

The background of the entire image is a surreal landscape. In the foreground, a dark, reflective surface, possibly water or a wet beach, shows a reflection of a transparent, oval-shaped capsule. Inside the capsule, a human figure is lying down, appearing to be in a state of suspended animation or death. The capsule is resting on a small, circular, metallic-looking base. In the middle ground, a calm body of water stretches across the frame. In the background, there are rolling hills or mountains with a mix of brown, tan, and blue tones, suggesting a dry or autumnal environment. The sky is a pale, hazy blue.

# Artist

*Beyond Human Hands: Redefining Art*

artificial intelligence

2013

1111





# HELLO

Her optimistic prophecies on futurism transcended traditional mediums of art. Parodying the robotic mindset and routines of modern society, she utilized newly developed digital programs and subconsciously predicted what would be declared the future of virtual art. She holds a positive perspective on what our computers can have the potential to actualize for us.

F a n t a s t i c

T r a n s f o r m t i o n





# CAN SPIRITUALITY EXIST WITHIN TECHNOLOGY?

Mariko Mori has quickly become one of the most innovative and exciting multimedia artists in the world. Her work embraces an astonishing range of media, including photography, video, performance art, and most recently pioneering work in 3-D video technology. Born in Tokyo in 1967, Mori is the daughter of a historian of European art and an inventor. She worked as a fashion designer and model in the 1980s and later developed as an artist first in London at the Chelsea School of Art, and then in the rigorously theoretical Independent Study Program at the Whitney Museum of American Art, New York. This background provided a unique foundation for art that has continued to explore the complex and hybrid nature of individual identity in a globalized

world. Indeed, Nirvana, Mori's 1997 contribution to the Venice Biennale, was particularly praised for its innovative use of electronic media as a tool for engaging some of the most relevant issues of the moment. The Museum of Contemporary Art, Chicago and the Serpentine Gallery, London have undertaken a singular collaboration to publish this first catalogue in English devoted to Mariko Mori. Along with our colleagues at The Andy Warhol Museum and the Los Angeles County Museum of Art, we are presenting exhibitions of Mori's work in 1998 with the series of works related to Nirvana as the pivotal reference point. The partnership between the Serpentine Gallery and the MCA enabled us to realize a more ambitious publication for the audiences of our four institutions and to give the artist's work the consideration and documentation that it merits. Mariko Mori's fantastic transformations ap-



