



デザイン

BRANTTEI: saks. unesaur
デザイン er en spalte skrevet av **スヤマ ユウカ**
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スヤマ ユウカ RYU

> How did you decide to educate and work with art and illustration?

> I was the child who liked drawing an illustration. It was a flow to be natural for me that decided so.

> Can you say something about your art education?

> I didn't receive correct art education. I received a course to become a teacher of art of a junior high school at a university. It is an education process to teach art to a junior high student. I feel that basics education of art of sketches is necessary for oneself powerfully. I want to make the opportunity.

> Do you work with illustration in your daytime job or is your illustration-work your personal project in the evenings?

> It is my personal project in the evenings and holidays. Because it is very difficult to work with illustration in daytime job, in Japan. In a disappointing thing, the position of an illustrator in Japan is very low. The most illustrators is used by cheap work, except a person having talent and big luck. It spoils motivation of the illustrator. He/she is used and becomes empty. I am afraid of it.

> What are your ambitions and future plans?

> From the reason that I described first, I expect work in overseas. I believe that Internet enables it. I hope to grow up more and wants to get possible to make a better work. I want to try to make a anime film sometime.

> You seem to use the Internet in a smart way to get contacts all over the world. Have you got any illustration-jobs from other countries yet?

> Some requests come. However, it does not reach a contract. I began my site. It was introduced as "monthly cool site" of shift (www.shift.co.jp).

Immediately afterwards, a request of a part of a flash to use in Web for a tour of the Beastie Boys came to me from an art director of MTV. But, it was upset because the deadline approached. However, it was the good opportunity that I thought about work in overseas. I started this activity (Approach to overseas) two months ago. I am convinced that

all goes to a good course. Now I receive interview in this way.

> Your illustrations seem to have both classical Japanese art and violent/cute manga and anime as influences. Can you describe your personal approach and your style of art?

> It is definite that it gives influence to me. However, I am not conscious of a style of oneself and cannot select for it. I pray when I draw an illustration. Its having power. I cannot but draw that hard.

> On your website you list Haruki Murakami as your favorite writer. I read an interview at salon.com where he said: "Young people these days don't trust anything at all. They want to be free. This system, our society, they won't accept such people. So these people have to be outsiders, if they graduate from school and don't go to any company. These people are becoming a big group in our society these days. I can understand their feelings very well."

He is obviously an individualist in a country where loyalty to a group has been more common than individualism and freedom. Have you read Murakami's book where he interviews 63 victims who were on the train during the sarin gas attack on the subway train in Tokyo in March 1995?

> Of course! I was made to think deeply thereby. His work was different from a conventional thing. I had interest about his way of live more than before. I consider his stance as a writer is very splendid.

> He says he feels compassion for the life-stories of the extremely hard-working people and also for the young idealistic but misguided members of the Rum cult. He says: "You learn something about the world through good stories, serious stories." Can you explain why his books means a lot for you?

> His work gave a lot of things, and I was able to watch oneself through his work. "underground" is one of the work which I was made to think about most deeply. The young men that Murakami says in interview written first are near to me terribly. We Japanese does not have the social system which we should rely on mentally. The local community (a village system) which there was collapsed by becoming small family (only a parent and a child). We could not but do it so in order to adapt itself to city life. A social system of "the company" which occurred afterwards begins to be collapsed by RESTRA already. RESTRA is to discharge an employee in order to let a company continue to exist. Most Japanese do not have faith. The person who cannot have faith or own faith seems to become a floating weed. The person whom cannot depend on society and don't have faith or own faith is always uneasy.

They consider faith of a group as faith of oneself. Therefore they come to put confidence in a group. Because if there is not faith of anything, we cannot live. The confidence like a blind person. Both the young men of outsider and Rum cult have the same trouble. They cannot have faith in oneself

"As I grew up surrounded by bicycles, my dad run a bicycle shop, so tools and parts are familiar to me. Also I can empathize only for humans. Then I mix them together... it becomes like cyber punk." (Fra intervju i Shift)

Suyama Yuuka er en 26 år gammel jente fra Ishaya, Nagasaki i Japan som jobber i webbyrå på dagtid og brenner for sin illustrasjon på fritiden. Norske byråer som er lei av norske sjelløse flinkis-kopist-illustratører bør kanskje kikke til Japan...



スヤマ ユウカ

alone. They don't come from specific rank. They come from an extremely general family almost. We young Japanese has possibility to be added to a groups of either. It is very difficult to have faith in oneself. Therefore an easy group is going to need them. Home and a school are not saved a young man. He looks for the recognized place of oneself. I had possibility to enter an outsiders or an Rum cult, too. However, I had a weapon. It is an illustration. I do not reach own faith yet. But, I am fighting in order to get it. I am going to get it through creation activity. It is my last weapon to draw an illustration. Therefore I cannot lose it. I will want to prize it. I expect work in overseas so that above comment includes it.

