the artistic current of the image to be classified)	**Hypermodern Concept Art Illustration**
Subkingdom (Field that represents the artistic trend and the temporality factor)	**Japanese Hypermodern Concept Art Illustration** - Hypermodern Concept Art Illustration-
Filum (This field will determine if the work is two-dimensional, three-dimensional, or mixed, to continue with the logic of the structure)	**Bi Dimensional Digital Illustration** - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Class (This field groups together the similarities of narrative and form and their particularities)	**Fantasy** - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Order (This field designates a particular segment within the Class)	**Manga & Anime Aesthetic** - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Family (This field indicates a nature or a specific group within the groups of the Order)	**Final Fantasy** - Manga & Anime Aesthetic - Fantasy -Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Specie (The artist of the composition)	**Akihiko Yoshida** - Final Fantasy - Manga & Anime Aesthetic - Fantasy - Bi Dimensional Digital Illustration - Japanese Hypermodern Concept Art Illustration - Hypermodern Concept Art Illustration
Piece	**Terror Knights** Illustration

Taxonomy Classification Chart
by Subject 10

A10	
Piece . Name of the piece	**Terror Knights**
Visual Narrative Context (Field that specifies some data or particularities to have a reference about the date, historical setting, circumstance, information about the environment, and history of the composition (This field mainly specifies the date and geography in which the composition and having the information the artistic current to which it belongs)	• **Medium:** Two-dimensional Mix-Media illustration. • Japanese Hypermodern Concept Art Illustration. • Made in Tokyo. • Made by Akihiko Yoshida. • Made for Square Enix - (2022). • Nintendo Switch - PlayStation 4, 5. - PC. • Characters: Depictions of two black knights with a strong resemblance to "the witch king so Angmar" Nazgul king of the J.R.R. Tolkien depiction. Aesthetics: • The illustration prominently features Japanese Manga-Anime aesthetics. • The illustration has a solid aesthetic influence from J.R.R. Tolkien's Lord of the Rings, particularly the Nazgul, especially the armor of the Witch King of Angmar depictions.
Subjects Characteristics (Field that specifies the physical, typical, forms, peculiar, innate, inherent, or representative elements of the work)	**Features:** **Female Black Knight:** **Constitution:** Complete black medieval armor with "Nazgul-Witch King" J.R.R. Tolkien aesthetics. **Attire and Accessories:** • Stylized armor with medieval black pronged sollerets, black spiked shoulder pauldrons, spiked helmets, black breastplates, black metal gauntlets, cruciform swords, and black "kite" piked ruffled shields. • The character has a spiked black helmet with big "spiked" shoulder pauldrons, a blue, contemporary navy blue ballet skirt, stylized medieval winged knee guards, metallic 16th-century high heels, and a dagger. • **Male Black Knight:** • **Constitution:** Complete black medieval armor with "Nazgul-Witch King" J.R.R. Tolkien aesthetics. Attire and Accessories: • Stylized armor with medieval black pronged sollerets, black spiked shoulder pauldrons, spiked helmets, black breastplates, black metal gauntlets, cruciform swords, and black medieval-style shields. • The character has a spiked black helmet similar to the "Witch King of Angmar," Nazgul king of the "Lord of the Rings" fantasy literature JRRTolkien depictions, a medieval gambeson, and a navy blue medieval surcoat.
Similar (Field specifying other similar artworks after getting specific information of the other taxons.	**Yoshitaka Amano**

SUBJECT
COMPLEMENTARY
CLASSIFICATION
BY
ARTIFICIAL
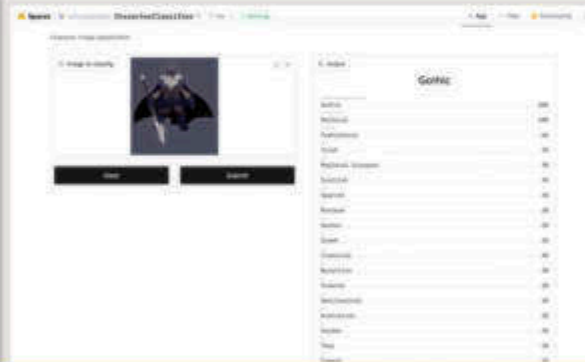# INTELLIGENCE
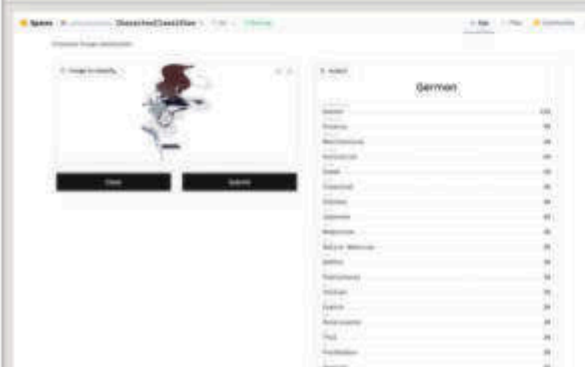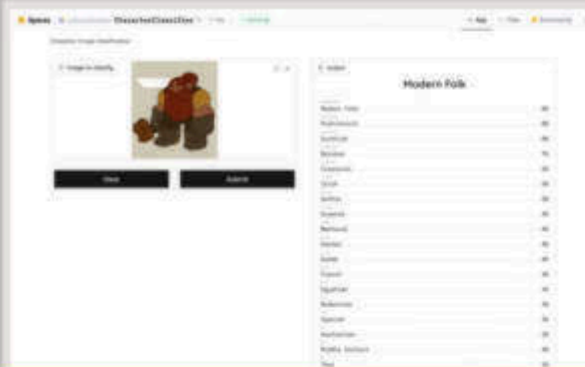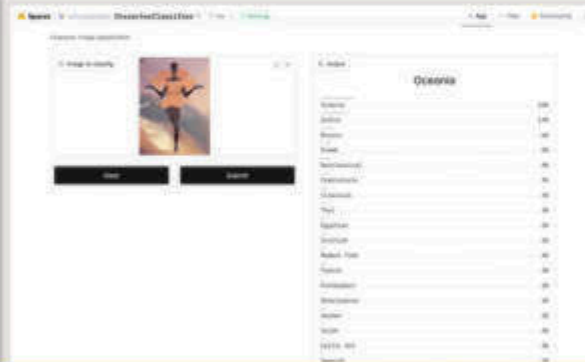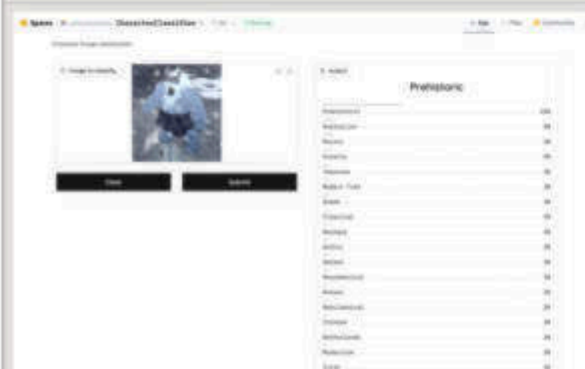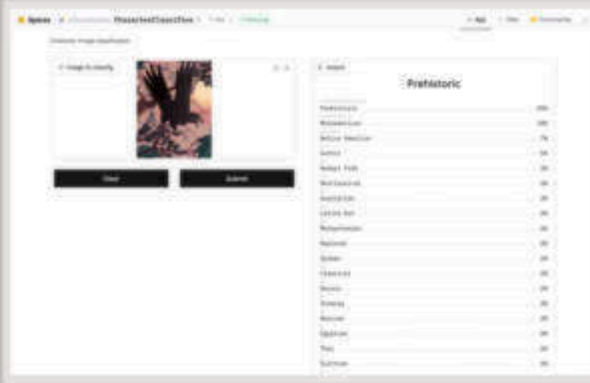

A1

Piece : **Athena** Illustration

According to the "Character Design Classifier Artificial Engine," Jen Zee's illustration of "Athena" has predominately "Neoclassical" aesthetic traits.

The results could be considered an accurate and valid assessment since "Neoclassical" art representations resemble the Concept Art illustration aesthetics.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

A2

Piece : **Nyx** Illustration

According to the "Character Design Classifier Artificial Engine," Jen Zee's illustration of "Nyx" has predominately "Victorian" and "Neoclassical" aesthetic traits.

It could be considered an inaccurate assessment. Even if the representations of "Neoclassical" Art hybridize classical and ancient cultural aesthetics with ornamental elements that could be similar to the image portrayals, the image features are highly hybridized and do not have specific "Neoclassical" or "Victorian" typical features; the possible coincidence may lie in the colorimetry or ornamental "Classical" inspired features similar to the Victorian traits of the late 18th century.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

A3

Piece : **Zeus** Illustration

According to the "Character Design Classifier Artificial Engine," Jen Zee's illustration of "Zeus" has predominately "Japanese" and "Roman" aesthetic traits.

It could be considered an inaccurate assessment. The "Roman" percentage could be regarded as a valid appreciation, but the "Japanese" aesthetic component does not represent "Japanese folklore" aesthetics.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

A4

Piece : **Zagreus** Illustration
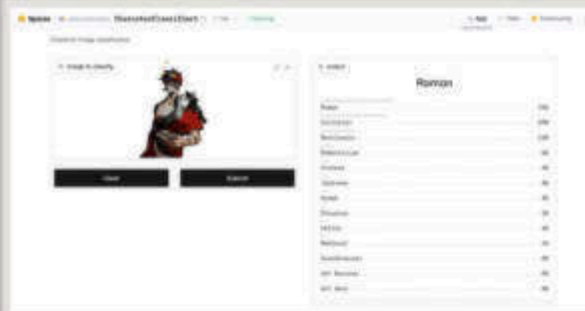
According to the "Character Design Classifier Artificial Engine," Jen Zee's illustration of "Zagreus" has predominately "Roman" aesthetic traits.

The results could be considered accurate and valid since "Roman" art representations are similar to image aesthetics and ornamental traits.

The assessment displays some percentages stating that the image has "Greek" and "Victorian" aesthetics. It could be possible that the engine detected "Neoclassical-Victorian" and "Greek" ornamental traits because the Concept Art piece has "Classical" aesthetics similar to depictions of the late 18th century period and from the ancient "Greeks." It is explainable why the engine could return this variant of results.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

A5

Piece : **Hades** Illustration
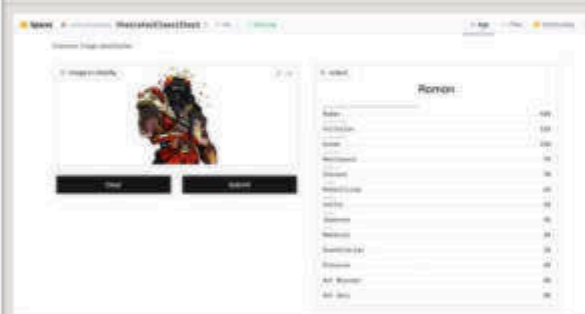
According to the "Character Design Classifier Artificial Engine," Jen Zee's illustration of "Hades" has predominately "Roman" aesthetic traits.

The results could be considered accurate and valid since "Roman" art representations are similar to image aesthetics and ornamental traits.

The assessment displays some percentages stating that the image has "Greek" and "Victorian" aesthetics. It could be possible that the engine detected "Neoclassical-Victorian" and "Greek" ornamental traits because the Concept Art piece has "Classical" aesthetics similar to depictions of the late 18th century period and from the ancient "Greeks." It is explainable why the engine could return this variant of results.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

A6

Piece : **Persephone** Illustration
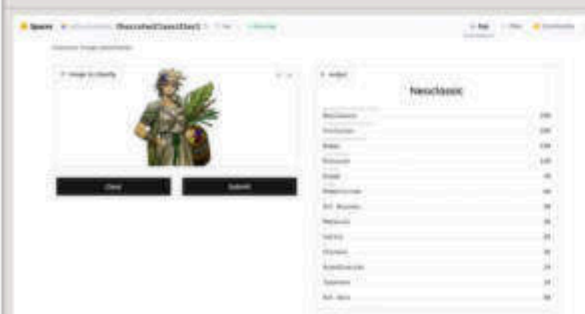
According to the "Character Design Classifier Artificial Engine," Jen Zee's illustration of "Persephone" has predominately "Neoclassic" aesthetic traits.

The results could be considered an accurate and valid assessment since "Neoclassical" art representations are similar to the image's classical and ancient cultural aesthetics.

The assessment displays some percentages stating that the image has "Victorian" and "Roman" aesthetics. It could be possible that the engine detected "Roman-Victorian" ornamental traits, aesthetics that were typical to see in the late 18th century period. It is explainable why the engine could return this variant of results.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)
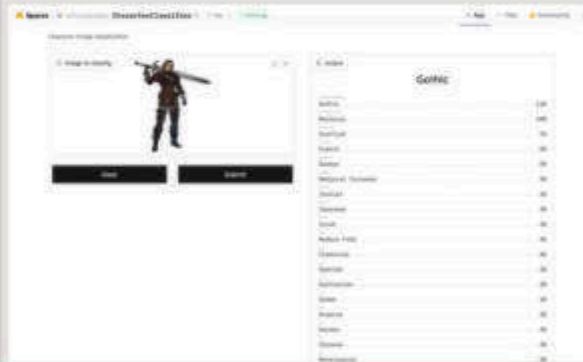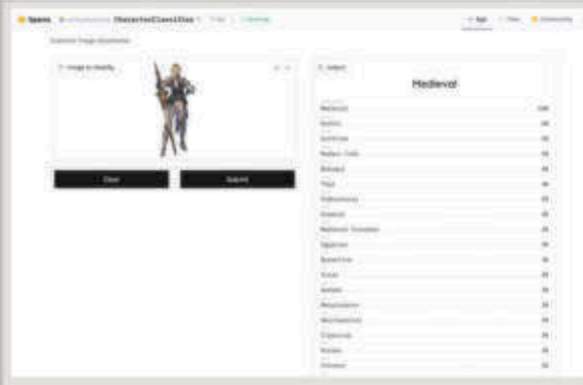
A7

Piece : **Achilles** Illustration
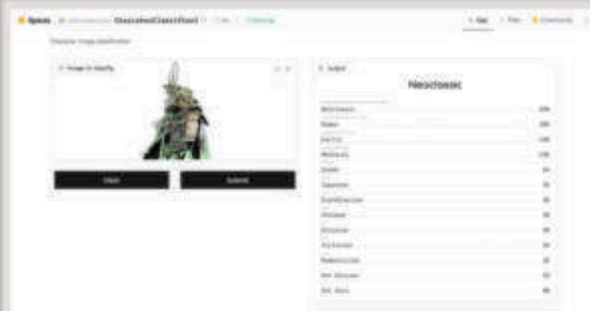
According to the "Character Design Classifier Artificial Engine," Jen Zee's illustration of "Achilles" has predominately "Neoclassical" and "Roman" aesthetic traits.

The results could be considered an accurate and valid assessment since "Neoclassical" & "Roman" art representations resemble the Concept Art illustration aesthetics.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)
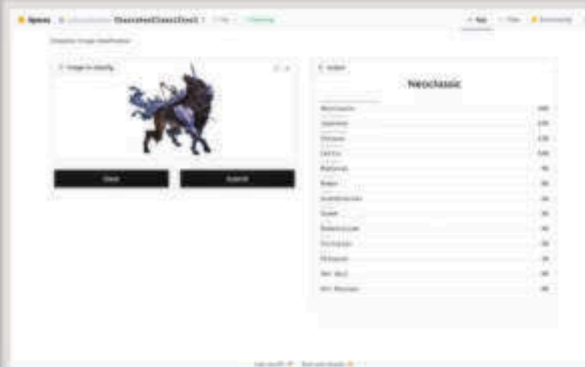
A8

Piece : **Thanatos** Illustration
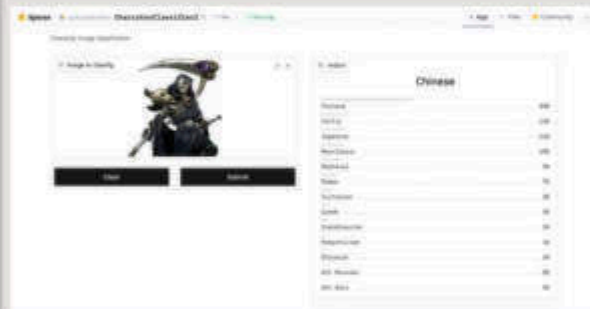
According to the "Character Design Classifier Artificial Engine," Jen Zee's illustration of "Thanatos" has predominantly "Chinese," "Celtic," and "Japanese" aesthetic traits.

The results could be considered inaccurate since "Chinese," "Celtic," and "Japanese" art representations have unique aesthetic features, and the image does not resemble those cultures' depictions. Still, something familiar in "Chinese" and "Japanese" art is the high level of hybridization from multicultural sources; the engine could relate highly hybridized images to these Asian aesthetics by combining shapes and colorimetry.

Thanatos' illustration does not have an evident "Celtic" aesthetic influence.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)
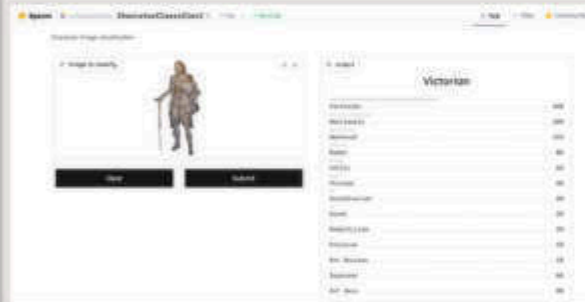
A9

Piece : **Hermes** Illustration
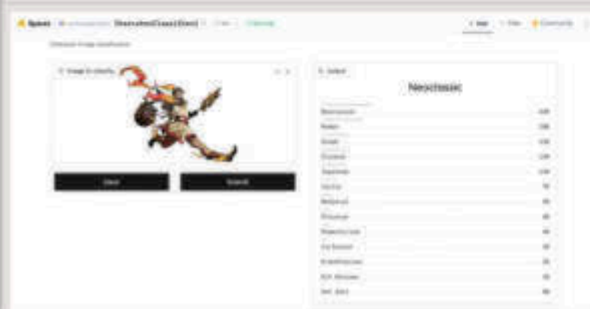
According to the "Character Design Classifier Artificial Engine," Jen Zee's illustration of "Hermes" has predominately "Neoclassical," "Roman," and "Greek" aesthetic traits.

The results could be considered an accurate and valid assessment since "Neoclassical," "Roman," and "Greek" art representations resemble the Concept Art illustration aesthetics.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)
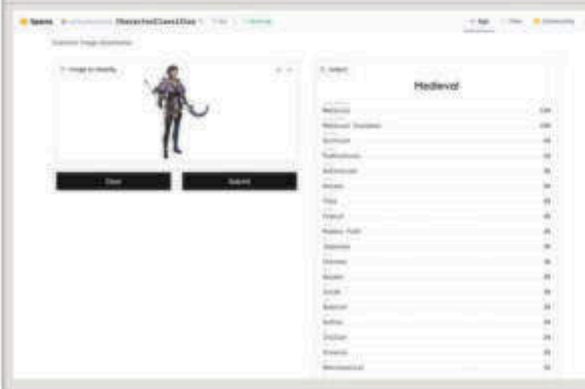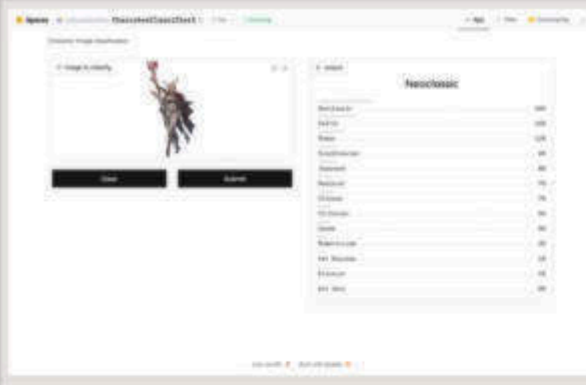
A10

Piece : **Artemis** Illustration
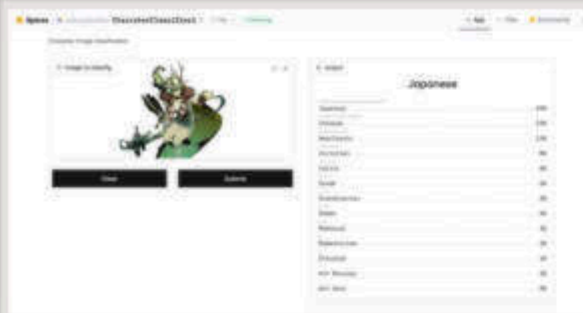
According to the "Character Design Classifier Artificial Engine," Jen Zee's illustration of "Artemis" has predominately "Japanese," "Chinese," and "Neoclassical" aesthetic traits.

Overall, the results could be considered inaccurate since "Japanese" and "Chinese" art representations have unique aesthetic features, and the image does not resemble those cultures' depictions. Still, something familiar in "Chinese" and "Japanese" art is the high level of hybridization from multicultural sources; the engine could relate highly hybridized images to these Asian aesthetics by combining shapes and colorimetry.

The "Neoclassical" A.I valuation does represent the "Greco-Roman" mythology aesthetic of the picture.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

AI Aesthetic Classification
Jen Zee - Hades
Subject Aesthetic - Source Evaluation
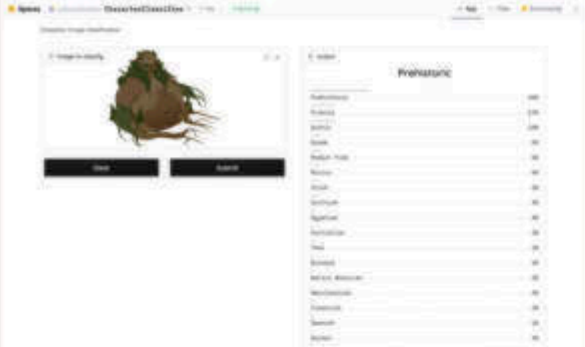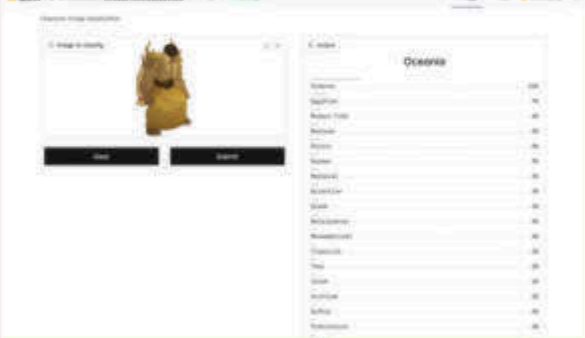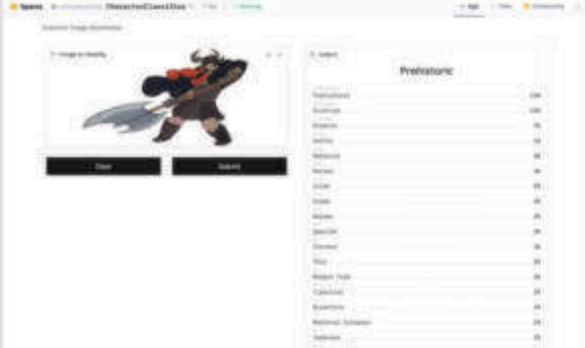
According to the "Character Design Classifier Artificial Engine," it is perceptible that a dominant classical "Greco-Roman" influence is present in Jen Zee's illustrations. This influence is also present in various historical periods, including the "Renaissance" and the "Neoclassical" era. It even extends to more specific niches, such as "Victorian" art from the late 18th century. This classical influence aligns harmoniously with the "Greek" mythology theme of Hades 1, the Video Game narrative.

Jen Zee's images incorporate personalized, unique, exaggerated, hybridized design features. The "Character Classification" engine tends to classify highly hybrid images as "Japanese," "Chinese," or "Celtic." This classification may be attributed to the inherent hybridization in "Chinese-Korean-Japanese" art, especially before the Edo period, and the contemporary Asian hybrid visual culture.

Notably, "Celtic" art doesn't seem to impact Jen Zee's conceptual art significantly. However, it is not uncommon for contemporary entertainment products to feature hybridized representations of "Celtic" art.

Jo Gaultier - AI Classification Charts

G1

Piece : Jera Illustration

According to the "Character Design Classifier Artificial Engine," Jo Gaultier's illustration of "Jera" has predominately "Prehistoric" aesthetic traits.

The results could be considered an accurate and valid assessment since the illustration resembles the "Prehistoric-Era" art depictions," especially the "Venus of Willendorf."

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

G2

Piece : Fe Illustration

According to the "Character Design Classifier Artificial Engine," Jo Gaultier's illustration of "Fe" has predominately "Oceania" aesthetic traits.

The results could be considered not accurate and valid assessments since the illustrations have no evident depictions that could resemble "Oceania" art.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

G3

Piece : Thora Illustration

According to the "Character Design Classifier Artificial Engine," Jo Gaultier's illustration of "Thora" has predominately "Prehistoric" and "Scottish" aesthetic traits.

The results could be considered partially accurate since the illustrations have some" depictions that could resemble "Prehistoric-Era" and "Scotch" art, especially the Nordic "Vikse" "Bronze-era" horn helmet and the red hair modern conception of Scottish folk.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

G4

Piece : **Kaunan** Illustration
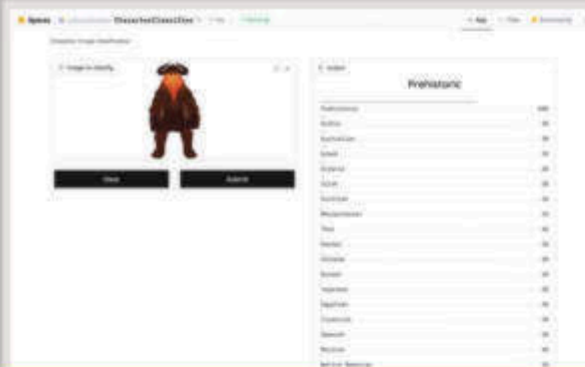
According to the "Character Design Classifier Artificial Engine," Jo Gaultier's illustration of "Kaunan" has predominately "Prehistoric" aesthetic traits.

The results could be considered partially accurate since the illustrations have some" depictions that could resemble "Prehistoric-Era" art, especially the Nordic "Viksø" "Bronze-era" horn helmet.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)
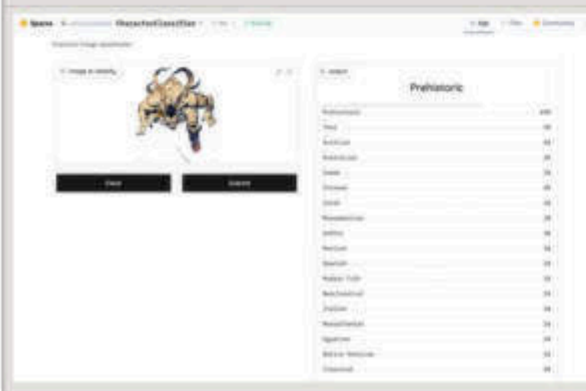
G5

Piece : **Odin** Illustration

According to the "Character Design Classifier Artificial Engine," Jo Gaultier's illustration of "Odin" has predominately "Gothic" aesthetic traits.

The results could be considered inaccurate since the illustration has no evident depictions that could resemble part of "Gothic" art.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

G6

Piece : **Valkyrie** Illustration

According to the "Character Design Classifier Artificial Engine," Jo Gaultier's illustration of a "Valkyrie" has predominately "German" aesthetic traits.

To some extent, the results could be considered accurate and valid assessments since the illustrations have some" depictions that could resemble "German" art, especially compositions from the 30 and 40 and "Nazi" Germany.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)
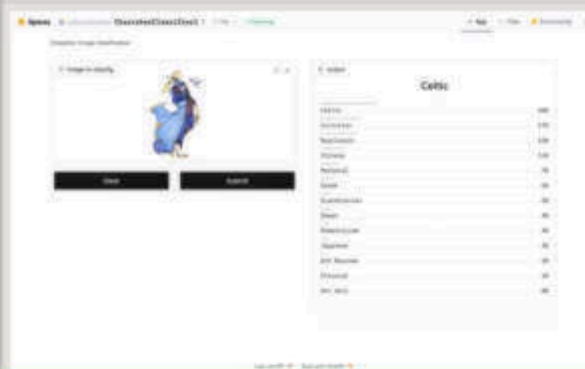
G7

Piece : **Dwarf** Illustration

According to the "Character Design Classifier Artificial Engine," Jo Gaultier's illustration of a "Dwarf" has predominately "Modern Folk" aesthetic traits.

To some extent, the results could be considered accurate and valid assessments since the illustrations have some" depictions that could resemble "Morden Folk" art.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)
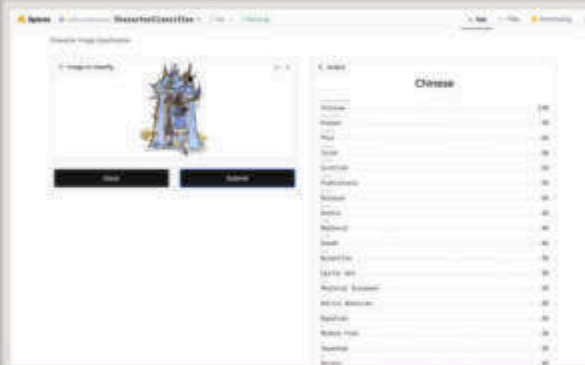
G8

Piece : **Hagalaz** Illustration

According to the "Character Design Classifier Artificial Engine, Jo Gaultier's illustration of "Hagalaz" has predominately "Oceania" aesthetic traits.

The results could be considered not accurate and valid assessments since the illustrations have no evident depictions that could resemble "Oceania" art.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

G9

Piece : **Isa** Illustration

According to the "Character Design Classifier Artificial Engine," Jo Gaultier's illustration of "Isa" has predominately "Prehistoric" aesthetic traits.

The results could be considered partially accurate since the illustrations have some" depictions that could resemble "Prehistoric-Era" art, especially the Nordic "Viksø" "Bronze-era" horn helmet.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)
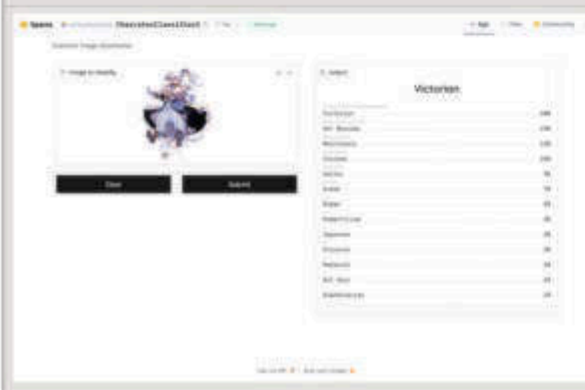
A10

Piece : **Nameless Eagle** Illustration

According to the "Character Design Classifier Artificial Engine," Jo Gaultier's "Nameless Eagle" illustration has predominately "Prehistoric-Era" aesthetic traits.

The results could be inaccurate since the illustration resembles the Disney 80-90 animation aesthetics. Still, "Prehistoric-Era" rock paintings and carvings with eagle depictions could be similar to the "Nameless Eagle." illustration. But overall, the image does not represent a "Prehistoric-Era" art composition.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)
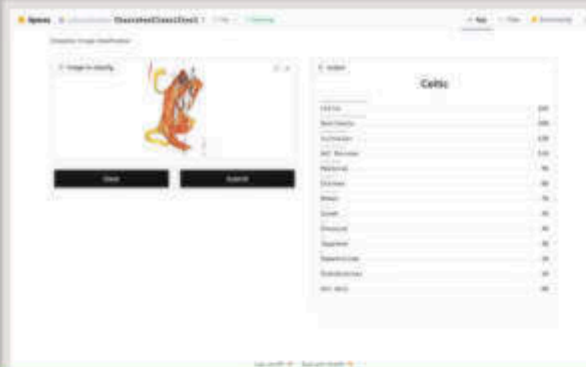
AI Aesthetic Classification
Jo Gaultier - Jotun
Subject Aesthetic - Source Evaluation
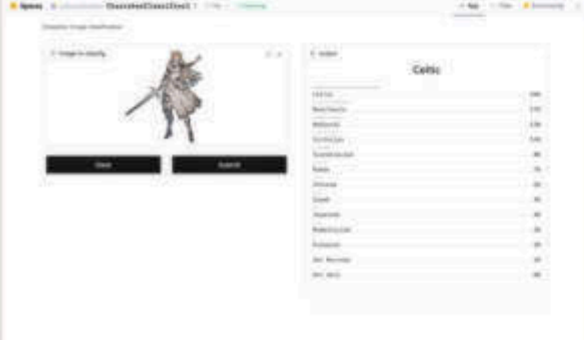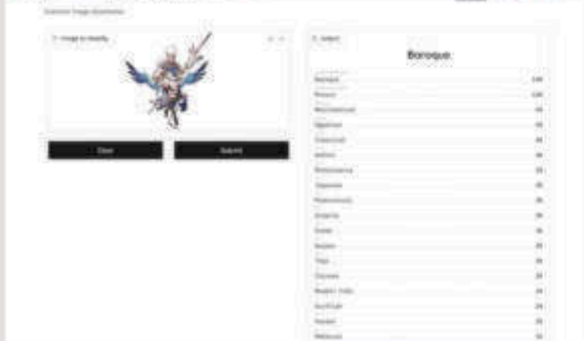
According to the "Character Design Classifier Artificial Engine,", Jo Gaultier's illustrations reveal a prevalent "Prehistoric" aesthetic influence, marked by elements evoking ancient times, including the Nordic "Viksø" "Bronze-era" horn helmets.

However, the engine's classification varies in accuracy; there are no "Oceania" aesthetics likenesses in any of the illustrations, while blended aesthetics, like "Prehistoric" and "Scottish" in "Thora," are partially accurate. Contrarily, the "Gothic" label for "Odin" seems less valid.

The "Valkyrie" and "Dwarf" illustrations possess "German" and "Modern Folk" traits, respectively, with varying degrees of accuracy. The "Nameless Eagle" image, attributed to a "Prehistoric" aesthetic, does not reflect the illustration features from postmodern and contemporary nature.
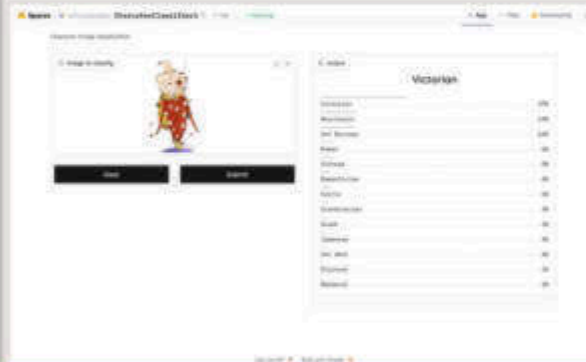
N1

Piece : **Maria** Illustration

According to the "Character Design Classifier Artificial Engine," Yuya Nagai's "Maria" illustration has predominately "Celtic," "Neoclassic," and "Medieval" aesthetic traits.

The results could be partially accurate since the illustrations have some depictions that could resemble "Celtic King Arthur" paraphernalia. Still, the engine does recognize more accurate aesthetic traits like "Neoclassical" and "Medieval" influences.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

N2

Piece : **Hilde** Illustration

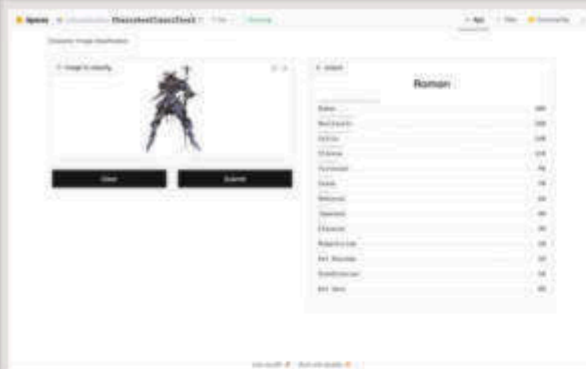According to the "Character Design Classifier Artificial Engine," Yuya Nagai's "Hilde" illustration has predominately "Celtic," "Neoclassic," and "Victorian" aesthetic traits.

The results could be partially accurate since the illustrations have some depictions that could resemble "Celtic King Arthur" paraphernalia. Still, the engine does recognize more accurate aesthetic traits like "Neoclassical" and "Victorian" influences.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

N3

Piece : **Maria** Illustration

According to the "Character Design Classifier Artificial Engine," Yuya Nagai's "Maria" illustration has predominately "Baroque," "Rococo," and "Neoclassical" aesthetic traits.

The results are strongly accurate since the illustrations do have "Baroque," "Rococo," and "Neoclassical" aesthetic traits.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

N4

Piece : **Armand** Illustration
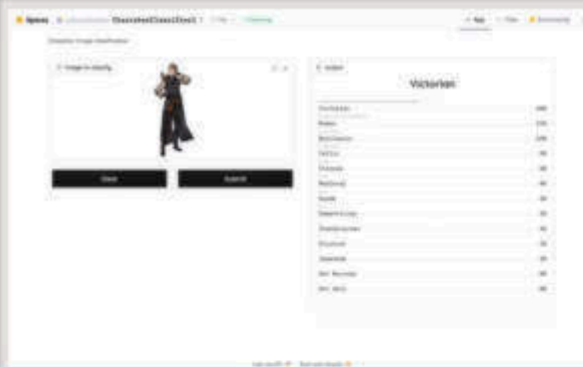
According to the "Character Design Classifier Artificial Engine," Yuya Nagai's "Armand" illustration has predominately "Victorian" aesthetic traits.

The results are strongly accurate since the illustrations do have "Baroque," "Rococo," and "Neoclassical" aesthetic traits.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

N5

Piece : **Eygon** Illustration

According to the "Character Design Classifier Artificial Engine," Yuya Nagai's "Eygon" illustration has predominately "Gothic" and "Medieval" aesthetic traits.

The results can be considered valid since the illustrations have, to some extent, "Medieval-Gothic" aesthetic traits.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

N6

Piece : **Kristoffer** Illustration

According to the "Character Design Classifier Artificial Engine," Yuya Nagai's "Kristoffer" illustration has predominately "Medival," "Gothics," and "Scottish" aesthetic traits.

The results can be considered valid since the illustrations have, to some extent, "Medieval-Gothic" and "possible" Scottish aesthetic traits.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

N7

Piece : **Fenrir** Illustration

According to the Character Design Classifier Artificial Engine", Yuya Nagai's "Fenrir" illustration has predominately "Neoclassic and "Japanese" aesthetic traits.

The results can be considered valid since the illustrations have, to some extent, "Neoclassical" traits, but contrary to what the engine could detect, it has a Japanese aesthetic predominance.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

N8

Piece : **Odin** Illustration

According to the "Character Design Classifier Artificial Engine," Yuya Nagai's "Odin" illustration has predominately "Victorian" and "Neoclassical" aesthetic traits.

The results are strongly accurate since the illustrations have "Victorian" and "Neoclassical" aesthetic traits.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)
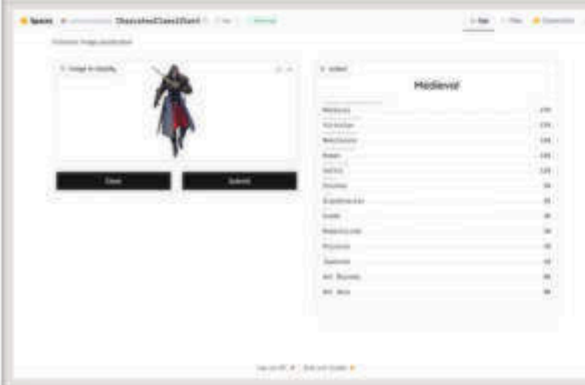
N9

Piece : **Cypher** Illustration

According to the "Character Design Classifier Artificial Engine," Yuya Nagai's "Cypher" illustration has predominately "Medieval" and "Medieval European" aesthetic traits.

The results could be inaccurate since the illustration doesn't resemble "Western-Medieval" aesthetics. On the contrary, the image strongly resembles Japanese-Medieval "Pre-Edo" and "Edo" aesthetics with contemporary "Japanese-Folklore" traits.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

531

Piece : **Taika** Illustration

According to the "Character Design Classifier Artificial Engine," Yuya Nagai's "Taika" illustration has predominately "Neoclassic and "Celtic" aesthetic traits.

The results can be considered valid since the illustrations have, to some extent, "Neoclassical" and "Celtic" traits.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

AI Aesthetic Classification
Yuya Nagai - Valkyrie Elysium
Subject Aesthetic - Source Evaluation
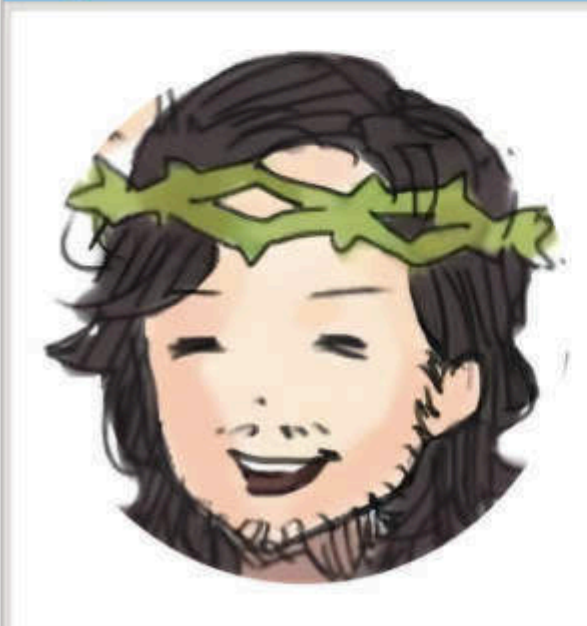
According to the "Character Design Artificial Engine," Yuya Nagai's illustrations display a rich tapestry of aesthetic influences. While certain traits consistently emerge, variations and discrepancies abound. Predominantly, a blend of "Neoclassical," "Medieval," and "Celtic" aesthetics stands out as a recurring theme in these artworks. Some assessments are strongly accurate, such as "Baroque," "Rococo," and "Neoclassical" influences in the "Maria" illustration and "Victorian" traits in "Armand." However, discrepancies exist. For instance, while "Gothic" and "Medieval" elements appear in "Eygon," the characterization of "Medieval-Gothic" in "Kristoffer" is partly valid. Additionally, the "Fenrir" illustration carries "Neoclassical" and "Japanese" traits, with greater emphasis on the Nipo. Contrarily, "Cypher" is misclassified as "Western-Medieval," while its Japanese-Medieval and "Pre-Edo" influences are evident. Finally, "Taika" exhibits "Neoclassical" and "Celtic" characteristics, providing another instance of partial accuracy.

Yoshitaka Amano - AI Classification Charts

Y1

Piece : **Alus Restor** Illustration
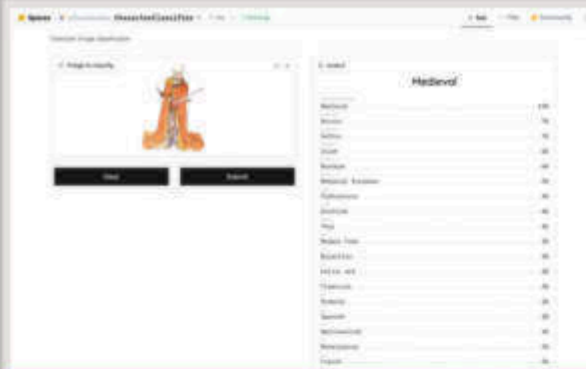
According to the "Character Design Classifier Artificial Engine," Yoshitaka Amano's "Alus Restor" illustration has predominately "Medieval" aesthetic traits.

The results can be considered valid since the illustrations have, to some extent, "Medieval" traits.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

Y2

Piece : **Princess Hilda** Illustration
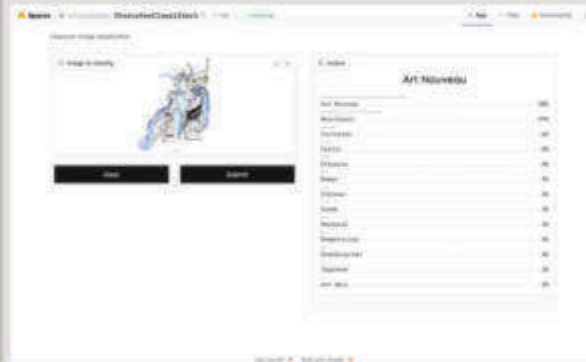
According to the "Character Design Classifier Artificial Engine," Yoshitaka Amano's "Princess Hilda" illustration has predominately "Art Nouveau" aesthetic traits.

The results can be considered valid to some extent since the illustrations have "Art Nouveau" traits. Still, it is necessary to note that it is not the predominantly aesthetic influence of the image.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

Y3

Piece : **Ifrit** Illustration

According to the "Character Design Classifier Artificial Engine," Yoshitaka Amano's "Ifrit" illustration has predominately "Prehistoric" aesthetic traits.

The results can be considered, to some extent, valid since the illustrations have "Prehistoric" traits. It is necessary to note that contemporary "Prehistoric" visions could influence the result rather than actual "Prehistoric" art compositions.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

Y4

Piece : **Edgar Roni Figaro** Illustration

According to the "Character Design Classifier Artificial Engine," Yoshitaka Amano's "Edgar Roni Figaro" illustration has predominately "Celtic" aesthetic traits.

The results could be inaccurate since the illustration doesn't resemble "Celtic" aesthetics, at least orthodoxly.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

Y5

Piece : **Ex Death** Illustration

According to the "Character Design Classifier Artificial Engine," Yoshitaka Amano's "Exdeath" illustration has predominately "Chinese" and "Korean" aesthetic traits.

The results can be considered valid since the illustrations have, to some extent, "Chinese-Korean-Japanese" religious folklore traits, especially in the trace, ornaments, colorimetry, and Asian mythology depictions.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

Y6

Piece : **Vivi** Illustration

According to the "Character Design Classifier Artificial Engine," Yoshitaka Amano's "Vivi" illustration has predominately "Victorian" and "Art Nouveau" aesthetic traits.

The results can be considered valid since the illustrations have, to some extent, "Victorian" garment traits and similar "Art Nouveau" illustration aesthetics.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

Y7

Piece : **Doga** Illustration

According to the "Character Design Classifier Artificial Engine," Yoshitaka Amano's "Doga" illustration has predominately "Celtic" and "Neoclassical" aesthetic traits.