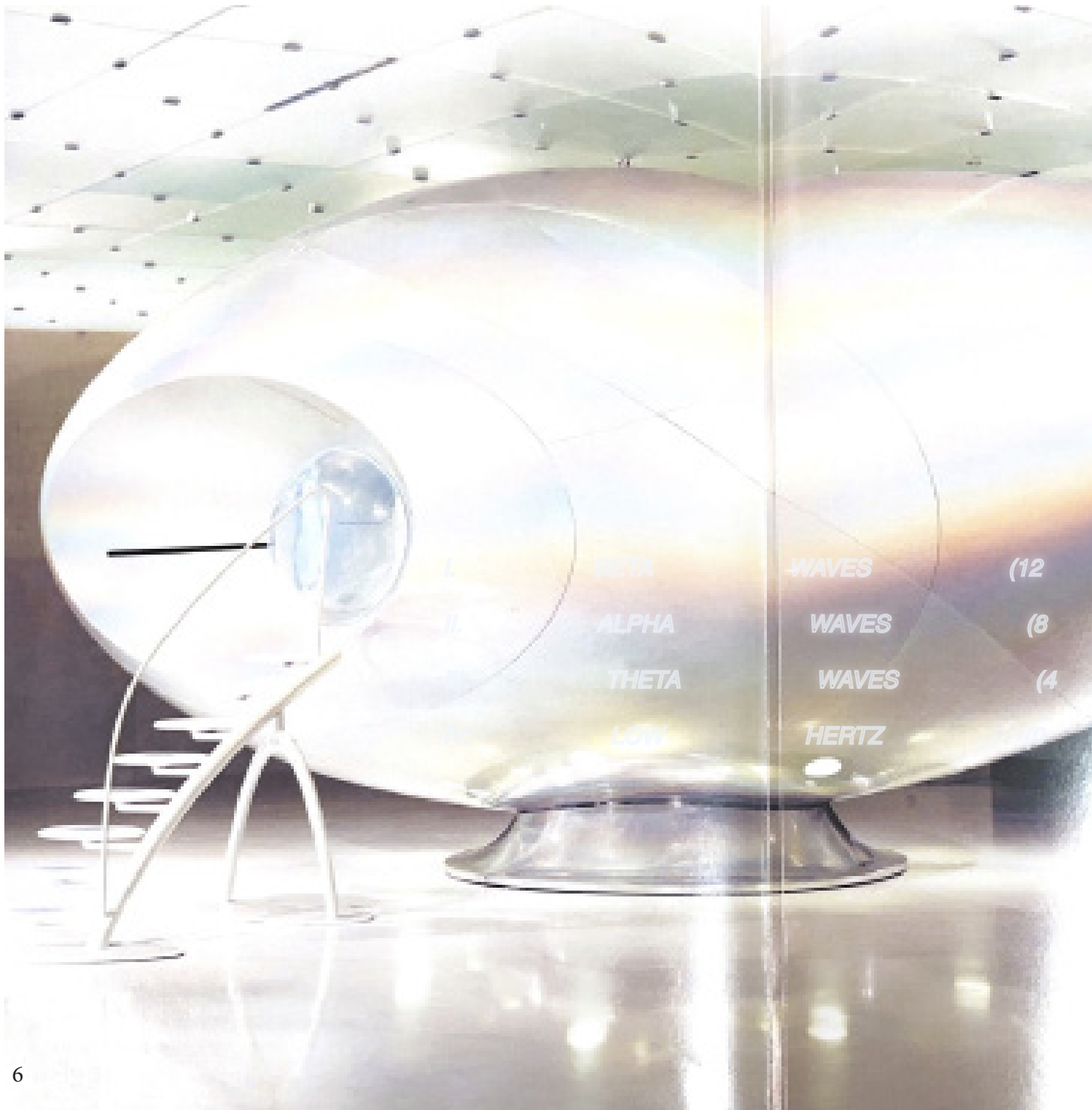


A STAR RADIATES LIGHT WORTH HUNDREDS OF MILLIONS OF  
STARS AT THE END OF ITS LIFE. DEATH: THE ABSOLUTE IN  
ESCAPABLE LAW OF THE UNIVERSE. IN THE VAST UNIVERSE,  
HOWEVER, SOME STARS DIE AND YET OTHERS ARE BROUGHT  
INTO BEING THROUGH MEGA-EXPLOSIONS EFFECTED BY  
GRAVITY AND IMMENSE PRESSURE. ANY LIFE, WHETHER MAC  
ROSCOPIC OR MICROSCOPIC, WILL SEE ITS DEATH, DISSO  
LUTION, AND REBIRTH...AWAKEN! KNOW THE COSMIC WIS  
DOM, LIFE'S MYSTERY, AND THE EFFLUX  
OF PRIMAL ENERGY THAT HAS NO ENTITY. LET  
US TRANSCEND LANGUAGE AND CONCEPTION. LET OUR FLESH MELT  
INTO THE AIR. LET OUR SPIRIT BE LIBERATED. LET US BE ONE WITH  
THE ULTIMATE TRUTH OF OUR SELVES AND THE WHOLE UNIVERSE.  
SPIRITUAL ENERGY IS ETERNAL, NO DEATH OR BIRTH STRIKES IT.

pear within this spectrum of activity at the end of the twentieth century. She is herself an ex-fashion model and a product of that technologically explosive metropolis Tokyo. A proclivity toward representing herself as a shape-shifting young woman has provoked welcome Mori's early, fashion-based work investigates the complex relationship between subject and garment. Bruce Hainley has noted that "fashion depends above all on people (and not just designers) to make it happen as it happens, whether they are living presences . . . alive and kicking only in the collective mind . . . or never lived at all," or as Mori states, "when you wear clothes you become a personality, you become the clothes." In *Market Value* (1991), for example, she poses in scanty shirt and shorts, with her vital physical statistics listed to her right in English and French.

