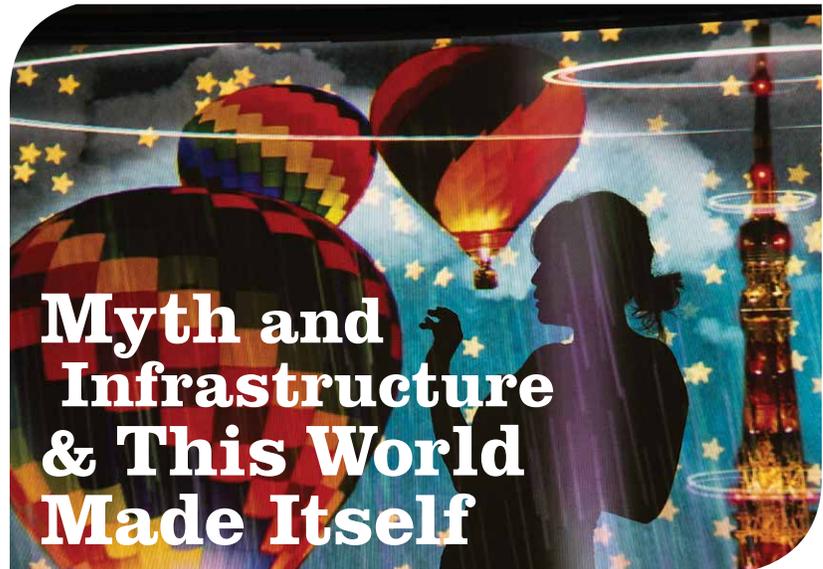


Window on the Work



McCallum Theatre Institute's
Aesthetic Education Program
2016 | 2017



Performed by Miwa Matreyek

What is a **Window on the Work** — and why have one? Well, like windows in general, it provides a look in (or out!) at something. That something, in this case, is a work of art. The work of art in question will be studied in the classroom and then viewed — live. Classroom teachers, students, and teaching artists will be engaged, together, in determining what that study will ultimately look like. A document like the **Window on the Work** you hold in your hand at this moment will help you play your part in that process. It gives you not just one view but many views into the work of art. It supplies you with answers to the questions you raise. It inspires new questions, suggests new avenues of inquiry. It rounds out the picture. It sparks new ideas. See if the ideas below make sense to you.

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In the planning phase, Windows on the Work can help establish the most effective line of inquiry and richest unit of study

- answer questions about the work of art as they come up
- help you approach the work of art from various vantage points
- spark curricular connections

During the unit of study, Windows on the Work can

- help you expand the study in particular contextual areas
- become a reference for student use

After the unit of study, Windows on the Work can

- help keep the work of art alive in the classroom
- suggest pathways for further study
- help tie together strands of learning later in the year

Myth and Infrastructure & This World Made Itself

TEXTS BY
MARK ALMY,
EXCEPT WHERE
OTHERWISE CREDITED

Performed by Miwa Matreyek

Table of Contents

The Works

- *Myth and Infrastructure*
- *This World Made Itself*
- The music

The Artist

- Miwa Matreyek
- An interview with Miwa Matreyek

Craft

- Collage
- Silhouette
- Animation

Roots

- Performance art

Responses

- What teachers are saying

Sample Lessons

- Companion projects for the classroom

Resources

- Read it here!
- Hear it too!
- On the Web

Glossary

- Useful terms in studying this work of art

The Works



Myth and Infrastructure

Miwa Matreyek describes the creation of *Myth and Infrastructure*:

I asked my friends Anna Oxygen and Caroline Lufkin to make original music for the piece. I wanted the songs to be songs that feel complete on their own, rather than sound-design or sound-effects kind of tracks. The process started with me describing the feeling of the scene and music and sending clips of what I was making to help inspire the music...so it was a very back and forth process until everything fit and felt complete. The song during the island scene is a song by my friend Mirah off of her album *(a)spera* on K records. In terms of music in general that I listen to while I work, I guess it's often music that makes me feel energized to work, or music that feels complimentary to the scene I'm working on. I am listening to a lot of iamamiwhoami, Joanna Newsom, Janelle Monae, Yeasayer and Fever Ray.