The results can be considered valid since the illustrations have, to some extent, "Celtic" garment traits similar to the Celtic "Druid" depictions and garments and "Neoclassical" illustration aesthetics.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

Y8

Piece : **Yang Fang** Illustration

According to the "Character Design Classifier Artificial Engine," Yoshitaka Amano's "Yang Fang" illustration has predominately "Victorian" aesthetic traits.

The results could be inaccurate since the illustration doesn't resemble "Victorian" aesthetics, at least orthodoxly.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

Y9

Piece : **Kefka**Illustration

According to the "Character Design Classifier Artificial Engine," Yoshitaka Amano's "Kefka" illustration has predominately "Rococo" aesthetic traits.

The results can be considered partially valid since the illustrations have, to some extent, "Renaissance-Venetian" who are part of the Barqoque-Rococo traits.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

Piece : Kain Highwind Illustration

According to the "Character Design Classifier Artificial Engine," Yoshitaka Amano's "Kain Highwind" illustration has predominately "Roman" aesthetic traits.

The results could be inaccurate since the illustration doesn't resemble "Roman" aesthetics, at least orthodoxly.

Possibly, the character's armor resembles the "Heroic Nude" trait in "Roman" sculpture where the "Roman" armor is a fusion of the subject body, and that could be the parallel.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

AI Aesthetic Classification
Yoshitaka Amano -
Final Fantasy
Subject Aesthetic - Source Evaluation

In Yoshitaka Amano's illustrations analyzed by the "Character Design Artificial Engine," "Medieval" aesthetics emerge as the predominant influence, consistently found in several artworks, albeit with varying degrees of accuracy. While Amano's illustrations reveal diverse aesthetic influences, "Medieval" themes hold sway in some pieces. For instance, "Art Nouveau" appears in "Princess Hilda," although it is not the dominant influence. "Prehistoric" aesthetics are present in "Ifrit," albeit with a contemporary interpretation. In contrast, "Celtic" traits in "Edgar Roni Figaro" are considered inaccurate. "Chinese-Korean-Japanese" influences are prominent in "Exdeath," especially in ornamental and mythological elements. "Victorian" and "Art Nouveau" styles converge in "Vivi," while "Celtic" and "Neoclassical" aesthetics intertwine in "Doga." The depiction of "Yang Fang" does not closely resemble "Victorian" aesthetics. Lastly, "Kefka" exhibits "Rococo" traits, possibly influenced by "Renaissance-Venetian" elements.

A1

Piece : **Conopus Wolph** Illustration

According to the "Character Design Classifier Artificial Engine," Akihiko Yoshida's "Canopus Wolph" illustration has predominately "Roman" and "Neoclassical" aesthetic traits.

The results could be preliminarily accurate since the illustration could resemble "Roman" and "Neoclassical" aesthetics. These aesthetics are initially from Greek and ancient civilizations origin.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

A2

Piece : **Black Mage** Illustration

According to the Character Design Classifier Artificial Engine", Akihiko Yoshida's "Black Mage" illustration has predominately "Baroque" and "Gothic" aesthetic traits.

The results could be slightly accurate since the illustration could have "Baroque" and "Gothic" aesthetics, especially in the garment.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

A3

Piece : **Archer** Illustration

According to the "Character Design Classifier Artificial Engine," Akihiko Yoshida's "Archer" illustration has predominately "Scandinavian" and "Neoclassical" aesthetic traits.

The results are inaccurate since the illustrations do not have these aesthetics. These kind of results happens when the image is highly hybridized.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

A4

Piece : **Denim Powell** Illustration

According to the "Character Design Classifier Artificial Engine," Akihiko Yoshida's "Denim Powell" illustration has predominately "Medieval" aesthetic traits.

The results can be considered precise and valid since the illustration has "Medieval" aesthetic traits.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

A5

Piece : **Gildas W. Byrne** Illustration

According to the "Character Design Classifier Artificial Engine," Akihiko Yoshida's "Gildas W. Byrne" illustration has predominately "Medieval" aesthetic traits.

The results can be considered precise and valid since the illustration has "Medieval" aesthetic traits.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

A6

Piece : **Barbarians** Illustration

According to the "Character Design Classifier Artificial Engine," Akihiko Yoshida's "Barbarians" illustration has predominately "Modern Folk" aesthetic traits.

The results can be considered not precise despite the illustration having "Modern Fantasy"-"Modern Folk" character aesthetics; the engine must portray the original cultural aesthetics traits, which is not the case.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

A7

Piece : **Dragoons** Illustration

According to the "Character Design Classifier Artificial Engine," Akihiko Yoshida's "Dragoons" illustration has predominately "Neoclassical" aesthetic traits.

The results could be preliminarily accurate since the illustration has "Neoclassical" aesthetics. These aesthetics are initially from Greek and ancient civilizations origin.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

A8

Piece : **Valkyrie & Rune Fencer** Illustration

According to the "Character Design Classifier Artificial Engine," Akihiko Yoshida's "Valkyrie & Rune Fencer" illustration has predominately "Korean" and "Modern Folk" aesthetic traits.

The results can be considered not precise. The illustration does not resemble Korean aesthetics at least orthodoxly, and despite the image having "Modern Fantasy"-"Modern Folk" character aesthetics, the engine must portray the original cultural aesthetics traits, which is not the case.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

A9

Piece : **Lanselot Tartanos & Dorgalua Oberyth Valeria** Illustration

According to the "Character Design Classifier Artificial Engine," Akihiko Yoshida's "Lanselot Tartanos" illustration has predominately "Medieval" aesthetic traits.

The results can be considered precise and valid since the illustration has "Medieval" aesthetic traits.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

Piece : **Terror Knights** Illustration

According to the "Character Design Classifier Artificial Engine, Akihiko Yoshida's "Terror Knights" illustration has predominately "Gothic" and "Medieval" aesthetic traits.

The results can be considered precise and valid since the illustration has "Gothic" and "Medieval" aesthetic traits.

(The "Character Design Classifier Artificial Engine" uses "The Smithsonian" Art and object database.)

AI Aesthetic Classification
Akihiko Yoshida -
Final Fantasy

Subject Aesthetic - Source Evaluation

The "Character Design Artificial Engine" consistently identifies "Medieval" aesthetics as the predominant trait in Akihiko Yoshida's illustrations. These aesthetics are notably present in artworks like "Denim Powell," "Gildas W. Byrne," "Lanselot Tartanos," "Dorgalua Oberyth Valeria," and "Terror Knights." While other aesthetic influences are occasionally mentioned in specific cases, "Medieval" aesthetics emerge as the most recurring theme. In certain instances, such as "Canopus Wolph" and "Black Mage," the engine detects a blend of "Roman" and "Neoclassical" aesthetics and "Baroque" and "Gothic" aesthetics, respectively. However, the accuracy of these assessments varies. Precision tends to waver, particularly when hybrid cultural aesthetics are involved, as seen with "Barbarians" and "Valkyrie & Rune Fencer." However, specific illustrations, like "Dragoons," align more accurately with "Neoclassical" aesthetics. In summary, "Medieval" aesthetics dominate many of Yoshida's artworks.

Subject Complementary Classification by Artificial Intelligence Results

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After analyzing the Concept Art subjects of Jen Zee, Jo Gaultier, Yuya Nagai, Yoshitaka Amano, and Akihiko Yoshida, we can observe that overall, the reliability of the "Character Design Artificial Engine" demonstrates varying degrees of accuracy. Sometimes, it needs help accurately classifying complex, hybrid, or culturally diverse artworks.
However, it can provide valuable insights into the predominant aesthetic influences in an artist's body of work when used cautiously and with an understanding of its limitations.

According to the "Character Design Artificial Engine":

Jen Zee

- The illustrations Predominantly have a "Greco-Roman" influence.
- The engine sometimes misclassified highly hybrid images as "Japanese," "Chinese," or "Celtic," which may be attributed to inherent hybridization in certain Asian art forms.

Jo Gaultier

- Predominantly reflects "Prehistoric" aesthetics.
- The engine's accuracy varies; some classifications, like "Prehistoric" and "Scottish" in "Thora," are partially accurate, while others, like "Gothic" for "Odin," are less valid.
- Illustrations like "Valkyrie" and "Dwarf" possess "German" and "Modern Folk" traits, respectively, with varying degrees of accuracy.

Yuya Nagai

- The illustrations display a rich tapestry of aesthetic influences, with a blend of "Neoclassical," "Medieval," and "Celtic" aesthetics as recurring themes.
- Some assessments are powerfully accurate, while others have significant discrepancies.
- Specific illustrations, like "Maria" and "Armand," align well with identified aesthetics, while others like "Kristoffer," "Fenrir," "Cypher," and "Taika" exhibit varying levels of accuracy.

Yoshitaka Amano:

- The illustrations are predominantly influenced by "Medieval" aesthetics, consistently appearing across several artworks.
- Other aesthetic influences like "Art Nouveau," "Prehistoric," "Chinese-Korean-Japanese," "Victorian," "Celtic," "Neoclassical," and "Rococo" are also mentioned but are not as prevalent.
- The accuracy of the engine's classifications varies across the different illustrations.

Akihiko Yoshida:

- The illustrations are characterized by the consistent presence of "Medieval" aesthetics, notably in artworks such as "Denim Powell," "Gildas W. Byrne," "Lanselot Tartanos", "Dorgalua Oberyth Valeria," and "Terror Knights."
- In some cases, the engine detects a blend of "Roman" and "Neoclassical" aesthetics and "Baroque" and "Gothic" aesthetics, though the accuracy varies.
- Precision tends to waver, especially when hybrid cultural aesthetics are involved.

After the classification exercise using The "Character Design Artificial Engine," the analysis shows that this tool is not yet updated to detect all postmodern, hybrid, or non-Western aesthetic compositions. The inaccuracy was recurrent, and the results were valid but preliminary, not accurate.

Even so, it is surprising how only using the database of the "*Smithsonian Museum*" gives favorable results or with a certain degree of possibility because although it does not provide something specific, the tool gives results where aesthetics could be recurring in various styles, eras, and cultures.

It's surprising how adequately the "Character Design Artificial Engine" works, using only the "Smithsonian Museum" database. Even though the engine doesn't always find precisely the specific art style or the specific historically accurate aesthetic concept, it often shows similar or somewhat similar sources from different times and places. With a broad spectrum of museums, cultural centers, galleries, and specialized magazine databases, it is believed this tool can be a real game-changer in the exercise of dissection and identifying any image. Undoubtedly, this type of artificial intelligence image coding engines, oriented to research methodologies for semiotic, anthropological, archaeological, or historical investigations, would be the most likely and powerful tool for knowledge and academic research.

"Medium Study" - Preliminary Results & Conclusions

The **"Medium Study"** aimed to achieve statistical consistency by categorizing and comparing features in the selected concept artist's illustrations. Its main objective was to acquire a profound understanding of the pertinent aesthetic elements within each artwork across a portfolio comprising ten subjects by the Concept Artist. Ultimately, the study sought to discern the mythological and historical thematic narratives intricately incorporated into Concept Art media.

Following a comprehensive qualitative dissection examination of the illustrations, a detailed classification process inspired by Charles Linneus taxonomies, and complementary insights generated through artificial intelligence using the Smithsonian Museum database, the following results emerged:

Jen Zee Concept Art Subject Evaluation

Subject J1 : Athena

Classification:
The classification of the artwork "Athena"' places it in the artistic field of Hypermodern Concept Art Illustration, specifically within the subkingdom of American Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, categorized as Fantasy and American Comic Aesthetic. This work belongs to the "Hades I" family of compositions and is created by the artist Jen Zee.

Diagnosis:
The subject under consideration is a two-dimensional digital illustration created by concept artist Jen Zee in 2020, commissioned for Supergiant video games. In this artwork, Athena, the revered Greek goddess symbolizing wisdom, undergoes a transformative reinterpretation, appearing as a middle-aged black woman with a solid and athletic physique.

This illustration seamlessly fits into the American Hypermodern Concept Art Illustration category and was designed specifically for the Nintendo Switch platform in San Francisco, California. From an aesthetic standpoint, the artwork blends elements from Ancient Greek Mythology with the distinctive style of postmodern Western comic illustration. This fusion creates a unique visual narrative, offering a fresh perspective on Athena with a black phenotype. Additionally, this artwork resembles the illustrative style and thematic elements often associated with the works of Mike Mignola.

This innovative interpretation may draw inspiration from contemporary socio-cultural contexts, including LGBTQ+ movements in the United States. The artist's underlying intent involves exploring themes related to identity and representation, inviting viewers to contemplate the intriguing intersection of classical mythology and modern cultural perspectives.

Furthermore, the A.I. analysis conducted by the "Character Design Classifier Artificial Engine" identifies Jen Zee's portrayal of Athena as predominantly embodying aesthetic characteristics aligned with the "Neoclassical" paradigm. This significant classification highlights the resonance between "Hades I" Concept Art aesthetics and the common traits found in Neoclassical compositions.

Subject J2 : Nyx
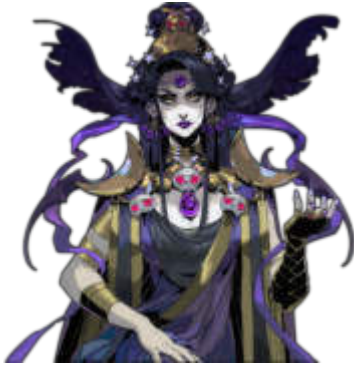
Classification:
The classification of the artwork "Nyx" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of American Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the American Comic Aesthetic. This work is part of the "Hades I" family of compositions and was created by the artist Jen Zee.

Diagnosis:
The subject under consideration is a two-dimensional digital illustration crafted by concept artist Jen Zee in 2020, commissioned for Supergiant video games. This artwork belongs to the American Hypermodern Concept Art Illustration genre, created in San Francisco, California, specifically for the Nintendo Switch platform. It features "Nyx," representing the primal Greek goddess of night, portrayed as a middle-aged caucasian woman with a robust, athletic build. The composition skillfully merges postmodern Western comic illustration elements with inspiration from Ancient Greek Mythology. Additionally, this artwork resembles the illustrative style and thematic elements often associated with the works of Mike Mignola.

Notable characteristics of "Nyx" include long, stylized dark-winged hair resembling celestial crow-bird wings, light yellow eyes, pale creamy skin, and an intricate ensemble comprising a golden gorget with skull and sapphire embellishments, moon-themed pauldrons with bat wing decor, a purple-black chiton tunic with golden straps, golden arm bracelets, Greek arm wraps, earrings adorned with purple precious stones, and a Greek "Stephanos" golden crown with a skull, precious stones, and radiant purple stars. This artwork exemplifies a balanced fusion of contemporary and classical Greek-Roman elements, offering a unique portrayal of "Nyx."

The 'Character Design Classifier Artificial Engine' analysis attributes "Victorian" and 'Neoclassical' aesthetic traits to Jen Zee's depiction of "Nyx." However, it is important to note that this assessment may only partially capture the artwork's complexity, as "Nyx"s" features exhibit a high degree of hybridization and may not strictly adhere to the "Neoclassical" or "Victorian" norms. Any resemblances may arise from nuanced elements such as color choices or ornamental motifs inspired by classical art, possibly reminiscent of certain late 18th-century styles.

Subject J3 : Zeus

Classification:
The classification of the artwork "Zeus" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of American Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the American Comic Aesthetic. This work is part of the "Hades I" family of compositions and was created by the artist Jen Zee.

Diagnosis:
The subject under consideration is a two-dimensional digital illustration created in 2020 by concept artist Jen Zee for Supergiant video games. This artwork falls within the American Hypermodern Concept Art Illustration category and was crafted for the Nintendo Switch platform in the vibrant city of San Francisco, California, in the United States. It features Zeus, the primal Greek god of the heavens, portrayed as an elderly caucasian white male with an imposing XXL stature and a muscular build.

From an aesthetic standpoint, the illustration appears to draw influence from the concept of 'Heroic Nudism,' incorporating elements of homosexual erotic fetish depictions linked to mature, muscular "Daddy" figures—an artistic theme often associated with the 'bear' LGBTQ+ community art expressions. The artwork boasts a distinctive postmodern Western comic-illustration style and showcases references to ancient Greek aesthetics and Greek mythology. Additionally, this artwork resembles the illustrative style and thematic elements often associated with the works of Mike Mignola.

The depiction of Zeus features several noteworthy characteristics, including his long, stylized white hair and a beard reminiscent of billowing clouds, eyes transitioning from pale green to light aqua, tanned white skin, and a robust, athletic physique. His attire includes a vibrant yellow Greek chiton tunic adorned with opulent golden arm bracelets, rings, and a shimmering, iridescent garland that symbolizes Zeus' iconic lightning bolts. The illustration captures Zeus wielding his primary weapon—an awe-inspiring lightning bolt forged by his son, Hephaestus.

Furthermore, the assessment conducted by the "Character Design Classifier Artificial Engine" suggests that Jen Zee's portrayal of 'Zeus' predominantly exhibits 'Roman' aesthetic traits, with a potential influence from "Japanese" aesthetics. While the "Roman" classification holds validity, it's important to note that the 'Japanese' aesthetic component may not fully encapsulate the essence of 'Japanese folklore' aesthetics.

Subject J4 : Zagreus

Classification:

The classification of the artwork "Zagreus" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of American Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the American Comic Aesthetic. This work is part of the "Hades I" family of compositions and was created by the artist Jen Zee.

Diagnosis:

The subject under consideration is a two-dimensional digital artwork created by artist Jen Zee in 2020. This piece falls within the artistic kingdom of Hypermodern Concept Art Illustration, more specifically categorized under American Hypermodern Concept Art Illustration. It takes the form of a bi-dimensional digital illustration. It belongs to the class of Fantasy, precisely aligning with the order of American Comic Aesthetic, with its family denoted as "Hades I." The concept artist, Jen Zee, is the creator of this composition.

The artwork presents a visual narrative featuring a young, possibly Asian-Caucasian athletic man embodying the Greek god of the underworld, "Zagreus." Aesthetically, it employs a postmodern Western comic-illustration style while skillfully incorporating elements from Ancient Greek Mythology into its composition. Additionally, this artwork resembles the illustrative style and thematic elements often associated with the works of Mike Mignola.

The character "Zagreus" exhibits distinct physical features, including long black hair and a beard shaped like a spear, striking red eyes, green, pale skin symbolizing death, and a well-defined athletic build. His attire comprises a 6th-century Ancient Greek red-black chiton tunic and a decorated skull belt, reminiscent of Mexican 'Calaveras,' adorned with precious gems. Furthermore, 'Zagreus' wears a stylized iridescent garland transitioning from red to yellow, symbolizing decay, and is adorned with golden arm bracelets, gemmed rings, Greek armlets, and Greek arm wraps, each featuring sizable gems.

According to the "Character Design Classifier Artificial Engine," Jen Zee's illustration of "Zagreus" is predominantly characterized by 'Roman' aesthetic traits. These results are considered accurate and valid, as 'Roman' art representations closely align with this image's aesthetics and ornamental characteristics.

Subject J5 : Hades

Classification:

The classification of the artwork "Hades" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of American Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the American Comic Aesthetic. This work is part of the "Hades I" family of compositions and was created by the artist Jen Zee.

Diagnosis:

The subject under consideration is a two-dimensional digital illustration crafted by concept artist Jen Zee in San Francisco, California, in the United States, in 2020 and was designed for Supergiant video games. This artwork falls within the American Hypermodern Concept Art Illustration genre and was created in San Francisco, California, specifically for the Nintendo Switch platform.

The illustration portrays "Hades," the Greek god of the underworld, depicted as a middle-aged, muscular figure, possibly of Asian descent. It adeptly combines elements of postmodern Western comic illustration with references to Ancient Greek Mythology. Notably, this composition shares thematic qualities with the illustrative style often associated with Mike Mignola's works. Also aesthetically, the illustration incorporates aspects of "Neoclassical-Heroic Nudism" and traits from erotic fetish art akin to those found in the "bear" LGBTQ+ community. This artwork represents a compelling fusion of diverse influences, blending classical aesthetics with a postmodern Western comic style and featuring Greco-Roman elements alongside postmodern and LGBTQ+ community influences.

The character is characterized by short, ebony-black hair, striking heterochromia (one red and one green eye), a tanned, athletic physique, and distinctive attire. This attire includes a 6th-century Ancient Greek red-black chiton tunic, a unique three-skulled belt reminiscent of Mexican "Calaveritas," an iridescent garland symbolizing decay transitioning from red to yellow, as well as golden arm bracelets, Greek armlets, and finely crafted arm wraps. Notably, the pauldron features a prominent three-dog skull, paying homage to the formidable underworld guardian, "Cerberus."

The "Character Design Classifier Artificial Engine" primarily identifies the artwork's aesthetic as "Roman," with subtle traces of "Greek" and "Victorian" influences. This amalgamation of classical and ornamental elements evokes echoes of late 18th-century artistry and the enduring allure of ancient Greek aesthetics.

Subject J6 : Persephone

Classification:

The classification of the artwork "Persephone" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of American Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the American Comic Aesthetic. This work is part of the "Hades I" family of compositions and was created by the artist Jen Zee.

Diagnosis:

The subject under consideration is a two-dimensional digital illustration crafted by concept artist Jen Zee in San Francisco, California, in the United States, in 2020 and was designed for Supergiant video games. This artwork falls within the American Hypermodern Concept Art Illustration genre and was created in San Francisco, California, specifically for the Nintendo Switch platform.The subject under consideration is titled "Persephone," a two-dimensional digital illustration created by artist Jen Zee in 2020 for Supergiant video games. This piece falls under the American Hypermodern Concept Art Illustration genre and was made in San Francisco, California. It was designed specifically for the Nintendo Switch platform.

The illustration portrays an elderly Caucasian woman, embodying the Greek goddess of fertility and harvest, "Persephone." Aesthetically, it embraces a postmodern Western comic-illustration style while maintaining strong ties to Ancient Greek Mythology and Greek style aesthetics. In terms of similar artworks, it shares aesthetic traits with Mike Mignola's Illustrations. The distinctive characteristics of the subject include pale blond hair elegantly styled in a braid adorned with grass strings and lavender flowers. The character has green eyes, tanned white skin, and an athletic build. In terms of attire and accessories, the character dons a 6th-century Ancient Greek white chiton tunic enriched with vegetable fiber braid strings, a green scarf, and a green string fabric belt. The character carries a harvest leaf containing wheat, onions, and romaine lettuce in her arm and holds a fiber braid basket filled with various harvest items, including eggplants and apples.

According to the "Character Design Classifier Artificial Engine," Jen Zee's "Persephone" illustration predominantly exhibits "Neoclassical" aesthetic characteristics. This assessment is accurate, given the artwork's clear classical and ancient cultural aesthetics. Additionally, the engine indicates percentages related to "Victorian" and "Roman" aesthetics, likely detecting ornamental traits associated with the late 18th-century period, which could explain these results.

Subject J7 : Achilles

Classification:
The classification of the artwork "Achilles" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of American Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the American Comic Aesthetic. This work is part of the "Hades I" family of compositions and was created by the artist Jen Zee.

Diagnosis:
The subject under consideration is a two-dimensional digital illustration created by artist Jen Zee in 2020 for Supergiant video games. It falls within the American Hypermodern Concept Art Illustration genre. The artwork was created in San Francisco, California, United States, and crafted for the Nintendo Switch platform.

The illustration depicts a middle-aged Caucasian man portraying the Greek demigod, "Achilles." Its aesthetic is characterized by a postmodern Western comic-illustration style intertwined with references to Ancient Greek Mythology. It bears similarities to the illustrative style of Mike Mignola.

Regarding attributes, Achilles has long, curly blond hair adorned with a leather-fabric diadem and striking green eyes. He possesses fair skin and a pronounced athletic build. His attire includes a 6th-century Ancient Greek chiton garment with a Greek meander-patterned belt, chest armor reminiscent of the 5th-4th century Chlamys Greek, and various arm accessories such as bracelets, armlets, and arm wraps.

Notably, he wears a stylized brooch featuring Hades' spear symbol and wields the legendary "Xiphos" mentioned in Homer's Iliad. The color green may symbolize death, possibly linked to Achilles' connection with Hades, and is reinforced by the Hades spear brooch.

The "Character Design Classifier Artificial Engine" primarily identifies the artwork as having "Neoclassical" and "Roman" aesthetic traits, aligning with classical and modern Concept Art illustration aesthetics.

Subject J8 : Thanatos

Classification:

The classification of the artwork "Thanatos" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of American Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the American Comic Aesthetic. This work is part of the "Hades I" family of compositions and was created by the artist Jen Zee.

Diagnosis:

The subject under consideration is a two-dimensional digital illustration meticulously crafted by artist Jen Zee in 2020, commissioned for Supergiant video games. It resides within the American Hypermodern Concept Art Illustration genre, created in San Francisco, California, United States, and designed for the Nintendo Switch platform. This illustration vividly portrays the Greek god of death, "Thanatos," seamlessly blending a postmodern Western comic-illustration style with profound nods to Ancient Greek Mythology. A distinctive aspect of this artwork is incorporating items reminiscent of Mexican "Death's Day" paraphernalia.

Regarding the subject's physical characteristics, Thanatos is depicted with short white hair and striking yellow eyes. His appearance combines Caucasian features with dark gray skin and an athletic build. His attire is noteworthy, featuring a 6th-century Ancient Greek black chiton tunic adorned with golden strings along its borders and a meticulously crafted belt.

Additional accessories include a shoulder pauldron adorned with three metallic golden decorations resembling air or clouds, a golden metallic gorget with abstract decorations, and a tight purple belt enriched with golden ornaments. The belt is accentuated by a big skull decor reminiscent of Mexican "Calaveritas." Completing the ensemble is a black cloak with a hood, drawing inspiration from the Mexican folklore death creature known as "La Parca" or "La Santa Muerte." It also bears similarities to the illustrative style of Mike Mignola. In his hand, Thanatos wields a stylized 11th-century metal gauntlet that holds his distinctive scythe, taking the form of a vulture. This symbolism represents those who seek out living beings on the brink of death, serving as a profound metaphor.

The "Character Design Classifier Artificial Engine" results identifying this artwork with predominantly "Chinese," "Celtic," and "Japanese" aesthetic traits appear to be inaccurate. These cultures have unique aesthetic features that differ from the artwork's portrayal. Due to the high hybridization in these art forms, the engine may have associated this image with "Chinese" and "Japanese" aesthetics, combining shapes and colorimetry from various cultural sources. There is no discernible "Celtic" aesthetic influence in Thanatos' illustration.

Subject J9 : Hermes

Classification:
The classification of the artwork "Hermes" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of American Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the American Comic Aesthetic. This work is part of the "Hades I" family of compositions and was created by the artist Jen Zee.

Diagnosis:
The subject under consideration is a two-dimensional digital illustration created by artist Jen Zee in 2020. It was commissioned for Supergiant video games, made in San Francisco, California, and designed for the Nintendo Switch platform.

The illustration depicts a brown-skinned, athletic Asian man with short black hair, an interpretation representing the Greek god "Hermes," renowned as the messenger of Zeus. Aesthetically, the artwork elegantly combines postmodern Western comic illustration elements with profound references to Ancient Greek Mythology. It also bears similarities to the illustrative style of Mike Mignola.

It's worth noting that this reimagination of Hermes, originally of Greek and Cypriot origin, now portrayed with an Asian phenotype, may reflect contemporary social diversity movements, such as "Asian Lives Matter" in the U.S.A.

Regarding the subject's physical characteristics, Hermes possesses slanted black eyes, brown skin, and a pronounced athletic build. His attire includes a 6th-century Ancient Greek white creamy chiton tunic adorned with vibrant pink strings along its borders. He wears a silky, iridescent yellow-orange scarf and a golden garland with iridescent yellow-orange wings, symbolizing his connection to air, movement, the skies, and the wind. His footwear consists of winged boots, a stylized reinterpretation of Hermes' traditional winged sandals, signifying his role as the messenger of the Olympian gods. He holds a golden staff adorned with wings and serpents in his hand. This typical "Caduceus" Hermes staff symbolizes Hermes and has become the primary symbol of medicine science in modern times.

The "Character Design Classifier Artificial Engine" accurately identifies predominant "Neoclassical," "Roman," and "Greek" aesthetic traits in Jen Zee's "Hermes" illustration, aligning seamlessly with the aesthetics commonly associated with Concept Art illustrations.

Subject J10 : Artemis

Classification:
The classification of the artwork "Artemis" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of American Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the American Comic Aesthetic. This work is part of the "Hades I" family of compositions and was created by the artist Jen Zee.

Diagnosis:
The subject under consideration is a two-dimensional digital illustration crafted by artist Jen Zee in 2020 for Supergiant video games. It was created in San Francisco, California, and designed for the Nintendo Switch platform. The illustration depicts a pale-skinned, athletic woman with distinctive lemon-green hair, dark eyes, and a striking appearance representing the Greek goddess of the moon, the hunt, and wildlife, "Artemis." The artwork blends postmodern Western comic illustration elements with profound references to Ancient Greek Mythology.

Artemis' physical attributes are noteworthy. She features long, green hair adorned in a braid, enhanced by two American white-tail deer antlers and a diadem reflecting the moon phases. Her dark black eyes contrast her pale, lemon-green skin, accentuating her pronounced athletic build. Her attire includes a 6th-century Ancient Greek mint-green chiton tunic with wool accents along its borders, complemented by brown bear fur, grizzly paws, and two American raccoon tails. In her grasp, she holds a stylized long bow and arrows, embodying her role as the goddess of hunting. The bow features three North American quail birds, symbolizing her connection to wildlife. Her arms are adorned with bandages and fur decorations, contributing to her wilderness aesthetic. She stands atop what appears to be a giant leaf, symbolizing her affinity with nature. Furthermore, she bears the symbol of a waxing moon on her chest, emblematic of her lunar domain.

The "Character Design Classifier Artificial Engine" yields results predominantly associating Jen Zee's "Artemis" illustration with "Japanese," "Chinese," and "Neoclassical" aesthetic traits. While this analysis may appear somewhat inaccurate in the context of "Japanese" and "Chinese" art representations, it is essential to recognize that these cultures often involve high levels of hybridization from multicultural sources. As such, the engine may relate highly hybridized images to these Asian aesthetics by combining shapes and colorimetry. Nonetheless, the identification of "Neoclassical" aesthetics accurately captures the essence of the "Greco-Roman" mythology represented in the artwork.

Jen Zee Concept Art Specie Overall Evaluation

Jen Zee's Concept Art illustrations for the "Hades I" video game belong to the artistic category of Hypermodern Concept Art Illustration, classified explicitly as American Hypermodern Concept Art Illustration. These artworks were created in 2020 in San Francisco, California, in the United States of America. They are two-dimensional digital illustrations commissioned for Supergiant video games. The game was developed for the Nintendo Switch gaming system.

The central theme of these illustrations revolves around reimagining Greek mythological figures. They effectively incorporate elements of postmodern Western comic illustration, seamlessly weaving in references to Ancient Greek Mythology and drawing inspiration from Greek-Roman aesthetics.

While the primary aesthetic foundation of these artworks aligns with postmodern Western comic art, it's worth noting that there are occasional influences from various sources. These influences can be attributed to contemporary social movements emphasizing diversity, including LGBTQ+ aesthetics and promoting racial diversity.

These influences may also include social movements such as" Black Lives Matter" and "Asian Lives Matter" and the integration of Mexican-American folklore, especially the connection between Dia de Muertos and the Hades underworld theme. This phenomenon holds significance within Mexico and the United States. Additionally, these illustrations share a visual resonance with the distinctive artistic style associated with Mike Mignola's works.

It's essential to acknowledge that some AI analyses have suggested associations with diverse aesthetics, such as "Neoclassical," "Roman," "Victorian," "Japanese," and "Chinese." However, it's essential to approach these associations with the understanding that they may not fully encompass these artworks' intricate and multifaceted nature.

Overall, Jen Zee's "Hades I" illustrations represent an amalgamation of classical mythology, contemporary social influences, and artistic innovation. These pieces firmly occupy the Hypermodern Concept Art Illustration genre, showcasing a harmonious fusion of artistic styles and ancient references within contemporary video game visual storytelling.

Jo Gaultier Concept Art Subject Evaluation

Subject G1 : Jera

Classification:
The classification of the artwork "Jera" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Canadian Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the American Comic Aesthetic. This work is part of the "Jotun" family of compositions and was created by the artist Jo Gaultier.

Diagnosis:
The subject under consideration is a two-dimensional digital illustration within Canadian Hypermodern Concept Art Illustration. Created by Jo Gaultier in Montreal, Canada, for Thunder Lotus Games in 2015, this piece was designed for the Nintendo Switch platform.

It features "Jera" Jotun, a green-haired female Nordic mythology-titan-monster creature with pronounced physical features, including substantial breasts and a noticeable belly. The artwork embraces a postmodern Western comic-illustration style and notably draws inspiration from 2D animation aesthetics reminiscent of the 80s and 90s Disney films.

This character's design represents a captivating fusion of Nordic giants and Greek mythology, evoking imagery akin to prehistoric fertility goddess sculptures like the "Venus of Willendorf." Additionally, "Jera" shares visual elements with the depiction of Titan Gaia from the "God of War" video game.

The character's features include green plant-flower-based hair with Viking helmet-like adornments, neon green eyes, brown skin, and a robust, mountain-like physique, complete with pronounced breasts held by a brassiere made of branches and pine trees.

The "Character Design Classifier Artificial Engine" associates "Jera" with predominantly "Prehistoric" aesthetic traits, an assessment that aligns accurately with the artwork's resemblance to "Prehistoric-Era" art depictions, especially the iconic "Venus of Willendorf.

Subject G2 : Fe

Classification:

The classification of the artwork "Fe" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Canadian Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the American Comic Aesthetic. This work is part of the "Jotun" family of compositions and was created by the artist Jo Gaultier.

Diagnosis:

The subject under consideration is a two-dimensional digital illustration within Canadian Hypermodern Concept Art Illustration. Created by Jo Gaultier in Montreal, Canada, for Thunder Lotus Games in 2015, this piece was designed for the Nintendo Switch platform.

This artwork portrays "Fe" a blond female Nordic mythology-titan-monster creature with robust, mineral-like features and an athletic build. It embraces a postmodern Western comic-illustration style, prominently showcasing aesthetics reminiscent of 2D animation styles seen in Disney films from the 80s and 90s. The character represents a fusion of Nordic giant and primal Greek titan influences, with subtle dwarven features often found in the works of Tolkien.

In terms of physical characteristics, "Fe" possesses ruby red eyes and long blond hair adorned with Nordic-style braid-like fashion decor. Her skin tone is mustard yellow, her physique is voluptuous with a strong muscular build, featuring rock and mineral crystals in the shoulder area.

Her attire and accessories include a Viking helmet-like adornment from the 10th century, complemented by a Viking braid hairstyle with red ornaments. Notably, her eyes are depicted as ruby gemstones.

The "Character Design Classifier Artificial Engine" results suggest that Jo Gaultier's illustration of "Fe" predominantly exhibits "Oceania" aesthetic traits. This assessment appears to be inaccurate and not a valid representation of the artwork, as there are no evident elements or depictions that align with the "Oceania" art style.

Subject G3 : Thora

Classification:
The classification of the artwork "Thora" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Canadian Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the American Comic Aesthetic. This work is part of the "Jotun" family of compositions and was created by the artist Jo Gaultier.

Diagnosis:
The subject under consideration is a two-dimensional digital illustration within Canadian Hypermodern Concept Art Illustration. Created by Jo Gaultier in Montreal, Canada, for Thunder Lotus Games in 2015, this piece was designed for the Nintendo Switch platform.

This artwork portrays "Thora," a red-haired Caucasian female characterized by a stylized deer horn helmet reminiscent of a Viking warrior. She is portrayed as a robust and athletically built figure. The aesthetics of this artwork draw heavily from the postmodern Western comic-illustration style and prominently feature elements reminiscent of 2D animation styles seen in Disney films from the 80s and 90s.

One notable aspect of the character's appearance is her distinctive Nordic red hair, possibly drawing inspiration from historical figures like the Viking conqueror Eric the Red or the Nordic mythology god "Thor," known for having red hair. Including a horn-like helmet aligns with modern-era Viking representations, further emphasizing her Nordic influence. Additionally, the character's design could be interpreted as a reflection of postmodern barbarian depictions.

Regarding physical characteristics, "Thora" has long red hair adorned with a braid-like Nordic-style fashion decor. Her eyes are depicted as black, and her skin tone is ochre-pink. Her physique combines voluptuousness with a solid muscular build. As for attire and accessories, she wears the previous stylized deer horn helmet and is adorned in a black bear fur cape, possibly Sami reindeer or northern mammal fur boots. Her weapon is a substantial Viking double-edge axe dating back to the 9th century.

It's worth noting that the "Character Design Classifier Artificial Engine" results suggest that Jo Gaultier's illustration of "Thora" predominantly exhibits "Prehistoric" and "Scottish" aesthetic traits. While these results partially align with the artwork, specifically regarding the Nordic "Viksø" "Bronze-era" horn helmet and the depiction of red hair reminiscent of Scottish folklore, it's essential to consider the broader context of the character's design, which draws from multiple influences and artistic styles.

Subject G4 : Kaunan

Classification:

The classification of the artwork "Kaunan" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Canadian Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the American Comic Aesthetic. This work is part of the "Jotun" family of compositions and was created by the artist Jo Gaultier.

Diagnosis:

The subject under consideration is a two-dimensional digital illustration within Canadian Hypermodern Concept Art Illustration. Created by Jo Gaultier in Montreal, Canada, for Thunder Lotus Games in 2015, this piece was designed for the Nintendo Switch platform. This artwork portrays "Kaunan" Jotun, a horned, orange-bearded figure with characteristics reminiscent of Nordic mythology titans and monsters. The character represents a robust and volcanic-like creature, displaying an athletic build. This artwork's aesthetics is considered to have a postmodern Western comic-illustration style, prominently featuring elements akin to 2D animation styles found in Disney films from the 80s and 90s.

This character draws strong visual parallels to several mythological and literary figures. There are resemblances to Tolkien's depiction of a Balrog and aesthetic elements related to Tolkien's dwarves. Additionally, "Kaunan" evokes associations with the Greek mythology blacksmith god "Hephaestus," who is linked to volcanoes, and possibly the primal Norse mythology blacksmith god "Surtur."

The character's helmet design could be traced to 10th-century Viking helmets, Stone Age Nordic ceremonial helmets, and contemporary Nordic depictions.Regarding physical characteristics, "Kaunan" sports a long, lava-colored mustache and beard, with bright orange eyes. The character's skin tone is brown, and the physique combines voluptuousness with a solid muscular body.As for attire and accessories, the character's notable features include a stylized horned helmet reminiscent of Nordic Bronze Age Viksø ceremonial helmets, Arnold Schwarzenegger's depiction of "Conan the Barbarian," or Tolkien's Balrog from "The Lord of the Rings." Additionally, the character wears blacksmith gloves.

The "Character Design Classifier Artificial Engine" results suggest that Jo Gaultier's illustration of "Kaunan" predominantly exhibits "Prehistoric" aesthetic traits. While this assessment aligns with certain aspects of the artwork, notably the Nordic "Viksø" "Bronze-era" horn helmet, it's essential to consider the broader context of the character's design, which draws inspiration from various mythological and literary sources, resulting in a rich and multifaceted composition.

Subject G5 : Odin

Classification:
The classification of the artwork "Odin" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Canadian Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the American Comic Aesthetic. This work is part of the "Jotun" family of compositions and was created by the artist Jo Gaultier.

Diagnosis:
The subject under consideration is a two-dimensional digital illustration within Canadian Hypermodern Concept Art Illustration. Created by Jo Gaultier in Montreal, Canada, for Thunder Lotus Games in 2015, this piece was designed for the Nintendo Switch platform. The illustration presents an elderly Caucasian male figure adorned with distinct attributes symbolizing the Nordic mythology primal god "Odin." These attributes include a singular eye, the other eye covered by an eye patch, and a flowing white beard.

The artistic style of this piece finds its foundation in postmodern Western comic-illustration, marked by tangible influences from the 2D animation aesthetics prevalent in Disney productions of the 1980s and 1990s. Furthermore, the character's portrayal embodies a contemporary reinterpretation of "Odin," shaped by the influence of Western cinematic productions, fantasy literature, and the world of video games.

"Odin" displays features such as a lengthy white mustache and beard, with one eye of a striking red hue complemented by another that emits a luminous quality. His skin tone is characterized as ochre-pink, and his physique is notably robust and muscular, reflecting an athletic build. Regarding attire and accessories, "Odin" has a distinctive winged helmet, reminiscent of the traditional "Wagner" Valkyrie and the Viking headgear from the 10th century. The character holds the legendary "Gungnir" spear. "Odin" is adorned with a dark purple cape, gloves, boots, light purple winged shoulder pauldrons, and dark gray chest armor. Notably, he wears a fur-like skirt, drawing parallels to attire seen in "He-Man" animated productions or the iconic movie "Conan The Barbarian."

The "Character Design Classifier Artificial Engine" inaccurately suggests that Jo Gaultier's depiction of "Odin" predominantly embodies "Gothic" aesthetic traits. This assertion does not align with the artwork's predominant characteristics, which are more in harmony with the postmodern Western comic illustration and Disney animation styles. Jo Gaultier´s "Odin" could be considered a contemporary interpretation of the Nordic deity within the Hypermodern Concept Art Illustration aesthetics.

Subject G6 : Valkyrie

Classification:

The classification of the artwork "Valkyrie" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Canadian Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the American Comic Aesthetic. This work is part of the "Jotun" family of compositions and was created by the artist Jo Gaultier.

Diagnosis:

The subject under consideration is a two-dimensional digital illustration within Canadian Hypermodern Concept Art Illustration. Created by Jo Gaultier in Montreal, Canada, for Thunder Lotus Games in 2015, this piece was designed for the Nintendo Switch platform.

The character depicts a young, athletic, and slender woman embodying the essence of a Nordic mythology, "Valkyrie". The aesthetic foundation of this composition draws heavily from the postmodern Western comic-illustration style, characterized by a robust influence of 2D animation aesthetics reminiscent of Disney films from the 1980s and 1990s. Interestingly, the character's visual attributes may evoke comparisons with the aesthetics of the Greek god Hermes.

In terms of her physical characteristics, the "Valkyrie" features long brown hair, striking white eyes, and a gray skin tone seamlessly integrated with her armor, all of which complement her slender and athletic physique. Her attire and accessories include a stylized Viking 10th-century helmet, winged 13th-century medieval European sollerets reminiscent of Hermes' winged sandals, and a white scarf. She wields a 10th-century Viking-style sword in her hand, and her shield is adorned with the Viking "Valknut" rune, often associated with the primal god Odin. Completing her attire is a white skirt adorned with wing decorations at the waist and a winged-style gorget.

Notably, the "Character Design Classifier Artificial Engine" results suggest predominant "German" aesthetic traits in Jo Gaultier's depiction of the Valkyrie. To some extent, these results may hold accuracy, as the artwork does exhibit certain visual elements reminiscent of German art, particularly from the 1930s and 1940s, including the era of Nazi Germany.

"Valkyrie" represents a Nordic mythological character within the realm of Hypermodern Concept Art.

Subject G7 : Dwarf

Classification:

The classification of the artwork "Dwarf" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Canadian Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the American Comic Aesthetic. This work is part of the "Jotun" family of compositions and was created by the artist Jo Gaultier.

Diagnosis:

The subject under consideration is a two-dimensional digital illustration within Canadian Hypermodern Concept Art Illustration. Created by Jo Gaultier in Montreal, Canada, for Thunder Lotus Games in 2015, this piece was designed for the Nintendo Switch platform.

The character depicted embodies a middle-aged caucasian man characterized by a striking red beard, wide eyebrows, and a robust, muscular physique, representing a Norse mythology "Dwarf." The aesthetics underpinning this composition are deeply rooted in the postmodern Western comic-illustration style, strongly resembling the 2D animation styles prevalent in Disney films during the 1980s and 1990s. Intriguingly, the character's visual attributes may draw parallels to Tolkien's iconic "Lord of the Rings" dwarf depictions.

Examining the physical characteristics of the "Dwarf", we find that he possesses long red hair, a voluminous beard, wide eyebrows, and a distinctive ponytail hairstyle. His eyes are characterized by their deep black hue, and his skin tone is brown, encapsulating a solid, athletic, and muscular build. In terms of attire and accessories, the character sports golden shoulder pauldrons, wields a brown stylized hammer reminiscent of a blacksmith's tool, and dons brown square-toed leather boots coupled with blacksmith leather gloves. His attire includes dark brown pants and possibly a brown vest.

The "Character Design Classifier Artificial Engine" results suggest predominant "Modern Folk" aesthetic traits in Jo Gaultier's depiction of the "Dwarf". To some extent, these results can be considered accurate and valid assessments, as the artwork does exhibit certain visual elements that evoke the essence of "Modern Folk" art.

The illustration represents a Norse mythological character within the realm of Hypermodern Concept Art.

Subject G8 : Hagalaz
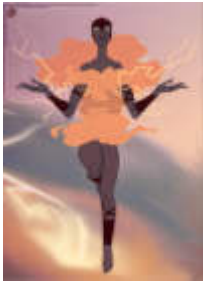
Classification:
The classification of the artwork "Hagalaz" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Canadian Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the American Comic Aesthetic. This work is part of the "Jotun" family of compositions and was created by the artist Jo Gaultier.

Diagnosis:
The subject under consideration is a two-dimensional digital illustration within Canadian Hypermodern Concept Art Illustration. Created by Jo Gaultier in Montreal, Canada, for Thunder Lotus Games in 2015, this piece was designed for the Nintendo Switch platform.

The character depicted in this composition is a distinctive figure—a female Nordic mythology-titan-monster creature adorned with orange hair and characterized by slender athletic features. The artistic style is rooted in the postmodern Western comic-illustration tradition, drawing strong influence from 2D animation styles prevalent in Disney films during the 1980s and 1990s. This character embodies a fusion of Nordic giant elements with primal Greek mythology characteristics, with potential inspiration from figures like Zeus or celestial realms. Her hair and attire resemble clouds and emit an electric aura, symbolizing connections to heavenly realms.

