

## I, Hiro Yima

I have to create a bridge between some aspects in order to answer at least a few questions in its essentials and to offer any willing person an access to my work.

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### Question 01

#### What inspires you?

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§ 01. What inspires my Self? At the end of 1987, when I was 19 years old, I was hit by a vision like a lightning stroke “PA42”! That vision – constantly moving – has been guiding me since to KEEP GOING, because there is still a lot to do until 2500 (or rather 2512)...I would like to bring the inspiration of my vision by means of art to all those who are interested in their own fantasy talent – in an inspiration that encourages to view further and not only to look at a painting, just to recognize the silhouette of a dog on a brown spot.

§ 02. Of course, such a view on things should be permitted for such collectors – but those collectors who see themselves as sponsors of my works think much further than only about the temporary time of their own, often too short, life.

§ 03. Yes, of course, they are able to become owners of an art work by purchasing one (even if it was just a tiny one, as small as a stamp) and thus receiving a “license to view further”. The content of my works points to a different point of view that reaches beyond any structures of thinking that exist in our dimensions. Art is anticipation in time!

§ 04. I don't know if people have already discovered that since thousands of years perception has had nothing to do with truth. For example, why is a painting regarded as beautiful? It is a fact that men and women age but paintings possess a remaining will; the energy, power and ability (if they develop persistency) to flourish in a few thousand years.

§ 05. Paintings are like children: They develop, they lie and age...and sometimes paintings even change their appearance. What I want to say: EVEN the most beautiful women age until the wine turns corky. But some art works maintain an inner beauty, if – ALSO with a claim to power as anticipation in time – they are owned by someone wanting more than only looking at a picture or placing themselves perfectly in front of it.

§ 06. In short: It is my destiny to show people from all social classes the path of the tests, to inspire them by using the power of the reality of symbols so that as many as possible are able to find out about the Misery of Cromagnon. Every work that I create includes a will that I sometimes bring to life. And therefore I am correct in saying: Paintings are like children, they “develop”!

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### **Question 02**

#### **How does art work?**

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§ 07. My complete (art) work has as a result a painting and the law of the symbols is the path that leads to this result. All 1,461 symbol laws that I discovered present an idea for an idea and will be the study for every man, every woman and every child to open their doors to the reality of the symbols. While looking at the painting, they merge with the reality of symbols not only by looking at the painting but also by examining it for themselves and adapting it to an own phase on their path of the tests.

§ 08. In 1987, I started with – what back then happened unconsciously – BPSW (blueprint of the reality of symbols). Those 1,461 sketchbooks about the reality of symbols represent the 1,461 marks at the top, or if you like, at the bottom of the double cone modeling a human being of basic symbols (center of truth = idea = perception of the laws of the reality of symbols) In 2010, I presented some basic facts about the double cone – for the first time in public – to the staff of the DWS Investment GmbH.

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### **Question 03**

#### **How do you choose your motifs?**

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§ 09. I do not choose motifs; I transform different stages of the characteristics of human thinking into symbols. How does it work? It’s quite simple: By looking beyond the big dark wall that exists in every one of us and thus trying to create a symbol alias state of the human mind corresponding to every human existence. In this way I transfer the reality of symbols into my works.

§ 10. In accordance with the following principle “My painting is a ritual act of faith in the reality of symbols!” I see myself – even if shifted in time – as a painter BEFORE the Misery of Cromagnon.

§ 11. Consequently, I perceive truth in my works as scenes that refer to the status of humans before the time of the painters of Cromagnon. In other words, I create art from a forgotten time prior to the art. I remind people of the motifs prior to art (to make the interim period forgettable for the future). Therefore, my paintings possess an expiry date: 12<sup>th</sup> July, 2512 at 12 o'clock.

§ 12. On this date, the future will begin, when we won't need artists anymore because every human being will be his own master and discoverer – because he, who only recently will have awoken from his coma, will be able to free himself from the Misery of Cromagnon – by remembering EVERYTHING THAT WILL FOLLOW!