This World Made Itself

This World Made Itself is a live performance work that also involves filmed material. Created in 2013, it features the shadow of artist Miwa Matreyek – projected as a silhouette – while she, present on the theater stage and generating that shadow, interacts

with images she has filmed. She refers to these filmed images as animation. The images are often photographic and move fluidly from one to the other. Sometimes various images are “collaged” together in a single shot. She thinks of this art form as merging film and theater to create a unique kind of spectacle. She sees this as an interaction with the fantastical world she has created in her video work. What is the thematic content of this piece you ask? A journey through the history of our planet richly presented both in terms of image and of music, from the epic beginnings of the universe through the modern and complex world peopled by – us! It feels a little scientific, as if we were flipping through the pages of a children’s encyclopedia – and at the same time emotional, surreal and dreamlike.

Kelly Willis of KCET Public Television describes it this way:

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 as if 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. 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?

Original music is by Anna Oxygen and Caroline Lufkin, with additional music by Mirah and Mileece.

Anna Oxygen is the stage name of Tacoma-reared Anna Jordan Huff. Early on, she enjoyed artists like Joni Mitchell and Leonard Cohen, and she developed her voice along classical lines. She sang in choirs and musicals. She also kicked around in the Washington state folk music scene.

Her music career got underway when she joined the musical group Space Ballerinas. This synth-pop group was based in Olympia, the capital of Washington. A little later on, she went out on her own, recording a solo album, *All Your Faded Things* in 2003. She hopped onto the Kill Rock Stars label for her second release, *This Is An Exercise*. Artists such as Beth Ditto and Mirah have contributed to her recordings.

These days, Anna is based in Los Angeles where she guests on albums by the likes of The Microphones. While studying at CalArts, she formed Cloud Eye Control – a performance art group – with Miwa Matreyek and Chi-wang Yang. She is also part of the psychedelic folk group Day/Moon. She’s also done film work. Be sure to check out the 2005 flick, *Police Beat*. And finally, she also scores films such as the titles featured in this program, *Myth and Infrastructure* & *This World Made Itself*.

Here is a partial list of the musical selections we will enjoy in this work of art:

- *Cello(LI)* by Toneformmaster
- *Intro/A Cosmic Drama* by Flying Lotus
- *No Title* by Careful
- *Shells* by Mirah
- *The Water Kept Coming* by Careful
- *Tiny Tortures* by Flying Lotus



The Artist



Miwa Matreyek

Miwa Matreyek breaks artistic boundaries. This is why she scoops up accolades and awards, among them Center Theatre Group's \$10,000 Richard E. Sherwood Award for emerging theater artists. Mr. Sherwood was a longtime Los Angeles Center Theatre Group board member whose appreciation for the energy and talent of emerging artists led him to nurture innovative and adventurous Los Angeles-based theater artists. The imaginative animation, shadow play, and science we experience in Miwa's works fits neatly into that category.

“I came into theater sideways from animation. Theater surprised me.”

— MIWA MATREYEK

Miwa started out majoring in physics! Later on, she switched to art. This allowed her to explore painting, photography and collage. After a while, she began to play with music as well. Adding music to her collages gave her art, “the quality of time and movement.” This in turn led her to animating those visual art images. It was during her time at California Institute of the Arts while studying animation, that her collaboration with theater artists kicked in. These associates “opened my eyes to telling layered stories combining a sense of ‘liveness’ with animation.” She says, however, that her devotion to science has not wavered. Her work explores “the mechanics of the body and the universe – what I would call the visceral experience of physics.”

She is very happy, of course, to have scored the Sherwood award. “For emerging artists, who often have to find and carve out their own path, that recognition, that financial support,” she said, “is very important for establishing yourself.”

Of her own work, she likes to say that she creates live, staged performances where she interacts with her animations as a shadow silhouette, at the cross section of cinematic and theatrical, fanatical 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. Her work exists both at the realm of the hand-made and tech.