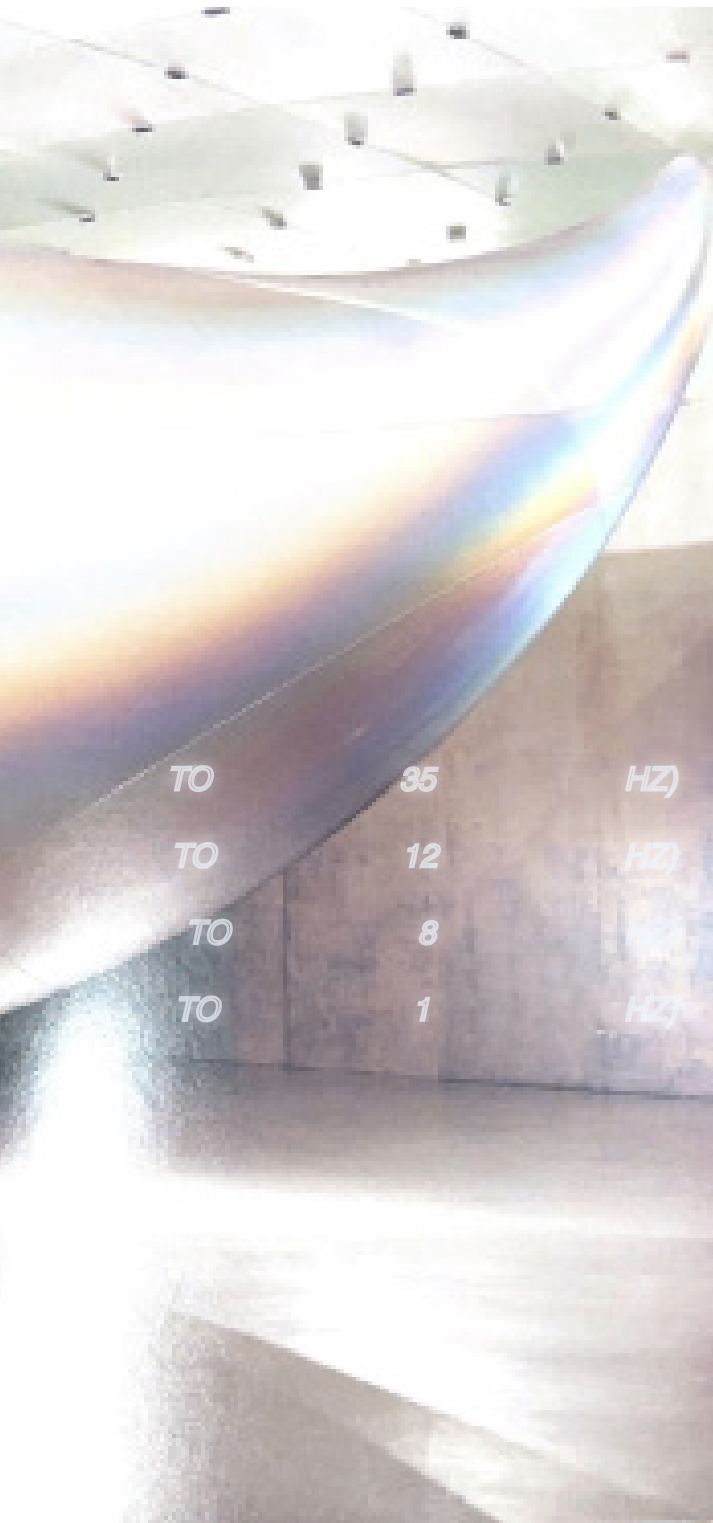
Reminiscent of Martha Rosler's classic 1977 feminist video *Vital Statistics of a Citizen, Simply Obtained* or the photo/text combinations of Barbara Kruger, the photograph demonstrates an understanding of the loss of identity that accompanies one's self-transformation through costume. It is also a wry comment on the fashion world's reduction of the human subject to the sum of one's physical parts. Another early work, *Perfume I, II, III* (1993) deals similarly with the notion of transformation, with a more subtle approach. This work was presented in a gallery space transformed into, as Hans Rudolph Reust has described it, "what . . . appeared to be a perfume shop! hygiene. cool, and yet attractive atmosphere" in which "poured into Plexiglas and displayed on pedestals, bluish-violet. Enimin consequē pa volupti non peratium quiae as suntio. Nem aut volo que esequam il idestem sit quia inus vit, ipsandis et opti

# WAVE





# BUFO



*Mori's spectacular project Wave UFO, which debuted at the Kunsthaus Bregenz in Feb 2003*

*With energy and precision she devoted all of her  
p e r f e c t i o n*

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*WAVE UFO, like any Gesamtkunstwerk, is deeply rooted in the concepts underpinning artistic endeavor. But Wave UFO also calls for our complete involvement, and requires us to be open to the aesthetic and mental energy reposing in the work. At heart, Wave UFO might be taken as the structurally embodied version of a modern fairy tale, the moral of which is: Look at me, trust me, and you will achieve personal happiness! To present this at once positive and audacious human message to a world whose intellectual climate tends more to doubt and skepticism calls for a quick-witted precision and conviction in the work's formal, acoustic, choreographic, technical, and cinematic elements. Only in this vital co-presence of form and image can the beholder be afforded the opportunity for proper participation, as a "fictive traveler" and as the "spiritual amplifier" of art.*

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*Like Kubrick's vision in 2001, Mori's highly stylized and reservedly hopeful view  
al "Other"(for Kubrick, extraterrestrials, for Mori, the spiritual dimension of Buddhist enlightenment)*

Kumano (Aloya), 1997-98

Video stills  
Courtesy of Gallery Koyanagi, Tokyo;  
Emmanuel Perrotin, Paris;  
and Deitch Projects, New York  
Editioned





of the future presents the interface between man, technology, and an ethereal  
as a possible way for humankind to progress into a new era of peace and understanding.

# RE/TO

*"Star-Child" endlessly fascinates, intrigues, and mystifies, leaving one, at the close of the film, with an ambivalent sense of hesitant optimism for the future.*



**MM:** I began art-making with a focus on social criticism in the mid-90s, and shifted to address more fundamental questions, such as life, death, and re-birth, through the research of Buddhism, Shintoism, prehistoric culture, and now paleoanthropology. My recent works are interventions to be re-connected with nature, and to honor nature. It is a tradition of human spirituality that began a couple millions of years ago, and it has been inherited to us. As an artist, I would like to keep this tradition through contemporary art.

**ML:** When creating futuristic characters, technology, sculptures, installations. As an artist, I would like to keep this tradition through contemporary art.

**ML:** When creating futuristic characters, technology, sculptures, installations, etc., do you imagine a specific future year they exist in?

**MM:** Not really. The future will be the fruit of our imagination.

**ML:** Have your 90s creations caught up to the present?

**MM:** Our future is dependent on us; we are responsible for the future environment. I imagine a world where humans and nature are one again. I imagine that we'll find a balance in order to maintain the vast and precious nature in the world. I imagine that we will pass the knowledge of wisdom to the future generation, who will continue to keep the balance with nature. I pray for the eternal prosperity of all living beings on the earth, including us.