The physical attributes of "Hagalaz" consist of a voluminous cloud-like hair and striking yellow-orange iridescent eyes. Her skin tone carries a grayish-brownish hue, enveloping a slender, athletic, and muscular physique, radiating an electrifying presence. Her attire includes a helmet-like headpiece reminiscent of 10th-century Viking headgear, 8th-century BC Greek leg and arm wraps, and leather armlets. Her overall ensemble exudes an ethereal quality akin to a cloud-like dress.

The "Character Design Classifier Artificial Engine" results suggest predominant "Oceania" aesthetic traits; these assessments may not accurately align with the artwork's intended aesthetics. The composition lacks prominent elements typically associated with "Oceania" art, indicating the potential need for a different interpretive framework.

"Hagalaz" is a captivating representation of a mythological entity that bridges Nordic and Greek mythologies within the aesthetics of Hypermodern Concept Art. This artwork adeptly combines postmodern Western comic illustration with the nostalgic charm of Disney's animation legacy, resulting in a visually complex and thematically intricate creation.

Subject G9 : Isa

Classification:
The classification of the artwork "Isa" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Canadian Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the American Comic Aesthetic. This work is part of the "Jotun" family of compositions and was created by the artist Jo Gaultier.

Diagnosis:
The subject under consideration is a two-dimensional digital illustration within Canadian Hypermodern Concept Art Illustration. Created by Jo Gaultier in Montreal, Canada, for Thunder Lotus Games in 2015, this piece was designed for the Nintendo Switch platform.

The character depicted in this artwork is a male Nordic mythology-titan-monster with distinctive features, including light blue iced hair and beard, blue skin, and a muscular, athletic build. The artistic style draws from postmodern Western comic illustration, influenced by 2D animation styles prevalent in Disney films of the 1980s and 1990s.

This character represents a typical Nordic giant from the Helheim Norse mythology realm, sharing some aesthetic similarities with the "Street Fighter 2" video game character "Blanka," particularly regarding body constitution, hairstyle, and other characteristics.

"Isa" features long, spiked hair resembling ice formations, white eyes, and an ocher-blue muscular body with broad arms and legs. His attire includes a stylized Nordic Bronze Age Viksø ceremonial horn helmet and a "barbarian" fur skirt, reminiscent of depictions seen in Arnold Schwarzenegger's "Conan the Barbarian" character or He-Man's garments.

While the "Character Design Classifier Artificial Engine" suggests predominant "Prehistoric" aesthetic traits in Jo Gaultier's illustration of "Isa," it's important to note that these assessments may partially align, given some depictions resembling "Prehistoric-Era" art, particularly the Nordic "Viksø" "Bronze-era" horn helmet.

"Isa" represents a mythological figure within Hypermodern Concept Art, blending postmodern Western comic illustration with nods to classic video game characters.

Subject G10 : Nameless Eagle

Classification:

The classification of the artwork "Maria" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Valkyrie Elysium" family of compositions and was created by the artist Yuya Nagai.

Diagnosis:

The subject under consideration is a two-dimensional digital illustration within Canadian Hypermodern Concept Art Illustration. Created by Jo Gaultier in Montreal, Canada, for Thunder Lotus Games in 2015, this piece was designed for the Nintendo Switch platform.

The character depicted in this composition is a giant brown eagle creature with distinctive features, including long claws, a large beak, a red sclera with black eyes, and dark brown feathers. This character represents the giant "Unnamed" eagle who resides atop the Yggdrasil tree in Norse European mythology.

The artistic style draws from postmodern Western comic illustration, with strong influences from 2D animation styles commonly found in Disney films of the 1980s and 1990s. Notably, this character resembles the eagle featured in the 1990 Disney movie "The Rescuers Down Under." In terms of accessories, the character bears a normal-sized eagle on her head, symbolizing the Norse mythology creature "Vedrfolnir." Darker brown feathers adorn the tips of her wings.

The "Character Design Classifier Artificial Engine" predominantly associates Jo Gaultier's "Nameless Eagle" illustration with "Prehistoric-Era" aesthetic traits. However, it's crucial to note that while there are some visual elements reminiscent of "Prehistoric-Era" rock paintings and carvings with eagle depictions, the overall composition primarily aligns with the aesthetics of Disney's animation from the 1980s and 1990s. Thus, categorizing as "Prehistoric-Era" art may not be entirely accurate.

"Nameless Eagle" represents a mythological giant eagle within the domain of Hypermodern Concept Art, merging postmodern Western comic illustration with echoes of classic Disney animation.

Jo Gaultier´s Concept Art Specie Overall Evaluation

Jo Gaultier's series of illustrations, including "Jera," "Fe," "Thora," "Kaunan," "Odin," "Valkyrie," "Dwarf," "Hagalaz," "Isa," and "Nameless Eagle," belong to the realm of Hypermodern Concept Art Illustration, specifically within the subcategory of Canadian Hypermodern Concept Art Illustration. These digital artworks were crafted for Thunder Lotus Games in 2015 and were designed for the Nintendo Switch platform.

These illustrations feature predominantly Nordic mythology-inspired characters with postmodern Western comic illustration aesthetics, reminiscent of 2D animation aesthetics seen in Disney classics from the 1980s and 1990s.

In terms specifically of mythological influence, these artworks seamlessly blend elements from Nordic and Greek mythologies, creating unique characters and creatures, often embodying the traits of giants, titans, and monsters. Some of these characters resemble figures from other mythological or literary traditions, such as the characters of J.R.R. Tolkien.

Despite attempts by the "Character Design Classifier Artificial Engine" to classify these artworks into various aesthetic categories, such as "Prehistoric," "Oceania," "German," or "Modern Folk," it's worth noting that these classifications may not always accurately reflect the intended artistic influences.

The primary aesthetic foundation remains firmly rooted in the postmodern Western comic-illustration style and the nostalgic charm of Disney's animated legacy.

Overall Jo Gaultier's illustrations represent a fusion of mythological elements from diverse cultural traditions. They exist within the Hypermodern Concept Art Illustration framework, showcasing a dynamic style heavily influenced by European Mythology and 2D animation.

Yuya Nagai Concept Art Subject Evaluation

Subject N1 : Maria

Classification:
The classification of the artwork "Maria" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Valkyrie Elysium" family of compositions and was created by the artist Yuya Nagai.

Diagnosis:
The subject under consideration is a two-dimensional digital illustration within Japanese Hypermodern Concept Art Illustration. Created by Yuya Nagai in Tokyo, Japan, for Square Enix in 2022, this piece was designed for the Playstation 4 and Playstation 5 platforms. It portrays "Maria," a young caucasian "Valkyrie." an illustration that intertwines Norse mythology with a blend of European medieval, Neoclassical-Victorian, and contemporary design elements, resulting in a character with an athletic physique.

The aesthetics of this illustration seamlessly merge Japanese Manga-Anime influences with a hybridized array of European medieval-style garments and adornments. It incorporates Neoclassical and Victorian 18th-century clothing features while introducing contemporary fabric choices and postmodern nuances, including hints of modern sportswear aesthetics. Moreover, the artwork suggests erotic-sexual paraphernalia. Also"Maria" resembles illustrations in the Final Fantasy series, particularly by renowned artist Akihiko Yoshida.

The character's distinctive features encompass long white-grayish hair, light blue eyes, and pale pink skin, harmoniously complementing her athletic build. The attire and accessories of the character are highly hybridized styles at play, for example, stylized high heels, 13th-century pronged sollerets, stylized shoulder pauldrons, a fantasy depiction of a 14th-century breastplate adapted for women, and a stylized contemporary-medieval cruciform sword. The character also dons Victorian 18th-19th century decorations, including an 18th-century winged diadem, a Victorian-style collar, and stylized Victorian-style gloves.

The "Character Design Classifier Artificial Engine," Yuya Nagai's "Maria" illustration predominantly exhibits aesthetic traits that align with "Celtic," "Neoclassic," and "Medieval" influences. While the engine's assessment highlights "Celtic" elements, it's worth noting that the accuracy of this classification may be somewhat limited. Although certain aspects of the illustration could draw associations with "Celtic King Arthur" paraphernalia. The artwork more accurately encompasses the "Neoclassical" and "Medieval" aesthetics, which the engine appropriately recognizes.

Subject N2 : Hilde

Classification:
The classification of the artwork "Hilde" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Valkyrie Elysium" family of compositions and was created by the artist Yuya Nagai.

Diagnosis:
The subject under consideration is a two-dimensional digital illustration within Japanese Hypermodern Concept Art Illustration. Created by Yuya Nagai in Tokyo, Japan, for Square Enix in 2022, this piece was designed for the Playstation 4 and Playstation 5 platforms. The illustration features "Hilde," a "Valkyrie," characterized by a unique fusion of elements drawn from Norse mythology, European medieval aesthetics, neoclassical-Victorian inspirations, and contemporary fashion sensibilities.

In terms of aesthetics, the artwork prominently displays a Japanese Manga-Anime style. Hilde's attire represents a fusion of diverse styles, including European medieval traditions, Renaissance motifs, hints of Asian-Persian design elements, and even elements reminiscent of 20th-century sportswear, all embellished with intricate details. The artwork also adeptly incorporates neoclassical and Renaissance clothing traits, seamlessly blending them with modern fabrics and postmodern touches. This fusion extends to modern sportswear aesthetics and subtle hints of contemporary themes with an undertone of sensuality, in line with the recurring theme of portraying strong and combat-ready women in Japanese Manga.

Regarding her physical attributes, Hilde is distinguished by her long, curly gray hair, which complements her dark skin and robust athletic build. Her attire and accessories further contribute to her unique appearance, including stylized pronged sollerets, 20th-century motorcycle protective-style shoulder pauldrons, breastplates, gloves, and a fantasy interpretation of a polearm weapon from the 12th to 16th century. Additionally, she wears a winged Renaissance-style metal mask and an 18th-century winged helmet reminiscent of Wagnerian opera. Completing her ensemble is an Indian-Asian panel skirt reminiscent of the iconic attire worn by Carrie Fisher's character in the "Star Wars" movies.

The "Character Design Classifier Artificial Engine" primarily classifies Yuya Nagai's "Hilde" illustration as having aesthetic traits reminiscent of "Celtic," "Neoclassic," and "Victorian" influences. While the engine's classification introduces elements that may evoke associations with "Celtic King Arthur" paraphernalia, it's essential to acknowledge that the accuracy of this categorization may have specific limitations, as the artwork aligns more precisely with "Neoclassical" and "Victorian" aesthetics, which the engine aptly recognizes.

Subject N3 : Maria

Classification:
The classification of the artwork "Maria" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Valkyrie Elysium" family of compositions and was created by the artist Yuya Nagai.

Diagnosis:
The subject under consideration is a two-dimensional digital illustration within Japanese Hypermodern Concept Art Illustration. Created by Yuya Nagai in Tokyo, Japan, for Square Enix in 2022, this piece was designed for the Playstation 4 and Playstation 5 platforms. This illustration portrays "Maria," a character akin to a cupid-like winged "Valkyrie," characterized by a pale complexion and athletic build. She is an amalgamation of Norse mythology, Greek mythology, and ancient civilizations' mythological traits. Her attire and design choices represent a fusion of European medieval, neoclassical-Victorian, and contemporary styles.

In terms of aesthetics, the artwork prominently features the influence of the Japanese Manga-Anime style. However, it doesn't stop there; significant European baroque elements come into play, discernible through decorative features, the character's degraded blue wings, and the presence of a halo. The illustration further blends medieval, Renaissance, and baroque elements into its garments and decorations, all while subtly weaving in influences from the 20th century. Contemporary fabrics and postmodern details, including inspiration from modern sportswear aesthetics and hints of stylish erotic garments. Notably, she embodies traits from Norse mythology, Greek mythology, and ancient civilizations' mythologies.

About her physical attributes, the character's long white-gray hair is adorned with a lengthy braid. Her eyes are a striking shade of blue, complementing her pale skin. Two wings extend from her back, featuring a palette of white, pale blue, and dark blue feathers. Her attire comprises hybrid-style European medieval-inspired pronged sollerets, shoulder pauldrons, breastplates, and stylized gloves, along with a fantasy interpretation of a polearm weapon dating from the 12th to 16th century. She wears a winged Renaissance-Baroque style metal mask and an 18th-century winged helmet reminiscent of Wagnerian opera. A halo, drawn from Jewish-Christian mythology, adds a distinctive touch alongside a contemporary-style short skirt.

The "Character Design Classifier Artificial Engine" precisely categorizes Yuya Nagai's "Maria" illustration as predominantly bearing "Baroque," "Rococo," and "Neoclassical" aesthetic traits. This classification aligns accurately with the artwork's evident features embodying these stylistic influences.

Subject N4 : Armand

Classification:
The classification of the artwork "Armand" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Valkyrie Elysium" family of compositions and was created by the artist Yuya Nagai.

Diagnosis:
The subject under consideration is a two-dimensional digital illustration within Japanese Hypermodern Concept Art Illustration. Created by Yuya Nagai in Tokyo, Japan, for Square Enix in 2022, this piece was designed for the Playstation 4 and Playstation 5 platforms.

The illustration portrays an androgynous, slender, athletic young man with a white, pale complexion. He dons a unique blend of Neoclassical-Victorian and contemporary 20th-century-style garments.

In terms of aesthetics, the artwork prominently features the influence of the Japanese Manga-Anime style. Notably, the character's portrayal embraces the typical androgynous aesthetic commonly found in manga and anime, possibly influenced by figures like Bjorn Andressen in Japanese manga. Furthermore, the illustration incorporates elements reminiscent of European 18th-19th century Imperialism aesthetics.

Turning to the character's physical attributes, he is characterized by short, curly red-brown hair and striking blue eyes. His pale skin complements his androgynous features, and he possesses a slender athletic build. His attire includes 19th-century European horse riding boots, pants, and a long-sleeve white shirt, all paired with a 19th-century European imperialist dark blue trench coat featuring Victorian-style patterns on the coat's interior. He also wears a leather tool belt and carries various mechanical metal objects.

The "Character Design Classifier Artificial Engine" accurately categorizes Yuya Nagai's "Armand" illustration as predominantly bearing "Victorian" aesthetic traits. This classification aligns accurately with the artwork's evident features embodying this stylistic influence.

Subject N5 : Eygon

Classification:

The classification of the artwork "Eygon" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Valkyrie Elysium" family of compositions and was created by the artist Yuya Nagai.

Diagnosis:

The subject under consideration is a two-dimensional digital illustration within Japanese Hypermodern Concept Art Illustration. Created by Yuya Nagai in Tokyo, Japan, for Square Enix in 2022, this piece was designed for the Playstation 4 and Playstation 5 platforms.

The illustration presents "Eygon," a Caucasian man with brown hair and a sturdy athletic build. His attire combines European Medieval and 20th-century contemporary styles, offering a blend of aesthetics.

From an artistic perspective, the illustration features Japanese Manga-Anime aesthetics. It also holds a significant European influence; its decorative features have European Medieval and Renaissance traits in the character's garments and decorations. These traditional elements coexist with subtle 20th-century sportswear influences. It's worth noting that these aesthetics share common characteristics with Square Enix's Final Fantasy video games, adding a layer of familiarity for franchise enthusiasts.

Regarding the character's physical traits, he possesses brown hair, brown eyes, and white skin, complemented by his athletic build. His attire is a mixture of medieval armor items reminiscent of 14th-15th-century shoulder pauldrons, 18th-century cavalier boots, 5th-15th-century leather gambeson, 5th-century leather gloves, leather torso cover, and other medieval-style decorations. Additionally, his outfit incorporates hybridized elements, such as leg armor evoking the aesthetics of contemporary motorcycle leg protections and vest details reminiscent of 20th-century motorcycle vests. The character is armed with a massive cruciform sword, a characteristic often seen in Square Enix's Final Fantasy games.

The "Character Design Classifier Artificial Engine" provides a valid assessment, primarily categorizing Yuya Nagai's "Eygon" illustration as bearing "Gothic" and "Medieval" aesthetic traits. This classification aligns with the artwork's stylistic influences, particularly its distinct medieval and Gothic characteristics.

Subject N6 : Kristoffer

Classification:

The classification of the artwork "Kristoffer" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Valkyrie Elysium" family of compositions and was created by the artist Yuya Nagai.

Diagnosis:

The subject under consideration is a two-dimensional digital illustration within Japanese Hypermodern Concept Art Illustration. Created by Yuya Nagai in Tokyo, Japan, for Square Enix in 2022, this piece was designed for the Playstation 4 and Playstation 5 platforms. This illustration introduces "Kristoffer," a character portrayed by androgynous features, one blue eye, and long blond hair with a tail. The character's physique boasts an athletic build. "Kristoffer" is adorned in a distinctive ensemble combining elements from various stylistic periods, including Medieval, Neoclassical, Victorian, and 20th-century contemporary fashion sensibilities.

From an artistic perspective, the illustration seamlessly integrates Japanese Manga-Anime aesthetics, encapsulating the androgynous aesthetic often encountered in manga and anime. The character's attire and design draw inspiration from various influences, including Medieval, French Monarchy, Renaissance, Neoclassical, and 18th-century clothing styles, all while incorporating contemporary fabrics and subtle postmodern nuances. Notably, the artwork includes certain elements with erotic and sensual undertones, particularly in the form of "Lace garters" features.

Regarding the character's physical attributes, "Kristoffer" boasts long blond hair tied with a tail, a single blue eye, pale skin, and androgynous features. The character's attire further accentuates this unique persona with a blend of stylized high heels fused with medieval 13th-century pronged sollerets, 9th-century chainmail adorned with dragon scales, and French royalty-inspired medieval colors and decor. Additionally, the character dons Victorian 18th-19th century clothing style pants, vests, strings, and various decorative elements. The character's attire includes an elaborate 11th-15th century medieval knight lace infused with Renaissance and neoclassical motifs. Completing the ensemble is a stylized eyepatch featuring a Renaissance-Baroque pattern design.

The "Character Design Classifier Artificial Engine" offers a valid assessment, primarily categorizing Yuya Nagai's "Kristoffer" illustration as exhibiting "Medieval," "Gothic," and "Scottish" aesthetic traits.

Subject N7 : Fenrir

Classification:

The classification of the artwork "Fenrir" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Valkyrie Elysium" family of compositions and was created by the artist Yuya Nagai.

Diagnosis:

The subject under consideration is a two-dimensional digital illustration within Japanese Hypermodern Concept Art Illustration. Created by Yuya Nagai in Tokyo, Japan, for Square Enix in 2022, this piece was designed for the Playstation 4 and Playstation 5 platforms.

This illustration represents "Fenrir," a creature characterized by wolf-like features. It sports a coat of black fur, striking frontal limbs crafted from purple amethyst, and protective pronged sollerets on its rear limbs. Adding to its distinctive appearance is a fiery purple crest adorning its head, impaled by a Renaissance rapier sword. A sole purple horn graces its forehead, presenting a highly hybridized interpretation of the legendary "Ragnarok" Norse mythology creature, "Fenrir."

From an artistic perspective, the illustration displays Japanese Manga-Anime aesthetics. However, it incorporates elements from various stylistic periods, including Medieval, French Monarchy, Renaissance, Neoclassical, and Nordic influences. While the character fundamentally represents a renowned creature from Norse mythology, it exhibits subtle medieval and Celtic paraphernalia that add layers of complexity to its visual identity.

When considering the character's physical attributes, "Fenrir" is characterized by striking purple-blue eyes, a coat of black fur, a fiery purple crest reminiscent of purple fire, and robust frontal limbs crafted from purple amethyst. The creature has a muscular physique, contributing to its imposing presence. In terms of attire and accessories, it wears stylized 13th-century medieval pronged sollerets adorned with Renaissance-baroque patterns. The creature is also impaled by a 16-17th-century Renaissance rapier sword, complete with golden chains that evoke the concept of "Gleipnir Holds" from Norse mythology. "Fenrir" has a crystal-like purple horn that resembles mythical and fairytale unicorns.

The "Character Design Classifier Artificial Engine" offers a valid assessment, primarily categorizing Yuya Nagai's "Fenrir" illustration as possessing "Neoclassic" and "Japanese" aesthetic traits. While the engine aptly recognizes the presence of "Neoclassical" features, it must acknowledge that the illustration predominantly displays a Japanese Manga-Anime hybrid aesthetic.

Subject N8 : Odin

Classification:
The classification of the artwork "Odin" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Valkyrie Elysium" family of compositions and was created by the artist Yuya Nagai.

Diagnosis:
The subject under consideration is a two-dimensional digital illustration within Japanese Hypermodern Concept Art Illustration. Created by Yuya Nagai in Tokyo, Japan, for Square Enix in 2022, this piece was designed for the Playstation 4 and Playstation 5 platforms.

This illustration depicts a middle-aged man with pale white skin and an athletic build. His attire represents a hybridization of Neoclassical-Victorian and 20th-century contemporary styles. The character visually represents the Norse mythology primal god, "Odin."

In terms of aesthetics, the illustration prominently showcases Japanese Manga-Anime influences. It also incorporates elements from European 18th-19th-century Imperialism aesthetics, contemporary-style garments and decorations, and subtle medieval-renaissance and baroque traits. While the character primarily embodies the persona of the Norse mythology god "Odin," he retains only a few Norse-style aesthetics, most notably just the iconic Odin's eye patch.

Delving into the character's physical attributes, "Odin" possesses white-blond hair, blue eyes adorned with an eye patch decoration, and pale white skin. His attire includes an 18th-19th-century European tailcoat, tuxedo pants, white gloves, a crossed vest, and a medieval renaissance "chevalier" shoulder cape from the 14th to 17th century. The character also sports stylized 20th-century contemporary white textured horse riding boots, a contemporary stylized leather white strap cummerbund, and an ivory walking stick or little staff adorned with Greek mythology Hermes decorations reminiscent of the "Hermes," "Caduceus" staff. Additionally, he incorporates some medieval-renaissance traits, such as a stylized shoulder pauldron featuring a baroque-like design.

The "Character Design Classifier Artificial Engine" accurately categorizes Yuya Nagai's "Odin" illustration as primarily possessing "Victorian" and "Neoclassical" aesthetic traits. These results align with the illustration's visual cues, which feature elements from these stylistic periods, confirming an accurate result, at least in this A.I. classification assessment.

Subject N9 : Cypher

Classification:

The classification of the artwork "Cypher" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Valkyrie Elysium" family of compositions and was created by the artist Yuya Nagai.

Diagnosis:

The subject under consideration is a two-dimensional digital illustration within Japanese Hypermodern Concept Art Illustration. Created by Yuya Nagai in Tokyo, Japan, for Square Enix in 2022, this piece was designed for the Playstation 4 and Playstation 5 platforms.

The illustration represents "Cypher," an androgynous young woman with pale, Asian-Caucasian skin and a slender athletic build. She wears a hybridized outfit inspired by Japanese folklore, daily life craft garments, and contemporary sportswear elements.

The illustration showcases distinct Japanese Manga-Anime aesthetics, including an androgynous character portrayal common in manga and anime. The character's attire features Japanese pre-Edo and Edo folklore elements, including Japanese folklore garments, items, and hints of contemporary sportswear with hunting traits.

The character's physical features include straight black hair, black eyes, and a pale complexion with androgynous Asian-Caucasian characteristics. Her-His attire includes stylized thigh-high sock boots and rickshaw driver "Jika Tabi" Leggings, stylized Japanese folklore "Haori" Garment, stylized 14th-century Japanese "Yugake" archer gloves, and a contemporary-style compound bow with two strings.

The "Character Design Classifier Artificial Engine" has categorized Yuya Nagai's "Cypher" illustration primarily as having "Medieval" and "Medieval European" aesthetic traits. However, this categorization may not be accurate, as the illustration predominantly features Japanese-Medieval "Pre-Edo" and "Edo" aesthetics with contemporary "Japanese-Folklore" influences rather than Western-Medieval aesthetics.

Subject N10 : Taika

Classification:
The classification of the artwork "Taika" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Valkyrie Elysium" family of compositions and was created by the artist Yuya Nagai.

Diagnosis:
The subject under consideration is a two-dimensional digital illustration within Japanese Hypermodern Concept Art Illustration. Created by Yuya Nagai in Tokyo, Japan, for Square Enix in 2022, this piece was designed for the Playstation 4 and Playstation 5 platforms.

The character portrayed in the illustration is a young woman with tanned Caucasian skin and a hybridized attire influenced by Neoclassical-Victorian, Celtic, and contemporary fantasy literature paraphernalia.

The artwork prominently features Japanese Manga-Anime aesthetics. It incorporates elements from European Medieval-Renaissance styles, hints of Egyptian-like traits, Celtic representations, animal features, and contemporary fantasy literature.

The character's physical characteristics include long braided white hair, red eyes, pale skin, and a voluptuous athletic build. Her attire consists of stylized leggings resembling Egyptian mummifications or implying injuries, a simple silk or linen contemporary white dress, a medieval cape, a 16th-17th-century Renaissance corset belt, and stylized deer horn decorations on her head reminiscent of the Greek goddess of nature, "Artemis." She wields a stylized wooden staff with pink protuberances, evoking imagery similar to Gandalf the Gray Wizard from "Lord of the Rings" by J.R.R. Tolkien.

The "Character Design Classifier Artificial Engine" primarily categorizes Yuya Nagai's "Taika" illustration as having "Neoclassic" and "Celtic" aesthetic traits. These categorizations are somewhat valid, as the artwork exhibits elements of both "Neoclassical" and "Celtic" styles.

Yuya Nagai´s Concept Art Specie Overall Evaluation

Yuya Nagai's Concept Art illustrations featuring characters like "Maria," "Hilde," "Maria" "Armand," "Eygon," "Kristoffer," "Fenrir," "Odin," "Cypher," and "Taika," collectively display a blend of aesthetic influences. These artworks predominantly reflect Japanese Manga-Anime aesthetics, and in some subjects, they are characterized by distinct androgynous character portrayals and stylistic elements commonly found in manga and anime.

In addition to Manga-Anime aesthetics, these illustrations incorporate a wide range of aesthetic inspirations. They include elements from European medieval, neoclassical, and Victorian styles, evoking a sense of historical magnificence and sophistication. This fusion extends to contemporary fashion, postmodern nuances, Japanese "Edo-Pre Edo" Japanese folklore traits, and hints of modern sportswear aesthetics, adding a contemporary twist to the character designs.

Furthermore, there are subtle touches of sensuality and eroticism in some of the illustrations, contributing to the overall aesthetic diversity.

Mythologically, these illustrations integrate elements from Norse mythology, Greek mythology, Celtic traits, and European fairy tales. With characteristics drawn from various ancient civilizations' mythologies, Yuya Nagai incorporates these elements into the characters' designs and narrative contexts.

Yuya Nagai's illustrations culturally reflect a cross-cultural fusion influenced by Japanese folklore daily life garments. They also incorporate elements reminiscent of European, Celtic, and Egyptian-like aesthetics, creating a rich tapestry of cultural references.

Yuya Nagai's illustrations exemplify a fusion of diverse aesthetic influences, most certainly influenced by his mentor, Akihiko Yoshida; Yuya Nagai's Concept Art illustrations for "Valkyrie Elysium" are a remarkable example of the cross-cultural hybridization aesthetics modern Japanese media represents nowadays.

Yoshitaka Amano Concept Art Subject Evaluation

Subject Y1 : Alus Restor

Classification:

The classification of the artwork "Alus Restor" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional mix-media Illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Final Fantasy" family of compositions and was created by the artist Yoshitaka Amano.

Diagnosis:

The subject under consideration is a two-dimensional mix-media illustration within Japanese Hypermodern Concept Art Illustration. Created by Yoshitaka Amano in Tokyo, Japan, for Squaresoft (Square Enix) in 1990, this piece was designed for Nintendo´s Family Computer platform.

The illustration depicts "Alus Restor," a character with androgynous features, fair skin, and a slender physique. The character wears a costume combining Renaissance, Medieval, Venetian, and Oriental-Middle East styles. There is also a noticeable stylistic resemblance to the illustrations of Moebius.

"Alus Restor" integrates Japanese Manga-Anime and Impressionist aesthetics, reminiscent of the Final Fantasy series. The character's androgynous portrayal aligns with typical manga and anime conventions, potentially influenced by the contributions of Bjorn Andressen in manga art.

Regarding physical attributes, Alus has short, pale blond hair, light purple eyes, and a pale complexion. His attire includes an orange cloak with shin pads, jewel adornments, high-couture orange gloves, and a stylized golden choker necklace. The character wields two distinct swords—a Renaissance cruciform sword adorned with dragon-like dark orange wing decor and an Arab-inspired blade with precious jewel adornments.

The "Character Design Classifier Artificial Engine" primarily categorizes Yoshitaka Amano's "Alus Restor" illustration as having "Medieval" aesthetic traits, indicating shared artistic elements with the Medieval era and providing insight into the fusion of cultural and historical influences in the artwork.

Subject Y2 : Princess Hilda

Classification:
The classification of the artwork "Princess Hilda" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional mix-media Illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Final Fantasy" family of compositions and was created by the artist Yoshitaka Amano.

Diagnosis:
The subject under consideration is a two-dimensional mix-media illustration within Japanese Hypermodern Concept Art Illustration. Created by Yoshitaka Amano in Tokyo, Japan, for Squaresoft (Square Enix) in 1988, this piece was designed for Nintendo´s Family Computer platform.

The illustration represents "Princess Hilda," a character with caucasian features, an athletic, slender complexion, curly blond hair, two braids, and blue eyes. Her attire combines elements from the Renaissance, Medieval, Venetian, and Oriental-Middle East styles, incorporating insect-inspired features into her garments.

"Princess Hilda" incorporates Japanese Manga-Anime aesthetics; it has the Final Fantasy series trademark Yoshitaka Amano aesthetics. The character design reflects typical manga and anime conventions, with potential influence from the manga contributions of Bjorn Andressen. The illustration has a strong resemblance to Moebius's drawings.

Her attire includes contemporary high-couture fashion items such as blue sandals, boots with ankle cuffs, snake anklets, and a modern long-fitted dress with patterns and abstract decorative elements. She wears a bluish head garment resembling a medieval jester hat and stylized accessories resembling insect antennae.

The "Character Design Classifier Artificial Engine," Yoshitaka Amano's "Princess Hilda" illustration, is primarily categorized as possessing "Art Nouveau" aesthetic traits. While some "Art Nouveau" influences are evident, it's important to note that the artwork reflects a fusion of various artistic styles and inspirations.

Subject Y3 : Ifrit

Classification:
The classification of the artwork "Ifrit" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional mix-media Illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Final Fantasy" family of compositions and was created by the artist Yoshitaka Amano.

Diagnosis:
The subject under consideration is a two-dimensional mix-media illustration within Japanese Hypermodern Concept Art Illustration. Created by Yoshitaka Amano in Tokyo, Japan, for Squaresoft (Square Enix) in 1988, this piece was designed for Nintendo´s Family Computer platform.

The illustration represents "Ifrit," a pale brown, muscular humanoid figure with antelope horns, evoking a blend of demonic and lycanthropic elements. The character's design draws inspiration from various sources, including Greek mythology's Pan, medieval devilish depictions, fantasy lycanthropic characters, and the fierce personas of berserkers or barbarians. Notably, Ifrit is a well-recognized character within the Final Fantasy franchise.

The illustration embodies Japanese Manga-Anime aesthetics while incorporating elements reminiscent of Greek mythology's Pan, medieval devilish depictions, fantasy lycanthropic characters, and the intense personas of berserkers or barbarians. This character represents a prominent figure in the Final Fantasy universe. Additionally, there are parallels in the illustration's color palette and design with the works of Moebius.

Ifrit is portrayed with short black hair, white eyes, and pale brown skin, exhibiting a muscular, athletic build. The character's attire features small skull decorations akin to the shrunken heads associated with the Amazon Jivaro Native Americans, alongside tribal-style adornments. Notably, Ifrit is adorned with Addax antelope longhorns.

The "Character Design Classifier Artificial Engine," Yoshitaka Amano's "Ifrit" illustration, is primarily categorized as having "Prehistoric" aesthetic traits. It is essential to acknowledge that the presence of "Prehistoric" features in the artwork might be influenced by contemporary interpretations rather than direct reference to "Prehistoric" art compositions, highlighting the multifaceted influences within the illustration.

Subject Y4 : Edgar Roni Figaro

Classification:

The classification of the artwork "Edgar Roni Figaro" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional mix-media Illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Final Fantasy" family of compositions and was created by the artist Yoshitaka Amano.

Diagnosis:

The subject under consideration is a two-dimensional mix-media illustration within Japanese Hypermodern Concept Art Illustration. Created by Yoshitaka Amano in Tokyo, Japan, for Squaresoft (Square Enix) in 1994, this piece was designed for the Super Nintendo Entertainment System (SNES). The illustration represents "Edgar Roni Figaro," a middle-aged androgynous man with pale skin, long blond ponytail hair, and black eyes. He possesses a slender, athletic build.

The illustration incorporates Japanese Manga-Anime and Impressionist aesthetics, often found in the Final Fantasy series. It draws inspiration from Renaissance, Medieval, Venetian, and Oriental-Middle East styles, featuring refined and luxurious design elements. The artwork's style shares similarities with the drawings of Moebius, evident in its color palette and overall design.

Edgar Roni Figaro's distinct features include his long blond ponytail hair, black eyes, pale skin, and slender, athletic physique. His attire comprises stylized white and gold medieval shoes, a black scout cuirass with a stylized 14th-15th century shoulder medieval pauldron, and two swords—a stylized Renaissance cruciform sword with dragon-like dark orange wing decorations and a luxurious Arab-inspired blade adorned with jewels. He is also adorned with a high-couture silky blue cloak featuring oriental designs highlighted by golden threads, a multicolored scarf with abstract patterns, a decorative waist garment, and oriental harem pants.

The "Character Design Classifier Artificial Engine" categorizes Yoshitaka Amano's "Edgar Roni Figaro" illustration as having "Celtic" aesthetic traits. Potential inaccuracies in this categorization are worth noting, as the artwork may not closely align with conventional "Celtic" aesthetics.

Subject Y5 : Ex Death

Classification:
The classification of the artwork "Ex Death" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional mix-media Illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Final Fantasy" family of compositions and was created by the artist Yoshitaka Amano.

Diagnosis:
The subject under consideration is a two-dimensional mix-media illustration within Japanese Hypermodern Concept Art Illustration. Created by Yoshitaka Amano in Tokyo, Japan, for Squaresoft (Square Enix) in 1992, this piece was designed for the Super Nintendo Entertainment System (SNES). The illustration displays "Exdeath," a robust man adorned in a decorative blue suit of armor with opulent Renaissance, medieval, and oriental-inspired garments and decorations.

The illustration combines Japanese Manga-Anime and Impressionist aesthetics, typical of the Final Fantasy series. It incorporates elements from Renaissance, Medieval, Venetian, and Oriental-Middle Eastern styles in the character's attire and accessories, characterized by refined and luxurious designs. The artwork's style parallels Moebius's drawings, particularly evident in its color palette and design.

"Exdeath"'s attire includes a stylized pale blue silk robe with multicolored threads and a highly decorative blue medieval armor adorned with oriental traits. The armor features intricate patterns, gems, and decorations reminiscent of Venetian cervical garments. He wields a stylized medieval sword with Turkish design elements. Additional elements of his attire comprise stylized 13th-century blue pronged sollerets with golden decor, an oriental-style gambeson, and a colorful Venetian carnival-like stylized corset belt. The character's armor features insect-beetle-shaped decorations on the helmet and shoulder pauldrons. Exdeath also wears a high-couture, silky blue cloak with oriental designs highlighted by golden threads.

The "Character Design Classifier Artificial Engine," Yoshitaka Amano's "Exdeath" illustration, is primarily categorized as having "Chinese" and "Korean" aesthetic traits. These results can be considered valid to some extent, as the image exhibits traces of "Chinese-Korean-Japanese" religious folklore traits, particularly in its ornamentation, color scheme, and depictions of Asian mythology.

Subject Y6 : Vivi

Classification:

The classification of the artwork "Vivi" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional mix-media Illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Final Fantasy" family of compositions and was created by the artist Yoshitaka Amano.

Diagnosis:

The subject under consideration is a two-dimensional mix-media illustration within Japanese Hypermodern Concept Art Illustration. Created by Yoshitaka Amano in Tokyo, Japan, for Square Enix in 2000, this piece was designed for the Playstation Platform. The illustration represents "Vivi," a humanoid mage wearing a costume that combines elements from Renaissance, medieval, oriental, and Japanese styles.

The illustration blends Japanese Manga-Anime and art Impressionist aesthetics, typically found in the Final Fantasy series. It incorporates design elements from Renaissance, Medieval, Venetian, and Oriental-Middle Eastern aesthetics, characterized by detailed and refined patterns, with some influences from contemporary Western animation. There are hints of resemblance to "Orko," a character from the 1980s Western animation "He-Man," particularly in the Venetian carnival-like costume. The artwork's style also resembles Moebius's drawings, especially in its color palette and overall design.

"Vivi"´s attire includes a dark blue robe adorned with multicolored threads, combining elements such as striped "Bragou bras" from the 17th century, British trousers, European cavalier boots from the late 17th-18th century, Renaissance puff sleeves from the 16th century, and a corset. These garments incorporate Japanese folklore patterns and oriental traits. Vivi also wears a hat reminiscent of the 12th-century European German medieval "khasidei askenaz" Jewish hat or the medieval 16th-century Quaker hat. Additionally, the character wears a highly decorative garment with intricate artcraft decorations, patterned fabric layers, and multicolored threads.

According to the "Character Design Classifier Artificial Engine," Yoshitaka Amano's "Vivi" illustration is primarily categorized as having "Victorian" and "Art Nouveau" aesthetic traits. These results can be considered somewhat accurate, as the illustration shares certain design elements with "Victorian" clothing and exhibits some characteristics of "Art Nouveau" illustration aesthetics.

Subject Y7 : Doga

Classification:

The classification of the artwork "Doga" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional mix-media Illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Final Fantasy" family of compositions and was created by the artist Yoshitaka Amano.

Diagnosis:

The subject under consideration is a two-dimensional mix-media illustration within Japanese Hypermodern Concept Art Illustration. Created by Yoshitaka Amano in Tokyo, Japan, for Squaresoft (Square Enix) in 1990, this piece was designed for Nintendo´s Family Computer platform.

The illustration represents "Doga," an elderly, slender, pale-skinned wizard dressed in a hybrid costume that combines elements from Renaissance, Medieval, Venetian, and Oriental-Middle Eastern styles with a touch of insect-inspired aesthetics.

The illustration blends Japanese Manga-Anime and art Impressionist aesthetics with typical Final Fantasy elements. It features insect and butterfly pattern aesthetics in the character's attire. The artwork's style shows some similarities to Moebius's drawings. Additionally, the illustration draws inspiration from contemporary entertainment depictions of wizards, such as Gandalf or Saruman from J.R.R. Tolkien's "The Lord of the Rings," and references Celtic mythology's "Merlin."

"Doga" is displayed with a white mustache and pale skin. The character wears a vast orange cloak with organic patterns reminiscent of butterfly patterns. Doga holds a staff with elements reminiscent of European Viking folklore associated with Volva wands.

According to the "Character Design Classifier Artificial Engine," Yoshitaka Amano's "Doga" illustration is primarily categorized as having "Celtic" and "Neoclassical" aesthetic traits. These results are somewhat valid, as the image exhibits certain design elements reminiscent of Celtic "Druid" depictions and garments, along with "Neoclassical" illustration aesthetics.

Subject Y8 : Yang Fang

Classification:

The classification of the artwork "Yang Fang" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional mix-media Illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Final Fantasy" family of compositions and was created by the artist Yoshitaka Amano.

Diagnosis:

The subject under consideration is a two-dimensional mix-media illustration within Japanese Hypermodern Concept Art Illustration. Created by Yoshitaka Amano in Tokyo, Japan, for Squaresoft (Square Enix) in 1991, this piece was designed for the Super Nintendo Entertainment System (SNES).

The illustration portrays "Yang Fang," a character that resembles a "Genie" from the tales of "One Thousand and One Nights," dressed in attire that combines elements of Renaissance, Medieval, Venetian, and Oriental-Middle Eastern styles.

The illustration combines Japanese Manga-Anime and Impressionist aesthetics with influences from Renaissance, Medieval, Venetian, and Oriental-Middle Eastern design elements. Distinct designs characterize the character's garments and accessories, and the style of the artwork is reminiscent of Moebius's drawings and contemporary depictions of a "Genie," particularly resembling Disney's Aladdin's Genie character.

The character features blonde hair in a long ponytail, black eyes with yellow sclera, and pale skin with a slender body. The attire includes 16th-17th-century European patterned jester pantaloons with typical jester leggings featuring abstract, colorful patterns. The character wears a medieval pink silky carnival cloak adorned with colorful threads, additional color pattern layers, a European 16th-17th-century jester-clown ruffle collar, and stylized carnival-style medieval-colored gloves.

According to the "Character Design Classifier Artificial Engine," this illustration primarily has "Victorian" aesthetic traits, although this classification may not perfectly align with the artwork's aesthetics.

Subject Y9 : Kefka

Classification:

The classification of the artwork "Kefka" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional mix-media Illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Final Fantasy" family of compositions and was created by the artist Yoshitaka Amano.

Diagnosis:

The subject under consideration is a two-dimensional mix-media illustration within Japanese Hypermodern Concept Art Illustration. Created by Yoshitaka Amano in Tokyo, Japan, for Squaresoft (Square Enix) in 1994, this piece was designed for the Super Nintendo Entertainment System (SNES).

The illustration represents "Kefka," a character dressed in attire reminiscent of hybridized Renaissance, Medieval, Venetian, and Oriental-Middle Eastern styles, closely resembling a "Jester," "Joker," or a Venetian "Harlequin."

The illustration combines Japanese Manga-Anime and art Impressionist aesthetics, enriched by typical Final Fantasy elements. The character's androgynous portrayal is in line with the conventions often seen in manga and anime, possibly influenced by the aesthetic of Bjorn Andressen in Japanese manga.

The illustration's aesthetics incorporate Renaissance, Medieval, Venetian, and Oriental-Middle Eastern influences, reflected in the character's clothing and accessories known for their refined and opulent designs. The artistic style of Moebius's drawings serves as an evident reference, particularly in the color palette and overall design.

The character has blonde hair with a long ponytail, black eyes with yellow sclera, and a pale complexion. The character's attire includes 16th-17th-century European patterned jester pantaloons and typical leggings adorned with abstract, colorful patterns. He also wears a medieval pink silky carnival cloak featuring colorful threads and additional color pattern layers, accompanied by a European 16th-17th-century jester-clown ruffle collar and stylized carnival-style medieval-colored gloves.

The "Character Design Classifier Artificial Engine" primarily categorizes Yoshitaka Amano's "Kefka" illustration as having "Rococo" aesthetic traits, which, to some extent, align with the illustration's combination of Renaissance and Venetian styles that are part of the Baroque-Rococo tradition.

Subject Y10 : Kain Highwind

Classification:
The classification of the artwork "Kain Highwind" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional mix-media Illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Final Fantasy" family of compositions and was created by the artist Yoshitaka Amano

Diagnosis:
The subject under consideration is a two-dimensional mix-media illustration within Japanese Hypermodern Concept Art Illustration. Created by Yoshitaka Amano in Tokyo, Japan, for Squaresoft (Square Enix) in 1991, this piece was designed for the Super Nintendo Entertainment System (SNES).

The artwork portrays "Kain Highwind," a man in purple-black armor inspired by Japanese folklore, pre-Edo and Edo samurai armor, European armor influences, and features reminiscent of insects and flying mammals.

The illustration combines Japanese Manga-Anime and art Impressionist aesthetics, enriched by typical Final Fantasy elements. It incorporates various influences, such as Japanese folklore, pre-Edo and Edo samurai armor aesthetics, subtle European armor depictions, and details inspired by insects and flying mammals. The artwork's stylistic resemblance to Moebius's drawings is particularly evident in its color palette and overall design. The character's armor design creatively fuses insect and Edo samurai elements.

The character is depicted wearing a stylized samurai-like Japanese Edo period helmet adorned with bat wing decorations and Edo samurai armor "Kusazuri" waist protection featuring insect-scale patterns. Additionally, the character holds a black breastplate with insect-like scale aesthetics, stylized European pronged sollerets with insect-like shapes and decor, and a lance. Some aspects of the character's design resemble a centipede's head and tail or a tarantula's spinnerets.

The "Character Design Classifier Artificial Engine," Yoshitaka Amano's "Kain Highwind" illustration, is predominantly categorized as having "Roman" aesthetic traits. However, it's worth noting that this result may be inaccurate since the image doesn't align with typical "Roman" aesthetics. One possible interpretation is that the character's armor, resembling the "Heroic Nude" trait found in "Roman" sculpture, is a fusion of the subject's body and armor, offering a parallel to "Roman" artistic influences.

Yoshitaka Amano´s Concept Art Specie Overall Evaluation

Yoshitaka Amano's character illustrations in the Final Fantasy series, such as "Alus Restor," "Princess Hilda," "Ifrit," "Edgar Roni Figaro," "Exdeath," "Vivi," "Doga," "Yang Fang," "Kefka," and "Kain Highwind," encompass a diverse display of artistic styles rooted in the Japanese Manga-Anime tradition. These illustrations also incorporate elements from Western influences, such as the work of contemporary Western artist Moebius, along with subtle hints of Middle Eastern, Renaissance, Venetian, Medieval and Baroque aesthetics. Some characters within Amano's work adhere to the Japanese practice of portraying androgynous features.

These character illustrations blend historical and cultural influences, significantly shaping the characters' attire and overall appearance. Integrating European, Medieval, Venetian, and Oriental-Middle Eastern design elements adds intricacy and historical depth to the characters. These influences provide a sense of sophistication and cultural richness, capturing the essence of various artistic eras and cultural traditions.

Amano's artwork also subtly reflects Impressionism through carefully chosen color palettes and overall design. This style, known for capturing fleeting moments and the interplay of light and color, imparts a dreamy and ethereal quality to the characters. Furthermore, the artwork exhibits an affinity with the style of Moebius, known for its intricate details and imaginative worlds.

Regarding mythological influences, Amano's character designs incorporate subtle influences from various mythologies, like Norse, Greek, Celtic, and European fairy tales. These elements enrich the characters' designs and contribute to the cultural depth of the Final Fantasy universe.