She travels as a one woman show, often incorporating artist talks and workshops. She performs her interdisciplinary shadow performances all around the world, including animation/film festivals, theater/performance festivals, art museums, science museums, tech conferences and universities. A few examples are TEDGlobal, Museum of Modern Art and Sundance New Frontier.

She received her MFA for Experimental Animation and Integrated Media from CalArts in 2007. She is also a co-founder and collaborator of the multi-media theater company, Cloud Eye Control.

“Female, Japanese, American, eyes, fingers.”

— MIWA MATREYEK DESCRIBING HERSELF IN FIVE WORDS

An interview with Miwa Matreyek

The McCallum Theatre Institute posed the following questions to Miwa via email:

MTI: As you were part of Cloud Eye Control, what inspired you to then move on to explore your ideas through silhouette and shadow?

Miwa: I started collaborating with Chi-wang Yang and Anna Huff while at CalArts, from 2005. As we graduated, we named our collaborative project Cloud Eye Control (CEC), so we can submit to festivals, and not define one person as the director, since we are all co-creators/directors. My solo work was an exploration that I started in tandem to the collaborative work – my first solo/shadow piece was my thesis piece at CalArts for the Experimental Animation MFA. I made *Dreaming of Lucid Living* over 2006-2007. So as we graduated (in 2007) and have been showing and making more work, CEC and my solo pieces have walked kind of parallel, tandem tracks. Often it worked out that I make a piece with CEC, then make a solo piece, then make another piece with CEC...back and forth. They fulfill a different experience for me, to go from a very collaborative environment, to going in to my own cave of creation for my own work.

MTI: Do you continue to explore and/or create works of art that are not in silhouette?

Miwa: I make short films as well.

MTI: In these two pieces, are any of your silhouette images simultaneous projections, or are they all being produced live?

Miwa: Mystery and magic are an important aspect of the work.

MTI: Having not seen your performance live, what does the live performance aspect bring to your work of art? If I understand your work correctly, your live performance movements need to be choreographed with prerecorded images, so why not create them as film works of art?

Miwa: I think that defeats the whole purpose of my work – and I think seeing the show live should inform this question. Yes, I could easily have shot a green-screened silhouette and made every micro second and pixel perfect – but there is something interesting in the slippage/uncanniness of combining live and pre-made, theatrical and cinematic, and for the audience to know that the piece is only happening because they are there along with me.

MTI: You mention “cinematic space”. Noticing how visually different your work is, with projections on a flat screen, to some of your work done with Cloud Eye Control, how would you describe what you refer to as cinematic space with reference to your works of art?

Miwa: I like to think that both my work and CEC’s work have two parallel narratives. One is of the cinematic space, which is the story we are telling, and how the layers of media, body and props in space visually collapse to create a composited image or an illusion. The other is of the theatrical space, where the audience is aware of the construction of these illusions – they are aware of not only all the moving parts on stage, but also of the cables, projectors, laptops, etc. There are also the ideas of cinematic and theatrical storytelling and tropes. I often play with cinematic language in my performances, such as jump cuts, zoom-ins, pans, POV shots – but how does it add a layer when the audience knows I am creating these recognizable cinematic compositions as a performer on stage?

MTI: What techniques do you utilize to create your images? Mind you, I am not technology savvy, but do you program images, lift images, computer draw images?

I come from a background in making collage, so my animations are more like layers and layers of collaged parts (video, photo, images, computer generated textures, computer drawn elements, etc.) built together in Adobe After Effects. I shoot a lot of video and photos, some found images that I deconstruct and build into something new, some images drawn and animated in the computer...it's a mix of hundreds of layers and parts.

MTI: Could you talk a bit more about your editing process? Also, knowing that music will be added, how does it all come together?

Miwa: I start with the music pretty early once I have a few scenes and moments coming together. I use music by friends, either original music, or music friends already had (unreleased or released) and have permission to use. I definitely need the music fairly early on, so that I can key in to beats and moments for animation (and performance) timing.

MTI: What is your music selection process and what inspires your lyrical choices and placement?

