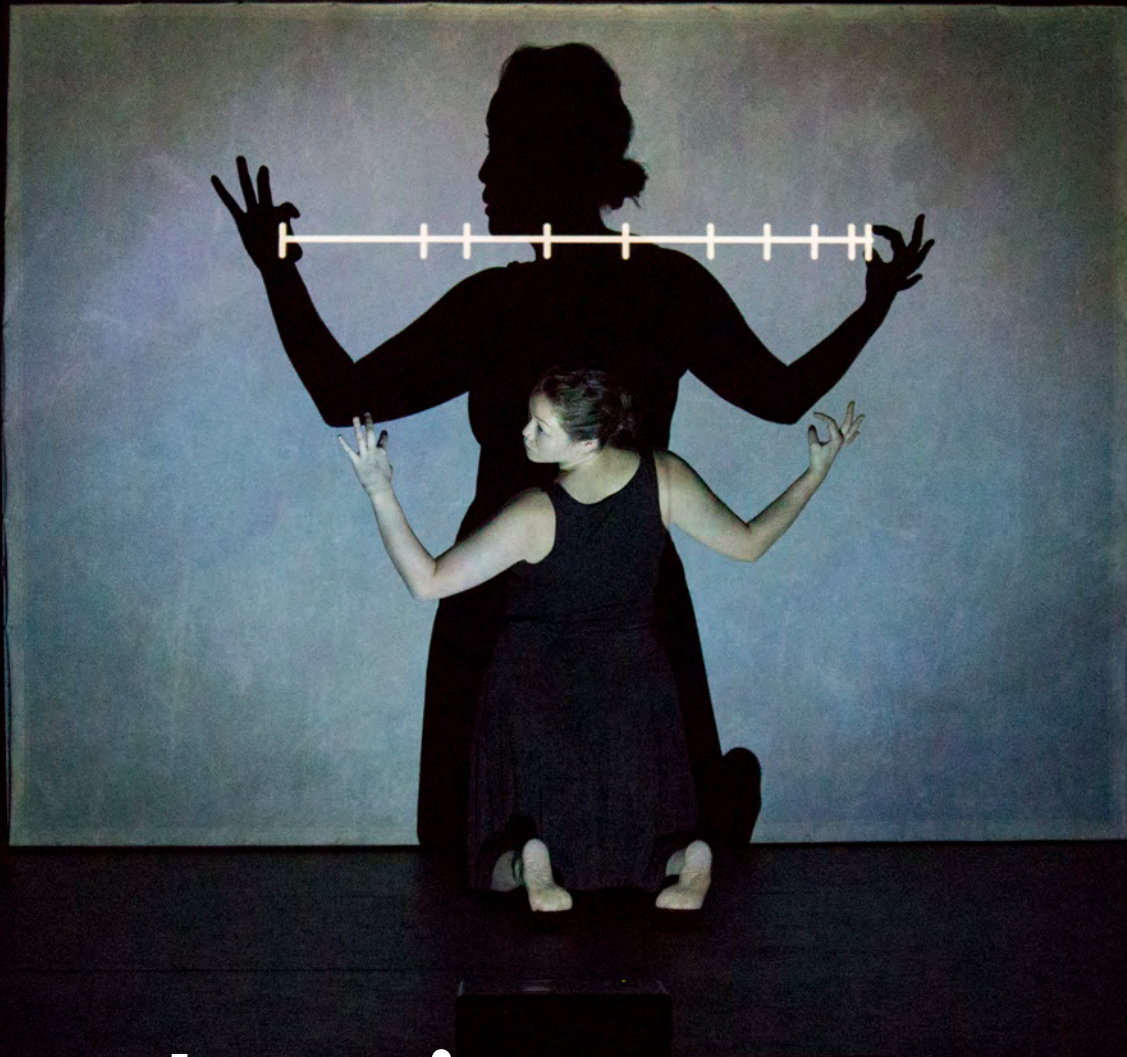


Visiting Artist: Miwa Matreyek

Wednesday, March 28, 6:30p
Tsai Performance Center





About the artist

Miwa Matreyek is an animator, director, designer, and performer based in Los Angeles. Coming from a background in animation by way of collage, Matreyek creates live, staged performances where she interacts with her animations as a shadow silhouette, at the cross section of cinematic and theatrical, fantastical and tangible, illusionistic and physical. Her work exists in a dreamlike visual space that makes invisible worlds visible, often weaving surreal and poetic narratives of conflict between man and nature.