The character design classifications highlight Yoshitaka Amano's works' various artistic categories and influences. For instance, "Alus Restor" and "Princess Hilda" exhibit "Medieval" traits, while "Ifrit" suggests "Prehistoric" style. "Doga" showcases the "Celtic" aesthetic, and "Kain Highwind" reflects "Roman" aesthetics. Despite being inconclusive, these classifications provide insights into the complexity of artistic elements found within the Final Fantasy series.

In summary, Yoshitaka Amano's Concept Art demonstrates a significant hybridization, blending Japanese manga-anime aesthetics with Western and Eastern influences and incorporating fine art representation techniques. His character designs seem more rooted in diverse historic styles and artistic expressions rather than drawing primarily from mythology. This approach highlights Amano's focus on creating art rather than just design, setting him apart from other conceptual artists.

Akihiko Yoshida Concept Art Subject Evaluation

Subject A1 : Canopus Wolph

Classification:

The classification of the artwork "Canopus Wolph" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Final Fantasy" family of compositions and was created by the artist Akihiko Yoshida.

Diagnosis:

The subject under consideration is a two-dimensional digital illustration within Japanese Hypermodern Concept Art Illustration. Created by Akihiko Yoshida in Tokyo, Japan, for Square Enix in 2022, this piece was designed for the Playstation 4 and Playstation 5 platforms. The illustration depicts "Canopus Wolph," a short, red-haired, winged, pale-skinned young adult male, reflecting a fusion of European medieval and oriental-style garments. Notably, the character exhibits traits inspired by Greek mythology and ancient civilizations. The character's athletic build adds to the visual narrative.

Aesthetically, the illustration is rooted in Japanese Manga-Anime aesthetics but incorporates a diverse range of influences. These encompass European Medieval, Renaissance, Japanese Folklore, Oriental, and Eurasian ancient mythology aesthetic features, creating a rich tapestry of artistic elements.

The character's physical characteristics include short red hair, brown eyes, pale skin, eagle-like wings, and an athletic build. The attire and accessories combine elements from different historical periods and cultures, including European 14th-century Medieval sabatons and gloves, 15th-century Medieval gorget protection, Oriental 13th-century Dhoti Salwar pants, Heian period Japanese folklore Hachimaki bandana, and an African-like 18th-century stylized feather gorget. Additionally, the character carries a staff reminiscent of the 9th-century Zoroastrian Barsan stick.

The "Character Design Classifier Artificial Engine" states that the illustration predominantly exhibits "Roman" and "Neoclassical" aesthetic traits, with possible origins in Greek and ancient civilizations. These classifications indicate the artwork's fusion of cultural and historical influences, enriching its visual narrative.

Subject A2 : Black Mage

Classification:
The classification of the artwork "Black Mage" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Final Fantasy" family of compositions and was created by the artist Akihiko Yoshida.

Diagnosis:
The subject under consideration is a two-dimensional digital illustration within Japanese Hypermodern Concept Art Illustration. Created by Akihiko Yoshida in Tokyo, Japan, for Square Enix in 2013-2023, this piece was designed for the Personal Computer, Playstation 4 and Playstation 5.

The illustration features a Final Fantasy "Black Mage," a young one-eyed female witch adorned in European medieval-inspired attire, reflecting an athletic build. Its aesthetics combine Japanese Manga-Anime, and art Impressionist influences while maintaining the traditional elements of the Final Fantasy series. The character's clothing and accessories are reminiscent of Renaissance, Medieval, and 20th-century entertainment media aesthetics.

In terms of physical characteristics, the character is portrayed wearing medieval 14th-century "Crakows" shoes, stylized medieval-renaissance horse riding knee guards, 14th-century European medieval "Bragou bras" British trousers, medieval leather gloves, and 16th-century Renaissance puff sleeves. The character's headwear includes a medieval 16th-century Quaker hat or a German medieval Khasidei Askenaz Jewish hat. Additionally, the character wields a highly decorative staff that evokes the magical staffs seen with characters like Gandalf or Saruman in J.R.R. Tolkien's works.

According to the Character Design Classifier Artificial Engine, Akihiko Yoshida's "Black Mage" illustration primarily exhibits "Baroque" and "Gothic" aesthetic traits. These classifications appear reasonably accurate, particularly about the character's attire and resemblance to the Baroque and Gothic styles.

Subject A3 : Archer

Classification:

The classification of the artwork "Archer" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Final Fantasy" family of compositions and was created by the artist Akihiko Yoshida.

Diagnosis:

The subject under consideration is a two-dimensional digital illustration within Japanese Hypermodern Concept Art Illustration. Created by Akihiko Yoshida in Tokyo, Japan, for Square Enix in 2013-2023, this piece was designed for the Personal Computer, Playstation 4 and Playstation 5.The illustration portrays a Final fantasy "Archer," an "Elf" characterized by white hair, pale skin, caucasian features, and a slender athletic build, embodying the archer archetype. The character's attire combines elements, including European medieval, contemporary sportswear, and fantasy aesthetics.

The aesthetics of the illustration are predominantly rooted in Japanese Manga-Anime styles, which is a defining feature. Additionally, the character design incorporates elven traits reminiscent of aesthetics found in J.R.R. Tolkien's works. Notably, this composition is highly hybridized, merging medieval aesthetics with contemporary sportswear designs and elements from contemporary entertainment media.

The character's physical characteristics include short white hair, blue eyes, pale skin with caucasian features, and distinct "elven" ears, complemented by a slender athletic build. The character's attire and accessories blend historical influences, featuring stylized late 17th-18th-century medieval boots, 15th-century European slop pants, 9th-century Medieval chainmail, 17th-century Medieval puffed shoulders, and 14th-century European longbow gauntlets. Furthermore, the character incorporates elements of contemporary Western sportswear and motorcycle-inspired hybrid vest designs while wielding a stylized modern compound bow with two strings adorned with sword blade decorations.

According to the Character Design Classifier Artificial Engine, Akihiko Yoshida's "Archer" illustration is primarily categorized as having "Scandinavian" and "Neoclassical" aesthetic traits. However, these results are inaccurate since the illustration does not strongly reflect these specific aesthetics. Such discrepancies often arise when dealing with highly hybridized images.

Subject A4 : Denim Powell

Classification:

The classification of the artwork "Denim Powell" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Final Fantasy" family of compositions and was created by the artist Akihiko Yoshida.

Diagnosis:

The subject under consideration is a two-dimensional digital illustration within Japanese Hypermodern Concept Art Illustration. Created by Akihiko Yoshida in Tokyo, Japan, for Square Enix in 2022, this piece was designed for the Playstation 4 and Playstation 5 platforms.

The illustration portrays "Denim Powell," a young knight dressed in a hybridized European medieval crusader style with brown hair, brown eyes, and an athletic build. This character's visual narrative combines Japanese Manga-Anime aesthetics with a creative fusion of various European medieval styles, with subtle hints of Japanese folklore influence.

The character's physical characteristics include short, straight brown hair adorned with a blue Japanese "Hachimaki" bandana, brown eyes, pale skin, and an athletic build. The character's attire is an intricately designed medieval crusader-style armor ensemble featuring elements such as a stylized white medieval 14th-15th-century shoulder pauldron, 11th-century white gauntlets, and a medieval white breastplate with red strings. Additionally, the character wields two 10th-13th-century cruciform swords and is adorned with a stylized 12-13th-century medieval templar-style surcoat and a 10th-century-style medieval dark blue gambeson. 13th-century white metallic pronged sollerets cover the character's medieval cavalier boots.

According to the Character Design Classifier Artificial Engine, Akihiko Yoshida's "Denim Powell" illustration is predominantly categorized as having "Medieval" aesthetic traits. These results are considered precise and valid since the illustration prominently reflects these aesthetic characteristics.

Subject A5 : Gildas W. Byrne

Classification:

The classification of the artwork "Gildas W. Byrne" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Final Fantasy" family of compositions and was created by the artist Akihiko Yoshida.

Diagnosis:

The subject under consideration is a two-dimensional digital illustration within Japanese Hypermodern Concept Art Illustration. Created by Akihiko Yoshida in Tokyo, Japan, for Square Enix in 2022, this piece was designed for the Playstation 4 and Playstation 5 platforms.

The artwork features "Gildas W. Byrne," portraying a middle-aged male knight with distinctive characteristics. He possesses short, straight brown hair, a brown beard, a brown mustache, brown eyes, pale skin, and an athletic build. The illustration predominantly combines Japanese Manga-Anime aesthetics with a strong influence from various European medieval styles.

The character apparel includes a blueish armor ensemble featuring 13th-century pronged sollerets, 9th-11th-century European medieval knee guards, stylized medieval 14th-15th-century shoulder pauldrons, 11th-century metal gauntlets, and a Medieval breastplate. "Gildas W. Byrne" wields a 14th-15th-century medieval "Peter" shield and a 10th-13th-century cruciform sword. He is adorned with a stylized 12-15th-century medieval surcoat and a 10th-century-style gambeson.

The "Character Design Classifier Artificial Engine" affirms that the illustration has a predominant "Medieval" aesthetic classification, which could be considered accurate.

Subject A6 : Barbarians

Classification:
The classification of the artwork "Barbarians" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Final Fantasy" family of compositions and was created by the artist Akihiko Yoshida.

Diagnosis:
The subject under consideration is a two-dimensional digital illustration within Japanese Hypermodern Concept Art Illustration. Created by Akihiko Yoshida in Tokyo, Japan, for Square Enix in 2022, this piece was designed for the Playstation 4 and Playstation 5 platforms.

The illustration features two characters, the "Barbarians": a muscled, gray-haired, middle-aged woman barbarian warrior and a middle-aged brown-bearded male barbarian, both with athletic builds. The characters exhibit a fusion of Japanese Manga-Anime aesthetics and a highly hybridized blend of medieval Viking, Bronze Age, and fictional fantasy entertainment media aesthetics.

The characters' physical characteristics include the woman's long gray hair, blue eyes, pale skin with Caucasian features, and muscular, athletic build. The man is characterized by his brown beard, brown eyes, pale skin with Caucasian features, and a muscular, athletic body.

In terms of attire and accessories, both characters wear stylized late 17th-18th-century cavalier boots and 14th-century European hose pants. Their helmets are a hybrid design inspired by 16th-century piked Prussian and ceremonial "Viksø" Bronze Age Nordic horn helmets. The male character wears 14th-century hose pants, 5th-century leather gloves, contemporary depictions of fantasy barbarian-style garments and decorations, and carries a medieval executioner axe. The female character wears a contemporary ballet blue skirt, 18th-century neoclassical European corset, 19th-century corset bustier, and 11th-century metallic medieval gauntlet, and she carries an 8th-century oriental-style dagger.

Despite the "Character Design Classifier Artificial Engine" classification stating that the illustration primarily has "Modern Folk" aesthetics, the results may not precisely capture the original cultural aesthetics within the illustration, which can be more accurately described as "Modern Fantasy" or a blend of different visual elements.

Subject A7 : Dragoons

Classification:
The classification of the artwork "Dragoons" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Final Fantasy" family of compositions and was created by the artist Akihiko Yoshida.

Diagnosis:
The subject under consideration is a two-dimensional digital illustration within Japanese Hypermodern Concept Art Illustration. Created by Akihiko Yoshida in Tokyo, Japan, for Square Enix in 2022, this piece was designed for the Playstation 4 and Playstation 5 platforms.

The illustration features the "Dragoons," two fantasy characters: a pink "draconian" marine armored lancer woman and a golden armored woman knight with winged helmets. The artwork prominently showcases Japanese Manga-Anime aesthetics and a highly hybridized blend of visual elements, including Medieval-Renaissance, Christian, Nordic, Neoclassical, and contemporary fantasy aesthetics.

The characters' physical characteristics include the complete pink armor of the female spear lancer, featuring dragon-marine winged renaissance-fantasy aesthetics. The female knight is adorned in full golden armor with traits reminiscent of Norse mythology Valkyries.

Both characters wear stylized armor with medieval pronged sollerets, knee guards, shoulder pauldrons, adapted fantasy stylized women breastplates, and medieval scapular gowns. The female spear lancer's pink armor is complemented by a stylized draconian winged helmet resembling the Renaissance Cimmerian helmet and a medieval pattern skirt. She wields a sizable medieval spear and a medieval dagger. The female knight wears golden armor, a stylized helmet with feather wings, and carries a cruciform medieval sword.

According to the "Character Design Classifier Artificial Engine", Akihiko Yoshida's "Dragoons" illustration is primarily categorized as having "Neoclassical" aesthetic traits, which can be seen in the artwork's visual elements reminiscent of Greek and ancient civilizations. However, it is essential to mention that these results are still superficial; the engine has to include more databases to be more accurate.

Subject A8 : Valkyrie & Rune Fencer

Classification:
The classification of the artwork "Valkyrie & Rune Fencer" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Final Fantasy" family of compositions and was created by the artist Akihiko Yoshida.

Diagnosis:
The subject under consideration is a two-dimensional digital illustration within Japanese Hypermodern Concept Art Illustration. Created by Akihiko Yoshida in Tokyo, Japan, for Square Enix in 2022, this piece was designed for the Playstation 4 and Playstation 5 platforms.

The illustration depicts "Valkyrie & Rune Fencer" two elven-like characters: a young adult male elf lancer with long brown hair, caucasian features, and an athletic build, and a young adult female elf lancer with long brown hair, caucasian features, and a slender athletic body. The artwork prominently displays Japanese Manga-Anime aesthetics and is a hybridized composition that combines elements from Medieval-Renaissance Nordic with J.R.R. Tolkien's "Lord of the Rings" elven aesthetics.

Regarding physical characteristics, both characters have long brown hair, dark blue eyes, pale skin with elven Caucasian features, and respective slender, athletic builds. Their attire and accessories include stylized Renaissance puffed sleeves, medieval armor items like shoulder pauldrons, 5th-13th-century European spears, and 5th-16th-century knee-high boots. The male elf lancer also wears a feather-winged mask-tiara, medieval codpiece protection, a 12th-15th-century surcoat, 11th-century metal gauntlets, and a small medieval cruciform sword. The female elf lancer dons a medieval Nordic scapular garment, 14th-century leather gauntlets, and a medieval dagger.

According to the "Character Design Classifier Artificial Engine", Akihiko Yoshida's "Valkyrie & Rune Fencer" illustration is primarily categorized as having "Korean" and "Modern Folk" aesthetic traits. However, these results are not precise, as the illustration does not strongly resemble Korean aesthetics, and the engine's categorization of "Modern Fantasy" and "Modern Folk" aesthetics may not accurately reflect the artwork's hybridized visual elements.

Subject A9 : Lanselot Tartanos & Dorgalua Oberyth Valeria

Classification:
The classification of the artwork "Lanselot Tartanos & Dorgalua Oberyth Valeria" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Final Fantasy" family of compositions and was created by the artist Akihiko Yoshida.

Diagnosis:
The subject under consideration is a two-dimensional digital illustration within Japanese Hypermodern Concept Art Illustration. Created by Akihiko Yoshida in Tokyo, Japan, for Square Enix in 2022, this piece was designed for the Playstation 4 and Playstation 5 platforms.

The illustration features "Lanselot Tartanos & Dorgalua Oberyth Valeria," two middle-aged nobleman characters. The first character is a black, long-haired, one-eyed, slender middle-aged man with tanned skin and Caucasian features. The second character is a corpulent-athletic middle-aged man with long brown hair, a long brown beard, tanned skin, and Caucasian features. The artwork prominently showcases Japanese Manga-Anime aesthetics and is a hybridized composition that combines Medieval-Renaissance aesthetics with some elements reminiscent of the "Final Fantasy" video game series. In terms of physical characteristics, the slender, one-eyed nobleman has long black hair, one blue eye with a black eye patch, tanned skin with Caucasian features, and a slim, athletic build. The corpulent bearded nobleman has long brown hair, pale blue eyes, tanned skin with Caucasian features, and a corpulent-athletic body.

Both characters are depicted wearing full armor covered by 12th-15th-century stylized cloaks and medieval surcoats. They have medieval shoulder pauldrons, metal gauntlets, cruciform medieval swords, medieval cloaks, and gambesons. The slender one-eyed nobleman also has an eye patch, a medieval cruciform sword, a breastplate, and knee-high medieval boots covered by pronged sollerets. The corpulent nobleman wears medieval cavalier boots and luxurious golden-brown armor and wields a Final Fantasy-like giant sword.

According to the Character Design Classifier Artificial Engine, Akihiko Yoshida's "Lanselot Tartanos" illustration is predominantly categorized as having "Medieval" aesthetic traits, which is considered precise and valid since the illustration exhibits these aesthetic characteristics. Similarly, the "Dorgalua Oberyth Valeria" illustration is predominantly categorized as having "Neoclassical" and "Medieval" aesthetic traits, which are also considered precise and valid classifications based on the artwork's visual elements.

Subject A10 : Terror Knights

Classification:
The classification of the artwork "Terror Knights" belongs to the artistic field of Hypermodern Concept Art Illustration, explicitly falling within the subkingdom of Japanese Hypermodern Concept Art Illustration. It is a two-dimensional digital illustration, further categorized as a Fantasy piece within the Manga and anime Aesthetic. This work is part of the "Final Fantasy" family of compositions and was created by the artist Akihiko Yoshida.

Diagnosis:
The subject under consideration is a two-dimensional digital illustration within Japanese Hypermodern Concept Art Illustration. Created by Akihiko Yoshida in Tokyo, Japan, for Square Enix in 2022, this piece was designed for the Playstation 4 and Playstation 5 platforms.

The illustration represents the "Terror Knights," two black knights with a strong resemblance to the Witch-King of Angmar, a character from J.R.R. Tolkien's Lord of the Rings. It displays Japanese Manga-Anime aesthetics and draws inspiration from J.R.R. Tolkien's Nazgul, particularly in their armor design.

The female black knight wears black medieval armor with stylized features. She carries a black "kite" piked ruffled shield and is dressed in a contemporary navy blue ballet skirt with additional medieval-style elements.

The male black knight is similarly equipped with black medieval armor and carries a medieval-style shield. His helmet resembles that of the Witch-King of Angmar, and he wears a navy blue medieval surcoat.

According to the Character Design Classifier Artificial Engine, Akihiko Yoshida's "Terror Knights" illustration is predominantly categorized as having "Gothic" and "Medieval" aesthetic traits, which accurately represent the artwork's style and inspiration.

Akihiko Yoshida´s Concept Art Specie Overall Evaluation

Akihiko Yoshida's style is characterized by a blend of cross-cultural aesthetics, drawing inspiration from various historical and cultural sources. His two-dimensional digital illustrations seamlessly incorporate elements from European medieval, Renaissance, Japanese folklore, oriental, Eurasian, and contemporary design influences. These artworks are categorized as Fantasy pieces within the Manga and anime Aesthetic, part of the "Final Fantasy" family of compositions.

Akihiko Yoshida's work maintains a strong foundation in Japanese Manga-Anime aesthetics while prominently featuring European Medieval influences. His illustrations are recognized for their intricate attention to detail, particularly in the design of medieval armor, clothing, and accessories, drawing from historical and cultural inspirations.

In addition to these historical and cultural influences, Yoshida's illustrations often incorporate mythological traits. For example, elements like wings may evoke the imagery of Greek gods like "Hermes' ' and "Icarus", contributing to his artwork's fantastical and ethereal aspects.

Some designs reflect traits associated with Norse mythology, such as armor designs reminiscent of Viking aesthetics or winged helmets, drawing from the rich Norse mythological tradition. Furthermore, Yoshida often creates his own fantastical elements within the context of fantasy worlds, including unique creatures, magical artifacts, and mythic narratives.

The Fantasy genre is prevalent in his work, with elements like wings, magical staffs, and unique weapons enhancing the visual narrative, reminiscent of the Final Fantasy concept artist founder Yoshitaka Amano.

The "Character Design Classifier Artificial Engine" categorizes specific illustrations with aesthetic influences such as "Roman," "Baroque," "Scandinavian," "Medieval," "Neoclassical," and "Gothic." However, it's important to note that Yoshida's work is highly hybridized, and these classifications may only partially capture the full range of influences and visual elements in his illustrations.

Overall, Akihiko Yoshida's style represents a fusion of diverse historical, cultural, and mythological aesthetics within the framework of Japanese Manga-Anime. His meticulous attention to detail and visually complex fantasy worlds, enriched by mythological traits, determines his aesthetic characteristics.

Species Aesthetic Analysis Comparison Results

Ethnicity & Diversity Features:

Caucasian Ethnicity Predominance: In the analysis of the Concept Art illustrations, a distinct pattern became apparent, showcasing a prevalence of features commonly associated with Caucasian ethnicity. These portrayals contained fair white and pink tones and facial attributes reminiscent of this background. Significant variations were observed in hair colors, ranging from brown, blond, red, black, and white. Additionally, characters exhibited rounded eyes characterized by a spectrum of iris colors such as blue, brown, green, black, and others. Also, the physiques of the characters resembled Caucasian traits.

Diversity Representation Efforts:

Jen Zee's Hades concept art features diverse characters, yet Caucasian features are prominent. Athena has black skin with yellow eyes, Hermes blends Caucasian and Asian traits, and Hades displays a mix of Asian-Mongolian and Caucasian elements. Ares and Dionysius have dark brown skin but Caucasian characteristics. The artwork is inclusive but with a notable emphasis on specific Caucasian features.

LGBTQ+ Inclusivity: Jen Zee incorporates aesthetic elements associated with the LGBTQ+ community, celebrating a diverse spectrum of gender and sexual orientations. This is evident in the characters' storylines, features, and the inclusion of sensual traits, including references to gay bear masculinity aesthetics and some non-binary characteristics. It's important to highlight that this intentional inclusivity is observed explicitly in Hades. In other games like Yuya Nagai's Valkyrie Elysium or Yoshitaka Amano's Final Fantasy characters, the presence of non-binary or androgynous characters is rooted in Japanese tradition rather than explicit diversity efforts. This feature reflects cultural differences and diverse approaches, even when addressing similar representations.

Contemporary Fantasy & Fantasy Genres Literature Presence: The Concept Art crafted by various artists integrates fantasy races, adding depth to the diversity of the envisioned worlds. Except for Jen Zee, most illustrations of the analyzed Concept Art subtle nod to fantasy genre literature, particularly J.R.R. Tolkien's races. In "Jotun," despite a direct connection to Scandinavian dwarves, the influence of Balrog references in some giant depictions is noticeable. Yuya Nagai's Valkyries may evoke she-elves, while Akihiko Yoshida's work distinctly carries Tolkien's influence, as seen in his descriptions of elves and Nazgul-like dark knights. Despite "The Lord of the Rings" being a literary work from the last century, its enduring impact resonates strongly among concept artists, particularly those of Japan.

Gender Diversity & Constitution:
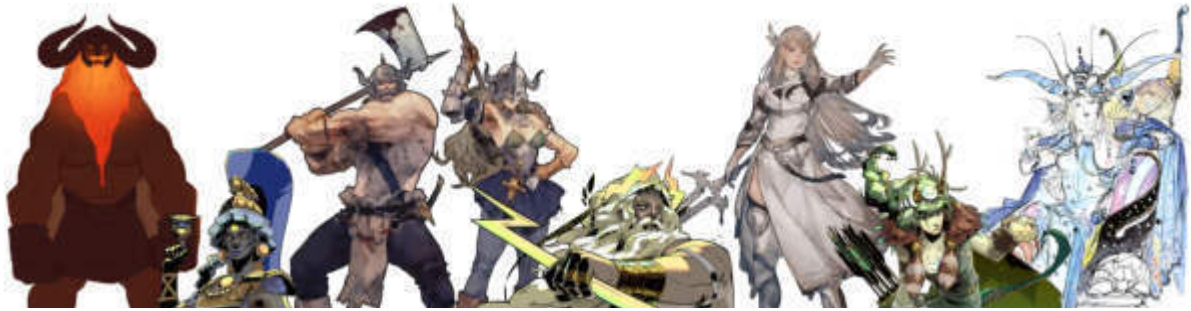
Gender Balance: Genre diversity is evident in the characters across all the artists, with male and female characters playing prominent roles, achieving a balanced representation.

Androgynous and Binary Presence : The analysis found that Androgynous or non-binary characters were prominently featured in the works of Yuya Nagai and Akihiko Yoshida's Concept Art.

Predominant Athletic and Slim Physiques : The body constitution displayed in these illustrations varied from athletic and muscular to slender. Notably, in the analyzed Concept Art, none of the featured characters had significantly overweight or fat body types; most characters maintained athletic or slim physiques. This could be seen as a prevalent aesthetic choice in the genre to portray characters as agile and physically capable.

Attire & Items:

Predominant European Attire : The vast majority of Concept Art portrayals draw heavily from European medieval influences (5th-15th century), featuring tunics, braids, hoods, and various armor forms like chainmail and plate armor. This reflects the enduring popularity of broad medieval attire in fantasy and historical settings. Notably, there are also Greco-Roman influences, including the toga, chiton, and tunic, evident in certain portrayals, particularly in Hades Concept Art.

Games like Jotun, Valkyrie Elysium, and Final Fantasy display Scandinavian Bronze Age attire (3300-1200 BC), incorporating tunics, overdresses, and brooch-held cloaks, often in settings related to Norse mythology or Bronze Age societies. Similarly, the Concept Art for Jotun, Final Fantasy, and Valkyrie Elysium features Viking period (9th-11th century) aesthetics, portraying elements such as chainmail, caps, and brooches, emphasizing practicality and combat readiness for warriors and adventurers.

Selected illustrations, like those by Yoshitaka Amano for Final Fantasy, display Italian Renaissance influences (14th-17th centuries), presenting doublets, hose, codpieces, gowns, farthingales, and various headwear associated with nobility and courtly intrigue.

In Final Fantasy and Valkyrie Elysium, Japanese Edo folklore (1603-1867) makes a less prominent appearance, introducing a hybridized approach with kimonos, hakama, and traditional weapons. Additionally, 19th- and 20th-century design elements, especially in Akihiko Yoshida and Yuya Nagai's work, enrich the visual landscape with steampunk and cyberpunk settings incorporating industrial elements and futuristic weaponry.

Fantasy Design Items:

The Concept Art observed in this study displays recurring elements like wings, magical staffs, and unique weapons. This classic fantasy design, rich in medieval and mythical elements, features characters in tunics, robes, leather armor, and distinct race-specific attire. Wizards don mystical robes and wield staffs; knights symbolize chivalry in elaborate plate armor, and adventurers sport belts, boots, and weapons.

Recurrent Aesthetic Features:

Greco-Roman Influence: Jen Zee's work predominantly showcases a Greco-Roman influence, reflecting Ancient Greek and Roman aesthetics and mythological themes. Jen Zee artwork is highly influenced by the heroic nudism, and the beauty classical preferences for the naked body.

Nordic Mythology & Disney Animation Influence: Jo Gaultier's Concept Art frequently represents Nordic mythology aesthetics, portraying characters and creatures inspired by Norse legends. Her work distinctly reflects the influence of skaldic depictions in Snorri Sturluson's Edda poetry. Additionally, Jo Gaultier incorporates the illustration aesthetics of Disney's 80s and 90s animation into a representation of gods, creatures, and the main character, Thora.

Manga-Anime Aesthetics: Yuya Nagai's illustrations consistently showcase a Manga-Anime aesthetic characterized by exaggerated physical features, prominent eyes, fair skin, athletic bodies, youthful morphologies, and a fusion of Western attires, including medieval, Nordic, renaissance, and neoclassical styles, along with some Japanese folk aesthetics.

Artistic Influence: Yoshitaka Amano's artwork predominantly features a Manga-Anime aesthetic with influences from Impressionism and watercolor "Beaux Arts" appearances. Additionally, contemporary illustration aesthetics show a strong influence from futuristic-dystopian desertic aesthetics, reminiscent of the style of Moebius.

Cross-Cultural Aesthetics:
Akihiko Yoshida's style is characterized by a fusion of cross-cultural aesthetics, seamlessly blending European Medieval and Renaissance elements with Japanese folklore, oriental influences, contemporary sports attire designs, dystopian elements, and references to Greco-Roman mythology.

Mythological Influences:

Greco-Roman Mythology: Jen Zee's art seamlessly integrates Greco-Roman mythology, providing imaginative reinterpretations of Greek mythological figures and themes. Her approach is literal in portraying a wide array of Greek gods, including Zeus, Persephone, Demeter, Ares, Achilles, Athena, Hermes, Hades, Thanatos, Artemis, Zagreus, Dionysius, and the Minotaur, among others. Despite incorporating hybrid and LGBTQ+ aesthetics, Jen Zee remains faithful to the Greek original visual references.

Nordic Mythology: Jo Gaultier's illustrations predominantly draw inspiration from Nordic mythology, frequently featuring characters inspired by Norse gods such as Odin, Valkyries, Dwarves, Thor, Freya, Loki, Frigg, and Heimdall. Gaultier adeptly combines Snorri Sturluson's Edda poetry depictions with a touch of Disney animation aesthetics.

Norse and Greek Mythology: Yuya Nagai's Concept Art blends elements from various mythologies. He adeptly portrays characters inspired by Norse mythology, including Valkyries, Odin, and Fenrir. Additionally, Nagai explores Greek mythology through characters adorned with wings and angelic aesthetics reminiscent of Greek-Roman deities like Nike and Cupid. Occasionally, his work features characters wearing Japanese folklore attire, establishing a connection to figures like Hachiman.

Various Mythologies: Yoshitaka Amano's character designs incorporate influences from various mythologies, including Norse, Greek, Celtic, and European fairy tales.

Fantasy and Mythology : Akihiko Yoshida's art frequently incorporates mythological elements, featuring references to Greek gods with winged characters like Canopus Wolf and Viking-like characters displaying Nordic-borne traits reminiscent of Viking gods such as Thor.

Artistic Styles:

Postmodern Western Comic Illustration: Jen Zee's work predominantly displays a postmodern Western comic-illustration style.

2D Animation Aesthetics: Jo Gaultier's Concept Art reflects a postmodern Western comic-animation illustration style and Disney's 2D animations aesthetics.

Manga-Anime Aesthetics: Yuya Nagai's illustrations are characterized by Manga-Anime aesthetics, combined with influences from EuropeanMedieval and Scandinavian cultures, Victorian, and other artistic styles.

Manga-Anime Tradition: Yoshitaka Amano's Concept Art demonstrates a significant influence from the Japanese Manga-Anime tradition, enriched by artistic elements of Impressionism and watercolor techniques.

European Medieval and Renaissance Aesthetics: Akihiko Yoshida's style frequently blends European Medieval and Renaissance aesthetics with contemporary design elements.

Historic Influences:

Greco-Roman Fusion: Jen Zee's art seamlessly combines Greek (1100 BC–324 AD) and Roman (27 BCE-476 AD) cultural elements and 20th-century American comic aesthetics.

Nordic Culture and 20th Century American Animation Blend: Jo Gaultier's work harmoniously fuses Nordic Scandinavian cultural influences with 20th-century American comic aesthetics, drawing inspiration from Disney Hollywood Studios Animation.

Hybridized Historical Styles: Yuya Nagai's illustrations exhibit a hybridized style, drawing inspiration from diverse historical periods, including the medieval ages (500 AD to 1500) in broad Western Europe, the Scandinavian Bronze Age and Viking era, French Neoclassic (1760 to 1830), and Japanese Edo folklore (1603-1867).

Multicultural Fusion: Yoshitaka Amano's art incorporates diverse elements from European Medieval times (500 AD to 1500), Middle Eastern cultures (6th–15th centuries), Japanese influences, and 20th-century French graphic novel illustration styles.

Medieval Europe, Greco-Roman and 20th Century Fusions: Akihiko Yoshida's style combined European Medieval (500 AD to 1500), Greco-Roman influences, and 20th-century worldwide design,

Artist References:

- **Mike Mignola:** Jen Zee's Concept Art for "Hades I" visually reflects the distinctive artistic style of Mike Mignola's works.

- **Disney Animation:** Jo Gaultier's work reflects a nostalgic charm reminiscent of Disney's 2D animations, particularly those from the 1980s and 1990s.

  Akihiko Yoshida's Mentor: Yuya Nagai's Concept Art for "Valkyrie Elysium" shows the influence of his mentor, Akihiko Yoshida, in terms of cross-cultural hybridization aesthetics.

- **Moebius:** Yoshitaka Amano's artwork demonstrates influences from the renowned French illustration artist Jean Giraud, known as Moebius, evident in color palettes and design aesthetics.

Medium:

- **Two-Dimensional Digital Illustrations:** Jen Zee, Jo Gaultier, Yuya Nagai, and Akihiko Yoshida primarily create their Concept Art as two-dimensional digital illustrations.

- **Mix Media Illustration**: Yoshitaka Amano's Concept Art is the only concept artist who makes his compositions in traditional art techniques and later digitized, making his concept art a mixed media composition.

A.I. Assessment:

- The "Character Design Artificial Engine" reveals varied aesthetic influences. The engine's reliability fluctuates, necessitating human interpretation for precise classification, particularly with intricate or culturally diverse works.

- Despite inaccuracies, this tool offers valuable insights into recurring cross-cultural, historical, and artistic elements. Its potential for refinement lies in expanding its cultural databases and sources.

- Jen Zee leans towards "Greco-Roman" aesthetics with occasional hybridization.

- Jo Gaultier predominantly draws from "Prehistoric" themes but with variable accuracy. Yuya Nagai blends "Neoclassical," "Medieval," and "Celtic" influences with mixed precision.

- Yoshitaka Amano primarily embraces "Medieval" influence and dabbles in other aesthetics.

- Akihiko Yoshida consistently embodies "Medieval" aesthetics with some hybrid elements**.**

"Medium Study" Results & Conclusion

After carefully applying the **"Medium Study"** methodologies, it was effective and achievable to acquire the specific "subject" and "species" aesthetic attributes within the chosen Concept Art compositions. After revising the Concept Art portfolio of concept artists like Jen Zee, Jo Gaultier, Yuya Nagai, Yoshitaka Amano, and Akihiko Yoshida, the **"Medium Study"** procedures recognize what mythology and historical theme narratives are embedded in Concept Art media, thus completing the objective determined in mapping the evolution and transmission of mythology and fairy tale narratives within this medium.

Physical Features:

In the analysis of the Concept Art illustrations, most characters in the artworks exhibited features often associated with Caucasian ethnicity, especially the Japanese artist, displaying fair skin and facial attributes reminiscent of this background. On the other hand, it is observed that only in the case of Jen Zee's artwork exists a tangible, diverse representation of characters, including those of Caucasian, Asian, mixed-race, and African backgrounds, contributing to a more inclusive depiction. Additionally, Jen Zee incorporates aesthetic traits associated with the LGBTQ+ community, embracing the rich diversity of gender and sexual orientation in her art. This Caucasian predominance could explain how colonialism and conservative values still exist in contemporary hypermodern societies, especially in non-western countries like Japan. Representation varies significantly in countries with more progressive social changes and diversity.

It is also notable that in no proposal is there the presence of characters that represent Latin communities, Native Americans, characters from the Pacific and the Middle East, and Asian representation is somehow whitewashed. Notably, the Concept Art from all artists included fantasy races, such as elves and mythical beings, further enriching the diversity of the depicted world.

Gender diversity is evident in the characters across all the artists, with male and female characters playing prominent roles, achieving a balanced representation. Also, it was possible to detect the presence of androgynous characters, especially in the Japanese manga-anime aesthetics, caused most likely by the Swedish Björn Johan Andrésen's influence in Japanese entertainment in the 1970s. This feature speaks of another gender proposal in the illustrations, and it is also essential to distinguish that although the example of "Orpheus" is not studied in the Hades subjects, Jen Zee portrays androgynous or possibly trans characters in "Hades I" Concept Art proposals.

The body constitution displayed in these illustrations varied from athletic and muscular to slender. Notably, in the analyzed Concept Art, none of the featured characters had significantly overweight or fat body types; most maintained athletic or slim physiques. This could be seen as a prevalent aesthetic choice in the genre to portray characters as agile and physically capable.

The attire and items featured in the artworks drew inspiration from various sources, predominantly European medieval and, in less measure, Renaissance, Japanese folklore, and contemporary design, resulting in culturally diverse attire adorned with intricate detailing. It was possible to observe the total absence of African, Native American, Polynesian, or other non-Western culture apparel in the Concept Art subjects.

It was possible to detect recurring elements like wings, magical staffs, unique weapons, and mythological creatures that contributed to the visual narrative's fusion of cultural, historical, and fantastical aspects, evidencing the influence of ancient mythologies on the characteristics of the subjects.

Aesthetics:

In terms of aesthetics in the selected subjects, it was possible to observe recurring and predominant aesthetic components that characterize the work of these artists. For instance, Jen Zee's art notably reflects a Greco-Roman influence, evoking the classical aesthetics of Ancient Greece and Rome. On the other hand, Jo Gaultier predominantly draws inspiration from Nordic mythology, crafting characters and creatures that pay homage to Norse legends.

Yuya Nagai's illustrations consistently feature a Manga-Anime aesthetic, distinguished by intricate details and Western-oriented features like high fashion and American entertainment. Yoshitaka Amano's artwork primarily aligns with the Manga-Anime tradition, enriched by elements of Impressionism and watercolor appearances.

Akihiko Yoshida's style combines cross-cultural aesthetics, fusing European Medieval and Renaissance elements with Japanese folklore, oriental influences, and contemporary design. It is essential to note that there is no presence of Native American or other non-Western cultures except for some Asian; the cross-cultural hybridization is mainly between Western hyper modern societies and Japan.

Mythological Influences:

Regarding mythological influences, each artist brings distinctive narratives to their Concept Art. Jen Zee's work is profoundly rooted in Greco-Roman mythology, reimagining Greek mythological figures and themes. Jo Gaultier's illustrations predominantly draw inspiration from Nordic mythology, where characters embody the spirit of Norse legends. Yuya Nagai's Concept Art seamlessly integrates elements from Norse, Greek, Celtic, and European fairy tales, occasionally drawing from Japanese folklore.

Yoshitaka Amano's character designs incorporate influences from various mythologies, such as Norse, Greek, Celtic, and European fairy tales, enriching the narrative depth of his creations. Akihiko Yoshida often includes mythological elements, weaving references to Greek gods and other fantastical narrative aspects into his art. None of the artists represents Asian, African, Native American, or other non-Western mythology traits in their artwork.

Artistic & Historical Styles:

Artistic styles and historical periods play a significant role in shaping the aesthetics of their work. Jen Zee's art primarily reflects a postmodern Western comic-illustration style, accentuating the influence of postmodern Western comics. Jo Gaultier's work, conversely, portrays a postmodern Western comic-animation illustration style reminiscent of Disney's 2D animations from the 1980s and 1990s, creating a sense of nostalgia. Yuya Nagai's illustrations feature a fusion of artistic influences, drawing from "European Medieval," "Neoclassical," and "Victorian" styles and modern and postmodern nuances.

Yoshitaka Amano's Concept Art demonstrates a Manga-Anime aesthetic with elements of "Impressionism," often rooted in historical and cultural inspirations. At the same time, Akihiko Yoshida's style predominantly combined "European Medieval" and "Renaissance" aesthetics with oriental, Japanese, and contemporary influences, showcasing the complex interplay of cultural and historical elements. The artwork has no trace of other non-western or Japanese cultural artistic influences or historical presence.

References and Medium:

The influence of other artists and the choice of medium are also notable factors in the Concept Art compositions. For example, Jen Zee's work displays visual similarities with the artistic style associated with Mike Mignola's creations, which contributes to the uniqueness of her pieces. Jo Gaultier's art resonates with the nostalgic charm of Disney's 2D animations, particularly those from the 1980s and 1990s, infusing his work with a sense of familiarity.

Yuya Nagai's Concept Art for "Valkyrie Elysium" influences his mentor, Akihiko Yoshida, whose impact is evident in the cross-cultural hybridization of aesthetics. Yoshitaka Amano's creations exhibit influences from the renowned French illustration artist Jean Giraud, also known as Moebius, adding complexity to his already rich palette of effects. In terms of medium, the artists primarily employ two-dimensional digital illustrations, with Yoshitaka Amano retaining features of the Manga-Anime tradition in his works.

A.I. Assessments:

Analyzing Concept Art by artists such as Jen Zee, Jo Gaultier, Yuya Nagai, Yoshitaka Amano, and Akihiko Yoshida using the "Character Design Artificial Engine" reveals varied aesthetic influences. The engine's reliability fluctuates, necessitating human interpretation for precise classification, particularly with intricate or culturally diverse works.

Jen Zee leans towards "Greco-Roman" aesthetics with occasional hybridization. Jo Gaultier predominantly draws from "Prehistoric" themes but with variable accuracy. Yuya Nagai blends "Neoclassical," "Medieval," and "Celtic" influences with mixed precision. Yoshitaka Amano primarily embraces "Medieval" influence and dabbles in other aesthetics. Akihiko Yoshida consistently embodies "Medieval" aesthetics with some hybrid elements. Despite some inaccuracies, This tool offers valuable insights into recurring cross-cultural, historical, and artistic elements. Its potential for refinement lies in expanding its cultural databases and source.

Conclusion

The "Medium Study" method effectively identified predominant aesthetics, mythological influences, physical features, and historical styles in the selected Concept Art. The "Character Design Artificial Engine" assessment demonstrated its potential for classifying aesthetics, but its accuracy varied, particularly with complex or culturally diverse works. Expanding its cultural databases is crucial to enhancing its reliability.

This study highlights the richness and diversity of Concept Art aesthetics despite the inherent hybridization as an artistic process for specific design products. It brightens the enduring presence of ancient mythology narratives in contemporary visual culture, which act as the D.N.A. for many of our artistic expressions.

According to the "Medium Study," The primary artistic styles, mythological influences, and cultural origins identified in the Concept Art consistently leaned towards the European Anglo-Saxon-Western cultural sphere, displaying almost all characters with young, slim Caucasian and muscled, sometimes sexualized bodies and some European origin mythical-fairytale creatures.

Among these dominant Anglo-Saxon-Western cultural influences, the main recurring themes were derived from diverse medieval historical periods, notably the attires and weaponry prevalent between 500 and 1500 AD. Also, an unmistakable influence of Greco-Roman aesthetics permeated the artwork, featuring elements such as mythological figures, clothing, and themes from Greek mythology (1100 BC–324 AD) and Roman paraphernalia (27 BCE-17th century A.D.).

Furthermore, a significant number of examined subjects exhibited traces of Scandinavian Norse mythology and Viking cultural influences, portraying characters inspired by Norse gods (9th-11th century AD), Bronze Age features (3300 BC to 1200 BC), and Viking attire (8th-11th century A.D.). Last but not least, the influence of English literature's high fantasy genre, notably J.R.R. Tolkien was entrenched in a widespread representation by all artists.

The analyzed Concept Art represented mythologies and cultural references predominantly from the Western world, often interlaced and hybridized with other European or non-Western influences. This amalgamation is inherent, given the dominant influence of the Western entertainment industry, particularly from the United States and Europe. In Japan, as a Westernized country, there is a prevailing tendency to portray Western visual narratives, eclipsing references to other cultures and mythologies.

To a lesser extent, particularly observable in Japanese artworks, there appeared subtle traces of Neoclassical influences (1760-1830 AD), glimpses of Japanese Edo folklore (1603-1867 AD), noticeable elements of contemporary Japanese Manga-Anime aesthetics, and modern design and dystopian visual languages. Yoshitaka Amano had mainly Western graphic novel and comic book influences from the French artist Moebius.

In the case of the Western Concept Artists, Jo Gaultier especially had Disney entertainment animation characteristics. Jen Zee took inspiration from Mike Mignola's 20th-century comic book aesthetic and portrayed LGBTQ+ aesthetic features in the artwork. Many other references emerged, such as video game characters like Blanka from Street Fighter, traits from Ghibli's Nausicaä, the Venice Arlequin, Celtic Mythology -Arthur and The Round Table, traits and many others.

Despite the revelations, not all outcomes were positive. This study highlights significant areas of opportunity, emphasizing the need for broader artistic representation and mythological themes within the medium. Deliberate efforts by artists and companies to produce more accurate, diverse, and academically informed products could lead to a more empathetic reality. More people would feel represented, and cultures would not be destined to be forgotten. Even though Concept Art for video games is a design process for a product, this form of Art or art process, depending on how we consider it, educates us, transports us, and reminds us of the fantastic and exciting mythological world ingrained in our historical D.N.A.

In conclusion, studying Concept Art has unearthed an imperative opportunity to enrich the sources that inspire drawings, extending far beyond the singular references artists contemplate. Understanding Concept Art requires not only the intuitive understanding of the concept artist but also a fundamental semiotic study of the image. This analytical approach reveals references ingrained in the artwork, shaped by circumstances, cultural preferences, imitation, tradition, accidents, or beliefs.

It is important to acknowledge that the dissection and taxonomy classification processes were both repetitive and unorthodox. Nevertheless, this mixed-nature research study mirrored the scientific biological species' investigative approach, and the results obtained were not only reliable but also supported by statistical evidence, enhancing the accuracy of the findings.

Moreover, this "Medium Study " has delivered an extensive database with the potential to be seamlessly integrated into an artificial intelligence engine. Such integration could benefit the field by facilitating the ability of artificial intelligence to detect and categorize image resources accurately. This outcome marks a significant stride towards leveraging technology to augment the understanding and classification of Concept Art, paving the way for innovative applications in artistic analysis and interpretation.

RECEPTOR
STUDY

ANSWERED INTERVIEWS· COLLECTED DATA AND STATISTICS
OF THE RECEPTOR SOURCES [GAMERS]

C - Receptor Study Application

After a three-month research project in the spring and summer of 2023 at the "Design Research Institute" within Chiba University, located in Sumida, Tokyo, Japan, I received guidance from research advisors Ph.D. Hisa Nimi and Ph.D. Juan Carlos Chacon. Their assistance helped design and implement structured interviews with one hundred Japanese gamers, a crucial aspect of the "Receptor Study." This research also provided insights for both the "Transmitter Study" and the "Medium Study" methodologies.

Throughout my visits to Kyoto, I had the privilege of being guided by my tutor, Ph.D. Higashi Shun from the University of Art and Crafts in Kyoto. His expertise and mentorship were instrumental in refining my research methodologies and gaining access to cultural centers in Kyoto.