Miwa: I reach out to musician friends – often with some preliminary imagery and some descriptions of what the scene might be like. The friends often then send me a folder of music or I go to their house and listen to what they have on their computers to make a range of selections. Once I listen to the songs over and over, I start to see which piece of music feels right for a scene. With a few of the moments, it was clear which piece of music I would want to use and I just asked the friend.

MTI: You mentioned that “the music gave my art the quality of time and movement.” In what ways did you initially put your collages to music? What did that inspirational journey look like?

Miwa: I was originally just making collage – with cut-outs and xerox machines, and then later on the computer with Adobe Photoshop. At the same time, I was recording my own simple songs via a 4-track. Once I brought the music into the computer, I wanted to start moving the collage along with music... which turned into animation, or a visual dance. At first I was using Flash, and then later started using After Effects. By combining what were originally still images with music, I had the desire to make them move and unfold over time to the rhythm of the music.

MTI: Why the title *Myth and Infrastructure*? What myths do you draw form or find inspiration?

Debbie: 35 years making theatre for young people. 35 years teaching drama to young people. 35 years performing for young people. So I think I would have to say...young people.

Karen: Anything you'd like to share about how you work with actors?

Miwa: There isn't a single specific one, but when I was researching for *Myth and Infrastructure*, I was looking at a lot of imagery depicting creation mythologies and thinking about my body in various compositions. One such image that I originally found inspiring was the Egyptian sky goddess, Nut, which kind of informed the composition of the imagery and my body in *Myth and Infrastructure*, during the whole island sequence. Also the common imagery of a domed image of a sky that contains the entire world" as one knows it. But then again, I don't want my narratives to be tied to any one specific (religious or cultural) narrative, and many things shift focus in the process of creation and exploration anyway.

MTI: Lastly, in conveying these two narratives using silhouette, does the role of gender identity lend meaning for these works of art?

Miwa: Yes and no. It is not an intentional part of my work, (there is not a political intention, and it is not a reaction to outside dialogues) but being that I make the work in a very personal way, and that I am inside my own work, it is part of the narrative, for sure. I think it is also up to audience perception and their personal interpretation of what they see, in terms of how strong they read the work as female, feminine, feminist. In some ways there is a lot I find out about the work from hearing audience perception/reactions after performing.

Additional words from Miwa:

Human nature and nature have a strange relationship. It has created this interesting and strange landscape inside of our lives; human nature wants to control, sanitize, shut out nature, while at the same time we are organic beings who ultimately yearn for nature and can't live without it.

Creating a visual composition live is interesting in terms of problem solving. I love setting up physical and visual puzzles. It's exciting to figure it out!

Miwa on the origins of *This World Made Itself*:

As an undergraduate, I was interested in physics, 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."



Craft



Collage

The word collage comes from the French language. (Coller means “to glue.”) Collage occurs primarily in the visual arts. A collaged work of art is made by assembling different things. These could be magazine and newspaper bits, ribbon, paint, photos, found objects and so on. The collage artist glues things like these to paper or canvas. Both of the seminal abstract artists Pablo Picasso and Georges Braque are credited with coining the term collage.

The first time this technique shows up, it's the Chinese doing it. This goes back to 200 BC and

the invention of paper. Centuries later, Japanese calligraphers worked with glued paper, and gold leaf panels appeared in Gothic cathedrals in Europe beginning in the 15th century. The 19th century saw an increased use in collage in assembling photo albums and books. In 2009, curator Elizabeth Siegel organized an exhibition called *Playing with Pictures* at The Art Institute of Chicago. This showcased works by female collage-makers in the Victorian era, such as Alexandra of Denmark and Mary Georgina Filmer.

Picasso was the first to explore the technique in Modernist painting, while Braque was first to apply it to charcoal drawing.

When you make collage from photographs, you're making photomontage. When you assemble three-dimensional objects, you're creating a 3-D collage.

What do you think Miwa Matreyek means when she says she “collages” her animated images?



Silhouette

A silhouette is the image of someone or something in the form of a solid, single-color shape. There are no features in the interior part of the silhouette. Silhouettes gain their visual potency from the contrast they provide with their background.

