



Interview by Leslie Leung

LL: Who are you and what do you do?

YF: My name is Yousuke Fuyama. I am a 30 year old guy from Japan. I'm also an artist and a scientist based in Tokyo.

LL: Among all the tools and methods of creative expression, how did you come to do what you do?

YF: I have synesthesia; a neurological phenomenon through which I perceive sounds as shapes. My tactile sense is naturally different to others so sometimes I can feel sound coming into my ears from my hands, the same applies for my visual input. As a result of this, I wanted to capture my synesthetic experience and to turn it into art using sound and visuals. I had to do this because conventional tools do not allow me to generate these kind of sounds. Therefore, I started to make my own custom sounds with more flexible environments for

instance using those generated by computer programming.

LL: Can you briefly explain the theme and creative process behind one of your projects?

YF: My projects are based on the concept of Autopoiesis. Autopoiesis refers to the self-maintaining chemistry-based mechanism that keeps cells alive. My art is about these self-regulating biological processes that allow things to be alive in an independent manner. My artwork is like that, once it starts, it can independently look after itself, very much like an infinite loop of life. Of course, this is subjective and viewer-specific.

LL: What is a surprising fact about you that most people don't know about?

YF: I'm not gay, I am a lesbian.

LL: In a previous interview you mentioned that you are influenced by the late John Cage and his Four-

thirty-three composition. Do you have any ideal you adhere to or things that you are searching for in your own work?

I could say that I am aiming to capture unexpected things and to hopefully discover something beautiful through them. I think John Cage was capable of doing this, creating spontaneous art based on his surroundings. I would like to find serendipity and to translate it into art.

LL: You hold workshops at Womb and Rubyroom in Tokyo. What is the focus of these workshops and can you tell us more about them?

YF: I try to share my programming skills with students that want to learn how to synchronize sounds and visuals. This type of art tends to inspire many people therefore I am open to educating others.

These days many clubs in Tokyo need artists that can do much more than just VJing and/or DJing. There



is a growing community of mixed media and noise lovers that are looking for something more thrilling and innovative. I think here in Tokyo we are a bit bored of generic DJ-VJ parties and some of us want a more intricate and technical form of art.

LL: Explain your label FossMagna in five words.

YF: "small egos have huge ears"

LL: I see that in your website bio that you have played and play at a lot of clubs around the world. Are these the usual DJ performances or are they more artistic in nature?

YF: They are both live technical art and DJ performances. Most of the time I perform in underground clubs and art progressive spaces. It's either super underground venues that want music and visuals combined or huge 'hipster' type clubs.

LL: What is your favourite thing about what you do?

YF: My favorite thing is field

recording. I like recording my immediate environment. I love creating a personal archive of what I call 'the world as a soundspace'.

LL: Can you tell us about the piece of your own work that you most like?

YF: Yes, sure. My favorite work is a series of handmade cassette tapes that I made 11 years ago.

LL: I myself am a graphic designer and really like your visual style. As a graphic designer what philosophy do you hold most important?

YF: Working with unexpected things is up there. I think it is important to know how to include beautiful accidents into my design and still create something appealing.

LL: What is the best advice that someone has ever given you?

YF: I was very lucky to meet Zbigniew Karkowski, a very respected Polish composer and musician, in person. He once told me: "Stay away from the constraints

of political issues, social rules and geographic limitations". He emphasized the importance of exile and personal freedom for artistic creativity.

LL: Have you got any projects in the pipeline?

YF: After this show at N3 Art Lab I will be busy touring around Europe. There, I will have a few live shows where I will use bionic data that I have been collecting at my lab. I am currently working with a team of international scientists developing artificial limbs that can be controlled by the patient's brain. We are measuring results to improve the final product. I will use this bionic data collected from the human body, human receptors and brain activity and translate it into art.

LL: Lastly, what is your favourite Japanese food?

YF: Asahi Red Eye Tomato beer. Google it.