Performances of her work have been held at the TED Conference, The Museum of Modern Art in New York, Sundance New Frontier, The Lincoln Center, The Exploratorium in San Francisco, REDCAT in Los Angeles, and the Walker Arts Center in Minneapolis, to name a few. She is the recipient of a Creative Capital Award. She received her MFA for Experimental Animation and Integrated Media from CalArts in 2007.

Works







Press

**“A Fantastical Interpretation of the Earth’s Formation”
TED blog, January 2014**

**“Miwa Matreyek’s Virtual Vertigo”
KCET, February 2014**

**“Interview: Miwa Matreyek”
Hunger TV, March 2014**

ARTS + DESIGN

A fantastical interpretation of the Earth's formation

Jan 19, 2014 / Kate Torgovnick May



In the opening of [Miwa Matreyek's TED performance](#), a pair of shadowy hands wave over a plate, and an apple halves itself. From there, goldfish swirl around the plate, before morphing into birds and flying away. For the first minute, you think you are watching video — an intricate blend of real-life footage and animation. But soon you realize that what you are watching is more complex than that. The shadow hands controlling the surreal montage aren't a part of the video itself — they're created by Matreyek, who is on the stage and casting shadows through the projection. Soon, Matreyek begins crawling slowly across the stage, a beautiful landscape unfurling around her onscreen. It gives way to a city of skyscrapers that appear to grow around her like plants. As her shadow weaves a complex path through the buildings, hot air balloons swirl around her.

Miwa (pronounced Mee-wa) Matreyek is a multimedia artist who blends, animation, shadow play and music into extremely surreal experiences. At TEDGlobal 2010, she premiered her piece “Myth and Infrastructure.” In early 2014 she completed “This World Made Itself,” which takes inspiration from her love of physics and natural history museums. We caught

up with Matreyek to discuss the piece — and to talk about how she goes about creating these intricate performances in the first place.

What would you say is the idea that you wanted people who watched your TED performance to walk away with? Because I think there is definitely an idea there.

Overall, a sense of wonder, magic, creativity, imagination. It's a very surreal and dream-like thing for me. In the process of making "Myth and Infrastructure," a lot of ideas were inspired by things in my surroundings. In a small way, what I'm interested in people taking away is the sense that it's tinkering and invention with everyday objects. I'm using projectors and a laptop, but it's not that different from shadow play or magic lantern shows — so there's an old feeling, I think, to what I do. There's a connection to the physicality of the medium and the performance that I think is often lacking in new media installation — that you don't have this human component.

What have been the most heartwarming reactions gotten to your TED Talk?

A lot of people talk about how they just let it wash over them, and how they feel kind of taken on a journey. It's funny, because it's a video that's on TED.com, but as a piece itself, it's very much about the live performance. People who have seen it online come see me at festivals — and they're like, "Oh wow, the video was really great. But seeing it live, and seeing your real live body..." With a real body, you can see each strand of hair moving, my eyelashes flickering, when I smile. There's such a visceral and physical connection — the audience can get something else when they actually come and see me.

Have you gotten any reactions to the talk that you thought were a little strange?

Some comments say, "This would've been better if it was all video, instead of it being a performance." Which is funny to me, because it misses the point. I could have easily made that whole thing with a composited green-screen shadow figure — it would be easier, and it would always be precise and perfect. But I really like the struggle. There are moments where I'm physically struggling to keep up, or I'm just slightly off. I like the divergence and convergence between the media and the body. There's an uncanniness to it — the animation and my body connect to create an illusion. And I like the fact that the audience helps complete the illusions. Because when it's a little bit off, the audience is actively watching in a way that they help me complete the illusions.

For my work, there's the flat screen, and so the cinematic space of the animation — the body collapsed right on to the flat screen. Then there's also the theatrical space of seeing the set-

up on stage: projectors, screen, laptop, and me. They see my body get bigger when it's closer to the projector, and smaller when it's closer to the screen. The audience is aware of the narrative of how I'm staging what they're seeing cinematically. I'm really interested in that dual narrative of seeing the fantastical illusion, and also seeing the technical narratives of it. I think that takes them on a journey of suspension of belief and disbelief. It creates a more active kind of viewing — they're invested in figuring it out. I like to keep it in the mysterious space where there's some sleight of hand and it gets a little bit tricky for the audience.

