

# TSUYOSHI HISAKADO

## 久門 剛史

**Age:** 33

**Hometown/Based-in:**

Kyoto/Kyoto

**Gallery(s) represented by:**

OTA FINE ARTS

**Tool(s) of choice:** Sound, Sculpture, installation, etc.

**Influencers:** Teiji Furuhashi, Hitoshi Nomura, Rei Kawakubo, Fishmans (musicians), Flipper's Guitar (musicians), efish (cafe), Akira Toriyama

**Instagram:** @tsuyoshihisakado

**If not art:** I don't really know, but I always wanted to go to Kyoto University.

**Favourite city to see art:**

Visiting local shared studios in Kyoto, and galleries, museums and streets in London.

**Words you live by:** Never complain.

Tsuyoshi Hisakado is an installation artist who specialises in the manipulation of sound, light and other objects, using them to create multi-sensory spaces and pockets of time in its own breadth, to let audiences reunite with their memories or stories.

**Could you tell me more about your process?**

I don't have a fixed creation process, but before I do any sketching, I will roughly know if the final form of the work is going to be sculptural. For an installation, I do a

lot of sketches in the early stages. These are sketches of partial phenomena. After I have collected sketches of individual phenomena and imagery to a certain extent, I lay them out to get a better sense of how they fit together. After this, I think about the overview while considering a basic story and how to synchronise with the specific exhibition space, and then decide which element to make into something three-dimensional, or which to make as a non-physical element like sound or light.

The sound that I use in an artwork is recorded at the place where I actually exhibit. The sound editing is also almost entirely done at the site after the physical set-up is over, with a sense of supplementing it with what the space somehow lacks (especially emotionally). I build the resonance of the space itself and the orientation of the sound over time. Lastly, I assemble the space by programming electric lamps for the sensual part that cannot be covered by sound. I consider it possible to shape a time axis visually more easily than through sound, so I draw up by senses that give off a time axis in physical objects and buildings. When everything has been done, it is often that I would have made too much sculpture and so I usually take these out.

If I analyse what I do it would be like I just said, but in fact it's very sensual and the inside of my head is always in flux. What remains consistent is that I pay the most respect to the passage of time and history

of a certain place, and am always thinking about respectfully nestling up close to this as a human being.

**In your body of work, you manipulate sound, objects, light to affect the viewer. It always seem a bit theatrical and immersive, albeit in an ephemeral way. Are narratives and stories something you think about in your work?**

As a material, sound has the capability to be a means to press the switch that traces memory. I never want to envelope the viewer with overwhelming power or statements, but rather make my artworks exist so that they snuggle up close to the viewer, carefully, without them knowing it.

In terms of narratives, there are times when I think of them and times when I don't. When I approach a place and I feel a strong sense of its history and imagery, then its specific story and I myself will come out all over the work – but it's not always the case. The narrative and story is something that already exists. My work is adjusting and disrupting the timing of the time axis that was already prepared before I arrived, and arranging the focus of the things that come into view.

**How do you see your work? Do you feel it as having some sort of instrumentality?**

It's not my intention to make socially strong statements, but I want the world to be a place where you can simply say that something beautiful is beautiful. I want to share spaces that appear by chance in front of you while your head is empty.

**Where do you draw inspiration from?**

This may change in the future, but I'm interested in the forms that arise in a space, such as fingerprints left on a window or mirror, or the dust that collects in the corner of a room. In this sense, I'm always searching for the 'dirt' in the space, so it's different every time.

**Are memories, nostalgia important to you?**

Childhood memories, good and bad, are the origin of our memories. When I look back at my own memories, I am often there by myself, looking off to what lies beyond a curtain, or looking at the sea or sky. When I am by myself, the resolution of all sorts of thoughts increases – this self-confrontation is an especially important element of my work.

**Were there any formative moments growing up that changed and shaped you as an artist?**

How strict my father was.

**You seem to not be bound to any one aspect of sculpture, preferring to an all-encapsulating experiential approach – who are the artists you have looked up to, and are there influences outside of art?**

I respect the way of thinking that is sculptural. I don't just mean sculpture as in wood or stone, but a 'sculptural way of thinking' from a more bird's-eye perspective. Put very simply, I think of sculpture as the act of attempting to preserve the form, like the proof of existence. If we re-interpret things from that perspective, then a curtain fluttering in the breeze of a fan that is

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This page, from left to right: Portrait of Tsuyoshi Hisakado; Quantize #3 (detailed view), 2015.

originally just a momentary trick of the wind can, if we use programming, be a repeated phenomenon, and by doing this we can preserve its existence. That's what I regard as sculptural thinking.

From this point of view, in terms of the artists I respect, there is the influence of my former college teacher, Hitoshi Nomura. Otherwise, some of Tony Cragg's work and also, my friends from college who majored in sculpture also had a large influence on me. Aside from art, I am also influenced a lot by music. During my student years, I used to listen to the Japanese bands Fishmans and Flipper's Guitar a lot. I listen to a wide range of other music, including Kit Clayton, Aoki Takamasa, Erik Satie, and Steve Reich. I was also influenced by 'pH' and 'S/N', performances by dumb type. I learn a lot from how Japanese manzai stand-up comedy is structured. And whether it is music or manzai, I ultimately respond to pauses and gaps.

**What's important for you when someone looks at your work? Do you see it as triggers, absorbing and affecting the viewer to bring back their own memories/stories?**

There isn't any special idea that I want to

convey. The aim of my work is to search for methods for bringing back that personal time where your head, muddled by the influence of all kinds of information and social power, has been cleared, as well as ways to define the focus of the senses. As long as that gets across, I am happy. As a result, I hope I can create prompts to re-read memories and narratives.

**In your work, 'Quantize' (2014), you programmed different elements of lights and sounds that comes together at random intervals; the same composition never occurring twice, a feeling of phenomena/impermanence that underpins a lot of your oeuvre as well. What attracts you to transient/finite nature of things, an ever-present change? It reminds me of an aphorism attributed to the Greek philosopher Heraclitus, "No man ever steps in the same river twice, for it's not the same river and he's not the same man."**

There is a similar line in the Japanese essay "Hojoki" by Kamo no Chomei: "The current of the flowing river does not cease, and yet the water is not the same water as before." This line has had a great influence on me.

When I was working as a regular company employee and I was living a very stable life where little much changed, I kept a diary in order to sense all the micro changes in my life. We have a false sense that the lives we lead are always following the same path, in the way that a clock always follows the same trajectory. However, this is always being overwritten, and the circle that continues to overwrite this forms a spiral and appears three-dimensionally.

This is also the case within my work. It's not the case that I'm hoping to bring about large changes through exaggerated actions or emphasised words. I'm aiming for minute sensory expression that continues to change little by little, until you realise that it has shifted away from the original. This consciousness of endless micro change connects to the sculptural way of thinking I mentioned before.

**Why should people be going out to look at art?**

I think it is in order to confirm that you are alive. In all kinds of senses, I want my art to exist as a reflection of the viewer.

To find out more about Tsuyoshi Hisakado, please visit [www.tsuyoshihisakado.com](http://www.tsuyoshihisakado.com)