

KOSI HIDAMA

Garden of solid subtleness

INSTALLATION

KAAISTUDIO'S ∫ penthouse

ongoing ∫ free

28/06 ∫ 18:00 › 22:00

29/06 ∫ 18:00 › 22:00

Hidden at the basement of workspacebrussels, lies Kosi Hidama's atelier. Researching different types of glazed ceramics, Kosi occupied the space over the past few years and developed his practice of pottery. Slowly his work started invading all the other spaces of the building.

Traditional Japanese ceramics and the culture of tea ceremonies are at the heart of his work. Unlike many Western art forms, Kosi's pottery unites usefulness and beauty. As nature creates beautiful things that serve a clear purpose, so practical household items are elevated to works of art. Yet nature can also be chaotic or wasteful. This paradox of the natural world continues to inspire his work as a potter.

For the festival he creates a landscape with the ceramics he produced at his basement atelier. Combining this with subtle sounds that will be produced autonomously in the setting, and having even the audience participate in the process, he thinks of this work as an interior-garden-with-sound-installation-performance.

Garden of solid subtleness will be the seventh in his series of interior gardens. Earlier this year Kosi presented his winter garden *Shiro* at CC Strombeek. This time he invited his friend Misha Downey to work with him on a summer garden.

BIO

Kosi Hidama (JP, 1968) lives in Brussels and works as potter, photographer, installation artist and performer. In 1993 he started working with choreographers such as Michele Anne De Mey, Anne Teresa de Keersmaecker, Grace Ellen Barkey and Jan Lauwers. Since 2009 Kosi Hidama has been working as an independent choreographer. In 2013 he started to study traditional Japanese ceramics and the culture of tea ceremonies. In his current research trajectory within workspacebrussels he investigates new ways to share this ancient tradition of tea ceremonies in a contemporary urban context. He developed a mobile tea-station and created interior gardens in various exhibition contexts.

By **Kosi Hidama**

With **Misha Downey**

Co-production **workspacebrussels**

Supported by **the Flemish Community Commission**

working title festival

For a couple of years you have been producing ceramics in the basement atelier of workspacebrussels. Before that you worked as a dancer. Both artistic practices involve a physical dimension and body movement. Is there a relationship between your articulation through dance and pottery?

Kosi: With both I can express myself in a way I could never do with words. The connection between the way I communicate through dance and through my pottery is me. Not only my body but my whole existence. Creating something is not just a physical thing, it also involves your psychology. When I dance, I put my whole life on stage in that moment. The trace of this moment disappears, which is the beauty of it. When I create my pottery, it is the same act, although the trace of my movements will stay. I will leave a print of my fingers, of a part of my body and also of who I am in that very moment on this object. In that way pottery, very similar to dance, is a medium to connect with others. If somebody chooses my work from which to drink tea or soup and feels a certain kind of comfort from that, then I am happy that I could communicate with him or her through my work.

For the Working Title Festival you are transforming one of the studios into an indoor garden with your pottery. What is your interest in creating a garden?

Kosi: I think people project a lot of their idealism into gardening. The typical French garden for example is very symmetrical and very beautifully designed, which was the ideal of the 18th and 19th century in France. In opposition to that the British garden of that time is an idealistic reproduction of wild nature, whereas the Japanese garden is based on Zen philosophy. I project my own idealism into that garden and create a place of peacefulness or meditative calmness where people like to spend time. Together with my friend Misha Downey I use all the things that we find in my atelier. I imagine it like a *bricolage*, like using the leftovers in your fridge to make a nice dish.

You are creating this garden in an indoor environment. How does this change the concept of gardening for you?

Kosi: First of all, I like the fact that it is temporary. Even if it is a very beautiful installation, it will disappear at some point. This garden is a projection of my idealism, as I already mentioned, but in the same way it is a projection of my inner self. In this sense it is very significant that the interior of myself is shown in an indoor space. Some say when you are in a very messy period of your life, your room becomes messy, too. In that way your room becomes a mirror to your inner state, but in fact, this is true in reverse also. Using all the materials from my atelier we create an inner space of organized messiness, which I hope has a calming impact on the people who spend their time there. Additionally, we transfer two aspects of an outdoor garden to this installation: movement and sound. To create a sound, something has to move and touch another object. We use different natural elements like water and wind, but also fermentation processes that create movement and ultimately sound, to create a soundscape. Everything will move automatically, but very simply and calmly.

Interview with **Kosi Hidama** by **Andreas Fleck**