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### Question 04

#### Who are your idols regarding art?

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§ 13. Alexander the Great! His art was like a huge cultural plan. Once a year, I organize a – sometimes bigger sometimes smaller – battle performance and a so-called Alexander Festival in his honor.

§ 14. The first Alexander Festival took place on 29<sup>th</sup> May of 2008 and was sponsored by the YICO Gallery.

§ 15. The first battle performance took place in May 2011 at the fourth Alexander Festival. Until today, all five founders have been participating in the disciplined parade of the phalanx.

§ 16. What is the Alexander Festival? It is a will – a plan that should inspire humans until the 12<sup>th</sup> June of 2512 to see the development of humans towards the stars as a great inspiration, something that has initiated the awakening, and not as stupid nonsense told by a few coaches or similar fools. A will to risk a new beginning with every woman, every man and every child from different social classes and various races that have been best at the annual performance at the Alexander Festival.

§ 17. Back then, Alexander the Great planned to unite all people on earth and their cultures (well, one could argue about “how” he tried). According to this tradition, the Alexander Festival unites people from different fields and motivations. Therefore, we celebrate such an annual festival to bring together different cultures and philosophies of life and hence create a new entity, something entirely new and truthful. Thereby, in future every human will have the possibility to reach beyond his limits and to travel to remote colonies. One motto says: discipline = unity and unity = freedom to do and say everything that turns a human into a friend of the community of mankind.

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## Question 05

### How did you become an artist?

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§ 18. I first saw the light of the day in the morning of the 9<sup>th</sup> August of 1968.

§ 19. Shortly after being born into this inhospitable world consisting of banal realities, I found a mysterious rescue capsule on the grass nine years later (The teenage Parsec was awakened). In the middle of 1977, I received a direct inspiration for “an idea for an idea”; it was a clear vision of the omnipresence of the Seven Snails. Still being called Peter, I revealed a secret that has since questioned my entire conception of the world and has altered it irrevocably: THERE IS ONLY ONE REALITY OF SYMBOLS! In the small child Peter the divine Parsec awoke and has since been trying to make the voices of his fantasy talent talk. In the years that followed, this awakening has caused my using different colors, materials and different means to proclaim the reality of symbols alias My Art. I didn't have any other choice.

§ 20. A conscious I BECOME A PAINTER decision (the decision that I must be an artist) followed in 1984 when I was 16. My discovery of non-fade watercolors in the same year symbolizes the beginning of my self-study as an autodidact without limits who learns everything he has to know by himself to be independent from foreign artistic influences and illusions and thus to be able walk on his own individual “path of tests”.

§ 21. In the same year, I did a miserable internship as a gardener (an important lesson about how humans exploit each other) which was my initial spark to change something practically by means of art and to free at least some of the people around me from their life in slavery caught by an ever darkening wall – free them by showing them how to do things differently, different from how they did it so far so that they be conscious enough to let things happen on their path. Thereby, mankind can prosper.

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## Question 06

### What do you want to express or change with your art?

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§ 22. For nearly 18 years (from 1977 to 1995), I have been searching, have hardly been thinking of anything else, and then, on 8<sup>th</sup> May in 1995 at noon it was there in front of me! The first among other identical ones that was touched by human hands for the first time; a symbol that has been

deeply in ourselves since the dawn of mankind; an idea for a fragment; a super-symbol; the missing piece in people's thoughts in symbols; the beginning of the different stages of the "idea for an idea circle of symbols". The realization "not artist but creative – active – busy in terms of art is anticipation in time = power!".

§ 23. The discovery of "Androgynous – 1 – Symbol" (back then, as an artist called "Richert Kalinski") has become an event with incredible power. That Monday, with the help of "Androgynous – 1 – Symbol"; has become a point of focus for the Hiro Yima research on symbols, which was officially initiated on 1<sup>st</sup> October of 1999 by change of name on the first oil painting by Hiro Yima about the reality of symbols.