**ML:** With your interest in artifacts, and archaeology, do you imagine your work as future artifacts?

**MM:** I began art-making with a focus on social criticism in the mid-90s, and shifted to address more fundamental questions, such as life, death, and re-birth, through the research of Buddhism, Shintoism, prehistoric culture, and now paleoanthropology. My recent works are interventions to be re-connected with nature, and to honor nature. It is a tradition of human spirituality that began a couple millions of years ago, and it has been inherited to us.

**M I N:** 私が創造している世界は、20 - 25年後の未来だと。じたいです。来が待ち構えていると思いますか？赤い未来の地球環境は、今の私たちの手の中にあると言っ音重な自然を維持するためのバランスを見つけ、再び間と自然が共存する世界に導くことができると信じてます。私たちは自然と共に生きるためのその叡智を后代に伝え、次世代が自然と共存できる世界を守り続けていくと願っています。人間を含め、地球上のすべてのきものが永続的に繁栄していくことを祈ります。

**ML:** あなたは発掘物と考古学に興味がありますね。自身の作品が将来的に発掘物になると思いますか？

**MM:** そうなるといいですね。

**ML:** 今の私たちにとっての発掘物は、より原始的で手作りものを差すけど、未来の人から見た今の時代の発掘りはテクノロジーだと想像すると、興味深いです。

**MM:** 人類の知性と創造力を考えると、今よ





*I'll be your*

ROBOT





# LOVE

## WORLD

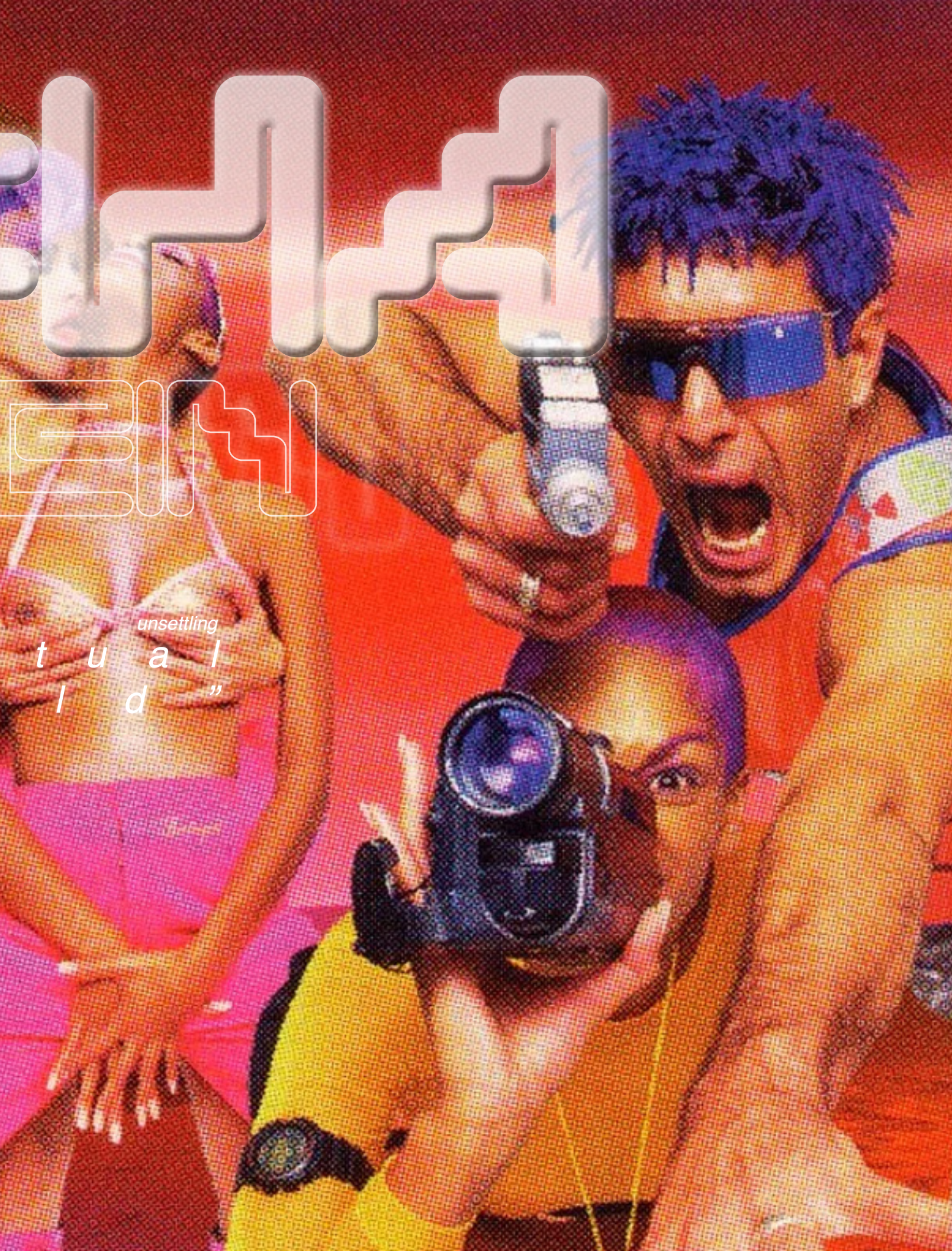
An  
“ *V i r*  
*w o r*



# W

# ETH

unsettling  
t u a l  
l d "