Did the experience of performing at TED and having your talk go online, inform new works in any way?

I think so. "Myth and Infrastructure" is about being taken on an emotional journey, and thinking about creativity and imagination. After TED, I wanted to make work that expanded beyond that. It was a driving force to try something different.

With "This World Made Itself," the first half is natural-history based. I've always been interested in science, and I feel like my place of interest in science comes from a very visual and physical sense of the world. I was actually a physics major for my first year as an undergrad. Once it got separated from having a visual sense and a physical sense of the mechanics of things, then it just became math. I lost interest, because I couldn't really imagine it or feel it in my body. So I feel like with this work, I'm trying to reconnect with that.

With my piece that just premiered, it starts with the Big Bang and the formation of the earth, and then goes through different stages of prehistory in kind of a dream-like, abstracted, way. The Precambrian oceans, the Ordovician oceans, and the carboniferous forests. Coming from a place of imagining: what does it feel like to be the earth that's just forming? It's all molten lava and there's no atmosphere and it's just forming as a planet — and what does it feel like when the atmosphere forms, when there's steam, when there's the first oceans forming.

So interesting. Was there a moment that launched the idea for you?

Because “Myth and Infrastructure” was on TED, I got a lot of invitations to festivals from people that saw me online. So I was flying around a lot. Even just being on an airplane, and looking out the window, and being amazed at what the earth looked like. I noticed that you can kind of read landscapes, and how they formed is really interesting to me. Flying over the Southwest and seeing dead riverbeds and then where there’s formations of plants growing because there’s an underground river or something. You can see fault lines. That’s just takes my breath away — to look out the window. I always make sure and sit by the window.

How long does it take you to create a piece?

“Myth and Infrastructure” took me about eight months. “This World Made Itself” took me about two years.

How do you get from the concept to the visual ideas?

Often, I just explore with everyday objects. “Myth and Infrastructure” started with me grabbing things from the kitchen and being like, “What are ways I can transform this? What are ways I can play with this?” With this piece, because I was thinking about natural history, I tried to make it a point that, wherever I did travel, I would go to a natural history museum or a science museum. To get a visual reference. Though that’s always been something that I’ve enjoyed and liked a lot.

Do you do the animation first, do you think about the music first, do you think about how you physically want to do the interacting?

It’s the animation and the interaction first — the visual sense and the physical sense. I build them as many vignettes, and then figure out ways to tie it together. With this piece, I had

the prehistoric timeline, so I would imagine something like being on fire. And then the visual world comes after that. Oh, there's asteroids in the sky? I start building that and then figuring out how my body might fit into it. But it's a very integrated process. I normally have the projectors and the screens set up in my living room so I can constantly turn it around and test it out. I build up a still image before I build animation — I build out the ground and the sky, or an ocean that I'm floating in and then try to physically figure out: Am I swimming in it or am I underwater? So it's very physically exploring a place.

Is your animation stop-motion, or a combination of stop-motion and drawing?

It's not really stop-motion. I'm making it in AfterEffects, so it's more like a composited collage. It's a lot of things that I shoot photos and video of, including just textures, that I layer on top of each other. Some found things, some things that I draw with the computer and then animate. It's a mix of layers and layers and layers of things that are constructed with the computer.

What was the visual effect in “The World Made Itself” that was the hardest or most difficult to figure out how to create?

The hardest scenes are where I get into a battle of the laws of physics of the world that I'm in, versus the laws of physics in fantasy — where I can play with time and gravity with animation.

I have one scene where the idea was that I'm being dragged across a field of flowers, and it's kind of me being dragged back in time in my mind. So for that scene, I'm actually lying across two stools, and just kind of holding my body up, Pilates-style, flailing. Hopefully, there's a sense that I'm floating above the flowers and kind of weightless. By combining animation with the body, the body becomes a little bit more fantastical.



Miwa Matreyek is pulled through a field of flowers – and time – in her 2014 work, “The Word Made Itself.”