Using scissors to cut out silhouetted profiles has been a chief use of the technique since the Victorian era. In those days, skilled artists could cut good likenesses, working with the naked eye.

Gradually over time, the use of the term has come to include objects that are back-lit. Someone standing at the window, light streaming in from behind, places the subject “in silhouette.”

“When I am performing in my piece, I am trying to perform with an awareness of how my shadow integrates into the animation and cinematic composition. I try to be very aware of smiling in moments; it’s amazing how much a smile can read to the audience – even as a simple silhouette.”

— MIWA MATREYEK

Animation

Animation is usually understood to be the illusion of motion created by the (generally rapid) sequence of static images, whose subject changes only slightly from image to image. Cartoons and movies are prime examples of these.

an·i·mate

verb

1. Bring to life. “The desert is like a line drawing waiting to be animated with color”
2. Give (a movie or character) the appearance of movement using animation techniques.

“I am an animator who creates animated short films as well as performances and installations with projected animation. 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. 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.”

— MIWA MATREYEK



Roots

Performance art

Miwa Materek's work can be said to live in the genre of performance art.

Performance art is a kind of mixing of visual arts ideas with live performance elements. It rose to greatest height in the 1960s, as visual artists got tired of more conventional forms of expression. In movements like Dada and Futurism, performance artists sought to revivify their work. Modernism and Abstract Expressionism seemed played out. This new synthesis was bracing, rejuvenating. Sometimes this new kind of art was called Body Art, because the human body was often centrally featured. It generally took on a political tone, as well, in keeping with the turbulent times. In more recent decades, performance artists' ideas and themes have moved away from those of the sixties. Performance artists remain a vibrant part of the art world, however, and their work is routinely exhibited in museums, from which it was formerly excluded.

Some well-known artists offering work in this admittedly broadly-defined genre are Yoko Ono, Claes Oldenburg and Andy Warhol. Many, indeed, have assumed strong political stances, and taken some real beatings as a result.

With regard to the work of art under survey, journalist Aine Carlin asked Miwa: Are there any specific environmental, political, or social issues close to your heart (with reference to your work)?

Miwa: 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, *Myth and Infrastructure* 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.



Responses

What teachers are saying about Miwa Matreyek.

“The beautiful choreography with multimedia and the musical accompaniment with multi-layered video were amazing!!”

— JEANNINE NIELSEN, REAGAN ELEMENTARY SCHOOL

“Matreyek’s performance was amazing! It was interesting how she included herself in the performance going in and out the screen. She needed exact timing and precision to work with the images on the screen. She allowed the audience to see her, but for a moment. However, she proceeded to intrigue the audience with the special effects of the performance.”

— MARI VILLARREAL, LINCOLN ELEMENTARY SCHOOL

“Miwa Matreyek’s performance could be explored with my first grade students using the idea of storytelling using elements that Miwa incorporated, i.e. music, images, animation, shadows and silhouettes.”

— KATHY EMERY, WASHINGTON CHARTER ELEMENTARY SCHOOL

“Students could explore the idea of self-expression and how to use various media sources to do so. As a teacher, I would guide them to be expressive as well as accepting of the opinions of others. They would learn that there are outlets (the arts) by which they can express their beliefs.”

— MEDARDO GOMEZ, MADISON ELEMENTARY SCHOOL

“This performance would lend itself to teaching all about the environment, the timeline of civilization, perspectives, stewardship of the Earth, and mythology of the Earth’s origins. We could work on collage, layering, shadows/silhouettes, and writing our own versions of the themes presented.”

— DIANE MARCKS, WASHINGTON CHARTER ELEMENTARY SCHOOL



Sample Lessons

Classroom teachers ask us: what can we do with our students to help get them ready for experiencing the performance? Check out these ideas:

Line of Inquiry: How does Miwa Matreyek use the elements of silhouette and animation to speak to humankind's relationship to the environment?

Lesson one

Begin by asking students: What's a silhouette?

Share with them: Silhouette images from the internet.

Ask: What do we see here? What does this particular human silhouette tell us? What is expressed? How?