# ARCHITECT OF A VIRTUAL PARADISE...



Micha Klein was born in Harderwijk, The Netherlands in 1964. A punk rocker and skateboarder in his teens, with a passion for music, art and fashion, he moved to Amsterdam in 1983 to study at the Gerrit Rietveld Academy for Fine Arts. Starting out as a painter he discovered one of the first personal computers later in his studies, and graduated in 1989 as the first artist to receive a BA in computer-graphics. Since then exhibitions of his works, featuring monumental photo-panels utilizing diverse digital techniques and styles can be seen in galleries and museums worldwide. His digital "paintings" draw attention with their bright colors and smooth surfaces, but show underneath, a unique world with references to art history and pop culture.

Micha Klein has been at the front of the VJ movement since 1988, when he introduced his rhythmic editing of computer graphics and video at warehouse parties, pioneering live VJ'ing as we now know it. He brought the concept to Ibiza (1997) with a residency in Pacha, and has done gigs all over the world from WMF (Berlin), Twilo, Lotus (New York), Crobar, Opium Garden, BED (Miami), to Vertigo (Jakarta). Klein's 8 hour VJ sets accompanied the first 25.000 people stadium concerts by Tiesto (2003/2004), his NYE concert at Hollywood Palladium(2005), the Space Mountain Party at Disneyland Paris (2006), the 'In Search of Sunrise' album release party at the Heineken Music Hall (2007), and his first concert in Kiev (2007). He creates NFTs now. deed, Nirvana, Mori's 1997 contribution to the Venice Biennale, was particularly



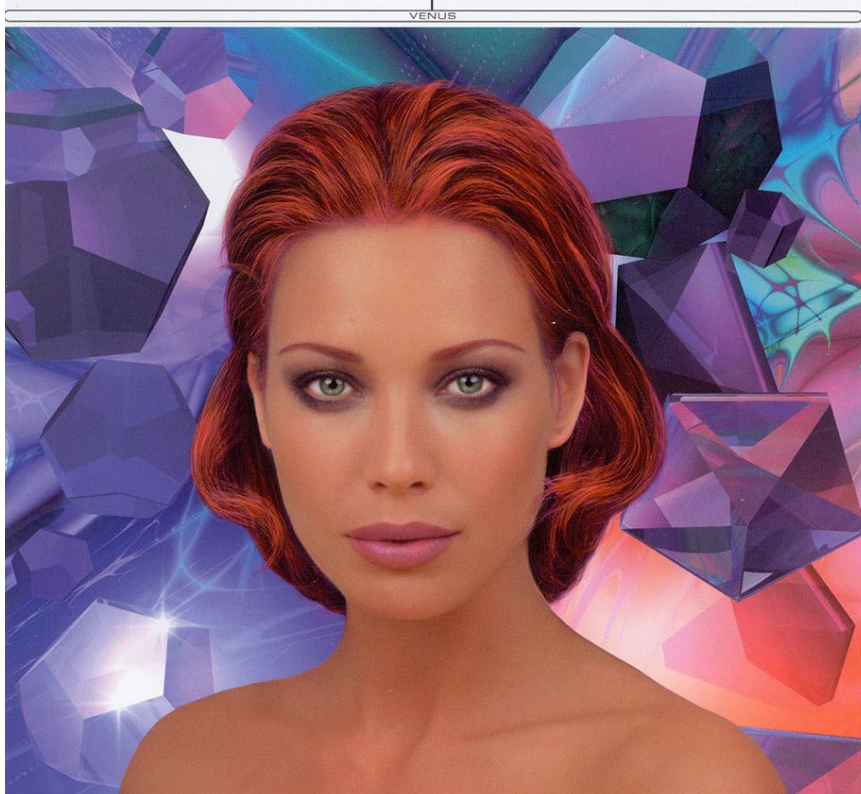


praised for its innovative use of electronic media as a tool for engaging some of the most relevant issues of the moment. The artistic importance of the series and of other work by Klein lies in the qualities of the original imagery and his complete control of the technology at his disposal. Klein's ability to exploit the full potential of this contemporary medium, covering the whole gamut of traditional art, is unparalleled. He works in the second and third dimensions and when he creates his virtual worlds he is a graphic artist, a painter, a sculptor, architect, designer, choreographer, and director. His computer-generated images are in effect Gesamtkunstwerke eventually preserved with the use of photographic techniques. In particular, Klein has managed in the commissioned Series VIRTUALISTIC VIBES, DOUBLES DATE and PHILIPS FLATSCREEN TV to imbue

color, form, and space with entirely new values. In the panel ALIEN ARTISTS Klein refers through various iconographic motifs to traditional handicraft arts and simultaneously shows off the technical potential and the value of the new medium at the end of the twentieth century. His interest in contemporary techno music and the whole techno scene has developed in recent years with his appearances as VJ - video jockey. At dance and music nights in clubs he rhythmically bombards fragments of images - often in short repetitive shots - to accompany the music and the disc jockeys. Without in any way wishing to question the status of other disciplines, the museum believes that the computer will play a central role as an artistic medium in the coming century. In that sense, Peter Struck, Gerald van der Kaap and certainly Micha Klein lead the vanguard of the new millennium. Visual art curator, Groninger Museum