In your TED performance and in the trailer for “This World Made Itself” (above), both contain the image of the natural morphing into a city. Why is that something you find yourself coming back to?

It’s a strange dichotomy for humans to live in, that we are both a part of the natural world and that we build up these concrete beehives to live in. We’re drawn to both, and afraid of both. We seem unable to live without one or the other. It’s funny, because that is in every single thing that I make. I feel like it’s something that I’m still kind of figuring out.

With “Myth and Infrastructure,” because it’s 17 minutes for the whole piece – and for TED, I had a time limit of 10 minutes – it was short. Too short for me to go somewhere dark, and then come back out. So I kept it really light-hearted and magical. Whereas with this piece, it’s something that came out of a complete history. In the second half of the piece, when it goes to more of the human world, this is the world that we’ve made for ourselves. Which is kind of dark.

You’ve lived in Los Angeles for a long time, right?

Yeah, eight years or so.

Is Los Angeles a part of your work?

I'm not sure about Los Angeles particularly, but the city thing is there. Los Angeles is so sprawled out that you mostly feel like you're in a city, but also it doesn't feel like a city in some ways too. I think that dichotomy is interesting. Overall, I think there's a kind of problematic relationship being in a city. I haven't really lived anywhere rural, so I have no reference point, but a city is a strange system to be a part of.

In an alternate universe where you weren't an artist, what do you think you would be doing? I think I know the answer.

I would love to be a scientist. A geologist, maybe.

Do you have a secret talent that you think most people don't know about?

Making surprises for my friends. I feel like I'm good at getting really invested in making something that's "Oh, my friends are going to love this." That's how I started making art, really. When I was a kid, I'd paint a really beautiful thing on a birthday card for my mom. In some ways, it's a lot like my "serious art," because I build magical surprises into it. I do that in a small scale for friends too.

Where would be your dream place to perform "This World Made Itself?"

I would love to perform it at a natural history museum or a science museum type setting. I did perform it as a work in progress at the Exploratorium in San Francisco. There's science-based stuff in the story itself, but I'm also interested in tinkering and inventiveness within art being part of the conversation there. It's scientific, but it's more on a children's encyclopedia kind of level. So I would love to perform this at museums, where younger audiences come, and can get inspired to want to learn more.

MULTI-DISCIPLINARY

Miwa Matreyek's Virtual Vertigo

Holly Willis | February 2, 2014



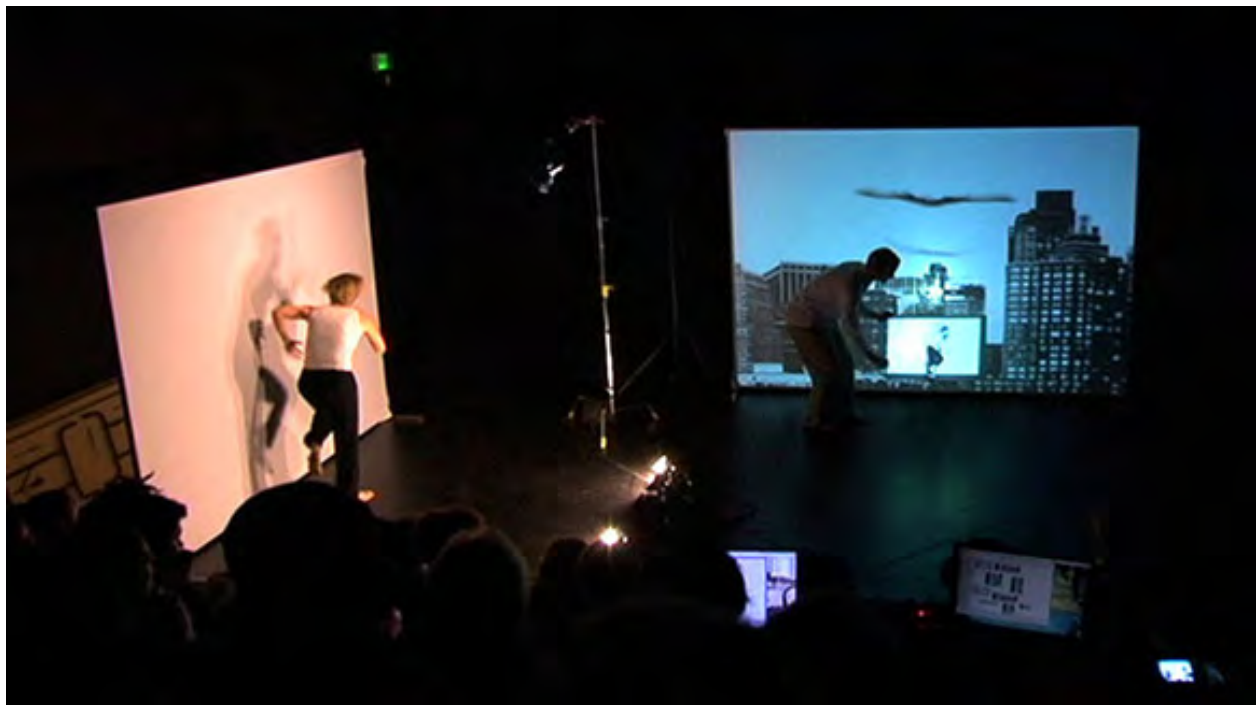
This World Made Itself, 2013.