> Murakami says he likes western popular culture, you obviously do too... How do you reflect on yourself as a pop-culture consumer? You obviously spend some hours on TV and have shopping listed as "favorite thing". I love the fact that we shop our references and products all over the world, across cultural borders. Right now I am eating Calpis Water Candy from Japan and I have Yoshikin Bunmei Knives in my kitchen.

> I love it, too. Because I grew up there. TV and shopping and etc. It gives pleasure to me. I love it. However, I must pay attention. I must not be swallowed in the whirlpool. Do not lose a really important thing.

> How do you make your characters in your illustrations, do you imagine their whole personality or story when you draw?

> They are born from one fragment. From one word and one piece of photograph and various things. I flesh out it. They each have personality and a story. It is the girl whom "a kung fu girl" is very strong, and is tender. However, there is darkness in herself. But she fights against evil with it. She has a fellow. It is a priest of a boy. You will be to meet him sometime soon. "RYU" is the boy whom self is terribly central, and is cruel. Because his mind is unripe, he kill a person so that an infant kills an insect. However, he helps a weak person and animal. There is an obedient place in himself like a child. He lives in "Edo" city. The place is a city as future Tokyo. I dreamed of a story to fall in love with a woman of the journalist that he was older in the town. "RYU" understands a lot of things and fights and grows up. I like them. It is my one part and they hold anything and fight.

> Is imagination, dreams, the subconscious or having fun important for you in a creative process?

> It may be the subconscious. I am excited when I draw a painting, I like feeling it. In addition, I can respect oneself by drawing an illustration. I can get possible to love oneself. It is important for me.

> What are the best manga/anime references?

> "AKIRA" written by Otomo Katsuhiro, and Moebius.

> And what makes the best in your opinion?

> Heart and concentration.

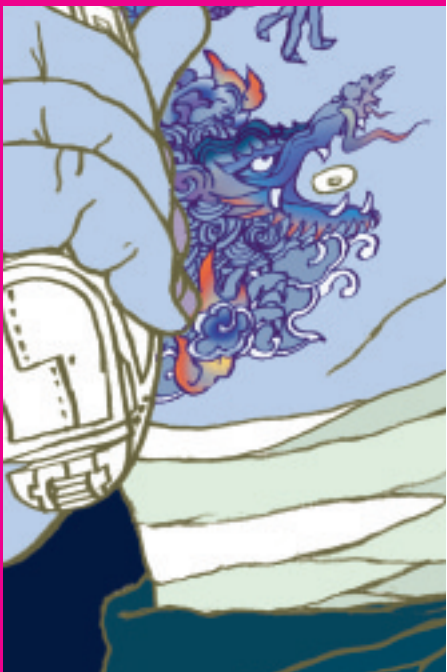
> What music are you listening to today (when you are answering this interview), what are you eating, drinking, what kind of computer do you use, what shoes and what brands of clothes are you wearing?

> I drink coffee of Kilimanjaro (in fact, I like mocha) while hearing a the best board of "original love" and eat food of "Omuhayashi" made with rice and an egg. It was bought in a convenience store. A machine is old G3 of mac. I learn knit of a navy of the V neck of APC and jeans of Wrangler. Shoes are gray leather made in Italy. I liked a square tiptoe and bought it. "Pikachu" (Pokemon) is put on my desk. He reacts to a sound.

> Do you know anything about Norwegian illustration or graphic design?

> I like site of Thomas Brattli. In addition, I think that Odd Nerdrum is good. "The world of Sophie" of Jostein Gaarder is one of a very favorite book. And, I grew up while looking at an anime of "a small spoon woman." I long for Norwegian life and a social ideal method. I think Norway is a country with a rich heart. I want to get possible to buy STOKKE Norwegian furniture sometime (It is too expensive, and I cannot buy it).

スヤマ ユウカ SUYAMA YUUKA



スヤマ ユウカ RYU

Yuuka Suyama
suyama@mmic.co.jp
<http://www.mmic.co.jp/suyama/>
<http://www.shift.jp.org/043/jp/art.shtml>

Consumed during the PRZYM by **RYUK** Calpisberg bear (Blue Gateade, Call in Cold Call demo) Paul, Giger, Dornier, sitting on a norwegian chair called Janans. Calpis Water Candy **BLACK BLACK** (in technical excellent, taste and flavour chewing gum). **Calpisberg** bear (Blue Gateade, Call in Cold Call demo) Paul, Giger, Dornier, sitting on a norwegian chair called Janans. Dette nummer er dedikert til en viss ung gjøtgeraltelbykker som ikke trodde at jeg ville ole punk-kåtomleten for ham. hehe... thnx to vasa em agt og br.