# AFROFIC





# CIAL BEAUTY



*In 1987, Klein came across the Amiga computer that stood somewhere in a cubicle at the school, without anyone ever using it.*

*The portraits and the video are closely related; the moving repetition produces an almost hypnotizing image of literally  
f l e e t i n g b e a u t y*

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*It cost a huge amount of time and money to get even the simplest image from the computer, and by the time these images were ready, technology had moved on, and new generations hardware could produce the same and more at a tenth of the time and expense. Because of the absurdly high costs, practically no artists could afford to work with the latest technology unless they were attached to an institution; it was initially used almost only in the commercial field. An example is Michael Jackson's music video BLACK AND WHITE (1991), which cost millions because of the morphing of the faces, a stunning technique at the time. Micha Klein has made very elegant use of the same method (morphing) but with the newest, fastest - and by now much cheaper - equipment in his recent series ARTIFICIAL BEAUTY, which consists of portraits, each of which is constructed out of the faces of two beautiful models.*

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Born in 1964, Micha Klein grew up in the punk years, a period in which he started making 'a kind of punk music' and - inspired by the graffiti on the walls - also began making wild figurative paintings. In 1983, he was accepted at the fine art department of the Rietveld Academy in Amsterdam, but despite his enormous productivity, he soon got into trouble there. "Actually, I was already much too independent or too preoccupied with my own images for that department. I didn't feel like sitting there for days on end painting curtain-folds or god knows what from life. I was just making my own things, telling my own stories." They found that unacceptable, and I had to do my first year over again, even though at the same time two of my teachers bought paintings by me - so I was already then beginning to feel that there was something definitely wrong with the whole system. After that, I joined the audio-visual department where I started experimenting with video and photography, but of course, I also continued to make music and paintings. I really painted like a maniac painter in those days, and I think that I came up with many types of images, which formed the basis of the things I lat-

er started doing on the computer. I've never considered all that painting a waste of time." A good example of the way Klein sometimes elaborates on a painted image in his computer work is the PEANUTS MUSEUM from 1995. An ironic work on the position of art ('peanuts'), in which the 'peanut men' are borrowed from a figure in one of his earlier paintings. In addition, various art magazines, new at the time, are scattered around the floor of this virtual fantasy world, so that time and reality are included in the image in both subtle and casual manners. The peanut man also figures in the series DOUBLE DATE from 1996, in which human models enjoy the attractions of a virtual nightlife. These are collages of elements which remind one of Dadaism and Surrealism, movements that appeal to Micha Klein, particularly with regard to the mentality, the playfulness, and the love of experiment. "I was fascinated by artists such as Max Ernst, Picabia, and Man Ray. I actually like Salvador Dali's bizarre work very much too. But also Polke and Warhol. I painted in lots of different styles and was experimenting with photography. Double exposures, solarizations, messing around with chemicals, making photomontages. I liked the results very much, but didn't quite know what to do with them. Prints like these are all unique and eventually formed the raw material for a whole series of works which were shown at Museum Fodor in 1991. Very large, blue, dark works out of the computer." In 1987, Klein came across the Amiga computer that stood somewhere in a cubicle at the school, without anyone ever using it. Infected by the enthusiastic stories of his brother Ono who studied at the art academy in Utrecht and was already working a lot with computers, he started to experiment with the Amiga; from that moment on, it became his medium. My brother told me that computer was incredible - coloring and drawing and moving images, you could do anything with it. At school, I had occasionally done things on a Fairlight computer, experiments with images and short films, that sort of stuff. I got really excited by the whole thing, so I crouched over that machine with a couple of floppy disks that were lying around... That resulted in my first computer.





*I'll be your*

MACHINE



WALK

V i d e o g a m e











A collage-style image. In the foreground, a silver laptop sits on a wooden desk. The laptop screen displays a close-up of a person's face with dark, wet hair and a somber expression. To the left of the laptop, a large, white and black industrial-style fan is visible. In the background, two people with dark hair are sitting on the floor, looking down. The overall lighting is dim and moody, with a blueish tint. The text "So what if it's all just a" is written in a white, sans-serif font, and "TEST?" is written in a large, white, serif font, both overlaid on the laptop screen.

So what if it's all just a  
**TEST?**



# WIZARD





# CODE



*Costa Rican born artist Nahomi talks about her new videogame for her brand “Nibiru Code”*

*Nibiru Code began as a project for Nahomi to express her spirituality, exploration into 3-D and artificial intelligence*

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*When I first met Nahomi, we were in our freshman year of highschool in Ms Chang’s biology class. I guess you could call us lab partners. We instantly bonded over silly high school topics. I already knew about her because everybody in the school was fascinated by her beauty, humor, and signature mysterious charm. As we grew older, she became more intelligent and more detached from reality compared to all of the other students. She was obsessed with my star projector that I would post on Snapchat. I could tell that she was always in her own world. Nobody could predict her next move. She didn’t care to let others know either. When we graduated highschool, she moved to NYC and hit the ground running. She modeled for technologicaly advanced brands like VFILES. Now, that we’re in the same city, I had the pleasure of speaking with her about her new videogame. Humans and aliens, please give a round of appluase for the one and only.*

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# NIBIRU WORLD ORDER

**\*\*Crystal:\*\*** Okay, so the first question. So we met in high school, when we were 13 instantly bonded as misfits. It felt like we were both constantly isolated and had to create our own worlds. Do you think this influenced you to create your own world with Nibiru?