Following the research stay in Japan, I interviewed Western audiences in the United States of North America over four months, involving one hundred participants. This approach allowed for a comparative analysis of responses between Western and Japanese audiences. Collaboration with researchers and game developers from various countries, including France, Mexico, Denmark, Norway, Ireland, Poland and the United States, played a vital role in the assessment.

This collaborative effort provided me with essential information for the "Receptors Study" and I was capable of "estimating" the impact of Concept Art in diverse cultural contexts, with one hundred interviews conducted in Japan and an additional one hundred in Los Angeles, California.

The final phase of this research involved applying interviews to Western and Japanese receptors to understand the impact of Concept Art of video games on their lives and whether this art composition could contribute to their understanding of mythology narratives. The interviews aimed to confirm if individuals were playing video games, their familiarity with mythology-themed games, their perception of these games as art, and whether video games had introduced them to mythology and fairy tales.

The interviews shed light on how receptors perceived Concept Art compositions and examined their general and specific effects on gamers' lives as they integrated fantastical narratives into diverse societies.

Interview Procedures

In the Western context, the interview process was administered through a Google Document survey. Each survey featured a clear disclaimer, highlighting the academic and educational purpose of the questions and assuring participants that their responses would not be utilized for commercial endeavors. The questionnaire included thirty-six inquiries, with one hundred interviews administered to American and European audiences.

The questions for Western players are designed to explore gamers' preferences and the artistic, mythological, religious, and cultural influences gamers could recognize in video games. This research seeks to identify narratives, characters, cultures, or themes from mythological-primitive cultures that gamers may acknowledge. Additionally, it aims to assess the depth and accuracy of players' knowledge and connection to these mythological-fantastic sources.

It's important to note that participants might not know or feel uncertain about mythological references due to unfamiliarity. This lack of clarity can lead to incorrect or confusing answers. This aspect is crucial for understanding how well gamers grasp mythology, fairy tale narratives, and mythical symbols in the images they interact with and control, contributing to the overall thesis.

In the case of the Japanese context, the assessments were executed in collaboration with the "Freeasy Research Corporation," facilitating one hundred interviews with Japanese gamer audiences. The questionnaire for Japanese "Receptors" explicitly probed their generational background, video game preferences, knowledge of mythology in video games, and their perception of art, among other aspects.

The questionnaires formulated for Japanese audiences closely emulate those designed for Western audiences, with minor adjustments made primarily for language and interviewer considerations. However, the main objective remains the same: to thoroughly comprehend gamers' preferences and examine potential artistic, mythological, religious, and cultural influences perceived in the video games but in this case specifically to the Japanese audiences and, therefore, study the different culture preferences and acknowledgments towards mythology and fairy tale narratives in video games.

These interviews with Western and Japanese audiences capture the recipients' perspectives, comprehensively understanding how the depictions of the proposed Concept of Art are being consumed and comprehended. This study effectively enables this research to chart and map the evolution of Concept Art through its diverse communication phases.

Question # 1: How Old Are You?
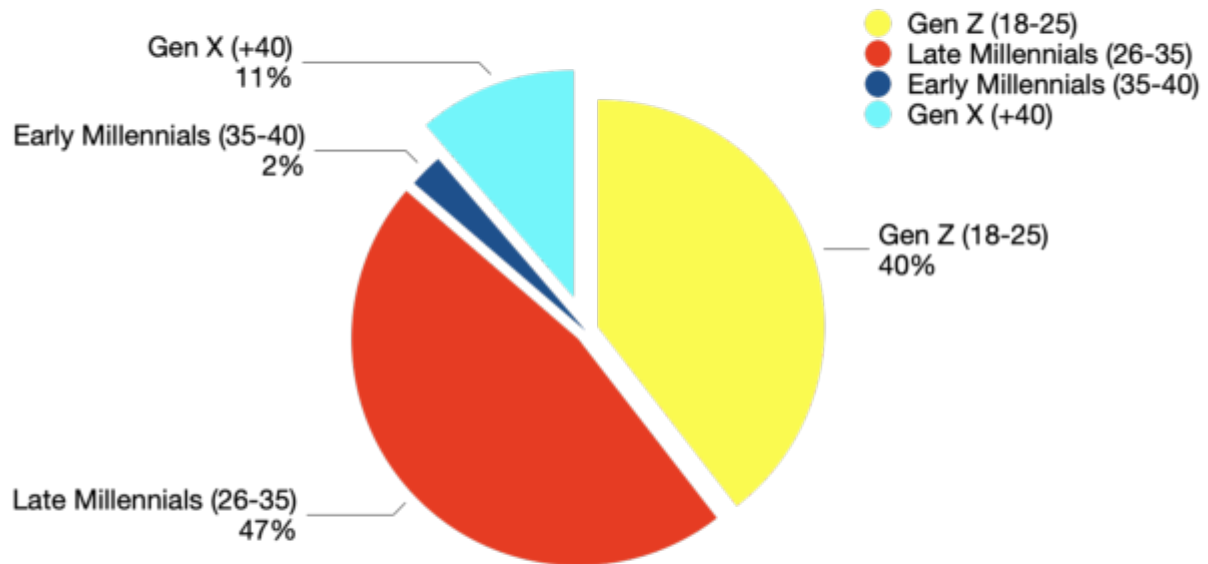
Of the 123 people who answered the survey, 58 people who represent 46.8 percent of the total, belong to the broadly Millennial generation (Age range from 26 to 35), in second place in participation belonged to the Gen Z generation (Age range from 18 to 25), with 49 members who responded to the survey, which represents 39.5 percent of the surveyed population. In third place of participation, we have Generation X with 14 participants (Age range 40+), reflecting 11.3% of the surveyed population. With the lower percentage of involvement, we have early Millennials (age range 35 to 40), of which only three individuals participated, representing 2.4 percent of the studied population.

These results reflect that of the 123 participants, the young Millennial generation is the most eager to play video games; it is narrowly preceded by Generation Z and already in a minority population of Gen X, who was the first to grow up with video games. Oddly, early Millennials, who grew up playing video games, were the least able to participate in the survey; this population range is the leading workforce in Western society. (No 13 to 17-year-old participants wanted to participate in the assessment.)

Question # 2: What Is Your Profession?
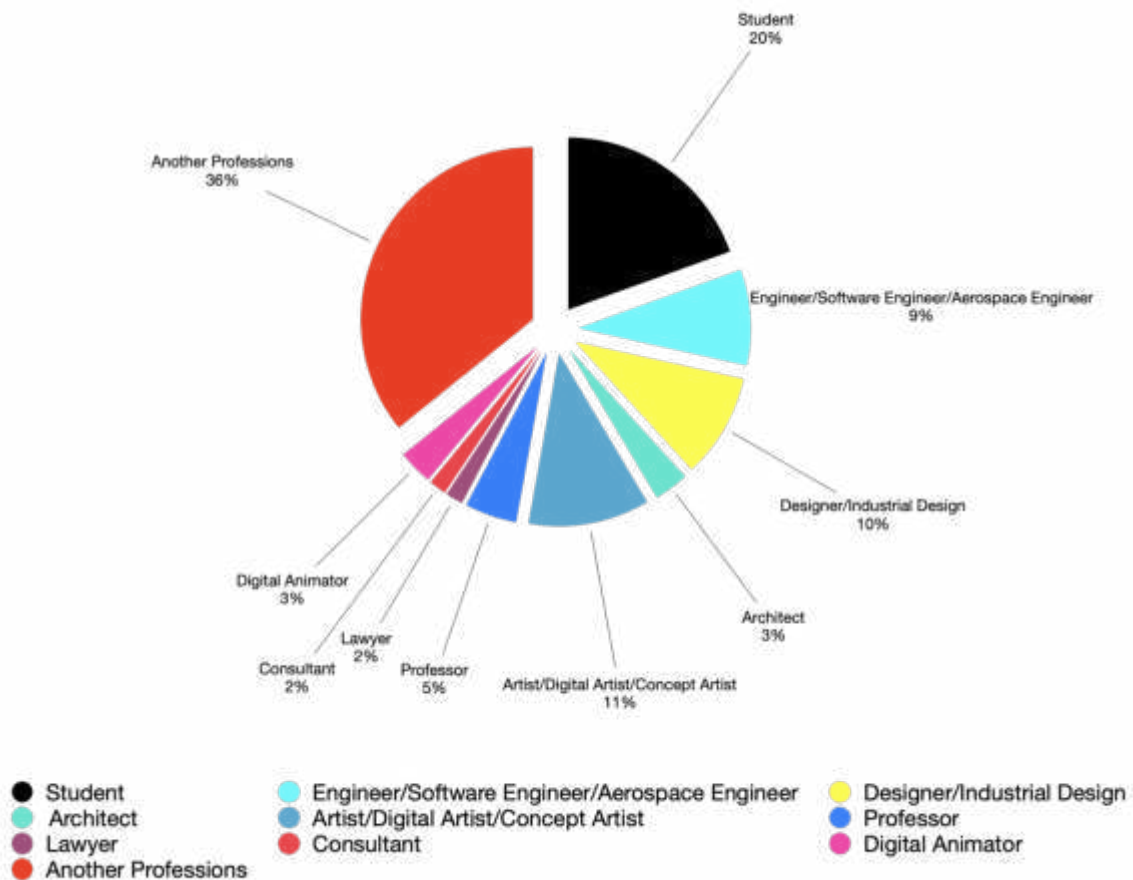
The 123 respondents in this survey represent various professions and age groups. This diversity derives from the survey's promotion across multiple platforms, including social networks like Facebook and Instagram, through recommendations, and on platforms like LinkedIn. Additionally, the survey reached staff and students of institutions like UANL, TEC de Monterrey, and the University of Chiba, among others. It was also distributed among Disney Studios personnel and Animation studios in France.

The survey attracted responses from diverse professions; the students represented 20% of the participants. Following are artists, digital artists, or concept artists, constituting 11% of respondents. Designers and industrial designers cover 10%, while engineers, including software and aerospace engineers, make up 9%. The remaining 50% represent a varied population of teachers, lawyers, consultants, animators, and individuals from other diverse occupations.

This question provides practical insights into the contemporary consumption of video games across professional domains. While creative industries dominate this study, the overall participant pool reflects diverse professions, including academics, students, scientists, and professionals from both humanistic and scientific fields. This chart helps us to demystify that in the Western world, video games are not just being played by young students; nowadays, video games are played by a broad range of professionals.

Question # 3: What Is Your Nationality?
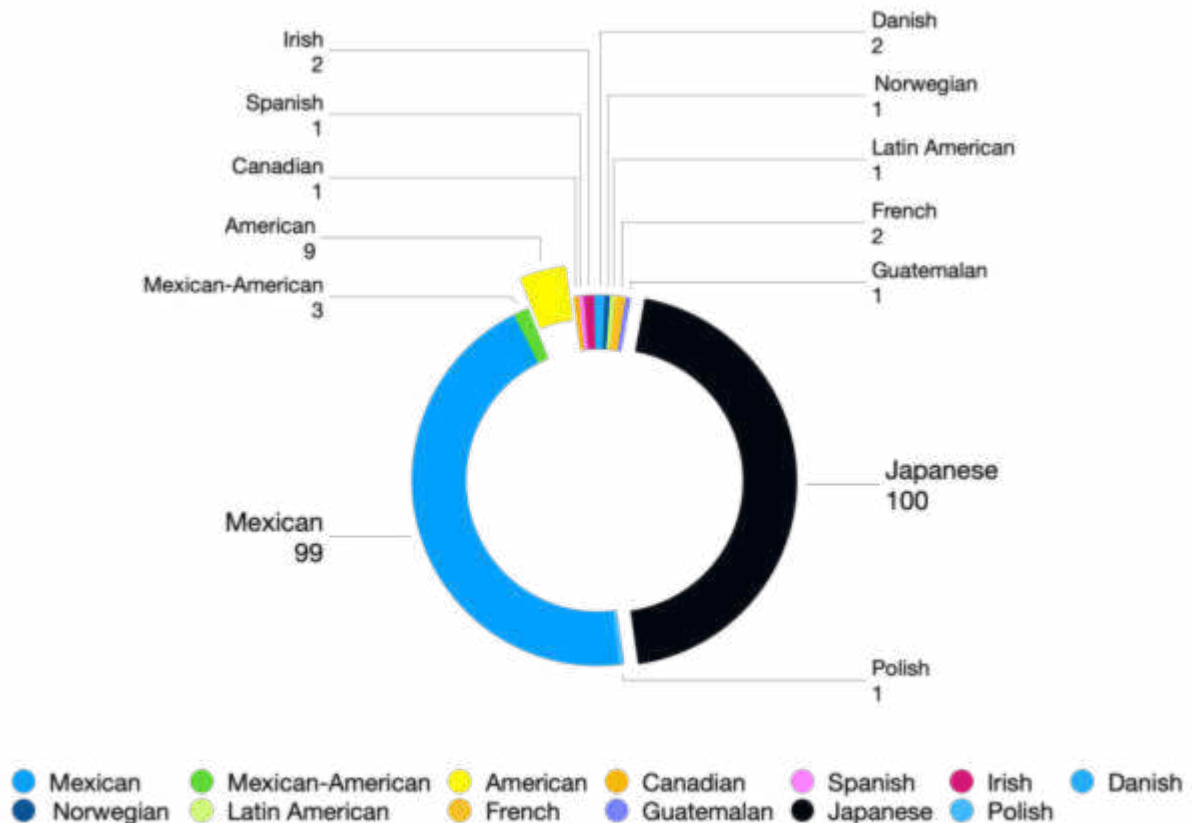
In addition to the diverse display of professionals interested in the study, there was widespread participation from various nationalities such as Japan, Ireland, Spain, Poland, France, Norway, Denmark, Canada, Mexico, Guatemala, The United States, and individuals with dual citizenship.

Of the 223 Western-Asian gamers who answered the "Receptors Study" questions, The segment that contributed most significantly to the study included 100 Japanese gamers from different regions and age groups. But specifically about the 123 Western participants, Mexico emerged as the leading country regarding participant numbers within the Western segment, boasting 99 participants, just one less than the Japanese segment.

This broad Mexican participation can be attributed, in part, to my work location; considerable support for the investigation came from Mexican students, teachers, and professionals within my network and their extended circles. Moreover, the study got contributions from beyond borders, involving European and North American colleagues, including those affiliated with Disney, and collaborators from universities across Europe, Asia, and North America.

The study's remarkable diversity is intriguing; among the 123 Western participants, most primarily reside in Mexico and the United States, yet their origins come from diverse cultures and countries. This multinational panorama highlights a unique Western landscape marked by diversity, hybridity, and multiculturalism, significantly contrasting Japan's panorama, where all survey participants were Japanese.

Question # 4: What Is Your Favorite Fantasy or Mythology Video Game?
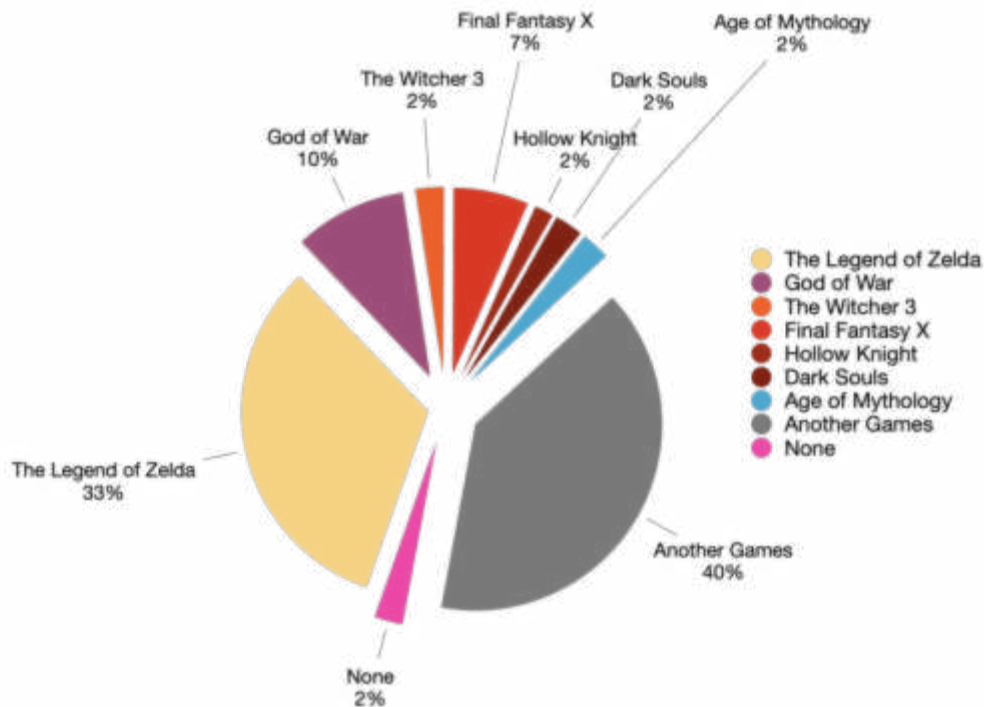
This chart reveals that Western gamers overwhelmingly favored The Legend of Zelda (33%), a game renowned for its "High Fantasy" narrative that is drawn from Celtic, Scandinavian, and European Medieval elements, Japanese folklore, "Dystopian Fantasy," and 20th-century literature Tolkien's aesthetics, among other multicultural influences. The extensive incorporation of multicultural elements may explain its broad appeal, permitting players from diverse cultures to find junctures of identification. Also, it is considered one of the longest-running video game franchises.

Another prominently noted game is the God of War franchise (10%), whose narrative is portrayed around Greco-Roman mythology, Judeo-Christian mythology (particularly with references to hell), and, more recently, Scandinavian mythology. Today, this game is one of the most popular video game titles, highlighted by its status as the primary standard game for the Sony PlayStation 5 console.

Final Fantasy X represents the 7% share of preference. As illustrated in the "Media Study," this franchise incorporates cultural and aesthetic references from global mythologies and fantastic narratives into its games. Other noteworthy mentions include The Witcher 3 (2%), which portrays Polish folklore and European fairy tales; Dark Souls (2%), incorporating elements from fairy tales and European folklore; Age of Mythology (2%), displaying characters from worldwide mythology; and Hollow Knight (2%), presenting a contemporary fantasy fairy tale, among others.

The remaining 40% encompasses a diverse collection of video games with varied mythos-fantastic narratives. Despite the overwhelming preference for The Legend of Zelda, the percentages assigned to individual favorite games seem comparatively low, highlighting the broad spectrum of titles that resonate with gamers.

Question # 5: Do You Know Final Fantasy (Video Games)?
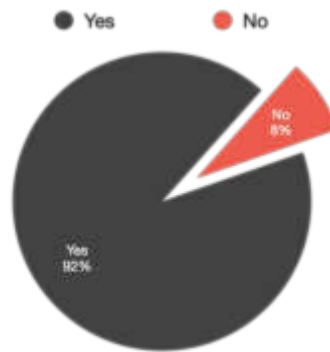
This question aims to determine gamers' familiarity with the Final Fantasy franchise, a crucial aspect as this study's objective is to trace the evolution of inherent mythological visual narratives in video game illustrations created by concept artists like Akihiko Yoshida and Yoshitaka Amano, who have been a significant aesthetic trademark to this franchise. It is imperative to understand whether the surveyed gaming audience, actively playing or not, is used to the myth-fantastic visual narratives of Final Fantasy. The unexpected finding is that the general public is aware of the Final Fantasy sagas, suggesting that Western respondents recognize this Japanese brand's myth-fantastic visual narrative.

Question # 6: Have You Ever Played Final Fantasy Games?
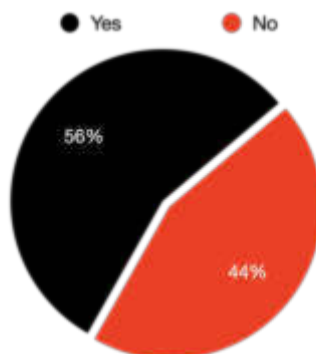
This inquiry examines the magnitude of gamers' familiarity with Final Fantasy games, intending to comprehend not only if they are conscious of the Final Fantasy video games but also if they actively consume and manipulate its visual narratives. The unexpected acknowledgment is that 56% of gamers, the majority, have played a Final Fantasy game, indicating that the imagery crafted by concept artists such as Yoshitaka Amano and Akihiko Yoshida is likely being actively consumed by the surveyed population. This phenomenon highlights an active engagement in appreciating and interacting with the hybrid myth-fantastic characters from this franchise.

Question # 7: Which One Is Your Favorite Title Or Which Are Your Favorite Titles?
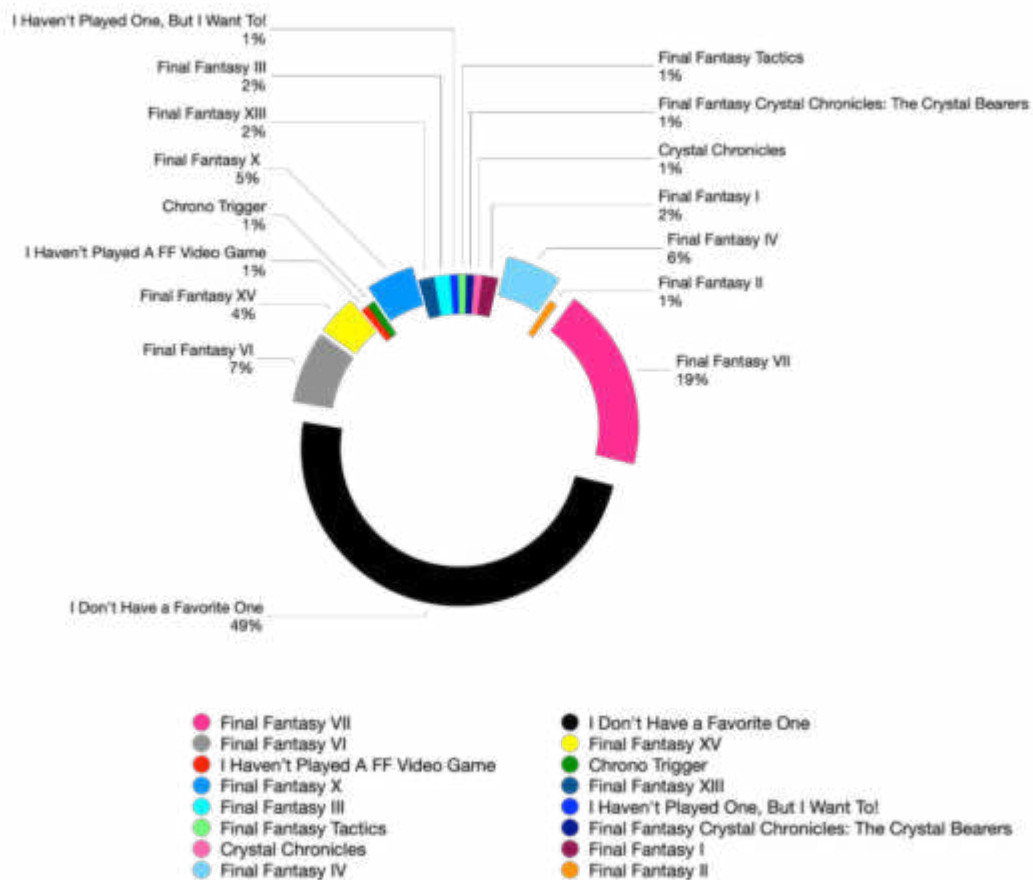
This chart emphasizes gamers' collective understanding of recalling numerous titles from the Final Fantasy sagas. This chart data sustains the statement that gamers today, despite their generation, are acquainted with the Final Fantasy Square Enix games. The data indicates that most participants are acquainted with the Final Fantasy franchise, with 51% of respondents citing multiple titles. Notably, Final Fantasy VII stands out as the favorite, followed by Final Fantasy VI and other titles across the saga.

On the contrary, 49% note that they do not have a specific favorite, possibly due to unfamiliarity with the games or, on the contrary, having many preferred titles. Regardless, the responses confirm significant knowledge among players about the Final Fantasy games, suggesting a de facto acquaintance across generations, enclosing Gen Z, Millennials, and Gen X survey participants.

Participants mention multiple titles, reflecting a significant diversity in preferences. This variation may be related to generational contrasts, where certain titles align more closely with specific age groups. The data emphasizes that the Final Fantasy franchise appeals to a broad spectrum, capturing the interest of middle-aged adults and younger generations. This cross-generational and international preference is noteworthy for a Japanese company, highlighting Final Fantasy's cultural influence across diverse age groups and countries. Certainly, this influence has left a lasting impact on both children and adults, shaping the gaming landscape for generations to come.

Question # 8: Do You Know The Artist Or The Art Director Of A Final Fantasy Video Game?
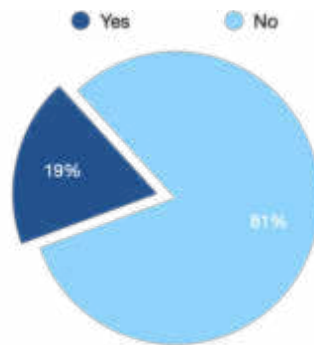
In contrast to players' familiarity with and engagement in titles from the Final Fantasy franchise, this chart highlights a notable absence of awareness among players regarding the creators of the video game visual narratives. Specifically, there's a general lack of awareness towards the concept artists. Among the surveyed population, 80.6% are either unaware or lack knowledge about the art director of a Final Fantasy game. Only a minority, 19.6%, declared familiarity with the concept artists responsible for the illustrations of the Final Fantasy game sagas.

Question # 9: If Yes, Which One Is Your Favorite?
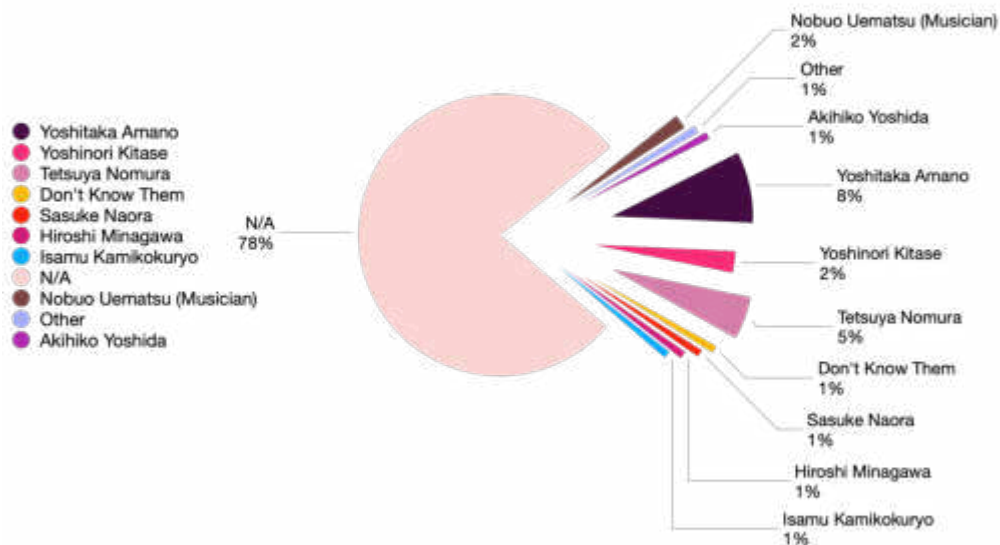
Among those in the population familiar with well-known art directors or concept artists, participants cited concept artists such as Akihiko Yoshida and Yoshitaka Amano. Other notable names included Yoshinori Kitase, Tetsuya Nomura, Sasuke Naora, Hiroshi Minagawa, and Isamu Kamikokuryo. Oddly, a participant cited the musical artist Nobuo Uematsu, who, although he is not a concept artist, was acknowledged as such. Yoshitaka Amano emerged as the most recognized concept artist among all these illustrators. This recognition is likely attributed to his role as the primary and first concept artist of the Square Enix Final Fantasy games, making him the longest-running artist in the franchise.

Question # 10: What Artistic Or Cultural Influences Do You Recognize In Your Favorite Final Fantasy Video Game Concept Art?
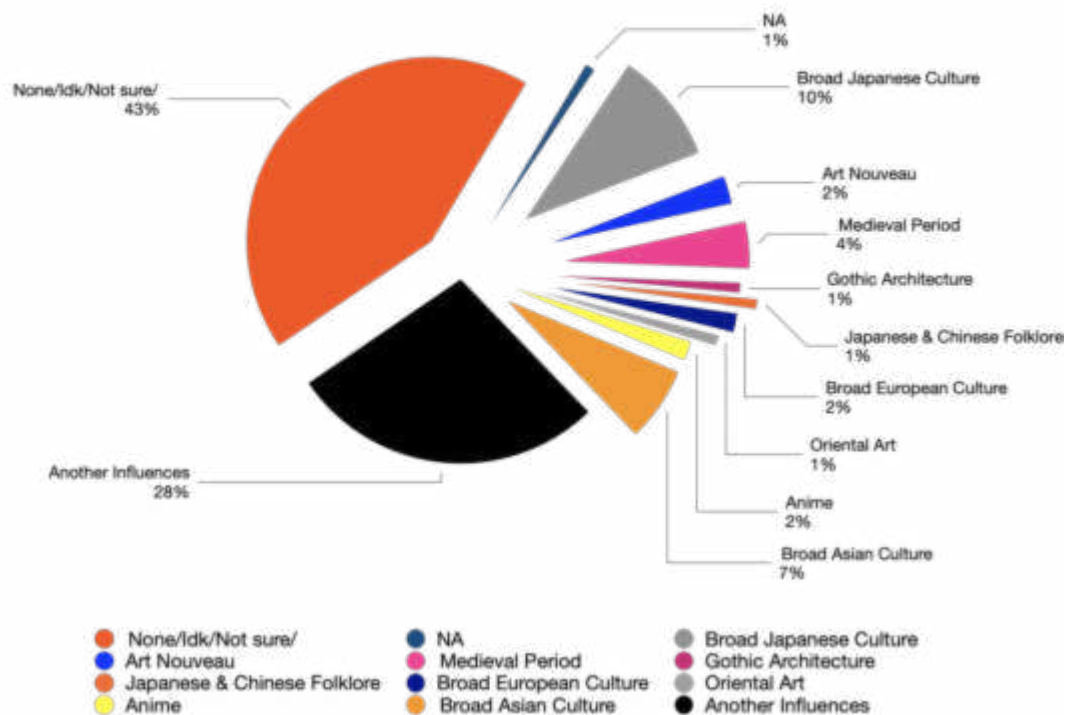
This question is designed to gain awareness of the artistic and cultural elements or references players might associate with when encountering the Concept Art of the Final Fantasy sagas. As revealed in the "media" study and "transmitter" analysis, there's a complex and multifaceted process where aesthetic elements draw from diverse artistic, religious, historical, cultural, and detailed sources while designing the video game's visual imagery. The analysis of taxonomies applied to the image also underlines the incorporation of references, including artistic styles, historical objects, mythological, fantastic, literary, and entertainment elements within the illustrations Therefore, this question assesses whether consumers align with the aesthetic intentions of the transmitters or the embedded sources within the image. It aims to reveal whether there is unity or dissonance in consumers' awareness regarding the narrative and visual message being transferred.

The results indicate that a significant portion of gamers, constituting 48% of survey respondents, lack clarity or awareness regarding the cultural and artistic influences inherent in video games. This finding is fundamental for the research as it suggests that the recipients may lack cultural, experiential, or educational references to decode the visual narratives embedded in Concept Art. The 28% of replies assemble a conglomerate of answers that fails to provide a homogeneous or applicable answer, possibly indicating confusion or a general lack of awareness regarding the artistic sources in the Concept Art of Final Fantasy games.The 30% of survey participants effectively provided answers regarding the artistic influences present in Final Fantasy games. Within this group, 21% specifically mention influences from Asian artistic culture, with Japanese and Chinese influences predominating. A smaller percentage, 9%, assert that they recognize the influence of Western-origin artistic sources in the Concept Art of Final Fantasy games.

Question # 11: What Artistic Mythology References Do You Recognize In Your Favorite Final Fantasy Video Game Concept Art?
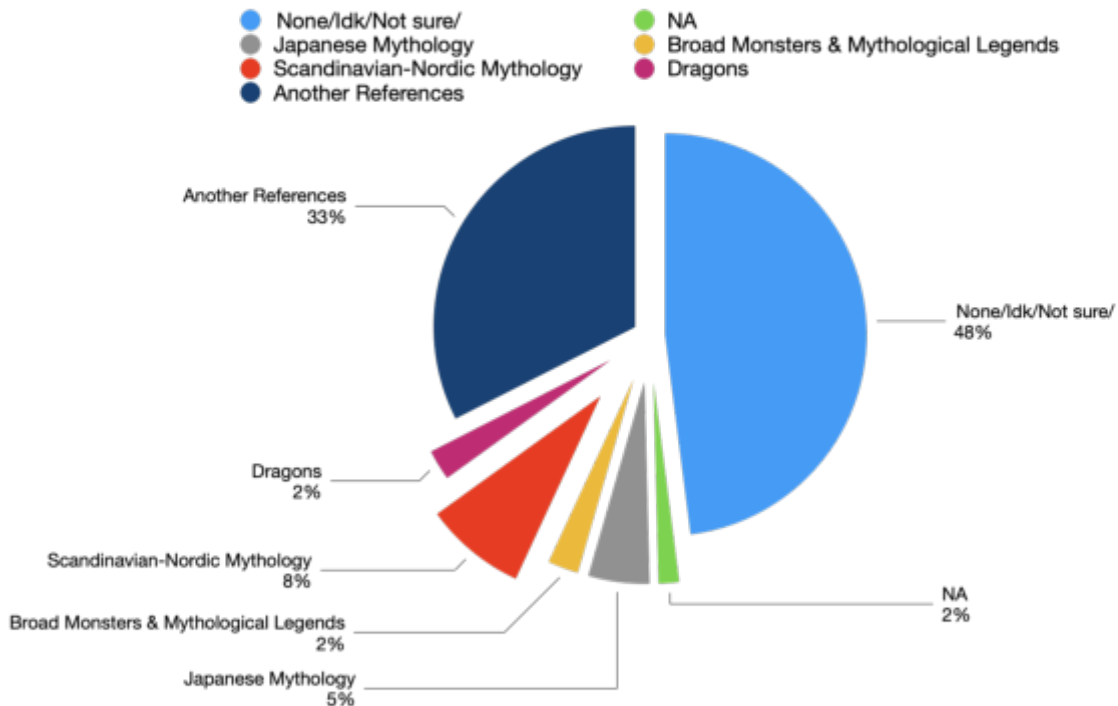
This question seeks to unveil the mythological and fantasy narrative references that participants might associate with when encountering the Concept Art of the Final Fantasy sagas. Similar to the previous question, it explores whether consumers can recognize the consciously portrayed mythological narratives in the visual storytelling, identifying the cultures embedded in the illustrations, characters, creatures, folklore, and other sources. The aim is to reveal unity or dissonance in consumers' awareness of the narrative and visual messages conveyed by the transmitters or the embedded sources within the image.

The responses from the gamers reveal a significant lack of familiarity with the aspects explored in the question. There is a prevailing absence of generalized knowledge concerning the artistic-cultural sources captured in the images, with 48% of participants either unable to provide an answer or expressing uncertainty. Additionally, 33% of responses constitute a disparate collection of sporadic and non-uniform references.This signifies that players face challenges in identifying the visual narratives and references within Final Fantasy games, or, at the very least, these aspects are unclear to them.

Furthermore, this insight suggests that the illustrations may not serve as pedagogical or directly educational documents, as players struggle to detect the sources.A significantly smaller percentage acknowledges Art inspired by Nordic Scandinavian culture (8%), Japanese folklore (5%), and mytho-fantastic creatures, including dragons or general references to mythical beasts and characters. This suggests a limited depth of knowledge, both in terms of quantity and detail.

Question # 12: What Religious Influences Do You Recognize In Your Favorite Final Fantasy Video Game, Concept Art?
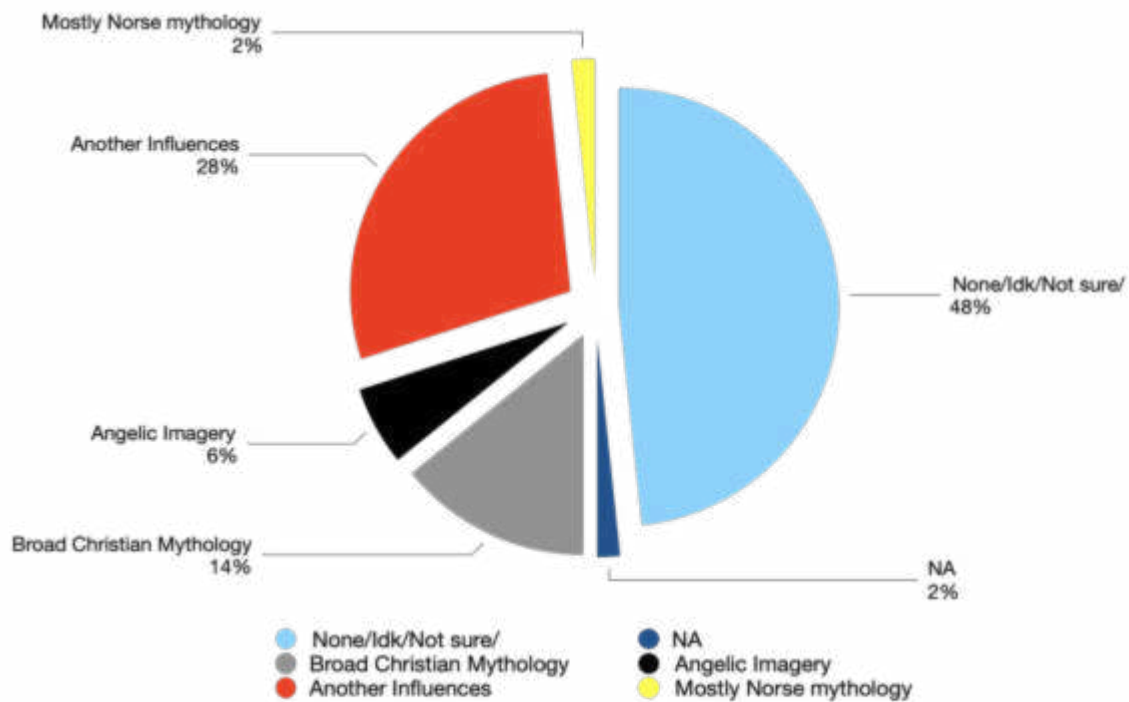
This question is designed to gather information on religious references or theological iconography that players may identify in the Concept Art of video games. Ultimately, the goal is to understand what mythological-cultural elements receptors can perceive. By exploring connections through Art, style, culture, and, in this case, religion, the intention is to contribute to mapping the evolution of the myth-fantastic narrative from the transmitter to the receiver.

The chart, agreeing with previous questions, reveals that most gamers lack general knowledge about the sources embedded in the video game's visual narratives; 48% of respondents are unfamiliar with the potential religious influences within the Concept Art of Final Fantasy despite its extensive nature. Another 28% provided information that is not applicable or homogeneous to the question, reinforcing the overall trend of uncertainty about the sources behind Concept Art. 22% of respondents answered the question.

Among them, 14% note the presence of Christian mythology in the conceptual art of Final Fantasy, while 6% identify angelic iconography. It's worth noting that although angelic imagery is commonly associated with Christianity, it could also emanate from Greco-Roman or other ancient civilizations. To a lesser extent, 2% associate Concept the Art with Nordic or Scandinavian mythology. While the percentages vary from other questions, references to Europe, the West, Scandinavia, etc., are reiterated in responses.

Question # 13: Do You Know Valkyrie Elysium (Video Game)?
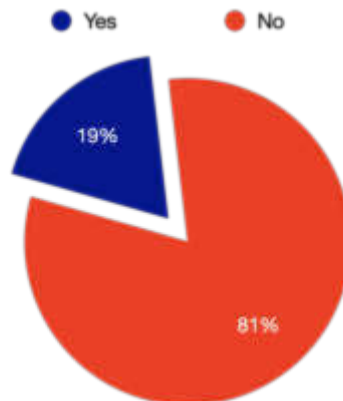
This question aims to determine players' familiarity with the game Valkyrie Elysium of Square Enix, a title akin to Final Fantasy, which is under analysis in the transmitters and medium study. The goal is to verify whether the Art and illustrations crafted by concept artist Yuya Nagai are being consumed and decoded by the surveyed gamers.

81% of respondents expressed being not acquainted with the title Valkyrie Elysium. This lack of familiarity could be attributed to the video game's relative newness and the franchise's more robust recognition in Japan. Contrarily, 19% of participants claimed to be acquainted with the title.

Question # 14: Have You Ever Played Valkyrie Elysium?
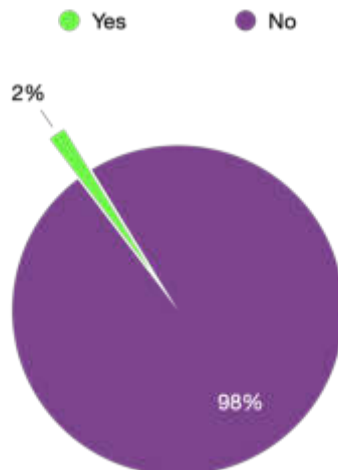
This question emphasizes the players' lack of familiarity with the video game and its manipulation. Of the 123 participants, only two have played the video game. As discussed in the previous question, this could be attributed to the game's relative newness and more robust recognition within the Japanese gaming community. Notably, the Concept Art book for this game has achieved considerable success in Japan, enjoying a positive reception among the Japanese audience. Despite this, the game itself remains relatively unknown and/or unpopular.

Question # 15: Do You Know The Artist or The Art Director Of Valkyrie Elysium?
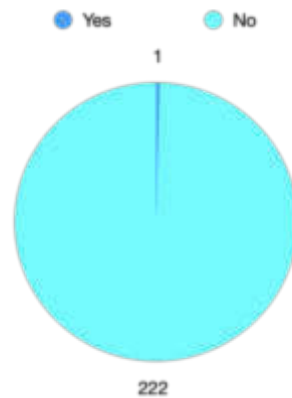
The chart reveals a significant contrast with Question 9, as only one participant among all survey respondents is familiar with Yuya Nagai, the concept artist. This contrast highlights a notable difference in the popularity of The franchise of Valkyrie Elyseum versus the Final Fantasy sagas despite being both from Square Enix with similar themes and aesthetics.

Question # 16: What Artistic Or Cultural Influences Do You Recognize In Valkyrie Elysium Video Game Concept Art?
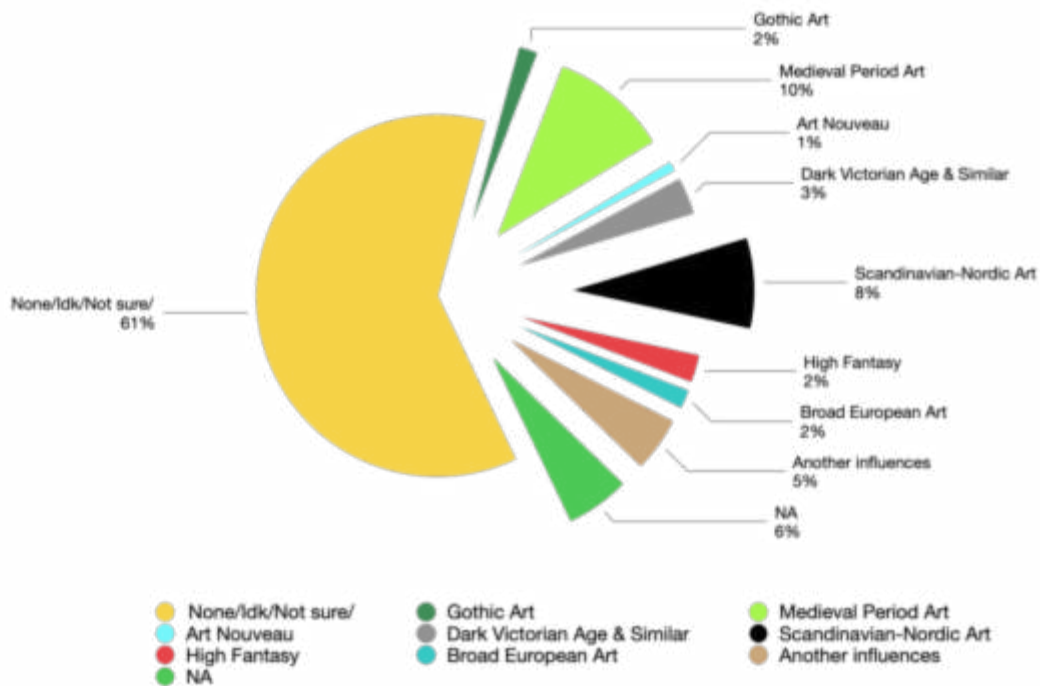
Similar to Question 10, which delves into the awareness of artistic and cultural influences that video game players might find in Final Fantasy, the responses for Valkyrie Elysium align with the anticipations. Given the overall lack of participants' acquaintance with the game and their general limited knowledge about artistic references, 61% could not provide an answer. Among those who did respond, 10% noted medieval artistic influences, 8% identified Scandinavian-Nordic Art, 5% cited other references, and 2% each mentioned Victorian art, literary High Fantasy, and 1% Gothic Art.