Have students work in pairs: One strikes a pose while the other air-draws – finger in air – the outline of the posing partner; then, draws that outline on black paper and cuts the shape out, creating a silhouette. Each partner takes at least one turn doing each task.

This list, written on the chalkboard will help focus their work and connect what they do to the work of art:
In a frozen pose, show the following...

- swimming
- flying
- picking something up carefully
- setting something free
- reaching toward something
- moving away from something

Have students display these on their desks – and then take a tour of the room, noticing what other pairs have created.

Final questions: What are you discovering about silhouettes? What's easy about making them? What's hard? What things can silhouettes express? What effect does the lack of features in the center have?



Lesson two

Start out by asking: What are different environments we find on earth – and what things do we find in each?

Have students work in table groups to create a collage: Help them first to understand what a collage is, how it may be made, and what their potential materials would be. If this conversation occurs a day or two in advance, students can bring things in like magazines, newspapers and colored paper. Each group decides on an environment. First, they discuss all the things that might be found in that environment. Then, they proceed, from their materials – and a large piece of paper or cardstock as a “canvas” – to assemble and glue their collage.

Again, when done, students display their work for the class to examine.

Ask: What are we noticing about the idea of “collage?” Miwa Matreyek uses this idea in her own work, but it may look very different from what we’ve been doing today. When you go to the theater, ask yourself: how does Miwa use the idea of collage in her work?

Lesson three

A Language Arts project requiring research – either at home or in the classroom.

Ask: What do we know about prehistoric times on Earth? Sometimes people say the universe started with a big bang. What might that be like? What was it like when people started showing up on earth, do you think? Where did they live? What was it like when cities started forming?

Direct: Let’s research. Choose some part of Earth’s early history and find out all you can about it. Then, using that information – from those texts and imaginative images – write a story or a poem about that time. In the case of Kindergarten and 1st grade, pictures only.

Volunteers might share their writing aloud – or table partners might read each other’s.

Ask: What are some things we’re learning about the planet we live on that we might not have thought so much about before?

Lesson four

Generate a discussion by asking: How did Miwa Matreyek use silhouette? How about animation? What things do you think she was trying to tell us through her images, through her presentation?

Have students translate these thoughts into the following visual arts project: Fold a large piece of paper into four quadrants. In each, draw an image you especially remember from the performance.

To help students go deeper in their thinking – and consider many options for inclusion in their drawing – ask:

- Where was she – and what was she doing?
- What screen images were seen – and how did she interact with them?
- What details can be included?
- What mood or feeling seemed to you expressed?

Students then have an opportunity to walk the room viewing the pictures of others. Have them individually hunt out an image they think really shows the idea of the human figure interacting with the screen images – and be able to say, based on details in the non-print text, what kind of interaction this is.

Resources

Read it here!

Animation for Kids with Scratch Programming: Create Your Own Digital Art, Games and Stories with Code

By: Danny J. Takeuchi

Age Range: 10 and up

Publisher: MentorsCloud, 2015

ISBN-10: 0692527575

Anyone can learn how to code. Kids with artistic bent and curious minds can give life to technology that shapes our daily experience. This book teaches kids how to create animations with code. No big words or scary concepts. Only step-by-step, visual programming laced with digital art, games, and storytelling projects.

All About Collage

By: Todd Oldham

Age Range: 8 - 11 years

Publisher: Ammo Books, 2012

ISBN-10: 1934429899

The *All About* series from “Kid Made Modern” celebrates, demystifies, explains, and defies classic craft and art techniques and materials. *All About Collage* explains the many facets and possibilities of the wide-open world of collage. The 10 new projects range from a new take on family portraits to cut-out iron-ons; the kind used to repair torn pants, applied in fun patterns on t-shirts, with most of the materials lying around the house!

123 I Can Collage!

By: Irene Luxbacher

Age Range: 4 - 7 years

Publisher: Kids Can Press, 2009

ISBN-10: 1554533147

This book in the *Starting Art* series provides an introduction to all the materials kids need to collage. They'll learn collage techniques, such as cut-paper and torn-paper, decoupages, found objects, patterns and weaving. The seven dazzling sea-creature projects include a flying fish, an octopus and a starfish family. Budding artists will proudly say, “I can collage!”