**\*\*Nahomi:\*\*** Well, first of all, I can't believe it's been that long. Because that's crazy. But, yeah, I just always feel so isolated but that isolation, it led me to being able to hyperfocus on things that really interested me and being able to tune into things like that, and I really just took that with me in my design process. So, I would say because I feel that really was like the foundation of like, alright, I'll just kind of create my own world, you know I'm not really tuned into what other people like. Even if I don't fit in at times, I can just kind of imagine my own world, if that makes sense.

**\*\*Crystal:\*\*** That definitely makes sense. How did you specifically know what you wanted Nibiru to have and I know, it probably didn't come overnight. Like it was probably something that slowly developed overtime, were you just doing some research and you found out like what you were interested in? There's just so much stuff that I feel like you're interested in. So how did you refine what you wanted to exist in the Nibiru realm?

**\*\*Nahomi:\*\*** Well, like you mentioned, it really wasn't overnight. Like I feel when I created Nibiru Code, it really wasn't my intention to create a brand out of it. Like it really was just like, having a platform where like I visually depict what I would experience and would be really interested in like these other worlds that I feel like that existed before us and we don't really have coverage or the full story and history behind those worlds. And then over time, as I got more into like 3d design, I just feel like it was really synchronized what I was doing. I always want to be able to have some sort of storytelling that relates to like, what I love and like, you know, like all like a quote, knowledge, like, ancestral knowledge, like all of that. I feel like it slowly started like that. And then like it branched off to like, all these different elements. No way.

**\*\*Crystal:\*\*** Yeah, and so you did you did really well. But then like, how would you find because I, it is hidden knowledge if you think about it, it's like not out in the open stuff like that. Especially pertaining to like auras and like astrolo-





those are like the type of people that are like, big spiritual or think they're like, higher than others. You know, so then how did you find reputable sources and how did you like find information that actually was like kept so well in the dark and like just written off as goofy? Or like, fake material?

**\*\*Nahomi:\*\*** Yeah, I feel like I was always really into like reading like the first time like astronomy and like archaeology like things that I like I loved and like I just really liked different books. So I had Naturally, like, was able to explore different kind of authors and like literature, but I think was really beautiful about like, when you tune into something specifically, like, I think our brain is really like a hologram. And when you're like, create an intent of, okay, this is what I want to attract and learn more about, like, it really reflects, like in your outer world. And I feel like I've been really fortunate enough to, like, come across like people that like, have had those experiences and like, even know, like, way more than I had, like, were able to share that, like, that's an odd to me. So I would really like credit a lot to like, certain mentors that I had, you know, that kind of created that space for me where like, I was able to elevate those experiences and then take it back were like, oh my god, like, let me look this up. What is this? Like, this mean? Like, how do I get to that? So I feel like you just start coming across things. I will literally try to find an article and then you come across, like a certain link and it has like, a bunch of like, I don't know, unexposed, like knowledge and topics and stuff like that. So yeah, it's kinda like when you click on like, one YouTube video, and then you just like, go through a whole rabbit hole.

**\*\*Crystal:\*\*** But, like, knowing these types of things, is definitely like, even for me, like it was definitely like an isolating experience, you know, because it that's like something that's like, it's definitely gonna isolate you, people are going to probably write off as conspiracy your friends or even like, What the fuck are you talking about? So yeah, like, how did you have to, like,

let go of a lot of people and like, like, human experiences, once like the veil was kind of lifted, and you like, figured out that there was just so much other stuff that you were interested in, that many people wouldn't gravitate towards?

# NIBIRU WORLD ORDER





**\*\*Nahomi\*\***: Yeah, but I think at first, I didn't really go about it in the best ways. Like when I first started looking for outlets to express my creativity and explore other "worlds", I would rather do like this rather than like, I don't know, go out when I was younger. Now, I'm awkward, but you know what I mean, so it's like, I would just try and place myself in situations where, I would feel I could keep a higher vibration, and I feel like the older I got I realized you just start developing a way to separate yourself from things that don't align with you.

**\*\*Nahomi\*\***: Like, if you don't really understand these kind of topics, and like, what is there to talk about? Yeah, you know, what it's like, we're open to hearing about it and not just being like, You're crazy. You know? I went on a tangent.

**\*\*Crystal\*\***: when I first but then you didn't know like, wrong way to go about it. Because that's basically telling someone like, okay, like, everything, you know, is fake. So naturally, you're just going to be like, What the heck is my life? What is everything? Am I living in reality? You know, I remember during the summer of COVID. We were just like, dude, are those clouds real? Like, nothing's for sure anymore.