Since the 1990s and the digital revolution, as a culture we've been struggling to figure out our new reality. What is "real?" What is "virtual?" And how do they connect?

Media artist Miwa Matreyek tackles these questions in her artwork, which is impossible to label easily. She blends elements of theater, performance, animation and cinema to create magical live events layering multiple projections, recorded music and the image or silhouette of her own body moving through the projected images. The result is a spellbinding experience

for an audience as we simultaneously marvel at the enchanting animated worlds she creates while at the same time try to imagine how the entire performance is working. What's real? What's animated? What's projected?

"From early on, I was interested in breaking down the languages of theater, performance and cinema, and I liked playing with the structure of video," explains Matreyek, who graduated from the California Institute of the Arts with an MFA in 2007, and now lives in Los Angeles. At CalArts, she was able to merge her interests in animation and collage, as well as theater, performance, cinema, puppetry and site specific art, through the Center for Integrated Media, an interdisciplinary laboratory that invites students who are interested in using technology in creative ways to experiment.



Ocean Flight, 2005

In the lab, Matreyek met fellow student Chi-wang Yang, and they began to work together. They spent hours playing with front and rear screen projection, exploring the various effects that they could create. Eventually they named their collaboration Cloud Eye Control (they were later joined by Anna Oxygen) and they began to design live performances that united projection and performance. One of their early pieces is "Ocean Flight," from 2005, which includes video footage of a person running; the footage is captured live during the performance on one side of the stage, but then projected onto another screen on the opposite side, where it is collaged together with yet another projection and another live performer. The mix of projection and live performance produces a dizzying and captivating kind of vertigo as you try to trace what's real versus what's projected while marveling at the magic of it all.



Dream of Lucid Living, 2007

Matreyek's thesis project is titled "Dreaming of Lucid Living." "With this piece, I was playing a lot with sleight of hand," explains Matreyek. "I was playing with video and a black silhouette, and what's real and what's not to create a continuum between the virtual and the real." The project combines playful and yet visceral animated collages -- almost decorative drawings of skeletons, for example -- into which Matreyek layers the silhouette of her own body. She also creates entirely black-and-white images such that her own black silhouette can mingle among the projected images and you simply can't tell what's her and what's animated. In all of her work, Matreyek moves in carefully choreographed synchronization with the animation, and the result is spellbinding. "The pieces often have two narratives," she explains. "There's the story that is unfolded and presented to the audience alongside the narrative of the staging and the awareness of how the story is being made."

Matreyek completed a new major piece in 2010, "Myth and Infrastructure" and presented it at the TED Global event in Oxford, England that year, among many other high profile international festivals. This piece brings together many of the artist's earlier experiments, but connects her ongoing sense of visual playfulness with a kind of mythic expansiveness achieved primarily through scale. The artist's body merges with the universe and the result is a modern form of moving image folklore or mythology.



