

INTERVIEW

with
HIROYUKI HAMADA
Artist

“Hamada’s works seem as if they had fallen out of a space shuttle. They are entirely detached from time and space.” says Bodo Vincent Andrin about the art from Japanese sculptor Hiroyuki Hamada which is part of his private “LIGAart Collection”.

The works of Hiroyuki Hamada served as main inspiration for the current fall/winter collection 2011/2011 of Paris-based fashion designer Damiir Doma - in this context, they’ve been publicly on display in the context of an opening of a temporary retail space at the Boutique Éphémère of L’Eclaireur in Paris.



What does your art reflect the most?

I think everything counts really. But one thing that's really sure is that I get motivated to go to the studio by what's happening in my studio, and working there gives me more ideas and directions. So it's like exploring what's possible visually with what I do in my studio. As I learn, I get these layers of ways to deal with visual narratives and new vocabularies also develop, and as I keep going, I come out with more ways to see things differently.

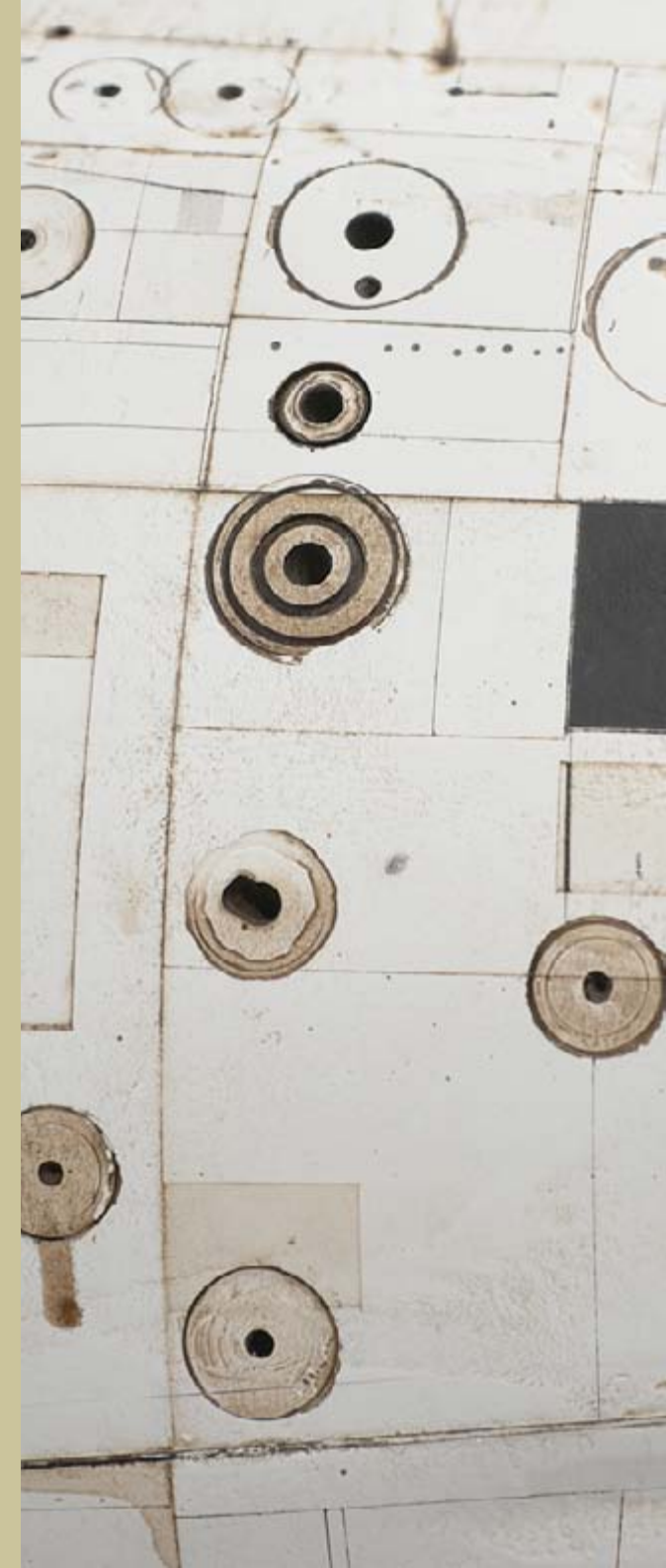




L'Atelier Damir Doma

Where do you take your inspiration from – nature, art, architecture?

I think anything can be inspiration if you are talking about how I get motivated to work: Anything that got put together well to have a cohesive whole that functions more than its parts. Like, you wake up and go outside and suddenly feel like the way the sun hits your face just explains everything about why you still want to be alive. You feel so fulfilled and happy. It's just the same old sun and same old self in the morning but somehow the combination means something to you... And that can be a good inspiration. But like I said, it's mostly the developments in my studio that inspire me to go further.





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You don't give titles to your work – why?