Whose Shadow is This? - Silhouette Fun for Kids

By: Janice Hay

Age Range: 2 – 10 years

Publisher: Amazon Digital Services, 2013

ASIN: B00B3SG3WU

Various animals and things are shown in their shadow (silhouette). Identify the creature by looking at the shadow and the hint question.

Hear it too!

This Is An Exercise

Artist: Anna Oxygen

Label: Kill Rock Stars, 2006

ASIN: B000E115DG

This Is An Exercise focuses on layered multi-instrumental compositions and vocals, complete with orchestrated horns and strings battling driving electro bass lines.

All Your Faded Things

Artist: Anna Oxygen

Label: Cold Crush Records, 2003

ASIN: B00009V7R4

She sings a very talented, mean soulful and operatic scale, recalling Lene Lovich (and there's some Kate Bush-isms going on as well) over catchy electronic Keytar keyboard driven melodies.

On the Web

Art & Culture - The Interview: Miwa Matreyek

www.hungertv.com/feature/interview-miwa-matreyek/

Aine Carlin queries the artist on many interesting subjects.

L.A. Record – Miwa Matreyek: Illusion and Non-Illusion

<http://larecord.com/interviews/2010/08/09/miwa-matreyek-illusion-and-non-illusion>

Gwenaelle Gobe gets some in-depth insights from Miwa.

Art Therapy – Miwa Matreyek Featured Artist

www.arttherapyblog.com/featured/miwa-matreyek-featured-artist/#.V7-_LgΨoBow

Fun, breezy interview with some out-of-the-ordinary questions.

Miwa on Vimeo

<https://vimeo.com/matreyek>

Some brief video excerpts from the work of art.

TEDGlobal 2010 – Miwa Matreyek: Glorious visions in animation and performance

www.ted.com/talks/miwa_matreyek_s_glorious_visions?language=en

Using animation, projections and her own moving shadow, Miwa Matreyek performs a gorgeous, meditative piece about inner and outer discovery. Take a quiet 10 minutes and dive in. Music from Anna Oxygen, Mirah, Caroline Lufkin and Mileece.

Glossary

Animation — the illusion of motion created by the (generally rapid) sequence of static images, whose subject changes only slightly from image to image.

Background — the area or scenery behind the main object of contemplation.

Collage — a piece of art made by sticking various different materials such as photographs and pieces of paper or fabric onto a backing; a combination or collection of various things.

Composition — the placement or arrangement of visual elements or ingredients in a work of art, as distinct from the subject of a work.

Environment — the natural world, as a whole or in a particular geographical area, especially as affected by human activity.

Foreground — the part of a view that is nearest to an observer, especially in a picture or photograph.

Fourth wall — the space that separates a performer or performance from an audience.

Illusion — a visually perceived image that is deceptive or misleading.

Industrialization — process by which an economy is transformed from primarily agricultural to one based on the manufacturing of goods.

Interaction — reciprocal action or influence.

Juxtapose — place close together for contrasting effect.

Layers — multiple strata of material; i.e. a cake with several layers, layers of sedimentary rock, a poem with several layers of meaning.

Narrative — a narrated account; a story; a presentation of events that connects them in a story-like way; an explanation or interpretation of events that fits with a particular theory, ideology, or point of view: the competing narratives of capitalism and Marxism.

Overlap — extend over so as to cover partly.

Perspective — point of view.

Presentational — in presentational theater, the actor acknowledges the audience.

Projection — the presentation of an image on a surface, especially a movie screen, by the use of light.

Scale — refers to the size of an object (a whole) in relationship to another object (another whole).

Segment — each of the parts into which something is or may be divided.

Silhouette — the dark shape and outline of someone or something visible against a lighter background, especially in dim light.

Soundscape — the component sounds of an environment.

Symbolism — the use of symbols to represent ideas or qualities.

Transitions — the process of changing from one state or condition to another.