Myth and Infrastructure, 2010 | Image: Gia Goodrich

Matreyek's newest project is "This World Made Itself," which premiered at the Wexner Center for the Arts in Ohio last year and will be featured at this year's Sundance Film Festival as part of the New Frontiers Program. "It goes from the Big Bang to dinosaurs," says Matreyek, explaining the project's timeline. "In my mind, the piece is somewhere between Disney's 'Fantasia' and Carl Sagan's 'Cosmos.'"

"This World Made Itself" begins with incredibly beautiful animated images of molten rock and the formation of oceans and landmasses, and then moves on to the origins of life. Richly detailed and colorful -- and yet entirely surreal -- the imagery looks it was pulled from a children's encyclopedia from the 1950s. Matreyek's silhouette intercedes in the projected imagery, creating a mythic female presence moving gracefully through the prehistoric scene. We see her swimming in an ocean of fire, walking through tall grasses, traipsing across mountains.

"As an undergraduate, I was interested in physics," says Matreyek, explaining the piece's origins. "I loved science when it was very visible and tangible. When the classes became about math and I couldn't feel it in my body anymore, I was less interested. I feel like a lot of what I'm doing in my work now is trying to find a visceral way of connecting to or seeing the world. A lot of my animations

have a sense of science -- even if it goes in an abstract direction. There's a sense of awe, and a desire to connect with the earth."



This World Made Itself, 2013

Matreyek also continues to be fascinated by the process of layering live performance and animation. "When you combine the body with video and music, it can create a feeling that defies the physics and gravity of the real world; the body becomes a bit more ephemeral and the animation can then become more tangible and have a weight to it."

The artist also appreciates playing with the tension between the narrative that we see onscreen, and the story of *how* the project is being made. "The audience is completing the illusion for me," she explains. "The audience has to do half the work. I think that's what keeps the audience engaged; they're solving puzzles as they watch. It's funny how much feedback I get from people. Their brains are constantly fighting between the story and how it's being done."

This World Made Itself from Miwa Matreyek on Vimeo.

Matreyek's work is part of larger movement in contemporary film practice that connects live performance with projected imagery, and in the process celebrates the fundamental magic of cinema. Filmmaker Jem Cohen, a participant in this movement, has described his own fascination as a kind of

"primitive enchantment," which refers to the desire to return to the basic tools and technologies of image-making and projection in order to rediscover their magic. Add a fascination with the harmony between the body and the image and you have a pretty good description of Matreyek's work: primitive enchantment.

Matreyek will present "This World Made Itself and Myth and Infrastructure" at REDCAT Friday, Feb. 7 - Sunday, Feb. 9, 2014.

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THE INTERVIEW: MIWA MATREYEK

Published on 24 March 2014

HUNGER ([HTTP://WWW.HUNGERTV.COM/](http://www.hungertv.com/))



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Founded in 2006 the Flat Pack Festival has garnered a well earned reputation for itself as a hub of genuinely diverse and unique creativity. Located in venues across Birmingham, the event (which has recently altered its name to include ‘film’ in the title) continues to promote a breadth of international talent that is never conventional and always thought provoking.

On this year’s agenda we have the inclusion of a wonderfully gifted artist in the form of Miwa Matreyek, who’s bringing some LA attitude to the Midlands with her mind bogglingly beautiful performance piece ‘The World Made Itself’. Combining animation with ancient theatrical techniques like shadow puppetry, the CalArts graduate offers up a truly indefinable experience that quite frankly warrants a collective ‘wow’.

We spoke to the artist before she embarks on her short UK tour, which also includes Manchester and London, to learn a bit more about the fascinating process behind her work and her ultimate creative goal.

YOUR WORK IS SO WONDERFULLY THEATRICAL AND
DRAWS INSPIRATION FROM OLD SCHOOL PERFORMANCE
TECHNIQUES SUCH AS SHADOW PUPPETRY...CAN YOU
REMEMBER THE FIRST THEATRICAL EXPERIENCE THAT
REALLY HAD AN IMPACT ON YOU?

The thing is I come from an animation background so I don't have any performing background. I don't really remember or know the first show I saw but certainly being in grad school and being exposed to student faculty's work, and the kinds of experiments people were doing, brought me to thinking I can combine animation with live performance.