**\*\*Nahomi\*\***: No, but I feel it's really hard to balance both worlds and to just be grounded in reality. Like to me, you felt like I was either in or out. I wouldn't be able to, like, fully connect with others. Unless I learned like certain social skills or small talk, for example.

**\*\*Crystal\*\***: Yeah. I think these topics relate a lot to your video game and the line between what's real or imaginary. Like a simulation kind of, would you say that? What type of world did you model the game after? Does it kind of mess with you to be in multiple simulations, like you're on the computer for however many hours and you go outside into the real world? Does the line kind of get blurry?

**\*\*Nahomi\*\***: Yes, I think it's not healthy to look at and take in so much blue light everyday. And who knows if it's gonna cause psychological effects and shit. But yes, I feel like, when I work on it, I'm also just very disconnected from the world. It's not very healthy. But I'm not trying to intentionally self isolate I'm just naturally doing so because it's just like... Okay, I really want to fulfill this vision of Nibiru. I wouldn't say I particularly modeled it after anything in particular. But I feel like now I want to create more. This is real life. I'm just creating a literal realm and game and I think about all of this like okay, is this what they're doing with us? Like, I'm designing, creating, putting this tree here and there, thinking about the algorithm of traffic and shit like that. I think okay, this is how everything was designed.

**\*\*Crystal\*\***: Oh, my gosh, so true. That kind of, I guess that is where it kind of gets... not unhealthy. But maybe we didn't need to know that part of the way life is designed, I guess. Or we weren't meant to. Definitely we weren't meant to, like, it was designed so that we didn't think about that type of stuff.

**\*\*Nahomi\*\***: That's why it's subjective. I mean, this is the part that I love. I'm like, Yeah, this stuff is really crazy, but I feel we don't even really take in what it really means.

**\*\*Crystal\*\***: I mean, there are some random or randomized elements like not everything can be planned to like a tee.

**\*\*Nahomi\*\***: But it's never the case with artificial intelligence. Because you literally give a machine the ability to think and make deci-



*"THIS IS REAL LIFE. I'M JUST CREATING A LITERAL REALM AND GAME AND I THINK ABOUT ALL OF THIS LIKE OKAY, IS THIS WHAT THEY'RE DOING WITH US?"*







**\*\*Nahomi:\*\*** Oh, okay. I'm crazy, by the way.

**\*\*Crystal:\*\*** Oh, okay. I'm crazy, by the way too.

**\*\*Crystal:\*\*** Wait actually you didn't answer the question when I said, because we got the side-tracked, but when did you find your footing in building your own brand after like being a model and muse for other technologically advanced brands?

**\*\*Nahomi:\*\*** Right before COVID. And then during that time I started to really invest more of my time in like 3d software. Like I mentioned before, I didn't really mean to ever make it a brand. I'm sorry, I have been putting a little note on that. Let's talk about in my words, it was that? What the fuck? Wait, Crys, what was the question? Oh, I'm just hungry. I'm sorry. Like, I'm losing like my brain cells.

**\*\*Crystal:\*\*** Oh, yeah. Like, when did you start to find your footing in building your own brands? And I guess like, because you've been a model. So when did you start to build your own brand become your own kind of powerhouse? Now you're technically a brand, even though you didn't intend for that to be the case, probably everyone just started reaching out, right?

**\*\*Nahomi:\*\*** Um, yeah, like, over time, it just

happened naturally, when I start to think I really don't put like that, much like thought into it in the sense of like, okay, this is what I'm going to do for the internet. Like, I just flow into things like I never really meant to start, like the brand, I literally was just learning 3d software, to put myself in a position where I can creatively direct, and like, have the creative freedom to do so. Because I have the technology for it. So I feel like that was really it.

**\*\*Crystal:\*\*** You got the tools! And then you just started putting yourself out there, basically. And then it found you. Yeah, I remember, early, like, one of your earliest work was I literally just, like, vividly remember it for some reason. There was like mirrors and columns, kind of like the Roman columns. It was a purple and pink dreamscape. Do you remember?

**\*\*Nahomi:\*\*** I don't really like have a deep connection with 3d work. I don't really remember that.

**\*\*Crystal:\*\*** I feel like if I were to start 3d modeling, it would just probably be like a penguin or something. But I feel like your style was always super different. All of the earlier stuff has some sort of connection with things you would make today. You know I feel like none of your work is wildly different in the way that it evolved. Always connected. The projects that you chose to do, like Congruent Space just made sense. Because they were on the same type of time you were on. They were willing give you a lot of creative freedom. I feel maybe most of your clients do give you a lot of freedom.

**\*\*Nahomi:\*\*** In a way I feel you give me more credit than what I actually deserve because I've never really, even for the videogame you made me really think about the event production aspect of things because I'm just so more focused on the designing thing. Yeah, programming things I just always did stuff because I liked it like even when I started technically making the video game, it wasn't really a video game I was just like you know, okay let's add gaming components, but I don't really feel I think deeply about these kind of things. I feel like I just do it because it interests me and it's like okay, let me share this with people. But even with a video game, I'm never thinking about what do I want people to feel or anything.



«EDIT»

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