Question # 17: What Artistic Mythology References Do You Recognize In The Valkyrie Elysium Video Game Concept Art?
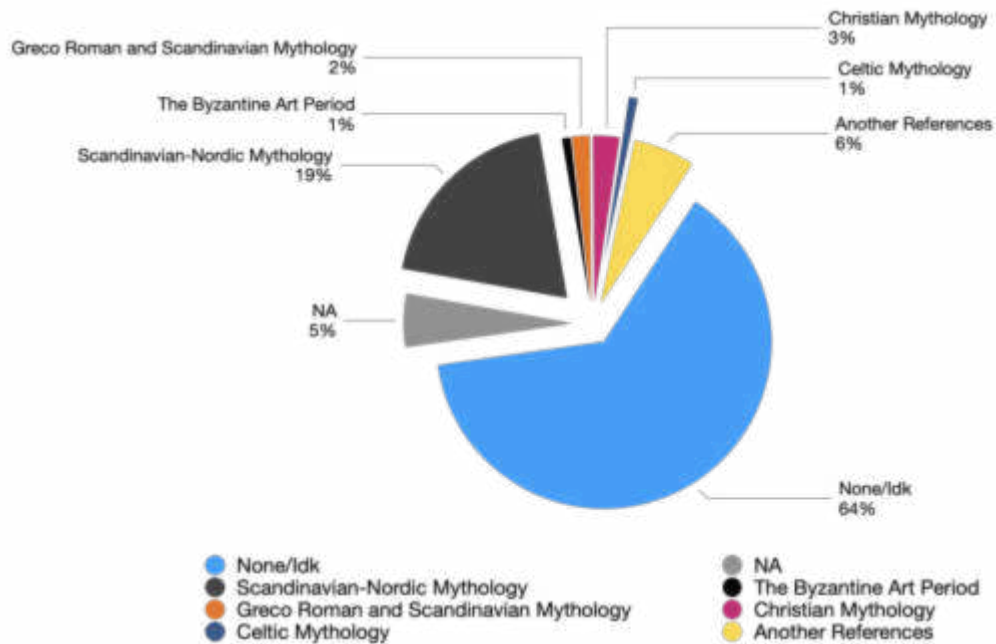
The chart illustrates a consistent trend observed in previous questions, where gamers struggle to recognize references. Specifically, in the case of Valkyrie Elysium, 64% of surveyed participants expressed their inability to identify mythological artistic references. On the other hand, 32% of respondents successfully identified a reference, with 19% recognizing Nordic Scandinavian mythological influences. A conglomerate of several non-applicable references constitutes 6%, while 3% specifically identify Christian mythology in the game. Additionally, 2% identify a combination of Greco-Roman and Scandinavian mythology, and some respondents specifically mention Byzantine references. Regarding the identification of religions in the game, responses were limited and predominantly centered around Judeo-Christian and Nordic religions.

Question # 18: Do You Know Jotun (Video Game)?
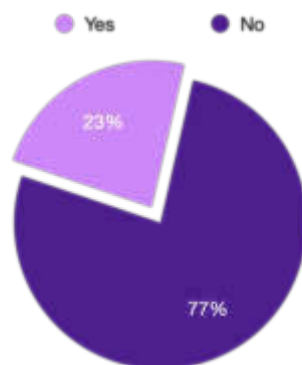
This question aims to understand gamers' familiarity with Jobs Gaultier's visual narratives in the Jotun video game. The findings indicate that the Nintendo Switch game Jotun is generally unknown to the participants, with only 23% being familiar with the game. This outcome is unsurprising, considering Thunder Lotus Games is a small development studio, and Jotun was their debut game released in 2015.

Question # 19: Have You Ever Played Jotun?
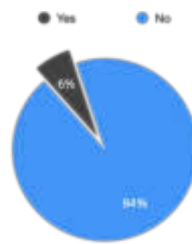
This question indicates that most respondents have not played the Jotun Video game. Therefore, it is anticipated that there is a narrow overall familiarity with the game's narratives, the concept artist, or the references associated with it.

Question # 20: Do You Know The Artist Or The Art Director Of Jotun?
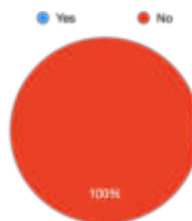
This question reveals that none of the players are familiar with the Canadian Jo Gaultier, the concept artist of this video game. This outcome was expected, given the size of the studio and the fact that the game is from 2015.

Question # 21: What Artistic Or Cultural Influences Do You Recognize In Jotun Video Game Concept Art?
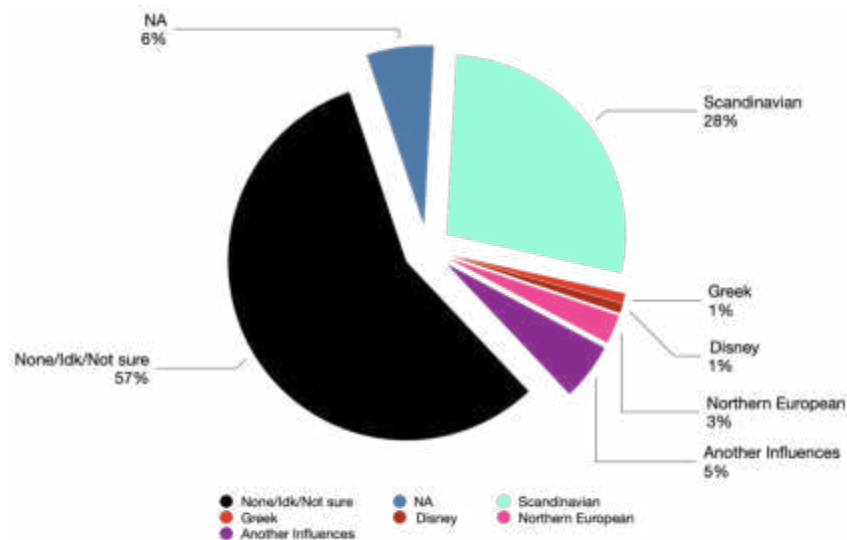
The question highlights that the majority (57%) are unaware of Jotun's visual narrative's artistic and cultural references, primarily due to general ignorance about the game. Of the gamers surveyed, 28% correctly identified Scandinavian Art as significantly influencing the game. Small percentages also pointed out references related to Northern European art, Greek art, Disney animations, and other cultural connections.

Question # 22:What Artistic Mythology References Do You Recognize In Jotun Video Game Concept Art?
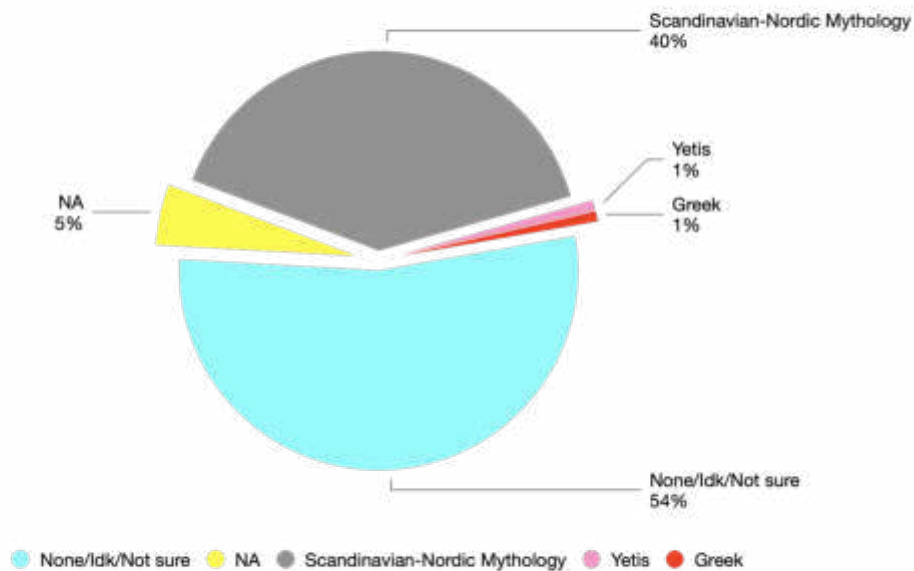
This question reveals a consistent pattern among respondents, showing a lack of familiarity with the mythological references in the Jotun game. This lack of familiarity is attributed to the majority not having played the game and a general tendency of unfamiliarity with its narratives. Nonetheless, 40%—likely those who have heard of or played the game—correctly identified mythological artistic references to Nordic Scandinavian culture. There were also 5% of the responses that did not apply, and a small percentage mentioned Greeks and "Yetis," a reference drawing from the Slavic mythologies.

Question # 23: What Religious Influences Do You Recognize In Jotun Video Game Concept Art?
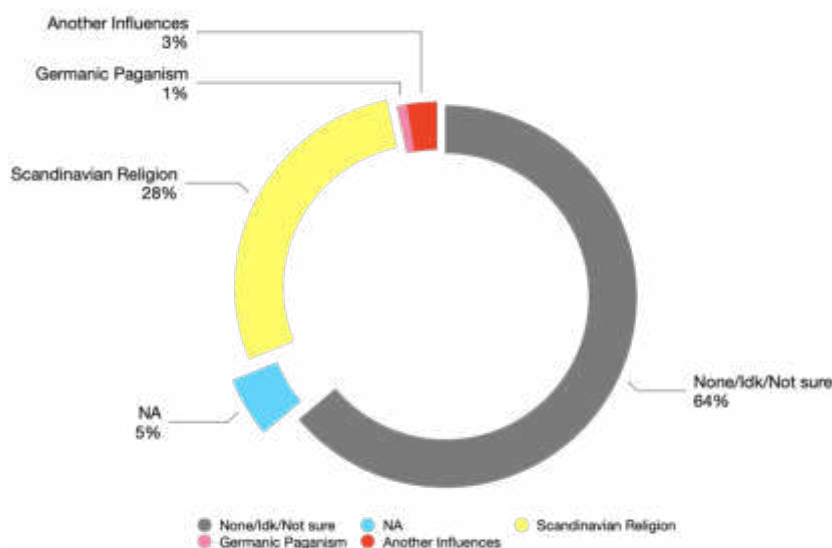
This question reveals that the majority, comprising 63%, cannot identify the religious elements inherent in the game. On the other hand, 28%, likely those who have played the game or are familiar with it, accurately identified the religious references as Nordic Scandinavian. In subtle percentages, the Germanic pagan religion is mentioned, among others.

Question # 24: Do You Know Hades (Video Game)?
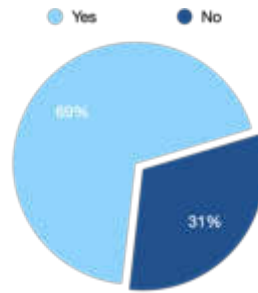
This question highlights a clear difference in awareness between the Hades game on the Nintendo Switch console and the previously analyzed Jotun game, which remains relatively unknown to respondents. A significant 69% of those surveyed indicated they were familiar with the Hades game, while a minority of 31% stated they did not know the game. This is expected, considering that Hades is currently a top-rated game, earning numerous awards and widespread acclaim as one of today's most popular games. This question aims to determine if the respondents have experienced narratives related to the Hades video game, whose Concept Art by Jen Zee has been studied in the transmitter's analysis and medium study, mapping the entire process of translating and consuming audiovisual narratives.

Question # 25: Have You Ever Played Hades?
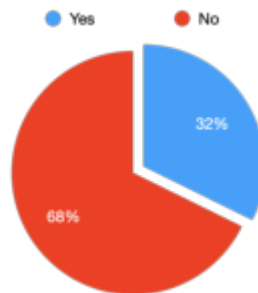
This question reveals that, despite being a well-known game to those surveyed, most gamers have not played it. This lack of gameplay experience may significantly impact gamers' familiarity with the visual narratives embedded in Jen Zee's Art.

Question # 26: Do You Know The Artist Or The Art Director Of Hades?
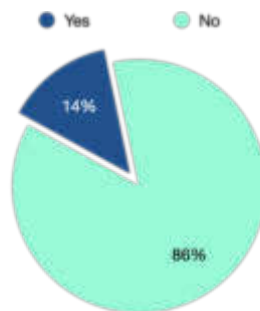
This question emphasizes that, despite being a widely recognized game, most respondents are unfamiliar with Jen Zee. This trend of not recognizing artists, except for Yoshitaka Amano in the questions related to concept artists, is prevalent among most gamers.

Question # 27: What Artistic Or Cultural Influences Do You Recognize In Hades Video Game Concept Art?
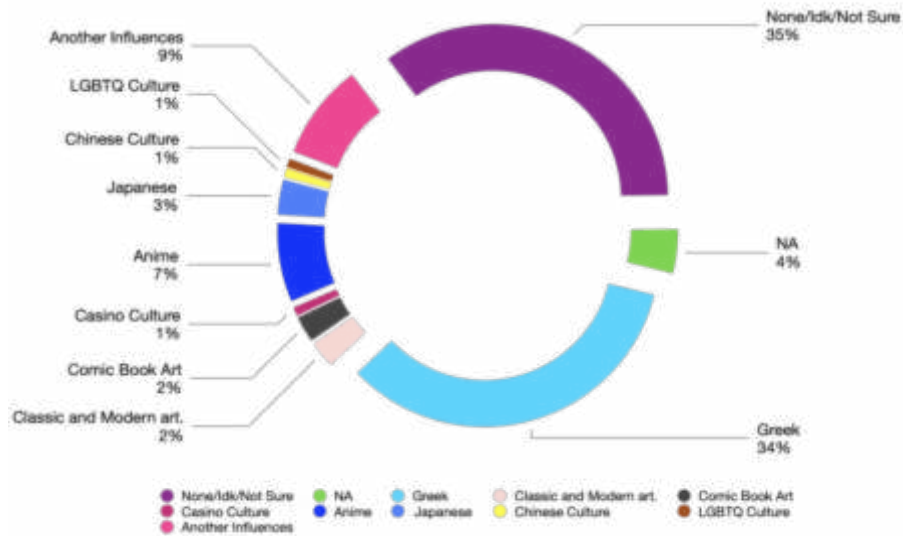
In this question, it's evident that 61% of respondents successfully recognized artistic and cultural influences in the visual narratives of the Hades game. Within this group, 34% accurately identified predominant artistic narratives from Greek culture. In smaller percentages, gamers identified references to Anime (7%), Japanese culture (3%), with 2% classical and modern culture, 1% comic aesthetics, casino culture aesthetics, and Chinese culture, and, notably, one person discerned the intention of narratives from the LGBTQ+ community that Jen Zee factually aimed to capture. Another 9% mentioned a variety of other influences that weren't precisely applicable. Notably, 35% represents a substantial portion of gamers who couldn't identify any artistic-cultural narrative, marking a notable improvement compared to the previous games reviewed.

Question # 28: What Artistic Mythology References Do You Recognize In Hades Video Game Concept Art?
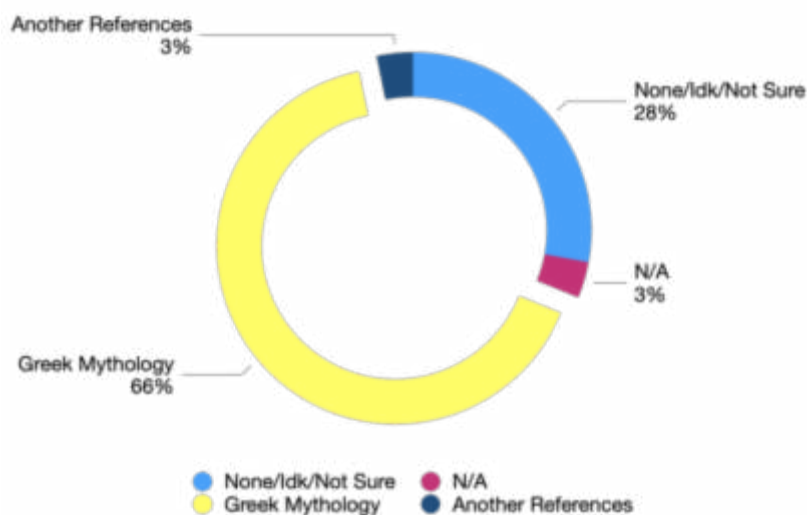
In this question, 66% of gamers demonstrated a solid awareness by correctly identifying the influence of Greek mythology on the audiovisual narratives of the video game Hades. Contrarily, a minority of 28% of gamers admitted they couldn't pinpoint the mythological artistic references in Hades.

Question # 30: What Religious Influences Do You Recognize In Hades Video Game Concept Art?
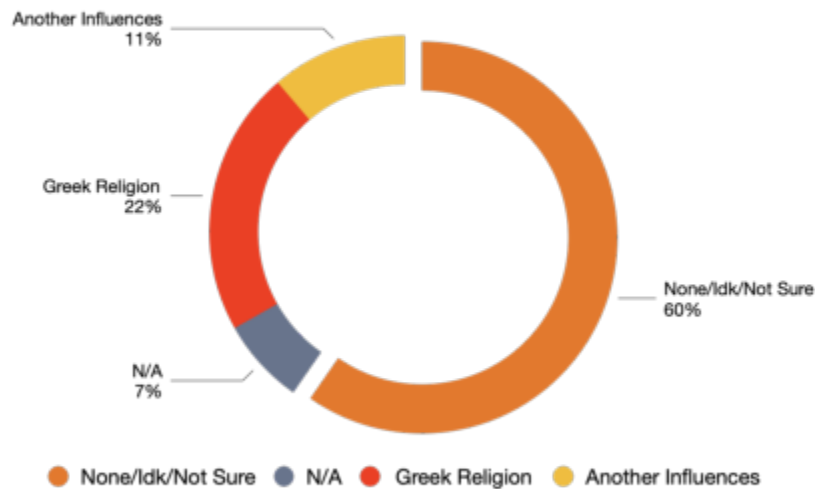
Similar to the previous question, gamers could recognize the influence of Greek mythology on the audiovisual narratives of Hades. While discussing mythology and religion of ancient cultures may seem nearly synonymous, it's crucial to remember that these questions aim to understand what references related to mythology or culture players might be capturing when consuming these video games. In the case of Hades, in all questions about references, gamers consistently identified the primary influence, which is the Greek culture in artistic, mythological, or religious aspects.

Question # 31: Have You Learned About History With Fantasy Video Games?
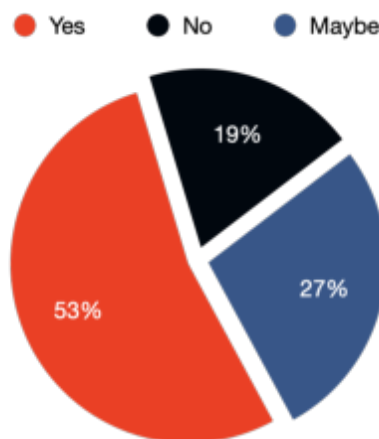
This question aims to understand whether gamers perceive fantasy video games as educational tools, even if only superficially. It probes whether these consumers have gained knowledge while playing—whether they've learned something through the experience of watching and appreciating the audiovisual narratives. In response, the majority (53%) affirmed that they had learned something by playing video games, 27% expressed indecision, and 19% specified that they had not learned from video games. While these responses suggest that video games might facilitate user learning experiences, it also raises the question of what they are learning. If we review the answers related to the references gamers might recognize in the visual narratives, the vast majority did not know the sources. If they are learning something, what are they learning? If yes, why is there a dissonance with the answers? These research questions could be explored in future studies.

Question # 32: What Video Game Art Has Influenced Your Life, Work Or Expression?

The Legends of Zelda Sagas

Final Fantasy Sagas

Pokemon Sagas

Most Influential Games

This question analyzes the games that have significantly impacted the participants beyond the titles under our analysis. The responses revealed various games, each accompanied by personal explanations of their influence on the respondents' lives. This diversity underscores the importance of video games in gamers' lives, with individual preferences spanning a broad spectrum. Notable mentions include iconic titles like The Legend of Zelda and Final Fantasy sagas, Pokemon, Ori, Hollow Knight, God of War, Kingdom Hearts, Metroid, and Hades. Among these, The Legend of Zelda, Final Fantasy sagas, and Pokemon are predominant, representing games that often delve into myth-fantastic narratives.

Question # 33: What Video Games That You Have Played Could Have Elements Of Mythology, Fairy Tales, Or Folklore?

God of War Sagas

The Legend of Zelda Sagas

Age od Mythology

Assassins Creed

Final Fantasy Sagas

Mythology Theme Video Games
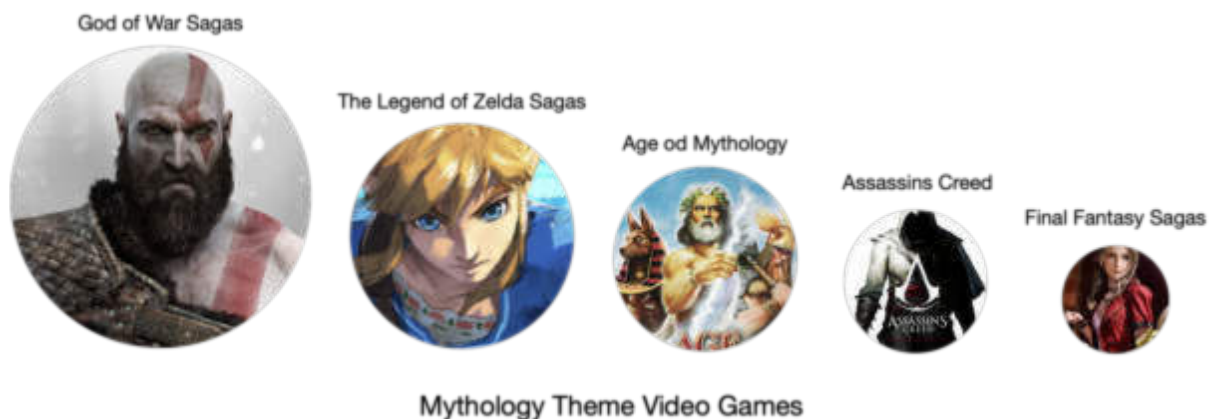
This question assesses gamers' familiarity with titles featuring a mythological theme, focusing on how well the mentioned games align with those chosen for this thesis. The responses covered a range of games, with God of War as the predominant choice—an acclaimed title known for directly exploring mythological narratives. Afterward, participants commonly mentioned games such as Legend of Zelda, Age of Mythology, Assassin's Creed, and Final Fantasy as closely associated with mythological themes.

Question # 34: Do You Consider Video Games Visuals And Illustrations A Form Of Art?
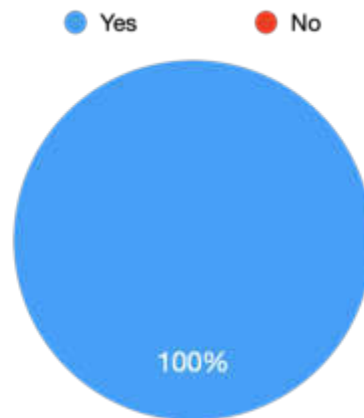
This question is one of the fundamental questions in the entire thesis, as one of the core objectives of the research is to understand if Concept Art in video games constitutes a valid form of artistic expression. This notion has gained recognition in contemporary times, with museums showcasing the creative processes of films, animations, and video games as formal Art pieces. The "Transmitter Study" has revealed the complexities of the design process, highlighting that while it possesses artistic qualities, the primary objective is to contribute to the completion of a product rather than serving as the explicit expression of creating an artistic piece.

The question aims to discern whether players perceive Concept Art as a piece of Art or as a product. Surprisingly, all respondents consider Concept Art a formal form of Art, creating an intriguing dissonance. This finding contrasts with the explicit intentions of concept artists, who emphasize the design nature of their process. This observation reflects a paradigm shift in postmodern society, where products transform into symbols of Art and expression. It signals a departure from the formal paradigms of modernist and even postmodernist Art, marking a new terrain in the ongoing redefinition of what constitutes Art.

Question # 35: Whether Your Answer Was Yes or No, Explain Why!

This inquiry seeks a more explicit understanding of why gamers unequivocally consider visual narratives legitimate Art forms. The objective is to determine the grounds for this classification despite Concept Art being a design process rather than an expressive composition motivated by personal needs. These are the most popular reasons gamers expressed why they consider video game visuals and illustrations a form of Art:

1. Video games combine various Art forms like concept development, visual art, painting, architecture, animation, and cinematography. Creating them demands imagination, skill, and meticulous work, making the artist's talent crucial.
2. Video games are considered a commercial Art form. Visuals and soundtracks play a significant role in their overall artistic value. The game's aesthetics communicate experiences and emotions, allowing artists to connect with players and create an immersive experience.
3. Unlike books or movies, video games provide a different way of telling stories. Players interact dynamically, offering a unique and engaging approach to narratives.

Question # 36: What Do You Think About the Role of Video Games in Portraying Ancient Mythology?

This question is formulated to know, from the perspective of gamers, what would be the role of video games when addressing and transmitting mythological content to determine if it is possible that, in some way, the video game can be an educational instrument of mythological narrative or such.

Overall, Gamers believe video games can be an educational tool, especially for younger audiences, to learn about culture. It is a starting point for individuals to explore and delve deeper, encouraging further research and learning beyond the gaming experience creating a unique and captivating fusion.

Mythology in video games contributes to preserving ancient tales by reusing and reimagining them, keeping these stories alive and relevant. As a unique storytelling medium, video games create narratives that can give a deeper story and complexity. They allow people to participate actively and live, connect them worldwide to specific historical points, and make cultural information more accessible and digestible.

Question # 37: How Do You Think Young Generations Will Learn About History, Mythology And Fairy Tales In The Future?

This question seeks to understand gamers' perspectives on whether entertainment media, including video games, could serve as valid conduits for history, fairy tales, and mythology. It also aims to explore potential alternative media that could be employed as an educational instrument for young generations' engagement and consumption.

1. Pop Culture (Movies, TV Shows, Video Games): Younger generations will learn through these elements initially meant for entertainment.
2. Mixed Media Approach: Learning will involve a combination of books, video games, TV series, and movies.
3. Digital Media (YouTube, TikTok): Social media platforms will contribute to learning through short, engaging content.

Even though virtual reality and artificial intelligence learning will increase, traditional books and formal education, such as history classes, will continue to be valuable sources. Cultural education about one's heritage will still be necessary. And last but not least, human thinking will always be crucial to differentiate between facts and fiction.

"Receptors Study" - Japanese Audiences - Data, Statistics and Results

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To enhance the "Receptors Study," a similar set of questions was designed for gamers of Japanese-Asian descent, seeking to draw specific insights. This approach could enable a comparative analysis of responses between Western and Japanese players, uncovering tangible patterns in behavior, preferences, knowledge, and perspectives related to the consumption of visual narratives in video games. It is essential to mention that the research company "Freeasy," which supported the survey's distribution, attached standard information parameters to furnish various measurement metrics for their company and the client (this study).

The Japanese-focused "Receptors Study" included 100 participants, where Generation X dominated with 46% representation. Millennials constituted the second-largest group, and Generation Z ranked third with a participation rate of 21%.

The questionnaire prompted participants to specify their origin, revealing diverse prefectural backgrounds. Tokyo had 15 participants, Kanagawa had 10, Saitama had 8, Osaka had 7, Aichi had 7, Hokkaido had 6, Hyogo had 6, Mie had 4, Wakayama had 3, Hiroshima had 2, Miyagi had 2, and the remaining 30 hailed from various prefectures across Japan. In the demographic specifications, participants were queried about their gender, resulting in a 50% male and 50% female split. Marital status data indicated that 31% were married, while 69% were single.

In the preliminary questions, participants provided details about their professions. Notably, 23% were engaged in part-time work, 10% were unemployed, 9% were students, 7% were homemakers, and 6% had diverse occupations, with an additional 4% identifying as entrepreneurs. Regarding industry sectors, 26% were not employed, 15% were in the service industry, 12% in manufacturing, 8% in sales or retail, 3% in transportation, 5% in communication and information technology, 1% in education, 3% in construction, 7% in healthcare, 2% in real estate, 1% in agriculture and natural resources, and 17% in various other professions.

Question # 1: Please Select A Video Game Software That You Have Played ?

Q1 質問1．プレイしたことがあるゲームソフトをお選びください
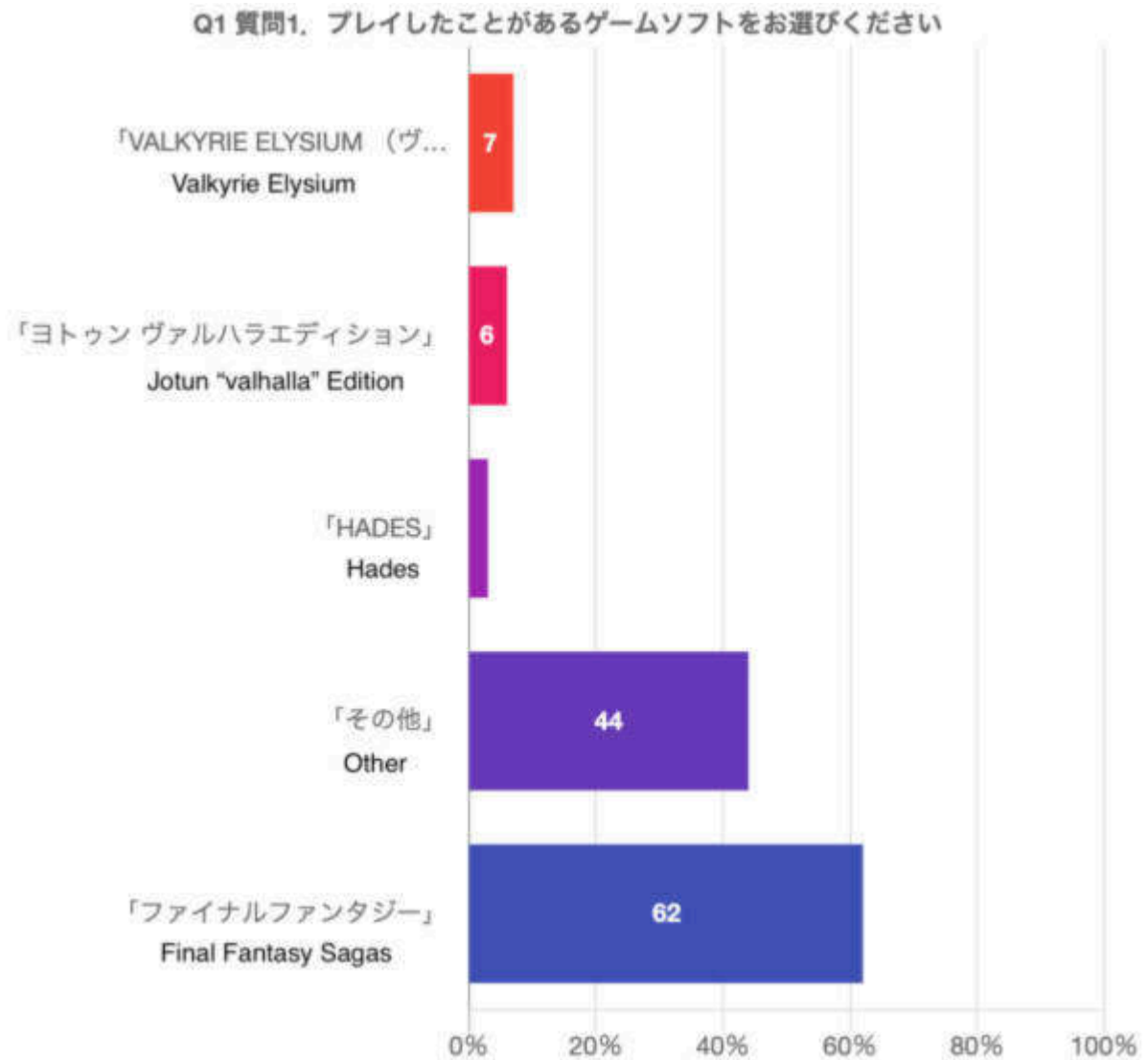
The chart highlights that a significant 62% of participants are well-acquainted with and have played Final Fantasy video games. Furthermore, 44% of respondents mention engaging with other video games. The familiarity with Valkyrie Elysium and the Jotun game is comparatively lower. In contrast to Western players, Hades is notably less recognized among Japanese players, with only 3% claiming to be familiar with this Nintendo Switch title.

Notably, Final Fantasy stands out as the most recognized franchise in the West and Japan, highlighting its transnational solid presence. Additionally, Valkyrie Elysium enjoys a little more familiarity here than in the West, potentially due to its Japanese origin as a game developed by Square Enix and its historical significance within the gaming landscape in Japan.

Question #2 : What Is Your Favorite Fantasy/Mythology Game Software?
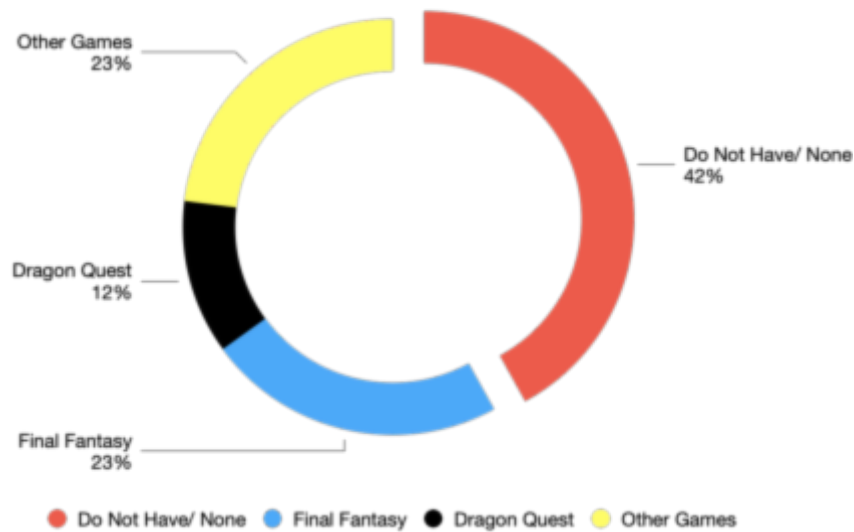
The chart reveals that 42% of Japanese participants don't have a specific favorite mythology-themed game. 23% of respondents mention diverse titles. With the same percentage, the Final Fantasy sagas emerge as favorites among 23% of participants, while the title Dragon Quest is specified by 12% of those interviewed.

Question #3 What Kind of Art, Culture, Mythology, or Fine Art Do You Think Has Influenced The Concept Art of Your Favorite Final Fantasy Games?
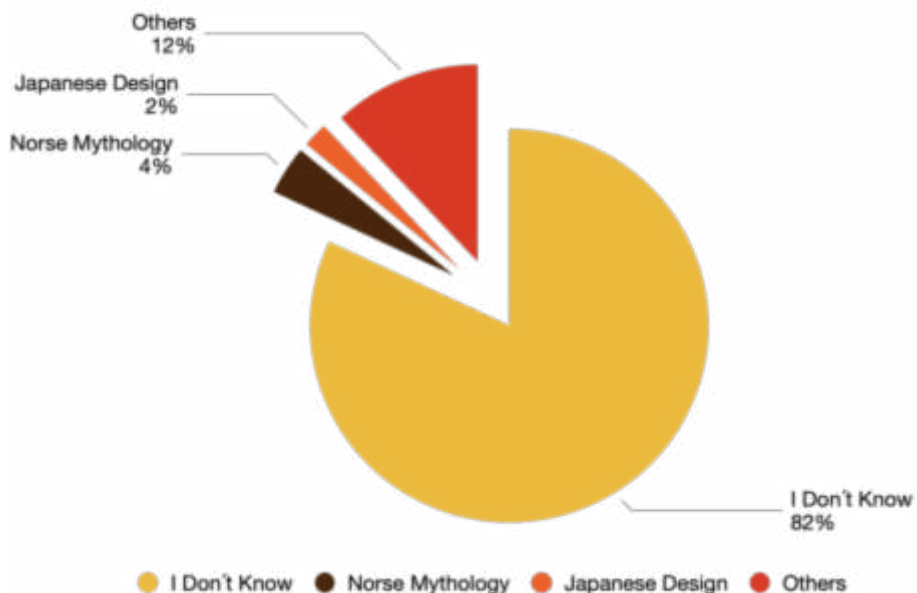

In this chart, a substantial percentage of participants demonstrate a lack of awareness regarding the artistic, cultural, mythological, or formal art references embedded in the Concept Art of Final Fantasy. Only 4% specify that Scandinavian mythology influences Final Fantasy, 2% mention Japanese design, and 12% point to other references. These figures indicate an even more significant absence of knowledge than Western audiences. Despite Final Fantasy being a Japanese franchise, there remains a general lack of understanding about the references underlying the Concept Art.

Question #4: Do You Know The Artist Who Created The Concept Art For Valkyrie Elysium ?
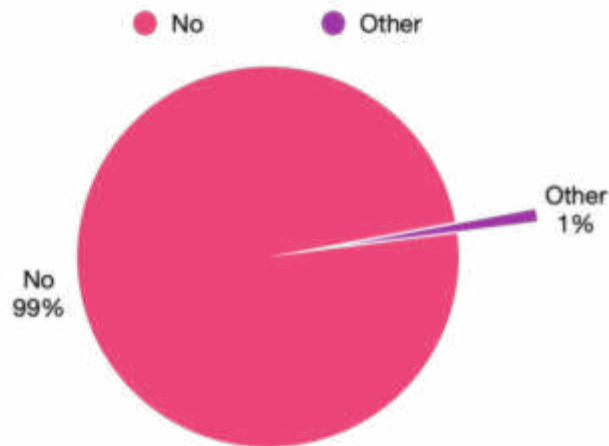
This result highlights a substantial lack of awareness, as 99% of respondents were unfamiliar with Valkyrie Elysium's concept artist, Yuya Nagai. Despite being a recognized Japanese artist in the gaming industry, 100% of participants couldn't provide the correct answer, raising questions about the perception of an artist in Japan and their popularity.

Question #5: What Kind of Art, Culture, Mythology, or Fine Art Do You Think Has Influenced The Concept Art of Valkyrie Elysium?

This chart highlights a prevalent challenge as most participants struggle to identify artistic, cultural, mythological, or formal Art references in the video game's audiovisual narratives. Only 3% provide varied references, with a mere 2% associating it with Nordic mythology and 1% mentioning Western culture. This observation adds an interesting dimension to the study, suggesting a recurring trend among Japanese participants to miss or not identify references, even when created by artists from their own country.

Question #6: Do You Know The Artist Who Drew The Concept Art For Final Fantasy ?
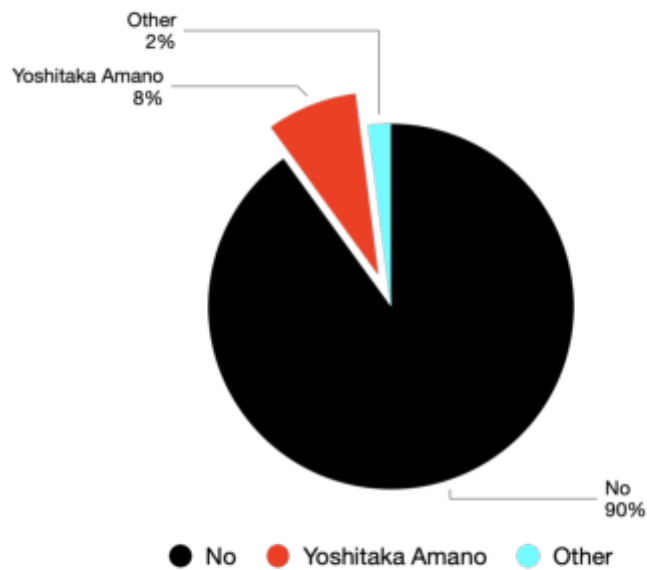
This chart reveals a surprising absence of awareness among participants about the artists behind the visual narratives of Final Fantasy despite its global recognition. Yoshitaka Amano, the highly acclaimed Japanese concept artist, is only mentioned by 8% of respondents. Other 2% said other references. This information reveals a disparity between the popularity and knowledge of Final Fantasy between Westerners and Japanese.

Question #7: What Kind of Art, Culture, Mythology, or Fine Art Do You Think Has Influenced The Concept Art of Jotun?
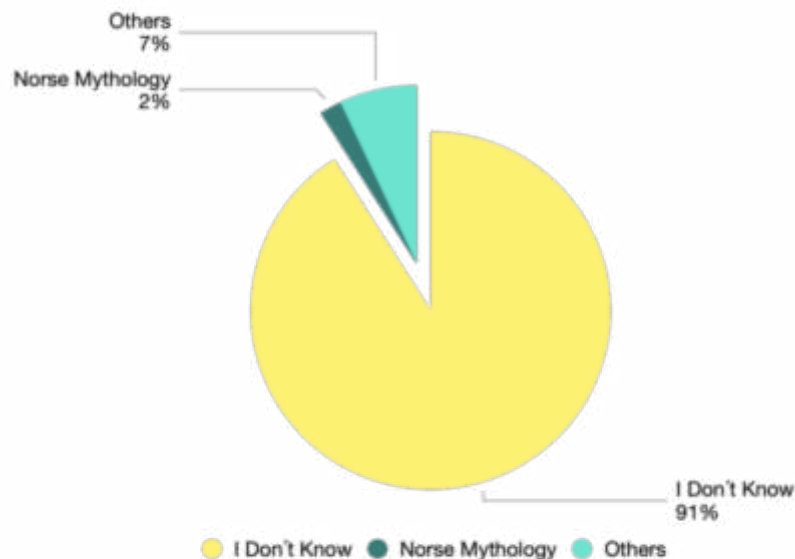
In this chart, the responses highlight a recurrent trend observed in previous questions, indicating a general lack of awareness regarding Concept Art's artistic, cultural, mythological, or formal Art references. Notably, 91% of the participants expressed unfamiliarity with the references behind the visual narratives of the Jotun video game. Specifically, only 7% of participants correctly identified Norse mythology when asked about the Jotun game, while 2% provided various references.

Question #8: Do You Know The Artist Who Drew The Concept Art for Jotun?
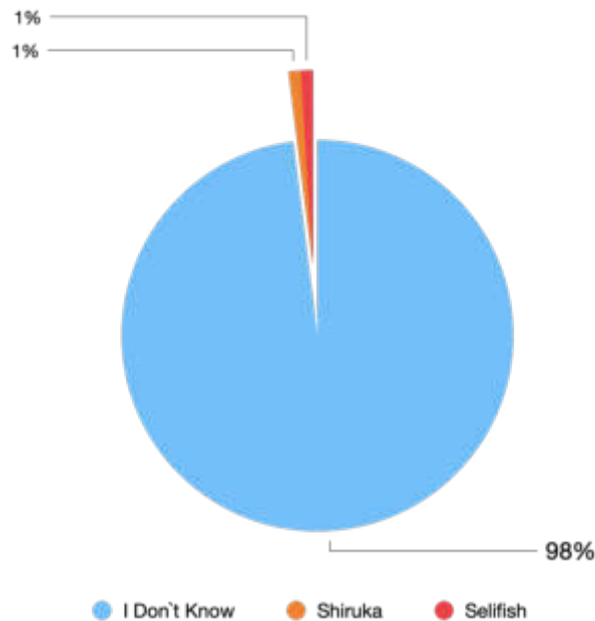
The chart highlights participants' significant lack of familiarity with the concept artist behind Jotun. A vast majority, 99%, were oblivious to who Jo Gaultier was. While two participants tried to provide references, their responses were inaccurate.

Question #9: What Kind of Art, Culture, Mythology, or Fine Art Do You Think Has Influenced The Concept Art of Hades?
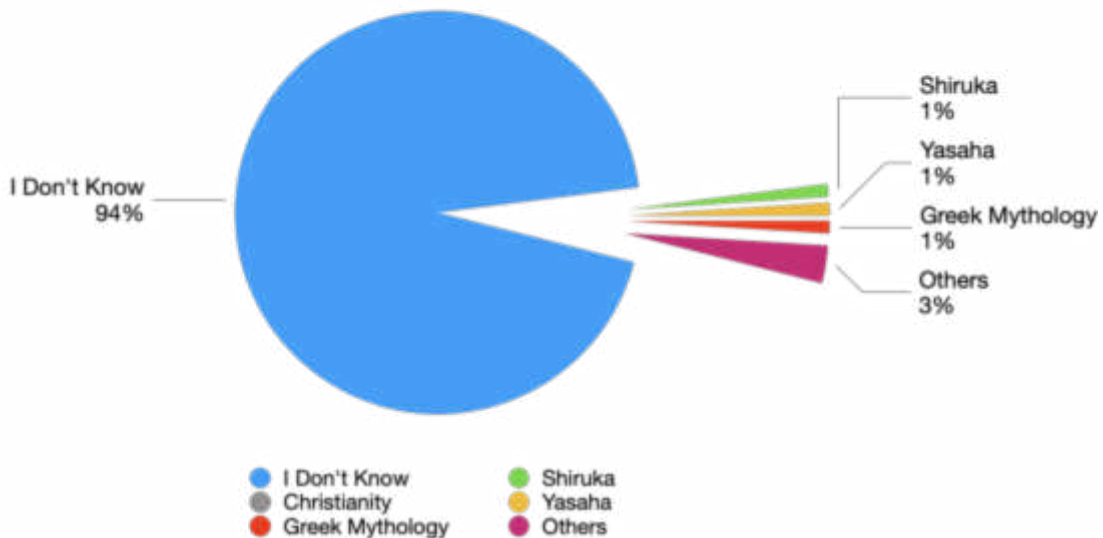
The chart underlines the participants' unfamiliarity regarding the references behind the visual narratives. Specifically, 94% of the Japanese participants admitted to not knowing the references behind the game Hades. This phenomenon broadly contrasts with Western audiences, who recognize more references in Hades than any other proposed video game title of this study. Only one Japanese participant, out of 100, answered correctly about the reference behind the game.

Question #10: Do You Know The Artist Who Drew The Concept Art For Hades?
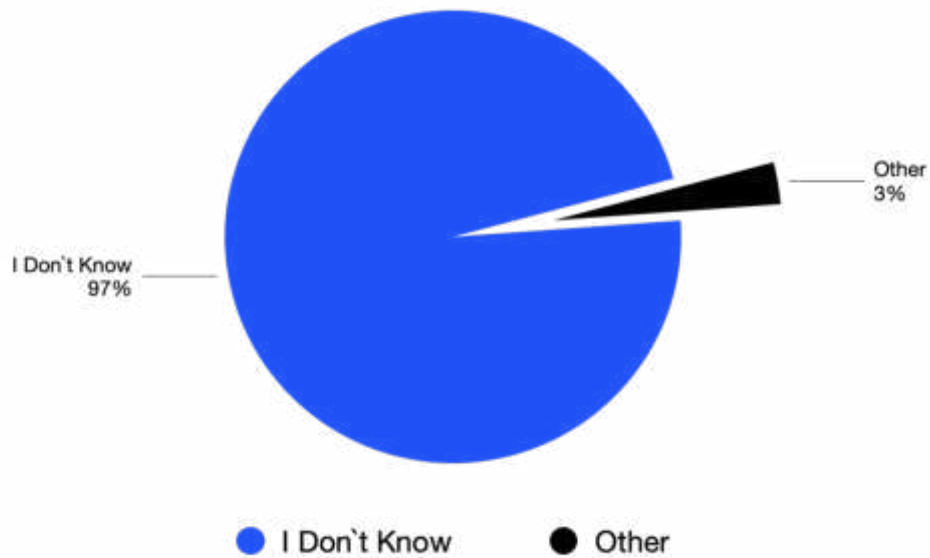
The chart illustrates that 97% of the participants are unfamiliar with Jen Zee, the concept artist behind the game Hades. The Japanese participants indicated their lack of familiarity, and although 3% attempted to provide a reference, the information was incorrect. Ultimately, the outcome reflects complete ignorance, with 100% of Japanese participants unable to correctly identify the artist behind the visual narratives.