AND I SUPPOSE WITH ANIMATION YOU KIND OF EMBODY
THAT CHARACTER AND ITS PHYSICAL ATTRIBUTES AND
EVEN THOUGH YOU'RE NOT ACTING IT OUT PHYSICALLY
YOURSELF, YOU'RE BRINGING THE CHARACTER TO LIFE
ON SCREEN...

Yeah, and in my animations too I've always put myself into it, as a composited video. So it was like I was already performing in my animations. Also, at CalArts there's even a puppetry school and I took one of the classes – it was offered in the puppetry school but it wasn't necessarily about puppetry, it was just about having a piece of text and thinking of different approaches... how to show and tell that story.

HAVE YOU EVER USED A MOTION CAPTURE SUIT?

No, I haven't.

IS IT SOMETHING YOU WOULD BE INTERESTED IN USING?

I'm open to the possibility but I'm really just interested in the very human presence of a live performer rather than making it so detached to technology that you kind of lose sight of the human.

YOUR WORK PLAYS ON THE THEME OF ILLUSION AND
REALITY... IS THIS A COMMENT YOU ARE TRYING TO MAKE
ON SOCIETY ESPECIALLY AS OUR LIVES ARE NOW OFTEN
LIVED OUT ONLINE AS IT WERE?

I'm not sure about it being a comment but I am certainly interested in the middle ground between the cinematic space and the staging, which I think my work is always in between. My body becomes transformed and becomes a bit more fantastical whereas the animation feels a bit more tangible and real because of the intersection with my body. I'm

interested in breaking apart the cinematic space and making it a little bit more visceral, as well as have a feeling of consequence to a real body. I'm interested in the audience being engaged in the suspension of disbelief.

WOULD YOU SAY IT'S ALMOST LIKE BREAKING DOWN THE FOURTH WALL IN THEATRE TERMS, WHERE THE AUDIENCE FEELS A BIT MORE CONNECTED TO IT?

Yes.

ON A PRACTICAL LEVEL, HOW TRICKY IS IT TO KEEP THE TIMING AND THE MOVEMENTS IN SYNCH WITH THE VISUALS?

By the time I've completed the piece I've been rehearsing it so much, it's not very hard at all. And it's like a dance, it's very choreographed. I have some background in music so have a sense of rhythm and timing and can easily be cued in by the music. Also, there's a few spike marks and a few clues like that. Behind the screen, away from the audience, it almost becomes a ritualistic space for me just doing my movements.

TALKING OF THE MUSIC ACTUALLY, IT'S SUCH AN INTEGRAL PART OF YOUR PERFORMANCES – TELL US ABOUT YOUR RELATIONSHIP WITH FLYING LOTUS. HOW DID THAT COLLABORATION FIRST COME ABOUT?

It originally came about through a commission that the Los Angeles County gave for this presenter to bring two LA artists together to make a performance, so that's how we were originally tied together. And that project was sort of like an early version of what is now 'The World Made Itself'. From there I took it on and found extra funding and made it my own piece and that was basically the beginnings of it.

DO YOU EVER CREATE ANY OF THE MUSIC YOURSELF OR COME UP WITH ANY OF THE IDEAS THAT FEED INTO THE COMPOSITION – OR IS IT QUITE SEPARATE?

It was pretty separate for this piece. There's been some other pieces with other musicians where there was original music and some of it I made myself with a garage band. But for this piece it was a little bit more separate just because it was such a huge task to take on making that much animation that I really wasn't in a place to deeply collaborate with a musician.

THERE'S SOMETHING MAGICAL ABOUT YOUR PERFORMANCES. WHAT ARTISTS, FILMMAKERS OR OTHERWISE HAVE INFLUENCED YOU THROUGHOUT THE YEARS?

Definitely Michel Gondry just because with so much of my work there's a puzzle solving essence to it, and I feel that with Michel Gondry, especially with his older music videos, he sets up a system or puzzle that he's solving and pushing beyond the obvious. I also like a lot of (George) Melies work and similar people who were at the forefront of the technology for film – that's always really interesting to me too. There's playful ways I'm trying to problem solve that I see in a lot of Melies films.

IT'S QUITE DIFFICULT TO DEFINE YOUR WORK, YOU'RE NOT PIGEON-HOLED IN A WAY – THAT MUST BE QUITE FREEING AS AN ARTIST? IN A WAY IT'S ALMOST LIKE CREATING A NEW MEDIUM.