I'm really interested in what I get by combining visible things, and I don't want to make it about stories, references, symbols and such, at least not on the conscious level. I mean, I want the visual language to hit your guts hard, not the theories, anecdotes, or background stories sort of making you feel something in wishy washy ways. And also I don't want to limit the work inside of my narrow cultural and social constraints. So I figured the easiest thing I can do to put the focus on the substance is not to work with those things. If they creep in, I just try to stay away from them. It's very inefficient but it's very effective when it works. I think I can get to the bottom of what we are that way. So not giving them descriptive names is a way to make sure that it doesn't imply things aside from what the forms are doing. But it's probably something to do with my laziness too. I know that you could come up with titles that can enhance what I'm trying to do... So oh well...

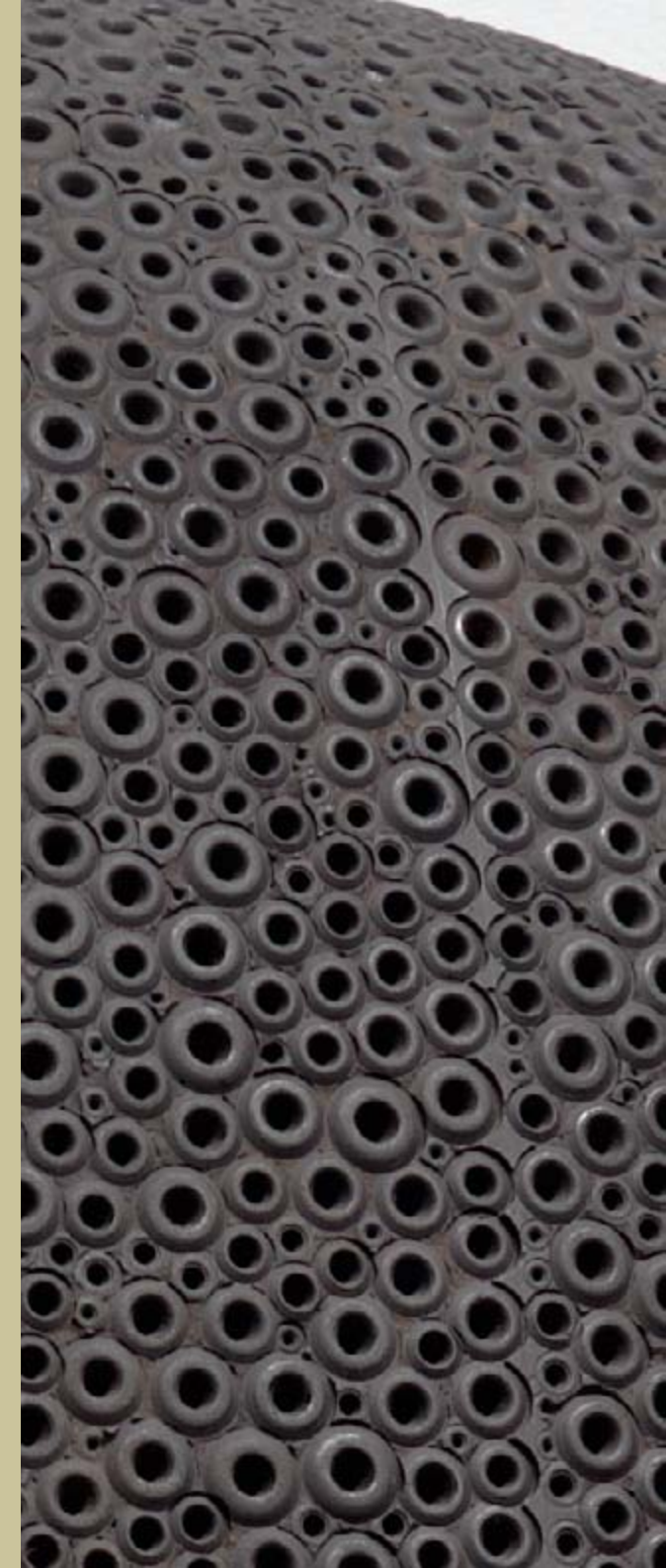




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Who are the most influential names in art today?

Not the individuals, but I think TV shows and movies totally rule on that. And in terms of the impact and the quality too perhaps. I don't get to watch many but some shows I've watched are just amazing: Like Breaking Bad, Wire, Sopranos, or some episodes from Battlestar Galactica, for examples. You get great writing, camera work, acting, set design, music, sound effects, visual effects and on and on. I just think the total experience from them is the culmination of art history on the planet. Have you watched District 9? Just amazing.





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Do you plan a next exhibition?

I have a piece in a group show coming up in NYC next month. But that's it for now. I'm hoping that I have some time in studio finishing new pieces.





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What are you working on right now?

Right now I have 4 pieces in progress. They seem to be freer into space and they speak a bit more as shapes. I'll see how the surface gets treated. I started out as a painter so working with the surface is a very special and fun process for me. I've been also trying a few resin materials instead of plaster since the pieces are a bit bigger and more complex.