Question #11: Have You Ever Learned About Mythological History In A Fantasy Game?
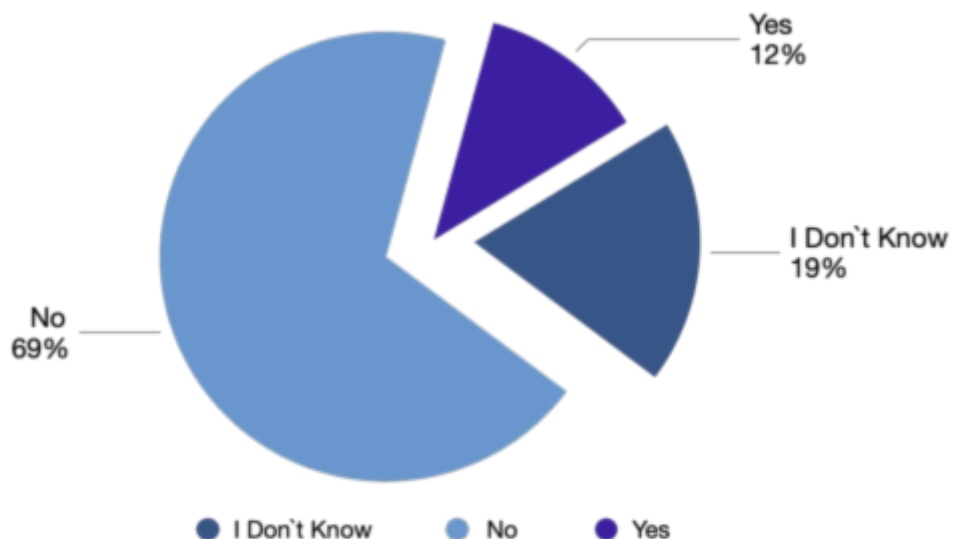
In the chart, it can be observed that 69% of the participants stated not having learned about mythology through video games. 19% indicate whether they have learned or not, while 12% claim to have gained knowledge about mythology through video games. This suggests that most do not use video games as an educational tool for mythology. However, a significant 12% percentage of the Japanese population has found educational value in them. This finding points to a potential educational impact the video game industry could have in disseminating culture and history.

Question #12: What Video Game Art Has Influenced Your Life, Work, And Expression?
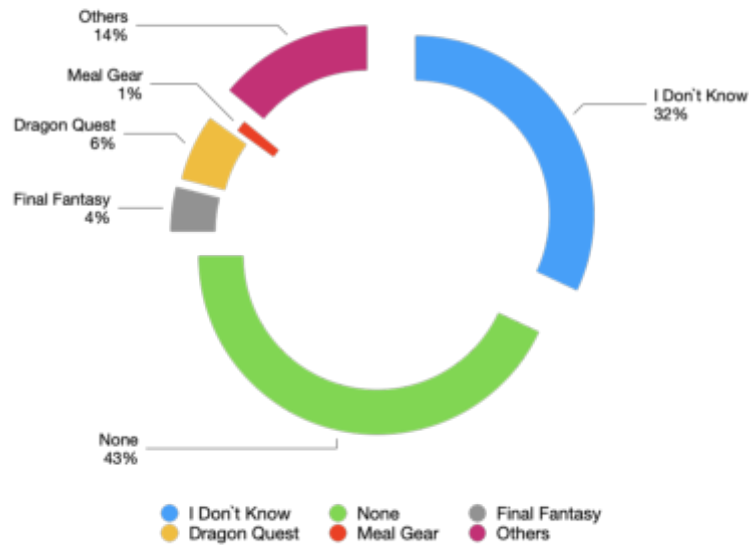
The chart indicates that 43% of the participants explicitly mention that no video game has had an impact on their life, work, or expression. This suggests that video games in Japan might not hold significant intangible value for participants, as the prevailing response trend indicates a lack of familiarity and knowledge about titles and artists. Additionally, 32% of participants were uncertain about which video games influenced them. Among the mentioned titles, there is a conglomerate of responses at 14%, with individual mentions including Metal Gear. Final Fantasy represents 4% of the answers, and the most frequently mentioned response is Dragon Quest at 6%.

Question #13: What Culture Do You Know About Myths And Fairy Tales?
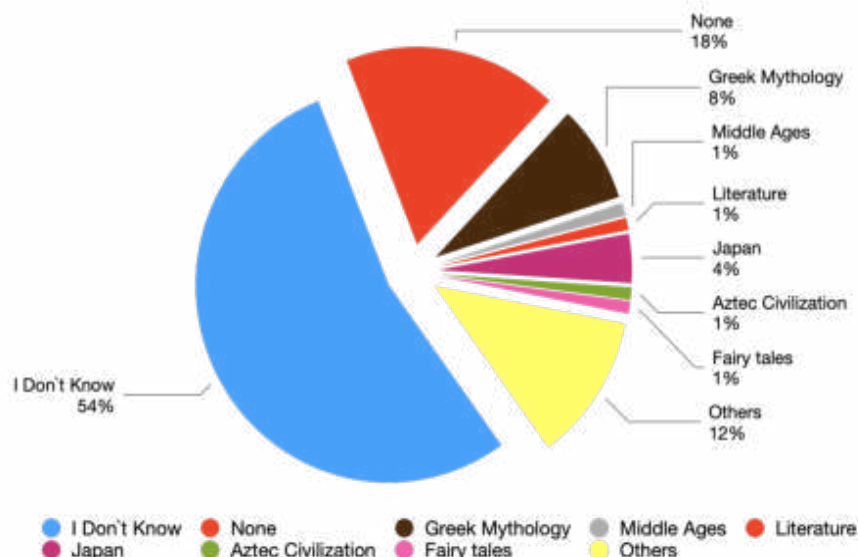
The chart illustrates that the majority, 54%, express uncertainty about what myths or fairy tales they know. An additional 18% specifically state their certainty about not knowing any references, while Greek mythology represents a modest 8%, and Japanese mythology accounts for 4%. Furthermore, 17% constitutes a conglomerate of unique mentions enclosing various cultures.

Question #14: Have You Ever Played A Game That Seemed To Contain Elements Of Mythology, Fairy Tales, Or Folklore?
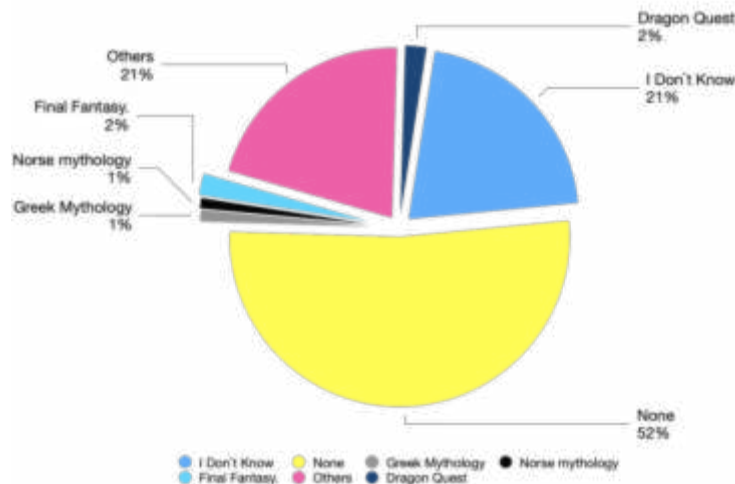
The chart reveals that most participants have not played games with mythological, folklore, or fairy tale elements as a theme. This is notable considering the prevalence of fantasy and mythological themes in many video games. Japanese participants may tend to deny or avoid unfamiliar questions, leading to the majority explicitly stating their lack of experience with games featuring these characteristics. Additionally, 21% express uncertainty about whether the games they've played contain mythology, fairy tales, or folklore elements. A further 23% represents a conglomerate of mentions that lack a clear pattern, with only the Dragon Quest game and the Final Fantasy sagas being mentioned twice.

Question #15: Do You Think Visuals And Illustrations In Video Games Are Art?
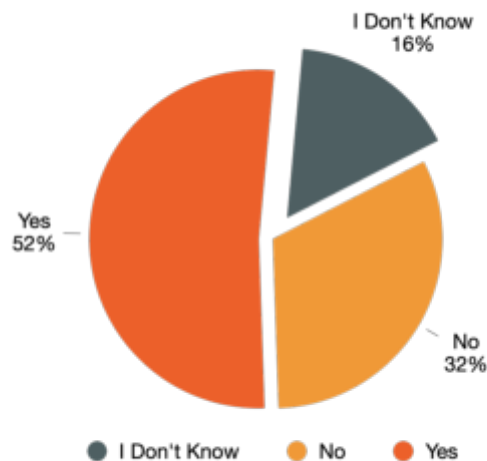
This question is crucial for the study as it sheds light on the perception of a product like Concept Art among Japanese recipients. The chart illustrates that, unlike Western participants, not all Japanese participants universally consider Concept Art as Art. While 52% affirm its artistic status, almost 32% do not classify it as Art, and 16% are uncertain about its classification. This disparity indicates a difference in the perception of Art between Westerners and Japanese audiences. The Japanese perspective suggests that Art may not be perceived in the same way as it is by Westerners, and references to video games might go unnoticed, be disregarded, or be less popular among the Japanese. There seems to be something distinct in how the Japanese define Art, possibly influenced by generational gaps or cultural nuances, contributing to this diverse range of responses.

Question #16: What Do You Think About The Role Of Video Games In Depicting Ancient Myths?
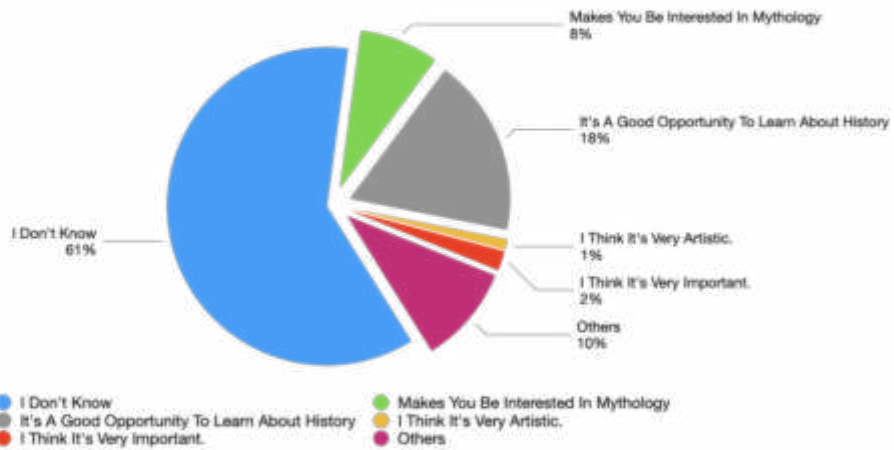
The chart indicates that 61% of participants are uncertain about the role of video games in representing ancient myths. A conglomerate of diverse responses constitutes 10%, while 18% believe video games could be a helpful and educational tool for learning about history. Another 8% express that video games can foster interest in mythology. Despite the majority being unsure, 29% provided positive responses. Within the various reasons offered by 12%, there's a positive sentiment regarding video games serving as a bridge between the past and the present. This suggests that video games could be a connecting tool if game developers actively propose such an approach.

Question #17: How Do You Think Young Generations Will Learn History, Myths, And Fairy Tales In The Future?
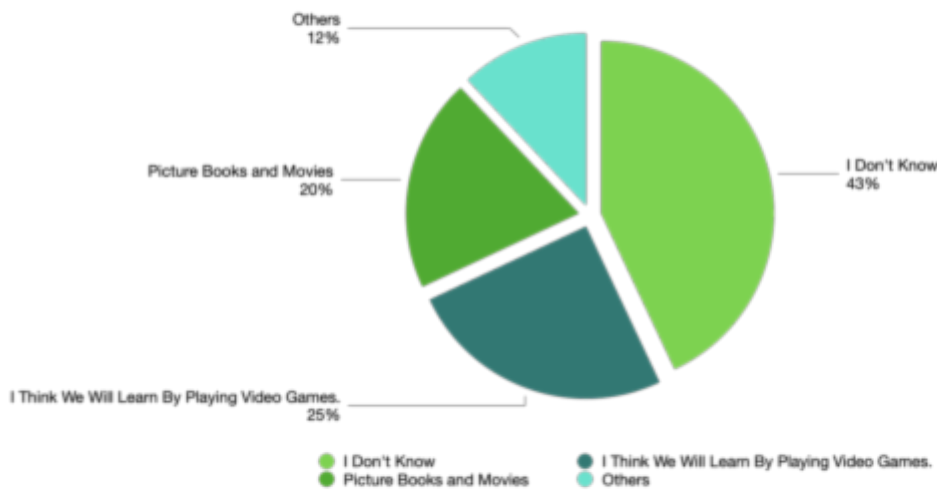
The chart reveals that 43% are uncertain about how future generations will learn. Of those with a perspective, 45% believe it will involve some form of entertainment, with 25% of 45% explicitly mentioning video games. Additionally, within this group, 20% think that images, books, and movies have shaped the current learning trends. The remaining 12% encompasses various reasons provided by participants.

"Receptor Study" Conclusions

Western "Receptors Study"

Overall, the "Western Receptors Study" reveals a consistent pattern of limited knowledge among gamers regarding mythological and cultural references in video games. A significant lack of familiarity with the artistic and cultural elements suggests potential clarity issues or a lack of understanding of game visual narratives.

The study, involving 123 participants, indicates that Millennial gamers (26-35 years old) are the most active (46.8%), closely followed by Gen Z (18-25 years old) at 39.5%. Generation X (40+) constitutes 11.3%, while early Millennials (35-40) have the least involvement at 2.4%. Notably, no participants aged 13 to 17 joined, indicating a distinct gaming affinity among Millennials and Gen Z.

Professionally diverse, the participants include 20% students, 11% artists, 10% designers, and 9% engineers. The remaining 50% represent various fields, challenging stereotypes and showcasing that video games have broad appeal across professional domains.

Participants span various nationalities, with Mexico standing out with 99 participants among the 123 Western respondents. Western gamers' preferred mythical fantasy game is The Legend of Zelda (33%), known for its 'High Fantasy' narrative drawing from various mythologies. God of War (10%) and Final Fantasy X (7%) follow, contributing to a mixed collection of myth-fantastic narratives.

Participants display a notable lack of familiarity with the mythological and cultural references in Final Fantasy Sagas Concept Art. Nearly half (48%) were uncertain or unable to answer, while 33% offered irregular references with limited recognition of specific influences.

Similarly, participants displayed a parallel lack of knowledge in the assessment of Religious References in Final Fantasy Concept Art. Almost half (48%) were unfamiliar, and 28% provided non-applicable or homogeneous responses. Of those who did respond, 22% recognized Christian mythology, and 6% identified angelic iconography. This consistent pattern underscores challenges in identifying and understanding the artistic and cultural elements embedded in Final Fantasy Concept Art.

Regarding Valkyrie Elysium, the study displays a significant lack of familiarity among participants, with 81% indicating no acquaintance, a trend attributed to the game's relative newness. In contrast, a minority of 19% claimed familiarity with the game. Participants showed limited awareness when recognizing artistic influences in Valkyrie Elysium's Concept Art. A majority of 61% couldn't provide an answer, 10% identified medieval influences, 8% recognized Scandinavian-Nordic references, and 5% mentioned other miscellaneous influences. This pattern emphasizes a prevalent challenge in recognizing and understanding the artistic and cultural elements associated with Valkyrie Elysium's Concept Art.

Concerning the Jotun video game, the study indicates a moderate level of familiarity, with 23% of participants claiming acquaintance, reflective of its comparatively lower popularity. Notably, a majority of 57% remained unaware of the concept artist Jo Gaultier. When examining the recognition of mythological references in Jotun's Concept Art, 64% of respondents couldn't identify such references, while 19% successfully recognized influences from Nordic Scandinavian cultures. Additionally, the study revealed limited knowledge about Jo Gaultier, with 28% of participants correctly identifying Scandinavian Art. Regarding recognizing religious elements in Jotun's Concept Art, 63% couldn't identify any, while 28% correctly recognized references to Nordic Scandinavian religious elements. This pattern emphasizes a prevalent lack of awareness and familiarity among participants concerning the game and the associated artistic and cultural influences.

In contrast to all the other games, the findings regarding the Hades game reveal a high level of familiarity, with 69% of participants indicating awareness, highlighting its popularity among respondents. Despite this recognition, 61% of gamers expressed unfamiliarity with Jen Zee, the concept artist associated with Hades. Regarding recognizing artistic influences in Hades' Concept Art, 61% of respondents successfully identified various influences, with 34% explicitly recognizing Greek cultural elements. Noteworthy mentions included Anime (7%), Japanese culture (3%), and acknowledgment of LGBTQ+ narratives. Furthermore, the study displayed a strong awareness of Greek mythology influences in Hades, with 66% of participants correctly identifying this prominent cultural reference.This disparity between the game's overall recognition and the limited familiarity with its concept artist and specific influences suggests a subtle understanding among players.

Primary References Of The Chosen Videogames:

Final Fantasy Sagas:
Limited recognition, with Nordic Scandinavian and Japanese folklore being the most identified influences.

Valkyrie Elysium:
The majority were unfamiliar; those who responded mentioned medieval and Scandinavian-Nordic influences.

Jotun:
Nordic Scandinavian influences are predominantly recognized.

Hades:
Varied influences, Greek mythology being the most recognized, and Anime and LGBTQ+ narratives.

The findings suggest that the illustrations may not effectively serve as pedagogical or directly educational materials as players struggle to identify the sources. The respondents' unfamiliarity with concept artists, such as Yuya Nagai and Jo Gaultier, highlights disparities in the popularity of Valkyrie Elysium and Jotun compared to the well-established Final Fantasy sagas, emphasizing that general recognition and popularity significantly influence players' awareness of artistic and cultural references.

Although it was a well-known video game by participants, Hades's video game revealed that most gamers had not played it, potentially impacting their familiarity with the visual narratives. Nevertheless, in the case of Hades, gamers consistently recognized the overarching influence of Greek mythology in the visual narratives.

The study also revealed the significant impact of video games on participants' lives, with a diverse array of titles influencing them. Games such as The Legend of Zelda, Final Fantasy sagas, Pokemon, Ori, Hollow Knight, God of War, Kingdom Hearts, Metroid, and Hades were notable mentions, portraying the broad spectrum of individual preferences.

The prominence of iconic titles like The Legend of Zelda, Final Fantasy sagas, and Pokemon emphasizes the enduring appeal of games that delve into myth-fantastic narratives. Additionally, the survey highlighted God of War as the most recognized title for directly exploring mythological themes. The participants' responses highlight video games' rich and varied landscape, reflecting their multifaceted roles in shaping personal experiences and connections with diverse mythological and narrative themes.

The study addresses a fundamental question—whether Concept Art in video games qualifies as a legitimate form of artistic expression. The findings reveal that, despite possessing artistic qualities, the primary role of Concept Art is to contribute to the completion of a product rather than serve as an explicit form of independent artistic expression. Surprisingly, all respondents perceive Concept Art as a formal form of Art, indicating a paradigm shift in contemporary society where products are increasingly recognized as symbols of artistic expression. This departure from traditional paradigms marks a significant evolution in the ongoing redefinition of what constitutes Art.

The study emphasizes the need for upgraded awareness and educational initiatives to deepen players' understanding of the rich artistic and cultural diversity embedded in video game narratives. Additionally, it reveals that gamers consider video games as entertainment and potential educational tools, particularly for younger audiences, to explore and learn about diverse cultures, histories, and mythologies. The respondents foresee a future where learning will blend traditional sources, pop culture elements, and digital media, highlighting the evolving landscape of knowledge dissemination and the enduring impact of video games on personal experiences and connections with narrative themes.

In synthesis, the "Western Receptors Study" unveils limited knowledge among gamers about mythological and cultural references in video games. Despite recognizing popular games, participants exhibit a lack of familiarity with artistic and cultural elements. Primary references highlight diverse influences, but disparities in popularity impact awareness.

The study suggests video game illustrations may not serve as direct educational materials. The findings emphasize the need for increased awareness and educational initiatives to deepen players' understanding of artistic and cultural diversity in video game narratives. Nowadays, gamers perceive video games as both entertainment and potential educational tools, highlighting the multifaceted role of video games in shaping personal experiences and connections with narrative themes, marking a departure from traditional views on Concept Art as a formal form of Art.

So, the great reflection of this study is that despite what gamers consider essential in video games, they do not delve into its depth; the feeling, the experience, is considered more important, whereas the visual narrative is taken as pure without confronting it, contradicting it, or studying it. Players treat video games' audiovisual narratives as original, superficially, often neglecting the cultural references or origins that carry these narratives, in complete dissonance with the community since they just dig into the individual necessities and individual understandings.

Video games could be a powerful tool to disseminate and educate about Art culture. Still, audiences are not invested or educated in the original mythical narratives because, above all, the main thing is to play, not to learn, and what they know is driven by the popularity of individual experiences.

Japanese "Receptor Study"

The "Receptors Study" provides a broad exploration of Japanese audience preferences and perceptions in video games. By delving into the data, statistics, and responses of 100 participants, the study unveils nuanced insights into the cultural, artistic, and educational dimensions shaping the gaming landscape in Japan.

The demographic breakdown of participants reveals a diverse representation of age groups, with Generation X leading at 46%, followed by Millennials and Generation Z. Geographic distribution spans various prefectures, emphasizing Tokyo, Kanagawa, and Saitama. Gender parity is observed with a 50% male and 50% female split, and a significant majority (69%) are single.

Professionally, participants exhibit a diverse spectrum, engaging in part-time work (23%), studies (9%), and homemaking (7%). The varied industry sectors, prominently featuring healthcare, service, and manufacturing, underscore the multifaceted nature of the Japanese workforce.

Notably, Final Fantasy is the most recognized and played game, with 62% familiarity. In contrast, titles like Valkyrie Elysium, Jotun, and Hades have lower recognition, with Hades notably less known among Japanese players than their Western counterparts.

The study reveals a pronounced absence of understanding regarding artistic, cultural, and mythological influences in popular video games. In general participants struggled to identify references in Concept Art, even for renowned artists like Yuya Nagai, Jo Gaultier, Jen Zee, and Yoshitaka Amano. This points to a potential gap in cultural understanding and appreciation for artistic contributions within the gaming landscape.

Despite a majority (69%) indicating they hadn't learned about mythology through video games, a noteworthy 12% found educational value in them. This suggests an untapped potential for the video game industry to contribute to cultural and historical dissemination among the Japanese population.

Interestingly, 43% stated that no video game had influenced their life, work, or expression, hinting at a potential lack of perceived intangible value associated with video games in Japan. Dragon Quest and Final Fantasy were frequently cited among those who did acknowledge influences.

The study highlights a variation in the perception of video game Art, with 52% recognizing its artistic status, while nearly 32% did not classify it as Art. This notable difference compared to Western audiences suggests a distinctly Japanese perspective on defining and recognizing Art forms within video games.

Analyzing future learning trends among the Japanese participants, 43% expressed uncertainty, while 45% believed it would involve some form of entertainment, with 25% explicitly mentioning video games. This insight highlights the potential role of video games in shaping how young generations learn about history, myths, and fairy tales.

The Japanese Receptor Study reveals a broader lack of engagement and awareness for Concept Art references and knowledge than Western participants. Generational differences, diverse values for video games, and varying familiarity with global affairs could influence this difference. Despite Japanese and Western audiences displaying a certain degree of unawareness regarding ancient visual narratives in entertainment media, the study finds the potential impact video games could have in shaping historical and mythological understanding.

Comparison Between Western And Japanese Participant Insights

Examining the "Western Receptor Study" and "Japanese Receptor Study" side-by-side reveals fascinating insights into video games' global and cultural landscape. While both studies expose a shared blind spot regarding embedded mythological and cultural references, they also paint divergent pictures of game preferences, artistic appreciation, and generational nuances.

Demographics tell a distinct story. While late Millennials dominated the Western sample, Gen X took the helm in Japan. Geographically, Tokyo, Kanagawa, and Saitama emerged as hotspots in the Japanese study, mirroring Mexico's prominence in the Western research.

Despite regional variations, Final Fantasy is the most recognized and played game in both studies, a testament to its enduring global appeal. However, Western participants' higher recognition of Hades hints at regional preferences. Notably popular in the West, Valkyrie Elysium and Jotun garnered less familiarity in Japan, suggesting cultural influences shaping game choices.

A shared challenge emerges in comprehending video game art's artistic and cultural depth. Participants from both regions struggled to identify references and acknowledge concept artists like Yuya Nagai, Jo Gaultier, and Jen Zee. Even the renowned Yoshitaka Amano received scant recognition, revealing a global gap in appreciating the artistic contributions that breathe life into video games.

Both studies hint at the potential of video games as educational tools. While 12% of Western participants acknowledged their learning value, a similar percentage in Japan echoed this sentiment. This suggests a universal potential for video games to bridge the gap between entertainment and cultural transmission.

However, a significant chasm appears in the perception of video game Art itself. While 52% of Japanese participants recognized its artistic merit, nearly 32% did not. In contrast, the Western sample presented a more unified perspective, with all respondents acknowledging Concept Art as a legitimate art form. This highlights a fascinating cultural discrepancy in how audiences value the artistry incorporated into video games.

Both studies express uncertainty about future learning trends, with a similar percentage envisioning entertainment, including video games, playing a role. However, the recognition of cultural influences in video games diverges. The Western study identifies Greek mythology in Hades, while the Japanese research points to diverse influences in Final Fantasy, including Nordic and Japanese folklore, although subtly.

In conclusion, The "Western Receptor Study" and "Japanese Receptor Study" offer a compelling glance into the complicated realm of video games' global and cultural significance. While both studies reveal shared challenges in deciphering cultural and artistic nuances, they distinctly display the diverse preferences, artistic appreciations, and generational perspectives influencing how Western and Japanese audiences experience video games. These insights illustrate the engaging interplay between games, cultural contexts, and artistic appreciation on a global scale. They remind us that video games are not just entertainment but also mirrors reflecting and shaping the evolving cultural landscapes of our world.

STUDY
RESULTS

VI. Study Results

Main Research Questions

Why is mythological and fairy tale content often incorporated into video game Concept Art, given its design nature? What enduring mythological and fairy tale aesthetics are observable in the selected Concept Art? What factors have influenced the integration and evolution of mythical content on its journey from origin to its consumption by receptors? Can Concept Art be a valid reference for learning about mythology and fairy tales?

Question 1

Why is mythological and fairy tale content often incorporated into video game Concept Art, given its design nature?

Answer:

In the **"Transmitter Study,"** concept artists, particularly those employed by corporations, primarily craft depictions to meet design needs in video game projects. While they value artistic integrity, the main focus is on game design-led objectives. Concept art pieces are initially considered disposable, gaining significance only once the gameplay and narrative provide a solid foundation.

The study suggests that mythology and fairy tales often serve as references for video game themes. This influence can come from the video design crew, the client, or personal choices, as seen with Yoshitaka Amano shaping Final Fantasy games through his Concept Art. Despite the degree of creative freedom, concept artists invariably adhere to specific narrative scripts involving myth, culture, history, art, and religion. These elements are strategically employed for design, enhancing the video game aesthetic and engaging the audience.

Question 2

What enduring mythological and fairy tale aesthetics are observable in the selected Concept Art?

Answer:

In the **"Medium Study,"** the chosen Concept Art is predominantly inspired by the expansive European Anglo-Saxon-Western cultural sphere. The portrayals feature characters with Caucasian, slimmed, muscled bodies, and European-origin mythical creatures. This influence encompasses diverse medieval periods (500 to 1500 AD), Greco-Roman aesthetics (332 BCE – 642 CE), Scandinavian Norse mythology, Viking culture (8th-11th century A.D.), and the 20th-century high fantasy genre inspired by J.R.R. Tolkien.

Japanese artworks subtly incorporate aesthetic influences from the Neoclassical periods (1760-1830 AD), Japanese Edo folklore (1603-1867 AD), contemporary Manga-Anime aesthetics, and modern design. This amalgamation of various periods and styles underscores the rich diversity within Concept Art.

The study also notes the recurrence of specific visual narratives and archetypes shaped by the ancient origins of civilizations in Concept Art. This persistence, seen even in Asian Concept Art, is attributed to the prevailing influence of Western aesthetics in hypermodern representations. This global impact is particularly evident in Japanese Concept Art, which assimilates and reinterprets Western aesthetics. It maintains distinct characteristics such as androgynism, erotic influences, traditional Manga-Anime aesthetics, and elements drawn from Japanese folklore.

The study unveils that Concept Art was predominantly inspired by Greco-Roman mythology, portraying deities like Zeus, the Titans, and the entire Olympus pantheon from ancient Greece and Rome. It also includes elements from Scandinavian mythology, displaying figures like Odin and Thor, rooted in Norse traditions prevalent in countries like Iceland, Norway, Sweden, Denmark, and Finland.

Christian and Judeo mythical references integrate into the artwork, reflecting influences from Western cultures. Additionally, Japanese folklore plays a minor but significant role, contributing to Western portrayals with references to Shinto mythology and Buddhist influences. Occasionally, nods to Middle Eastern deities enrich the narrative with a blend of Eastern influences.

Despite not aligning with ancient cultural mythology, the influence of 20th-century high fantasy depictions by J.R.R. Tolkien from England further diversifies the narrative, incorporating elements from Celtic mythology (Ireland and Scotland), Scandinavian and Polish folklore, Greco-Roman myths, and Judeo-Christian symbolism.

Question 3

What factors have influenced the integration and evolution of mythical content on its journey from origin to its consumption by receptors?

Answer:

To understand how mythical-fantastic content has integrated and evolved in video games, it's crucial to recognize that the enduring presence of mythological narratives today originates from a deep Western tradition dating back to the early days of civilizations.

This tradition concerns embracing and merging religions, gods, and myths, starting in ancient Middle Eastern civilizations. Over time, these divine entities and their stories traveled across Mediterranean cultures, lasted through ancient Greece and Rome, faced rejection in the Medieval era, experienced reformulation, and encountered a revival during the Renaissance (14th–17th century). Notably, during this period, pagan gods' representations started to allude to figures from Judeo-Christian mythology.

The Neoclassical era (1760–1830 AD) further intricately blended this tradition with power, masonry, and republicanism, lasting and impacting today's diverse mythological and historical narratives in the hypermodern world.

While Scandinavian mythology originates in Nordic countries, it profoundly influenced Anglo-Saxon European nations, notably during the 17th century, the Victorian era, Romanticism (18th–19th century), the Neoclassical period, pre-World War II (20th century), and the Nazi era (1933–1945). Scandinavian mythical-fantastic narratives gained popularity, inspiring various art forms and resonating in the modernist Western world. This influence continued into postmodernism through comics in the United States, movies, and hypermodernism with Marvel franchises, animation, and video games.

Incorporating aesthetic proposals from anime and manga into hyper modern representations aligns with the current Western world. These representations carry aesthetic and ideological influences from Shinto and Buddhism, amalgamating diverse artistic, religious, and mythological narratives in contemporary entertainment.

These historical backgrounds clarify why Greco-Roman, Scandinavian, and Japanese folklore mythologies prevailed in proposals without overlooking the Western status quo linked to Christianity, where references to Judeo-Christian mythology also feature prominently in hypermodern products like video games.

Concept artists of video games primarily hail from Western countries and Westernized nations, including Japan. This could explain why the mythologies of these countries' origins take precedence.

Considering how these narratives persist, multiply, spread, and are consumed, one notable factor is the predominantly digital creation of Art, facilitating propagation through video games, prints, and social networks. As observed in the **"Transmitter Study,"** concept artists draw inspiration from various mythologies, creating characters, worlds, attire, artifacts, armor, and aesthetic landscapes that offer profound and impactful experiences for video game consumers.

Additionally, multiple generations have grown up consuming mythical-fantastic content, experiencing ancient Art in museums, encountering architecture with Greco-Roman elements or Judeo-Christian mythology, engaging with contemporary visual Art alluding to Celtic fables, Scandinavian motifs, paganism, Egyptian themes, etc. Animated films reference Greek or Roman heroes and mythical creatures like Pegasus or Cerberus, and music features Wagner and his Valkyries.

While concept artists often incorporate and personalize various influences, the **"Medium Study"** reveals that Concept Art predominantly features Medieval aesthetics with Judeo-Christian elements (5th–15th century), Greco-Roman aesthetics (332 BCE – 642 CE), Scandinavian elements (8th–11th century A.D.), and, in the case of Japan, a fusion of these styles with subtle incorporation of Japanese folklore inspired by Buddhism and Shinto. These combined elements significantly shape the integration, evolution, and propagation of mythical-fantastic narratives.

As for why they are consumed and successful, gleaned from the **"Receptors Study,"** most Japanese participants and an overwhelming majority of Western participants consider the Concept Art design process a valid Art form, regardless of age, profession, and specific nationality. Video games portraying these visual narratives are viewed as valuable references for mythological storytelling.

Despite overwhelming ignorance and a lack of knowledge among Western and Japanese consumers regarding the aesthetic, historical, mythological, and religious aspects behind Concept Art, the majority still consider video games as a crucial medium of reference. The fact that new generations perceive entertainment narratives as Art and grow immersed in them explains why the hypermodern audience consumes, well-received, and embraces mythology and fairy tales.

The interexchange of circumstances, the history of cultural domination by industrially dominant countries shaping these artists and products, the evolution of Art and media, and the advancement of technology collectively result in an intriguing phenomenon where something formulated in the Middle East 6500 years before Christ finds its place in a video game designed in Japan for an American audience, played on a PlayStation 5 made in China.

Question 4

Can Concept Art be a valid reference for learning about mythology and fairy tales?

Answer:

This question is crucial because entertainment media, especially video games, actively promotes mythical-fantastic content, as shown in the **"Medium Study"**. The storytelling from mythological sources and fairy tales is prominently featured in the Concept Art of video games. However, according to the **"Transmitter Study,"** Concept Art, despite its artistic nature, primarily serves a design purpose for a product and can be misunderstood due to the depth of player engagement, unintentionally elevating it to an artistic, referential, and possibly historical context—though that isn't its primary goal.

The amplification of Concept Art has led players to use it as pertinent and valid references. For example, concept artist Karla Ortega repurposes content from Celtic origins and Disney entertainment animations while claiming inspiration from Scandinavian cultures. Transmitters, representing the new generations of consumers, tend to emulate, copy, and hybridize product representations with limited academic or historical understanding.

According to the **"Transmitter Study"** findings, participants from both Western and Japanese demographics display a general lack of familiarity with mythological, religious, and artistic references. The majority explicitly admits a deficiency in knowledge concerning the references underlying Concept Art, just occasionally recognizing visual narratives rooted in Greco-Roman and Scandinavian origins. Despite expressions of confusion or outright denial in identifying mythical-fantastic sources, the prevailing sentiment suggests that Concept Art and video games have the potential to serve as valuable conduits for a deeper understanding of mythical-fantastic narratives.

It is a factual statement that video games reflect and shape today's global cultural environments. The impact of video games on our reality, especially among new generations, is perceptible.

Consequently, video games and their Concept Art have the potential to be invaluable educational and reference tools. The tremendous potential is there, but regrettably, it remains untapped mainly for now. Concept artists currently employ visual languages at their personal and project whims, combining styles, religions, aesthetics, philosophies, symbolism, genres, etc.

This results in something dissonant from the aesthetic and visual traditions of the sources. As evidenced in the **"Transmitter Study,"** gamers in the West and Japan lack the knowledge to interpret the references behind Concept Art; they struggle to mentally and physically dissect the portrayed elements. There is even observed reluctance, particularly among Japanese participants, to understand the mythical-fantastic references they were questioned about.

Therefore, Concept Art is not a valid reference for learning, although its potential is significant. To realize this potential, video game development companies must incorporate this consideration into their products.

Now, as seen in the **"Medium Study"** with artificial intelligence tools (such as the artificial intelligence engine developed at the University of Chiba in Tokyo, Japan, by Ph.D. Juan Carlos Chacon), utilizing criteria like my taxonomic art classifications, these engines, equipped with databases from anthropology museums and global postmodern and hypermodern entertainment media, could potentially become tools to understand the knowledge behind images and contribute to the education and awareness of the forgotten primitive world.

In conclusion, currently, Concept Art and entertainment media like video games are not accurate and valid references for learning; however, they have the potential to be, and other tools like artificial intelligence might be the key to making the mythical-fantastic imaginary of primitive cultures conscious and reconnecting it with the collective consciousness of consumers.

Other Answered Research Questions

1. **What reasons and motives are behind the Concept Artist's depictions?**

Concept artists, particularly those working for corporations, create depictions primarily to fulfill design necessities in video game projects. While artistic integrity is valued, the focus is on game design-led objectives. Artists like Jen Zee emphasize that initial concepts are disposable until gameplay and narrative provide a solid foundation.

Jen Zee describes it very well in her interview with the MCVUK magazine:

> *"....We value artistic integrity and excellence in artistic craft at Supergiant; however, we're first and foremost a game design-led team. I got into game development to make exciting, engaging worlds, and you don't start with appearance when those are your goals...This probably comes as some surprise though I'd say this attitude stems from a sense of confidence that we can find a suitable look and attractive artistic perspective for just about anything our game designers wanted to create...This isn't to say that we didn't give the look of the game any thought upfront or that we don't lobby internally for specific artistic choices...That happens a lot too, but as far as initial concepts are concerned – I generally consider art ideas disposable until the gameplay and narrative harden up enough to serve as a solid foundation..."*

> Jen Zee, Behind The Art of Hades, MCVUK, London, 2021

As Jen Zee establishes, although the artistic value is appreciated, the concept artists talk about solving a design process where various techniques could be used, such as Yoshitaka Amano, who does the illustrations with traditional methods, or Akihiko Yoshida, who uses both conventional and digital tools, in the end, the main motive behind all concept art is to fulfill a design necessity.

In the case of Yoshitaka Amano, many of the processes are adapted by other concept artists and developers, taking into account his illustrations that come from an artistic sense. Still, in the end, he follows the guidelines of a narrative Square Enix asks to follow. So, it would be fair to say that Concept Artists are primordial designers, maybe by the receptors and other appreciations later considered artists.

We can see personal reasons behind following a design action by breaking down concept artists' motives when making Concept Art. For example:

A - Akihiko Yoshida likes to design things, characters, and landscapes that have never existed. He uses forms and objects from his daily life that produce artifacts and fantastic characters never seen before, together with European medieval aesthetics.

B - Like Akihiko Yoshida, Yoshitaka Amano shares the pleasure of creating characters, creatures, landscapes, and fantastic worlds never seen before. Still, these are generated from an expressive and personal need, which has led him to dedicate himself entirely to Art since his goal is to make free pieces.

C - As we could see with Jen Zee, despite having fun in the Concept Art process, her motive for doing illustration is to meet and solve the design needs of her *Supergiant Games* team when developing a video game. In the case of the Hades video, his efforts were devoted to exploring heroic nudism and capturing the Greek cult of the body to give an image of sex appeal and novelty to the video game.

D - In the case of Yuya Nagai, it is recognized that his main reason for doing his illustrations is the needs of the projects he is developing. Still, it is appreciable that he captures much of his fondness for Western Pop Culture and his taste for haute couture in his Concept Art

E - In the case of Jo Gaultier, there is an assumed concern to portray Nordic culture's aesthetics respectfully. These efforts are something that I appreciate and celebrate because young people's knowledge about the ancestral world is less and less profound, and Jo Gaultier, unlike other artists, achieves it in the video game JOTUN. Like other Millennial or Generation Z concept artists, another of his reasons is to inspire new generations as well as to be able to tell them stories that matter.

F - In the case of Karla Ortega, it is evident that her primary motive is to satisfy the needs of her clients, but behind it, what Karla wants is to entertain and inspire colleagues as well as followers with her illustrations that arise from fantastic literary narratives of products of entertainment.

G - Arturo Méndez's primary motive is personal expression because he is an independent concept artist, and he does not delve much into investigating or transmitting culture or the mythological legacy of any story; his motives are to create and experiment in his works.

2. **Are Concept Artists aware of the original cultural sources they portray?**

When reviewing the data collected from the interviews and the sources, it is determined that concept artists are only partially aware of the cultural sources they portray since they take mythology, global aesthetics, and cultural references as inspiration in a very superficial way. If the project demands it, they complete a more in-depth insight, as in the case of Jen Zee or Jo Gaultier, but in the end, their job is related to a pre-production process to do a new aesthetic. So, it can be determined that the knowledge and awareness of the concept artist are partial, inconclusive, and depend on the project.

3. **Do Concept Artists follow a script or guidelines for the depictions they portray?**

The answer to this question was broadly addressed through interviews and collected sources, where almost all concept artists, except Arturo Mendez, follow some form of guideline or script before creating Concept Art. This ranges from a lesser extent, as seen in the case of Yoshitaka Amano, who enjoys much creative freedom, to other concept artists and developers who use their creations as a basis for character manufacturing on platforms. Some follow a strict commitment to the video game development team, such as Jen Zee for Supergiant Games or Karla Ortega, who emphasizes that everything starts with the client's needs. In the end, everyone adheres to a guideline, as their work depends on other people and processes, affirming that the work of conceptual artists is fundamentally design-oriented.

Particularly in the case of Akihiko Yoshida, this lack of freedom in the process made him resign from *Square Enix* in 2013, where Akihiko and other concept artists and video game developers started *Cy Destination*. This independent company is currently subcontracted by the same Square Enix and other companies to create the conceptual art and development part in some cases, having more freedom in the processes.Still, even with everything, it must follow the client's needs. It was essential to understand that this is for a product systematically. If what they did was Art, they would not follow these guidelines, so it can be concluded that everyone, in one way or another, follows a program to make a design product. It is also important to point out that there is aesthetic freedom in most cases, and it was interesting to know the reasons and their processes but, without a doubt, always follow the corporate or project guidelines.

4. **What references or research sources do they consult to portray their depictions?**

For this research question, it was possible to obtain the information partially and where the sources vary from artist to artist and from project to project, for example:

A - In the case of Yoshitaka Amano, many of the references are taken from his imagination and artistic process. Still, there are references that the artist mentions that he is a fan of Western culture in general despite being Japanese and that mythologies inspire him, such as Greek mythology and references to Art Nouveau, which referred to Greco-Roman mythologies, Celtic mythology, and European mythology, either by artistic or specific reference, it can be assumed that Yoshitaka Amano portrays a lot of mythological aesthetics of European cultures.

B - In the case of Yuya Nagai, we could not have a source that reliably mentioned the references he consults or portrays. Still, in one of his interviews for Pixivision in 2017, he declares that he is a fan of Western pop culture and invites other Japanese conceptual artists to expand their senses and be open to various sources, not only from anime but from live-action movies and western dramas, develop an interest in high fashion.

C - Akihiko Yoshida, in his interview for the Final Fantasy 12 Bonus Disk - Pt.13, has stated that his primary sources of inspiration for his projects come from Baroque and Neoclassical artists such as Millet, Whistler, and Rembrandt, also that he takes sources from postmodern artists such as Moebius and Katsuhito Otomo and although he does not explicitly say so, his work has a high load of Anglo-Saxon European medieval fonts and symbology. It is also important to say that Akihiko Yoshida has declared that he takes many of the references from his daily life, like his taste for motorcycles and the objects around it; this combines it with the aesthetics mentioned above and creates new concepts.

D - In the case of Jen Zee, she does hard research work for each project and specifies that aesthetics, as well as technique, depends on the project; in her interview for MCVUK magazine in the article "Behind the Art of Hades" (2021) the illustrator He mentions that for the Hades project, the Art of the conceptual artist Mike Mignola, the 19th-century artist Ferd Taylor and especially on Greek Culture. About the sources that Jen Zee took for HADES from Greeks, she comments in her interview for the BAFTAS Master class (2021) that she based her illustrations on Greek Art, Greek mythology literature, and heroic nudism.

E - In the case of Jo Gaultier, she specifies that the entire JOTUN project had a great immersion in Nordic culture since the game intends to tell and spread the Nordic sagas. In her interview for this research, she recounts that she tried to give each character a meaning among the many emotional descriptions she found in the original sources. She also tried to move away from reformulated modern representations of current Nordic characters. Jo Gaultier, unlike the other concept artists, makes a historical and deep immersion because the artist believes that when handling cultural codes, there must be respect and commitment on the part of the artist. Jo Gaultier bases much of Concept Art on the mythological environments and stories of Edda's Norse poems and tales, written in the 13th century by the Icelander Snorri Sturlson. Jo Gaultier tried to tell a story that shows the spaces and period of those Norse myths and legends with his illustrations of her in the video game. Jo Gaultier also specifies that for the aesthetic, she takes sources from Nostalgic 2D animation movies, primarily 80s and 90s, Norse mythology and their fantastic descriptions, and just a general love of grand epics. Also, artists like Eyvind Earle, Hiroshi Yoshida, Gustav Klimt, and Hayao Miyazaki; movies like Howl's Moving Castle (2004), The Last Unicorn (1982), The Lion King (1994), The Secret of NIMH (1982), and many animated movies and shows.

F - In the case of the Mexican Karla Ortega, she specifies that her primary sources of inspiration are fantastic entertainment products and mentions Nordic culture in general. Still, her sources are mainly from movies like Disney and commercial animations. So, there are no historical sources per se.

G - In the case of Arturo Mendez, he tells us that his sources mainly come from video games, movies, and commercial animations, he uses mythological references only superficially, and he bases his sources more on the work of conceptual artists such as Tetsuya Nomura, Lorenzo Lanfranconi, Krenz Cushart, Akihiko Yoshida, Hiroyuki

Imaishi, and Yoh Yoshinari. Most of them have worked on either video games or anime.

It can be concluded that based on the information from the interviews and sources of the conceptual artists chosen as the stories of the Mexican concept artists, it depends mainly on the project and personal hobbies; the vast majority are not based on primary historical sources and if they do it does it just for inspiration. Only Jo Gaultier is the artist who takes a cultural, historical source, like the 13 century Edda Poems of Snorri Sturluson, as the leading guide for aesthetic development (and this is because the others take the source only as a means, and this is something as reported in the theoretical framework of this research; it is something typical of postmodern and hypermodern reality.