Yeah, I have hard time describing it myself, which is why I normally have a visual aid with me... 'This is what it looks like', but yeah it is very freeing to just kind of invent something and make it up as I go along. As a medium it's very open, which means I can tell stories that are very loose but can still bring an emotional impact back to the audience. At the same time I feel like, almost by luck, I made my show very tourable – it's basically just me and three suitcases. I can just show up and set it up, if it's in a space that's large enough ... I need 20ft depth so it can be in gallery or a black box theatre, so it's nice that even though it's a medium that's hard to define, it's fairly easy to show it too.

AND IT APPEALS TO SUCH A BROAD AGE-GROUP OF PEOPLE TOO...

Yeah, it does and there's no language or text in my piece so it's also very international.

ABSOLUTELY, THERE'S DEFINITELY SOMETHING VERY GLOBAL AND FAR REACHING ABOUT YOUR WORK, ARE THERE ANY SPECIFIC ENVIRONMENTAL, POLITICAL OR SOCIAL ISSUES CLOSE TO YOUR HEART?

There are but I'm not really interested in making a single statement although I can talk about the different things that were on my mind when I was making the piece, and they all kind of weave together in a tapestry. For the new piece there's the thought of the food we have on

our table and looking into the past at what happened for that food to get there – so it's kind of vegetarian and about our detachment with the world and where things come from. Also, there's a part in the new piece where it's maybe a personification of the earth and that came from touring and looking out of the window and seeing open pit mines that were being transformed by humans or fracking where there's parts of forest ripped out, and just having this really painful empathy with the earth. They look like open sores, you know? And for me, by putting my body into those kinds of layers, there's something kind of visceral and emotionally touching that the audience feels by watching the work.

DO YOU CONSCIOUSLY HAVE A LINEAR THREAD RUNNING THROUGH EACH PIECE?

Visually and story-wise I just have a bunch of scenes and I try and weave them together in a way that makes sense. It's not necessarily that I've storyboarded the whole thing or I know exactly what the story is going to be as I'm making it but for 'This World Made Itself' I had more of a structure because I was working with natural history for a good amount of it, and using geological time but in a very dreamlike way, so that became a natural structure for it.

ONE OF THE MANY THINGS THAT STRIKE US ABOUT YOUR WORK IS JUST THE SHEER STYLE AND BEAUTY IT EXUDES. CAN YOU GIVE US ONE EXAMPLE OF SOMETHING YOU FIND AESTHETICALLY BEAUTIFUL IN THE WORLD?

Something that's really exciting to me is just how big things can be and how small things can be. If you look out into the universe the mind blowing scale of how huge things can be such as our planet, the solar system, the galaxy or all these star systems and just how it unfolds that way, and also how it unfolds on a microscopic level too. There's a little bit of that in my piece too. There's a section where I'm flying through space and it's kind of about the powers of ten where it goes into atoms the creation of heavier elements. I'm not sure how much the audience is able to read it literally but that's my intention.

IS THERE ANYONE IN PARTICULAR FROM ANY ONE OF THE CREATIVE MEDIUMS OR INDUSTRIES THAT YOU'D MOST LIKE TO WORK WITH?

There are definitely some musicians who have really inspired me over the years, Bjork being one. I saw her on tour for the new album and that whole album is about cosmology and the creation of the universe.

WHAT ARE YOU HUNGRY FOR IN LIFE?

I'm just hungry to take in more knowledge and experiences, and to find a way to spit that out in a diamond that I make – the diamond being the work that I do. I'm really interested in collaborating or working with scientists, or science departments at universities, that have access to information or equipment I don't normally have access to. I'm definitely really interested in combining more science with the art – either as actual technology or as a representation but thinking about the awe-inspiring scales of things and just the world that we live in.

The Flat Pack Film Festival runs between 20th-30th March – for more information please go to www.flatpackfestival.org.uk (<http://www.flatpackfestival.org.uk>).

Miwa's performance is on Thursday 27th and Flatpack will be presenting the UK Premiere of 'This World Made Itself' (<http://www.flatpackfestival.org.uk/event/this-world-made-itself/>). (<http://www.flatpackfestival.org.uk/event/this-world-made-itself/>)

Gallery



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