5. **Do Concept Artists care about fair, cultural interpretation?**

According to the vast majority of the selected artists, there is no implicit concern to represent their representations in a trustworthy or canonical way since they are carrying out design processes; the aim is to solve the need to make a striking, exciting product that consumers may like. So the answer could be no, but not because of disdain or a selfish feeling; it is crucial to understand the aesthetics that they develop as well as the platforms that they use and, above all, because of the nature of the work that they share, their final objective is to create a product of design. When this happens, everything obeys consumption needs, and companies are not interested in solving a moral or historical academic need.

6. **Is Concept Art a valid contemporary expression of Art or a Design product?**

When analyzing the reasons, motives, and processes of how the Concept Art originates, it is determined that it is not, at least, from the transmitter; its compositions do not obey an artistic approach but a design one. Even so, it is necessary to mention that despite this, the people who agreed to give the interviews also consider themselves artists. When analyzing the influence of the selected concept artists, it was appreciated how their work is viewed as a work of Art, so the connotation of Art may be given by receptors such as players, galleries, and museums.

7. **Are these Concept Art depictions a fair and valid source for mythology and fairytale understanding? If not, what would be an acceptable source?**

After analyzing the information from the interviews and the sources by reviewing the processes, motives, and nature of the work of concept artists, it can be concluded that Concept Art is not, at least from the pre-production stage, a valid and reliable source. To understand mythology and fairy tales, however, there are personal efforts such as Jo Gaultier's to make these media so. However, because it is a product, the objective is consumption, not producing knowledge or reliable sources. It also alerts us of the great potential that power corporations have to make sources of knowledge if they set out to do so.

For Concept Art to be a reliable source of mythology and fairy tales, concept artists must not hybridize the image or the narratives, at least holding the essence of semiotic and hermeneutic discourse. In the case of these artists, their compositions could be of a character similar to something artistic but not historical.

8. **Is it mandatory that a Concept Artist portray original mythology and fairy tale depictions? If yes, would it help consumers understand and learn about older civilization. If not, what actions are needed to improve the fidelity of Concept Art as relevant sources?**

By analyzing the information from the interviews and the sources, we could see that the concept artists do not have to know about the references to do their work, and at least with the testimony and information of the selected concept artists, they do their processes in a very independent way. Mythology could only be an element of inspiration but is certainly not mandatory. At this stage of the research, we still need to find out if Concept Art helps recipients learn about other civilizations, and it is yet to be known what tools could contribute to making video games relevant sources of knowledge.

9. **Are video game companies concerned about cultural depictions?**

Except for examples of companies like *Ubisoft* with their education platforms (Play to Learn), which believe that video games could be an exciting and fun way to learn, in general, corporations like *Square Enix, Supergiant Games, Cy Destination,* and *Thunder Lotus Games* do not have as their primary objective to be creators of cultural sources for the recipients.

10. **Are video games a suitable source of knowledge?**

They can be, and there are examples such as the titles of *"Assassin's Creed"* and the programs derived from Ubisoft to learn history through video games. Still, with the information collected in this thesis, it is noted that companies generally do not make video games for this purpose.

11. **Do video game players comprehend the cultural sources represented in Concept Art?**

In the **"Receptors Study,"** more than half of the participants, around 53%, said they learned and understood references in conceptual art. But, when asked about mythological, religious, or artistic references in the analyzed games, most people, except those who played Hades, couldn't answer or knew about the conceptual art references.This suggests that although most Western participants think they understand, they don't. It indicates that Concept Art in video games might not be obvious to players. Still, it's a powerful way to share and spread content. Even if people don't fully get it, something sticks as a reference for players or viewers. This highlights its great potential as a medium to help people understand and learn about the mythological stories of ancient civilizations.

In the case of the Japanese participants, a notable 69% claim they haven't learned or recognized any cultural references in the analyzed conceptual art. An additional 19% express uncertainty about their familiarity with these references. In essence, 88% of participants struggle to comprehend the references in Concept Art. Therefore, addressing the research question of whether video game players understand the cultural references in Concept Art?, it becomes apparent that a considerable majority don't, particularly in the Japanese context.

12. Do video game players value the cultural references of Concept Art?

According to the **"Receptors Study,"** every Western participant agreed that Concept Art is a valid form of expression in video games. When asked about it, they mentioned they value it because video games blend different art forms like concept development, visual art, painting, architecture, animation, and cinematography. They acknowledge and cherish that creating these games requires imagination, skill, and meticulous work, highlighting the importance of the artist's talent.

According to Western participants, they recognize video games as a commercial Art form with striking visuals and soundtracks. For the Western participants, These games serve as a platform to share experiences and evoke emotions, enabling artists to establish a meaningful connection with players and craft an immersive experience. Participants emphasized the distinctive storytelling approach of video games, setting them apart from traditional forms like books or movies.

The **"Transmitter Study"** reveals that gamers worldwide appreciate the Concept Art of artists like Yoshitaka Amano, Akihiko Yoshida, Jen Zee, Jo Gaultier, and Yuya Nagai. For instance, Yoshitaka Amano is known for contributing to Square Enix's Final Fantasy, receiving awards like the Seiun and Dragon Con awards. He's recognized for works such as "The Sandman: The Dream Hunters." Jen Zee, praised for her artistic achievements, won the 2021 BAFTA Games Award for Artistic Achievement for her work on "Hades" and received nominations and awards in other categories. These artists have left a lasting impact, earning industry recognition through various awards and displaying global appreciation for Concept Art and its fantasy references. Therefore, in the case of the Western receptors, even without fully understanding the references, it is a fact that, especially in the artistic realm, Western gamers value the cultural visual narratives of the concept art compositions created by these design artists.

However, the Japanese audience doesn't unanimously agree on appreciating Concept art. While some acknowledge its relevance, there's a lack of knowledge about individual artists. This divergence could be rooted in Japan's emphasis on collectivism and indirect communication, contrasting with the individualism and direct transmission prevalent in the West. The differing consumption patterns of Japanese entertainment media in Japan and the West offer an opportunity for other anthropology-sociological research projects.

In summary, there is no clear manifestation of fanaticism, appreciation, or fandom among the Japanese audience compared to Westerners. While most Japanese individuals play video games, the distinction in platform preference and narrative content suggests a nuanced appreciation. The West demonstrates evident appreciation for Concept Art, references, and narrative content, while Japan's stance appears diverse and non-conclusive among consumers.

13. How will future generations learn about mythology and fairy tales?

Answering this question is challenging, especially in the context of ongoing educational reforms where artificial intelligence is increasingly prevalent in the application, distribution, and dissemination of information and knowledge. In 2023, Governments like the French and the Swedish have initiated measures to restrict classroom technology use, aiming to curb dependency among the younger generation. Given the evolving nature of this debate, it is difficult to make definitive statements, and based on the available data, this research could not respond to it in a certain way.

However, in the **"Transmitter Study"** 223 individuals from the West and Japan (123 from the West and 100 from Japan) were asked how they think young generations will learn about history, mythology, and fairy tales in the future. The responses from Western participants nearly unanimously communicated their views. The perspectives predominantly highlighted the potential role of pop culture, including movies, TV shows, and video games, as initial sources of entertainment that could also serve as educational tools. Additionally, they suggested a mixed-media approach to education, combining traditional sources like books with modern mediums such as video games, TV series, and movies. Furthermore, Western participants acknowledged the influence of digital media platforms like YouTube and TikTok, anticipating a significant contribution to learning through the dissemination of short, engaging content on social media.

This Western response emphasizes the enduring importance, as perceived by participants, of traditional elements such as books and formal education, including history classes, despite the rise of virtual reality and artificial intelligence. In contrast, Japanese participants didn't offer suggestions as uniformly. Notably, 43% expressed uncertainty about how future generations could learn about history, mythology, and fairy tales. On the other hand, 45% anticipate that learning will involve some form of entertainment, with a quarter of this group explicitly mentioning video games. Furthermore, within this subset, 20% believe that images, books, and movies have shaped current learning trends, while the remaining 12% enclose various reasons provided by participants. This research question can't conclusively answer such an inquiry due to the unclear circumstances surrounding the future of education amidst the rise of artificial intelligence and the ongoing natural and technological changes. Nevertheless, our observations indicate that Western and Japanese receptors incorporate entertainment media and technology into the learning formula, a development that is not entirely improbable and could potentially unfold. The dissemination of myth, history, and fairytales may straddle both conventional and novel methods.

14. Do video games effectively aid players in accurately comprehending and connecting with mythological and fairytale depictions?

According to the **"Receptors Study,"** most Western and Japanese participants recognize that video games and their Concept Art, while effectively disseminating information, visual narratives, and culture, often leave gamers struggling to grasp the underlying references.

In the Japanese segment of the study, 69% of participants stated that they haven't learned about mythology through video games, with 19% expressing uncertainty and 12% claiming to have gained knowledge. This percentage indicates that, for most Japanese participants, video games aren't a primary educational tool for mythology. However, 12% find educational value in them, suggesting a potential impact on disseminating culture and history.

In the Western participants' case, 53% affirmed learning something from video games, 27% were undecided, and 19% specified not learning. While these responses suggest that video games might facilitate learning experiences, it prompts the question of what exactly participants are learning. Examining the answers related to recognizing references in visual narratives reveals that most are unaware of the sources. If learning is occurring, what is being learned? And why is there a discrepancy in the responses?

In summary, video games have not yet proven effective in facilitating a precise understanding and interpretation of mythology and fairytale depictions for the general public. As a professor in this field, the study's findings highlight the importance of academic guidance or background for a more comprehensive comprehension. So, the answer would be negative: video games are not a reliable way to academically assist players in myth and fairytale knowledge but in areas of inspiration and creativity.

15. Is it essential for video game developing companies to portray original mythology and fairy tale depictions?

According to the **"Transmitter Study,"** portraying original mythology and fairytale depictions is not considered essential for concept artists because their primary objective is to create a product for consumption, not education. However, games with mythic narratives, such as God of War Ragnarok or Hades, offer a more realistic experience and have garnered numerous achievements, including BAFTAs and Hugo Awards in the case of Supergiant Game "Hades." This highlights how mythology and historical context enrich the player experience.

In universities like Edinburgh and Colorado, professors actively choose video games with mythology and fairy tale themes to teach anthropology and history, contributing to an enhanced academic experience. For video game companies to improve fidelity in Concept Art, there should be a policy commitment to moral and intellectual standards when delivering projects to developers and concept artists.

Some companies, like Ubisoft and Santa Monica Studio, are already taking such measures. On a personal level, governments could incentivize this effort, and educational departments might develop video games for school curricula. However, these are personal speculations. Ultimately, the key is for companies to take an interest in creating video games that offer entertainment and academic enrichment.

16. Are video game companies concerned about cultural depictions?

Despite deliberate efforts by companies like Ubisoft, often with the assistance of historians and anthropologists, video games generally do not place a primary emphasis on portraying cultural depictions. When they do, it is typically to enhance the overall appeal of their products and enrich the players' experiences.

 Institutions such as museums, including the Smithsonian, and universities like the University of Colorado in the USA or the University of Edinburgh in the UK, along with organizations like the Science History Institute, have shown interest. They utilize video games to dissect references, effectively conveying and exemplifying knowledge. However, game companies usually prioritize creating successful games to meet the market's demands.

As Jen Zee mentions in the **"Transmitter Study,"** the Art generated makes a video game successful and satisfies the product's needs. While integrating pedagogical aspects could undoubtedly lead to academic success, it has not been the prevailing trend thus far.

A possible response to this educational need using video games could be that governments, for tax deduction purposes, develop historical content with their creative machinery. But that is a personal perspective that could address this niche opportunity, in my opinion, based on the results obtained.

17. Is there a predominance of racial representation in the selected Concept Art?

According to the **"Medium Study,"** Concept Art illustrations predominantly display characters with traits commonly associated with Caucasian-White ethnicity, especially in the works of Japanese artists, featuring fair skin and facial features typical of this background. The prevalence of Caucasian features in Concept Art may suggest enduring influences of colonialism and conservative values in contemporary hyper modern societies, with a particular emphasis in non-western contexts like Japan. The level of representation differs notably in countries undergoing more progressive social changes and actively embracing diversity.

18. Is there a lack of representation for specific cultures, social groups and minorities in the chosen Concept Art?

According to the findings from the **"Medium Study,"** there is an overwhelming prevalence of Caucasian phenotypes in Concept Art illustrations, except creatures and beasts. The depictions predominantly feature characters with traits associated with European medieval, Greco-Roman, Scandinavian, Renaissance, Classical,

Neoclassical European Art, Victorian era, and references from modern European fantasy literature like J.R.R.Tolkien. Notably, there is minimal representation of Japanese folklore, reflecting a solid connection to the dominant Anglo-Saxon Western culture. Despite the diverse backgrounds of contemporary gamers, the study highlights a lack of equitable representation of various world cultures.

The images consistently lack characters with features diverging from the Caucasian norm, with only occasional portrayals of individuals with black or brown skin. Notably absent are depictions of Native American, Mesoamerican, African, Australian Aboriginal, and Pacific Asian cultures. Additionally, while Hades provides glimpses of LGBTQ+ identity, overall representations in the chosen video games tend to be limited to cisgender characters. The study emphasizes the significant cultural omission of non-European or non-Anglo-Saxon origins, revealing a substantial area for investigation and research linking colonial references to these absences in video game portrayals.

It's also essential to mention that there wasn't much representation in terms of body diversity; almost all were depictions of muscular white individuals featuring either a slim or lean physique with colored eyes or hair. Except for some creatures and giants representing voluptuous forms and varying degrees of obesity, the main characters, heroes, or general characters adhere predominantly to Western beauty standards.

19. Is there a cultural predominance in the selected Concept Art?

According to the **"Transmitter Study,"** concept artists predominantly portrayed a broad European cultural influence, with European medieval aesthetics dominating portrayals in attire and world-building design. The "**Medium Study"** also unveiled Greek, Roman, and Scandinavian cultural references within the Concept Art. and in the "Receptors Study," the few references receptors managed to identify in concept art were related to Greek and Roman mythologies and Norse Scandinavian mythologies. In overview, the selected Concept Art predominantly showcases cultural influences from Anglo-Saxon, Western, Greek, Roman, and Scandinavian origins.

20. Does Concept Art impact Westerners and Easterners differently?

According to the **"Receptors Study,"** Western audiences were overwhelmingly more engaged with the Concept Art narratives, aesthetics, and artist references, exhibiting a democratic appreciation for concept art as a relevant art form. In contrast, the Japanese audience showed a lower understanding of the references behind the Concept Art, and responses were often timid and somewhat "elusive." Despite many video games being designed in Japan, the Japanese audience didn't show as much enthusiasm for video game paraphernalia or delving into the references. This difference may stem from Japan being a Westernized country that has adopted many visual narratives rather than originating them. As mentioned earlier, Japanese preferences are expressed more subtly and collectively. Concept Art influences gamers differently based on cultural differences, lifestyles, and social conformation.

21. Is it the responsibility of technology and corporations to promote the understanding of "primitive thought visual narratives" to future generations?

According to the **"Transmitter Study,"** it was acknowledged that educating receptors about mythology and history is not the video game company's primary goal. Their main objective is to pursue profits through the creation of entertainment media. While they can contribute to understanding and disseminating knowledge regarding primitive cultures and their mythical content, the responsibility for such endeavors does not inherently rest upon them.

The structures of power and education must shape the dynamics of video games to facilitate a different form of education. Video games extensively emulate references from the past, encompassing architecture, clothing, characters, stories, and various features. For instance, in Roll Play video games, there is an emulation of particular-invented cultural explorations, interaction with diverse races, and comprehension of distinctions in items and expressions from the places the characters visit.

This could explain the popularity of video games among gamers, as it offers an experience similar to traveling and immersing the receptor in a new society or encountering different phenotypes—all within a virtual product. Although the responsibility for education lies beyond the coverage of video game developers, alliances and incentives with educational and power structures could potentially lead to the creation of video games with an academic focus. However, it's crucial to acknowledge that video games fundamentally belong to entertainment.

22. Would Artificial Intelligence (AI) help reconnect new generations with primitive thinking or contribute to its oblivion?

After analyzing the results of this thesis, it is believed that artificial intelligence can serve as a valuable tool in scientific research, specifically in disciplines such as visual anthropology and history. The **"Character Design Artificial Engine"** examination indicated a great potentiality in classifying aesthetics, although with varying accuracy, particularly in complex or culturally diverse artworks. It is believed that accuracy can increase formidably by enlarging its cultural databases of anthropology museums and entertainment media.

Integrating artificial intelligence technology would benefit these fields by enabling it to accurately detect and categorize image resources. This development suggests a notable advancement in utilizing technology to improve the understanding and classification of Concept Art, offering new possibilities for artistic analysis. By Recognizing the substantial potential of artificial intelligence as a tool for production, classification, measurement, and understanding, this technology may redefine our relationship with images and contribute to recovering overlooked aspects for future generations.

23. What methodologies would accurately reconnect primitive thinking to the present, considering hybridization and ignorance?

After reviewing the theories, methodologies, and results, it is believed that one way to reconnect with the content originating from primitive thinking is to consider reintroducing traditional, manual, and didactic information biological-anthropological methods. This includes describing objects manually, sketching, making drawings, forming preliminary conjectures, establishing connections, and reflecting on images based on immediate experience. Then, verify those references in museums or places with similar objects. With tangible objects, manually recognize similarities and possible references through participant observation—more akin to seeing and comparing than reading.

After that, adopt a more mathematical and scientifically rigorous approach to studying the history of objects, their forms, techniques, and the image's origin. Interview or seek circumstances surrounding the creation of that image, questioning why it was created, for what purpose, and what the creator was thinking. Conduct interviews with image creators or explore interviews on social networks, digging into the creators' histories. This will help establish guidelines aiding image taxonomies, providing precise insights into the style, history, culture, circumstances, or processes that could influence the elements in the image.

It's crucial to examine multiple compositions by an artist to identify repeating references and characteristics, techniques used, and prevailing visual narratives. This process offers statistical information through repetition, where many conjectures and possible sources can be rejected or accepted. Acknowledging the repeating references gives us a sense of the transmission's predominant aesthetic and information. Qualitatively, by emulating a biological taxonomy process and employing statistical sense, prioritize dominant sources. Subsequently, subject the identified origins to further investigation of the origin, style, circumstance, etc.

This mixed qualitative-quantitative process emulates the late 19th to early 20th-century animal biology-anthropology observation and classification process. It also uses artificial intelligence tools such as Google Images' image detector and aesthetic classification engines with museum databases to verify the origin of sources predominant in the manual process.

In essence, what would be suggested to reconnect the semiotic preferences of primitive thinking and visual sources accurately is believed that methodologies for visual anthropology research must combine the rigor and methodologies of traditional and age-old manual methods with artificial intelligence recognition and classification technologies to achieve the most rigorous results. This approach aims to capture the surviving mythical-fantastic narratives embedded in images. A mixed methodology might be the key to adapting to the new wave of artificial intelligence while rediscovering ancient species classification methods for a semiotic study that is rigorous, participative, and forward-thinking.

CONCLUSIONS

VII. Thesis Conclusions

In today's modern societies, this thesis reveals that magic and mythology, far from being distant or solely for children, maintain a connection in our hyper-modern world. This connection is evident in popular movies like *"The Lord of the Rings," "Harry Potter,"* and *"Star Wars,"* as well as in video games like *"Final Fantasy"* and *"Zelda."* Despite our focus on technology, these mythical elements persist, captivating our imagination.

This enduring appeal extends from movies to video games, displaying that our fascination with mythical representations remains strong, even with our prevalent focus on reason, science, and technology. Mythologies invariably integrate into our modern and commercial existence, providing a fascinating continuity.

While we may not usually practice ancient rituals or believe in supernatural powers, elements of magic and myth subtly influence our daily lives. This mythical influence is evident in various aspects, from products and logos to theme parks, animations, dolls, architecture, design products, and prints. They are a constant reminder that the allure of magic consistently integrates into our modern and commercial existence.

Analyzing the prevalence of mythical visual narratives evokes questions about the role of mythology today, especially in visual media. This study recognizes that mythology serves various functions—it's a repository of history, knowledge, entertainment, and even belief systems. Mythologies and magical narratives go beyond their roles to shape national identity, set aesthetic standards, and foster a sense of belonging.

It's crucial to mention that the function and nature of mythology today are not confined to factual accuracy. Instead, it blends historical circumstances, metaphors, conceptual frameworks, aspirational ideals, religious influences, and artistic expressions into a subtle narrative that transcends cultural boundaries. This mythology portrayal resonates across diverse contexts and perspectives.

The study reveals that video games, like myths, are narrative storytelling mediums that display characters, creatures, items, and worlds. Video games' visual and literary narratives draw inspiration from various factors, similar to the nature of mythology. The critical difference is that mythology mirrors the essence of primitive societies through history, religion, symbolism, Art, and underlying truths, and video games display hybridized portrayals of characters, worlds, and designs for a product experience.

The fantastical and mythical narratives seen in products are often hybrid, inspired, or emulate mythological narratives of ancient cultures. Some Concept Art narratives are deeply intertwined with psychology, aspirations, Art, and human history, while others, in design, aesthetics, etc., are carefully taken for commercial purposes.

Recognizing the significance of mythology extends beyond mere storytelling; it is intrinsically incorporated into the fabric of our human values and shapes our way of life. Mythology allows us to dream, believe, and aspire, serving as a fundamental aspect of human existence since the dawn of humanity.

This research was formulated with the belief that we, as researchers, have a crucial academic responsibility in reconnecting and tracing Concept Art designs to their cultural sources. It proclaims that by acknowledging the primitive thinking cultures behind these images, we can acquire a more profound understanding of ourselves as human beings, safeguarding our knowledge of the fantasy-mythical realms forged by our shared history and humanity.

The stories, myths, and images of various cultures and civilizations survive in our media and products, even if we don't explicitly understand their origin or cultural relevance. These narratives become integral to contemporary visual standards, persistently reappearing and captivating us over time. Present-day mediums like video games, cinema, artistic design processes, and Art continue to offer us new stories and imaginaries that have come to some extent as part of innovation and tradition.

This research acknowledges that dominant cultures globally influence the prevalence of myths and fantastic narratives in the Concept Art of video games. The portrayed mythological references mainly belong to Anglo-Saxon, Scandinavian, and Jewish-Christian cultures. Essentially, the cultural material observed in video games reflects the primitive thought and narrative imagination of Western societies.

For example, Japanese developers primarily mirror Western content but infuse it with local folklore, creating a hybridized representation still influenced broadly by Western traits. In essence, the surviving mythology in global entertainment media can be traced back to the primitive cultures that laid the groundwork for Western society and, to a lesser extent, some of the origin points of conquered or Westernized countries.

In this study, when we examine how images are created, what mythical content they have implanted, and how people see them, it becomes clear that mythology in video games is there because they inherently portray their ideas, culture, and expression roots of the companies which belong to colonialist powerful nations. It is also noticed that concept artists seek to represent and reveal a unique visual story for a product that could grab the gamer's attention. They offer an exciting experience that keeps gamers craving more but conveniently or inconveniently using dominant, relatable visual narratives.

It is noticed that Concept artists carefully design the worlds, characters, items, and creatures to tell a story that resonates with our emotions. Something similar to how people in ancient times might have felt when encountering mythical gods or entering sacred spaces. The idea of starting a new life in another world after a heroic death, enjoying endless riches and company, mirrors the feelings inspired by myths and ancient religions.

In simple terms, myths and ancient religions brought comfort, faith, joy, and well-being. Surprisingly, video games, visual stories, and gaming technology let players dive into these experiences virtually, making participants feel powerful and in control. When you look closely, video games fulfill a desire that religions used to portray in their believers: the pursuit of being superhuman, immortal, virtually embodying things like strength, beauty, and a sense of belonging.

Possibly rooted in primitive thinking and humanity's close connection to nature, the inclination to believe, aspire, and find solace in myths, legends, and fairy tales arises as a response to life's chaotic, painful, and mortal realities. In today's context, video games hold immense importance for many, offering a space to exist, thrive, and embrace a sense of superhumanity—a realm beyond the ordinary constraints of daily life.

Upon reviewing the research findings, it becomes evident that irrespective of job roles, age, generational gaps, gender, nationality, and other diverse factors, video games hold a distinct place in Western culture as a recognized art form. Remarkably, it serves as a vital medium for personal expression and connection. Surprisingly, regardless of identifying the visual origins or understanding the narratives, consumers engage with video games for the emotions they evoke, their captivating nature, and the sense of belonging they provide.

In a hypermodern society, which often fails to recognize visual, religious, mythological, and artistic references and intertwined cultures, what stands out is the significance consumers place on the emotions evoked by video games. For them, the experiential aspect is crucial. Much like a devout believer accepting a narrative, believing in miracles, or embracing stories from a different culture and time, consumers adopt a similar mindset towards myth-fantastical narratives. The focus lies on enjoyment and acceptance rather than deep analysis or decoding. This palpable reality is reflected in the research outcomes.

At the beginning of this study, we explored the idea that corporations, the market, technology, and the virtual world heavily influence our current society. This shift is observed mainly in hypermodern prosperous industrial societies and developing countries, characterized by what's known as 'weak thinking' and the current posthumanist landscape.

We also considered the impact of COVID-19 on how different generations engage with technology, especially video games. Initially, we thought that newer generations might be disconnecting from the real world. Surprisingly, participants, including concept artists, showed limited interest in particular historical references and factual knowledge but a significant reliance on entertainment media.

This phenomenon suggests, as we previously thought, that it results from today's hypermodern society's behavioral features, where nowadays, video games (an entertainment product) have become critical and essential to contemporary society lives due to the capacity of video games to mirror real-world experiences, including elements of history, religion, and culture. It is seen that the rise of technology and the creativity of artists have led individuals in industrial societies to rely less on real-world experiences and delve more into digital media ventures.

Through applying research methodologies and analyzing results, we gained factual insight into the journey and transformation of images from creators to consumers, highlighting the inherent design considerations that shape this process, whether consciously acknowledged or not.

By interviewing the concept artist and carefully analyzing, dissecting, and classifying images, it becomes apparent that there are factual remains of Western cultures' primitive visual narratives. It is seen that Western culture has broadly influenced most of the portrayals by leaving an indelible mark that comes from Western-Middle Eastern ancient cultures that gave birth to the colonialist countries and, to a lesser extent, hybridized depictions that come from the mixture of mythical visual narratives of broad Western colonialist with the mythical imageries of colonized countries culture folklore.

The study reveals that, although design is sometimes recognized as an artistic form, the hypermodern individual often accepts it without truly understanding, experiencing it unquestioningly. This emphasizes how these products, perceived as essential in modern life, frequently detach from primitive and organic thought, a shift increasingly acknowledged in industrial hypermodern reality countries but less so by consumers in dominant trans modern nations.

While corporations play a significant role in shaping these narratives, there is a realization that these products may not necessarily serve an educational purpose. It becomes evident that consumers, even players, may not inherently seek learning as a primary need. This phenomenon leads to the sobering conclusion that a significant portion of our history may be lost or hybridized. Emerging technologies, such as artificial intelligence, might become new mechanisms for preserving and interpreting the meaning of myths in the human narrative.

One of the fundamental findings in this study reveals how video game Concept Art incorporates mythological content. It was noticed that concept artists, especially in companies, prioritize meeting design needs by strategically using mythology to enhance the visual appeal of video games.

Also, it was identified that Concept Art's enduring mythology aesthetics come predominantly from European cultural origins and, more subtly, from Japanese folklore backgrounds. Concept Art inspiration comes primarily from Greco-Roman, Scandinavian, and Judeo-Christian traditions. The study highlights specific visual aesthetic elements like predominantly characters with white skin, Caucasian features, athletic builds, medieval clothing, and mythical fairy-tale European traditional creatures that persist in these artworks.

The analysis identified vital factors shaping the influence and integration of mythical narratives in the video game Concept Art, which is primarily influenced by dominant Western traditions. Digital tools and media play a significant role in seamlessly integrating and spreading mythical-fantastic stories in video games and social networks.

The outcomes show that Concept Art, despite its primary focus on design, has become a valuable reference for players. However, participants often lack familiarity with mythological references, pointing to an untapped potential of Concept Art as a learning reference and the ignorant circumstances of gamers with the broad visual narratives in media. The research

findings highlight the critical role of Concept Art in education, especially in preserving mythical stories. Collaboration between academia and technology, particularly within educational media such as video games, can potentially enhance learning experiences.

This investigation underlines the crucial role of video game Concept Art in enriching visuals with mythological elements. Notably, the predominant use of digital tools in designing these portrayals within digital media facilitates the rapid dissemination of mythical narratives worldwide. However, Concept Art often struggles to portray cultures accurately due to its focus on design requirements and the diverse individual motivations of artists. Also, it is seen that while video game companies may not prioritize faithfully portraying original cultural sources and introducing original mythology, concept artists do use real "primitive thinking" myths to enhance the gamer's experience.

Also, this research reveals that Western players cherish Concept Art as a valid Art form, forming emotional connections through its unique storytelling. Contrariwise, the Japanese audience displays more varied appreciation. Nonetheless, gamers worldwide appreciate Concept Art as a legitimate contemporary source of Art.

This study asserts that academic collaboration is crucial to unlock the educational potential of Concept Art in video games. While Concept Art offers a unique window into "primitive thought visual narratives," its educational application has been inconsistent. This inconsistency highlights the need for closer collaboration between video game developers and academic institutions.

This investigation witnessed the great potentiality of AI-powered tools to enhance knowledge, particularly in analyzing mythical narratives. Thanks to this research outcome, it is believed that integrating these tools with traditional research methods could significantly improve anthropological, historical, or visual arts semiotic investigations. Ultimately, a collaboration between academia, technology, and evolving educational media in video games holds immense potential to reshape learning outcomes, allowing students to engage and be immersed in mythical narratives.

Additionally, this research raises questions about cultures, mythologies, creatures, identities, and other physical representations that are being overlooked. Video game Concept Art was observed to perpetuate colonial dominant aesthetics and narratives, wielding the power to spread information, stereotypes, and knowledge. Concept Art in video games must embrace other cultures and diversities for equality and peace. Accomplishing this could improve gamer experiences and broaden our world's knowledge and understanding of different cultures, mythologies, and personalities.

In conclusion, This thesis reveals that magic and mythology actively shape modern stories. The study "***Ancient Mythology and Fairy Tales in The Concept Art of Video Games"*** demonstrates the enduring link between magic, mythology, and our contemporary world, exemplified by video game Concept Art. Despite technological advancements and a focus on design needs, mythological elements persist in Concept Art, primarily drawing from Western traditions. While this reflects the cultural background of game developers, it also raises questions about overlooked cultures and the potential for broader representation.

It's time for education to grow by integrating artificial intelligence into research tools and empowering educators to incorporate video games into learning. Professors, universities, and professionals can make a significant impact by recognizing the influence of video games and Concept Art in shaping narratives and engaging young minds.

Collaboration with the gaming industry can prompt educational knowledge that could influence and echo today's young generations without forgetting or sub-estimating the detailed step-by-step practices and methods from classic analog scientific investigations. Integrating the past into the future will always be a relevant and enduring approach to studying and addressing phenomena.

As Claude Lévi-Strauss pointed out in his book *"Myth and Meaning,"* language and interpretation are central to how humans perceive, express, and understand the world around us. By integrating elements of our primitive past with present-day technology, we can skillfully navigate and comprehend future challenges... So let's just do it!

STUDY
APPLICATION
PROPOSAL

VIII. Study Application Proposal

During my research stay in Kyoto, I refined my thesis proposal and gained valuable insights: my thesis advisor, the respected architect and Ph.D. Higashi Shun from Kyoto Arts And Crafts University encouraged me to go beyond merely presenting the results of the phenomenon findings. As both an architect and a visual artist, he urged me to use my artistic abilities to propose compositions that could reflect ancient-primitive depictions through hypermodern media but in the field of Art.

Dr. Higashi Shun suggested that the contribution should be art pieces with the cultures and motives used and overlooked by video game aesthetics, motivating me to pursue his advice after an in-depth study of the visual narratives in video game Concept Art.

With this realization, I formulated two immersive installation proposals portraying diverse cultures and their visual narratives. I aspire to reintroduce an ancient-primitive human trace using appropriate hypermodern artistic tools into the creative process. In my upcoming postdoctoral phase, I want to propose art pieces that could sustain the spirit of reconnection, delivering captivating, mythic narratives through Art for future generations.

Designed Art Compositions

Proposed piece 01: Immersive Space Installation
Name of the Exhibit: "Meta-Mythos"
Artist: Visual Artist - Luis Garza
Guest Artist: Music Performer - Eduardo Caballero
Country: Portugal - Mexico
Name of the Art Piece: "The Divine Language"
Format: Installation (Sculpture, Speakers, Video Art)
Duration: 3:30 Min

Concept for the Art Piece Proposal "Metha-Mythos"

Sinopsis:

The installation titled **"The Divine Language"** is an immersive experience featuring ceramic-glazed sculptures. These sculptures represent the mythical-imaginative aspects of primitive societies in various geographic regions, including Mesoamerica, Scandinavia, Native American communities, Inuits, Asia Pacific, India, Oceania, Mediterranean civilizations, the Middle East, and African tribes.

Each sculpture visually portrays aesthetic elements typical of the civilizations within these areas, taking the form of **"Totems."** The installation emits sounds gradually and alternately from each sculpture, starting with the "minuend" and culminating in the "crescendo." Each sculpture casts unique sounds associated with the respective civilization, where, ultimately, all sounds converge into a divine melody, symbolizing spirituality, magic, and the primal connection between humanity and nature. The piece aspires to be an art expression of the reconnection of the hypermodern individual with the human and mythical essence of the past long gone, forbidden or not predominant in the era of consumption and design.

Pieces:

Each sculpture in this collection is an anthro-zoomorphic representation, capturing images, symbols, and details of various cultures. For instance, the Mesoamerican totem will intricately depict gods like the "Coyoxautli," "Quetzalcoatl," the "Chac Mool," the "Guardians of Tula," and the jaguar, as well as Mayan symbols such as numerology. These elements collectively symbolize the Mesoamerican ancient civilizations, escorted by representative folklore music from each region. The supervision and manipulation of this music are commissioned to Music Director Eduardo Caballero, 2020 UANL Arts Award winner, orchestra director, and musical composer.

The primary approach is to deliver life to each art piece, facilitating the interaction between the sculpture and the observer. It is intended to surround the spectator, establish familiarity, and ultimately provide him with a spiritual and ephemeral golden experience as they engages with each totem. These sculptures were crafted to create an immersive art installation that could captivate, sensitize, and reconnect participants with the ancient primitive world.

As highlighted in the thesis, concept artists often serve as carriers of the fantastic myth content of the world, particularly within the realm of design. This artistic effort seeks to emulate the enveloping experiences prevalent in hypermodern entertainment but with the meaningful difference of intending to create an artistic and conscious effort focused on reconnection, representation, and academic contribution to contemporary society and knowledge. The ultimate goal is to offer observers a glimpse into the mythological world, encouraging understanding, learning, and reconnection with the ancient mythical world.

Totems:

- **Mesoamerican Totem:**

This totem will represent the Mesoamerican cultures where there will be faces, symbols, characters, animals, numbers, and paraphernalia of cultures such as the Mayan, Aztec, Zapotec, Toltec, Nayar, Mexican, among others, which are predominantly located in Mexico, Guatemala, and Belize.

This QR Code is an example of the type of melodies the Mesoamerican Totem sculpture would present. The song is called "Tezcatlipoca y fuego" by musician Xavier Quijas Yxayotl.

- **Oceania Totem:**

This totem will represent the native Australian cultures of the Pacific cultures, where there will be faces, symbols, characters, animals, numbers, and paraphernalia of the Australian aboriginal cultures, Polynesian, Majority, and Papua New Guinea cultures, which are located in countries and regions such as Australia, Papua New Guinea, New Zealand, throughout the Pacific, Hawaii, etc.

This QR Code is an example of the type of melodies the Oceania Totem sculpture would present. The song is called "Polynesian Traditional Music" by "The Culture Society.

- **Mediterranean Totem:**

This totem will represent broad Mediterranean ancient cultures, where there will be faces, symbols, characters, animals, numbers, and paraphernalia of civilizations like the Greek, Roman, and Ethrusc, among others, which are located in countries and regions such as Greece, Italy, North Macedonia, among others.

This QR Code is an example of the type of melodies the Mediterranean Totem sculpture would present. The song is called "Dorios Armonia" by musician Petros Tabouris.

- **Scandinavian Totem:**

This totem will represent the broad Scandinavian ancient cultures, where there will be faces, symbols, characters, animals, numbers, and paraphernalia of Vikings Scandinavian tribes like Danes, Faroese people, Icelanders, Norwegians, and Swedes, among others, which are located in countries and regions such as Denmark, Sweden, Finland, Iceland, Greenland among others.

This QR Code is an example of the type of melodies the Scandinavian Totem sculpture would present. The song is called " Drone mit en drom en drom i nat" by musicians Ake & Jens Egevad, Ensemble Mare Balticum.

- **Native American Totem:**

This totem will represent the broad North American native ancient cultures, where there will be faces, symbols, characters, animals, numbers, and paraphernalia of native tribes like Algonquin, Iroquois, Cherokee, Huron, Wampanoag, Mohican, Mohegan, Ojibwa, Ho-chunk (Winnebago), Sauk, Fox, and Illinois among others, which are located in countries and regions such as United States of America, Canada, north of Mexico and the Alaskan American region.

This QR Code is an example of the type of melodies the Native American Totem sculpture would present. The song is called "YoungSpirit" by the musical group "Fancy Fan Action".

- **Inuit Totem:**

This totem will represent the broad Inuit native ancient cultures, where there will be faces, symbols, characters, animals, numbers, and paraphernalia of native Inuit tribes which are located in countries and regions such as the United States of America, Canada, North Pole, Russia, Greenland, Sweden, Norway, and Finland.

This QR Code is an example of the type of melodies the Inuit Totem sculpture would present. The songs are performed by the "Inuvialuit Communications Society".

- **Asia Pacific Totem:**

This totem will represent the broad Asian Pacific cultures, where there will be faces, symbols, characters, animals, numbers, and paraphernalia of ancient civilizations like the Japanese, Ainu, Chinese, Korean, and Thai, among others, which are located in countries and regions of the board Asia pacific.

This QR Code is an example of the type of melodies the Asia Pacific Totem sculpture would present. The songs are performed by the "Shaanxi Changan Female Traditional Music Troupe".

- **Indian Totem:**

This totem will represent the broad Indian culture, portraying faces, symbols, characters, animals, numbers, and paraphernalia of Indian civilizations as social groups such as Hindus, Sikhs, Jains, and Buddhists around India.

This QR Code is an example of the type of melodies the Indian Totem sculpture would present. The song is "Ghar More Pardesiya" performed by Pritam, Amitabh Bhattacharya, Shreya Ghoshal, Vaishali Mhade and various artists.

- **Middle East Totem:**

This totem will represent the broad Middle Eastern civilizations, portraying faces, symbols, characters, animals, numbers, and paraphernalia of ancient civilizations such as Babylonians, Sumerians, Assyrians, Mesopotamians, Egyptians, Jews, Persians, Arabs, Oriental and Romans, among others.

This QR Code is an example of the type of melodies the Middle Eastern Totem sculpture would present. The song is considered the oldest song in the world registered by anthropologists. It is from the Hurrian civilization, called "The Hurrian Hymn," and performed by musician Michael Levy.

- **Celtic Totem:**

This totem will represent the Celtic civilization, portraying faces, symbols, characters, animals, numbers, and paraphernalia of ancient Celtic civilizations which were located in countries and regions such as Ireland, Scotland, England, Whales, France, Spain, Portugal, among others.

 This QR Code is an example of the type of melodies the Celtic Totem sculpture would present. The song is "Mo Ghille Mear," performed by the "Choral Scholars of University College Dublin."

- **African Totem:**

This totem will represent broad African civilization, portraying faces, symbols, characters, animals, numbers, and paraphernalia of ancient African civilizations such as Kushians, Carthaginians, Aksumites, Malians, Egyptians, Beninese, Songhai, Ethiopians, Zimbabweans, Ghanaians, among many others which were located in the broad extensive territories of Africa.

 This QR Code is an example of the type of melodies the African Totem sculpture would present. The song is a Masai performance recorded by Masai Sounds of MAA collective.

Sculpture Morphology & Details

The sculptures will take on expressive and figurative forms, featuring animal faces, symbols, and abstract details that depict the essence of the cultures they represent. Rich textures and diverse proportions will characterize these artworks, deliberately non-proportional and organic. The primary intention is to convey an amorphous, formless collective ethereal entity, serving as an imaginative representation that simultaneously embodies the role of a guardian and totem for multiple ancient civilizations.

Morphology and textures suggested for the Art pieces.

Proposed piece 02: Immersive Space Installation
Name of the Exhibit: "Alpha-Prime"
Artist: Visual Artist - Luis Garza
Guest Artist: Music Performer - Eduardo Caballero
Country: Portugal - Mexico
Name of the Art Piece: "Ancient Medley"
Format: Installation (Video Art, Live Performance and Film)
Duration: 10 Min

Concept for the Art Piece Proposal "Alpha-Prime"

Synopsis:

The **"Alpha-Primal" installation** represents a multifaceted and immersive Art piece designed as a live performance to provide a compelling, immersive experience. This artwork involves the live performance of a melody inspired by diverse primitive cultures, intending to incorporate diverse cultural expressions in a single harmonious composition transcending cultural origins. This melody is planned to be designed by a music composer. In this case, it is intended to rely on musician and orchestra director Eduardo Caballero. The first phase features live performances by musicians utilizing a broad exhibition of instruments such as bagpipes, guitars, cello, harps, Andean flutes, clarinets, wind instruments like shells and horns, Indian citharas, and more.

This live performance aspires to enclose participants in the music, creating a composition that resonates harmonically despite its diverse cultural influences. The aim is to obtain an honest and coherent harmony that could reflect the essence of the ancient world and various archetypes, ultimately highlighting a cultural similarity that unites humanity.

These expressions collectively represent the human experience. Simultaneously, I, Luis Garza, plan to project experimental video art graphics during the concert. These visuals will be drawn from expressions of ancient civilizations. I will utilize parametric techniques such as playing with contrast, volume size, and repetition to emulate the musical composition in shapes and colors.

The second objective involves recording musicians playing the same song separately in different locations and projecting these videos in an immersive space. This approach seeks to recreate the entire concert through various videos, offering a dynamic representation of the concert but displaying landscapes, clothing, and diverse people from different races and cultures. Despite differences in location, instruments, and eras, the collective result seeks to show a single melody—a melody of the human race.

Ultimately, this art piece, "Alpha-Primal," determines and highlights that magic and our ethereal world come from the most palpable physical aspects of existence. The echoes of these artistic expressions are what is transformed into magic, enduring through time, space, and matter, illustrating the enduring impact of cultural expressions on our collective human experience.

Proposal Conclusion

The reason behind formulating this thesis originates from a personal pursuit to disentangle and comprehend my identity—a blend of Jewish and Portuguese heritage settling in Allende, a small Mexican town influenced by Texan-American ideas. I now perceive myself as a product of this cultural amalgamation, residing in a complex, heavily industrialized modern world yet maintaining tangible connections with Europe and the Middle East's nature, history, and myths.

Growing up in this cultural mix fueled my desire to be an artist. Looking back, it's no surprise why I chose my professional path. Art allows me to live in imaginary worlds that captivate me or to experience the forces of nature, like when I used to visit Rio Ramos, feeling the wind, the water current, the thrill of discovering a carp, or spotting a hidden turtle in the water. Being an artist lets me portray the earthly world that brings me joy, excitement, fear, and fulfillment.

Similarly, pursuing architecture (science) aligned me with the urge to create and conquer the material world to achieve and solve the desire for certainty. This is why science is important to me. It gives me the sense of constructing or understanding something of my own and that the truth doesn't lie in a god but in me. This dual interest in the imaginative and scientific realms motivated me to formulate this thesis, and that is why the "dance" and conversation between these two realms are the central themes of my art proposals.

The Art pieces I've proposed aim to display the cultures' raw-earth aspects of the world and illustrate how they can be transformed into something immaterial through play and interpretation. The core of this thesis revolves around understanding how mythical and fairytale visual stories evolve and hybridize into a product—a fusion that, nowadays, captivates us, providing a breather from our everyday lives.

In today's video games, ancient stories blend with contemporary narratives, injecting a bit of magic into our lives. While many may not know the origins or meanings behind these stories, they are drawn to the mysterious and imaginative feelings they evoke.

These art pieces I propose aspire to reconnect us with our roots, utilizing Art and concise lessons without unnecessary complexity. Instead of offering an exhaustive course, the aim is to convey basic ideas, simply awakening the imaginative side. It's about forging a link between technology and old stories.

These pieces aspire to echo the past, not to impart new knowledge but to prompt recollection or offer a familiar experience without making it a grand affair. The results of this thesis indicate that many players may not be familiar with these old stories, may struggle to recognize them, or may have forgotten them. Yet, they still appreciate the mysterious and dreamlike narratives associated with them.

"The Divine Language" art piece is designed to recreate the tangible and divine ethereal experiences that men worldwide have with religious iconography and its idols, enhancing the experience with sound to make the divine statues come alive and give a similar experience of humankind around the shrines and the activities around idols, saints, and gods. The art piece proposes to make "new" figures representing a whole primitive essence supported by religious and primitive thinking folklore of the region defined by the totem.

The **"Alpha-Prime"** art piece aims to give the participant a religious and material experience that could emulate what we experience when we go to a shire. It is designed to make us feel that we are closer to divinity or something immaterial, and the projection of the concert is a metaphor for how, from a tangible reality, the echoes in the form of video projection transport an ancestral message and give us the same live feeling despite reformulation and time.

The main objective of these art pieces is to remind new generations that magic emanates from within us—our connection to our surroundings, emotions, and the natural world. Looking forward, I hope to create Art compositions with the sole intention of sharing exciting primitive thinking experiences with the new generations in a straightforward manner. In essence, this thesis reinforces that we may not fully grasp the origins or meanings of these characters. Still, something about them and their mythical-fantastic narratives keeps us dreaming, emphasizing that life holds more than meets the eye every day.

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