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### **Question 07**

**Which event or experience  
shaped your artistic style most?**

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§ 24. None. I paint; I create to bring mankind back to the moment prior to the time of the Cromagnon painters by using all means and possibilities that are currently at my disposal. I don't paint in a certain way because someone told me to do so. To be honest, I don't even paint for myself or some obedient sheep. I create art for all those hungry minds on earth, for those who dare to take everything they deserve, for those who take over power if it is destined by their path of tests, for those who don't do things because it's cool.

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### **Question 08**

**You have developed a special technique in your works.  
What is so special about it?**

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§ 25. Techniques are nothing special. They are just instruments to show people "hey you, I can pee much further than you, or you, or you."

§ 26. A technique has to match the situation on the image. If not, it signifies nothing. Predictability is the nature of design. Therefore, the will of my art is to remain unpredictable and maybe incomprehensible. Actually, I wanted to be an inventor; those people are able to let ideas speak. It is possible to understand an inventor without seeing.

§ 27. As I said before, I got a direct inspiration for an “idea for an idea” in 1977 because of the Seven Snails. Therefore, I won’t waste my time with only one artistic technique or style. I don’t paint in order that you think it’s nice, and I don’t put a red line in the left corner in order that a swell thinks it’s balanced. I leave this to others. Style is nothing more or less than predictable mainstream; in a battle only those win whose style is changing constantly, who are constantly adapting to the situation. Everything monotonous will always remain a student, even if it wants to be a master.

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### Question 09

#### What characterizes contemporary art compared to modern art?

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§ 28. Modern art wants to please. So does contemporary art. There is no difference for me and I am not interested at all in talking about this.

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### Question 10

#### What characterizes fine art for you?

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§ 29. Art that remains for its own sake! Art that does not want to please by using different means and possibilities; that isn’t ruined by evil forces alias the collaborators of the Misery of Cromagnon.

§ 30. As always, I can only speak for myself. Actually, I don’t create art for its own sake; I rather love fine art for its power to prosper. There is no other art than that with the purpose of anticipation in time, which remains forever in our minds! And in our times, when faith can move mountains, I hope to contribute my own mountain of ideas. A mountain on which the creative fantasy gift of a *Aengesmedea* and the personified active idea of Psidon embrace themselves eternally on the peak.

§ 31. To prevent the fantasy gift from falling, art has to be considered as something real: People who paint footballs for the world championships or racehorses next to a racetrack in Düsseldorf (Germany) will never be able to create anticipation in time. They remain connected to their time and their direct environment of their painting and thus get blocked.

§ 32. Inspiration can only be created by a combination of the human primitive language of the symbols of reality and the development of humans. Purifying art is always anticipation to future generations, to fields that will remain forever in our minds and will always be remembered – no matter where and when!

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### **Question 11**

#### **What is poor art? Does it even exist?**

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§ 33. There is art and there is design. Honestly, we could better do without 80% of the existing art. Art has to support mankind to advance as a whole; it should let people view in a possible (remote) future and show the stage of mind connected with it; it should call for the initiation of an awakening – even if it costs everything one possesses. For design, it is sufficient to just look at it and think it's beautiful. Design can become something really great, extraordinary or highly inspiring – but in its essence it will always remain design.

§ 34. I desire that artists will finally rise and say: I AM NOT AN ARTIST; I AM A DESIGNER; A REALLY GOOD ONE! This would be honest and would return a lot of time that we wasted with chats about “what is real art and what is perfectly crafted and what is the sense of painting”. I guess art historians wouldn't like to hear that. I don't care.

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### **Question 12**

#### **Where do you think are the limits of painting?**

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§ 35. There are no limits. The physical human being is changeable and mortal but the Androgynous – 1 – Symbol of his mind is without stagnation. Art is our first and last hope or our downfall. Everything is possible!

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### **Question 13**

#### **What do you expect of people looking at your works?**

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§ 36. Looking further than only within that small reality that surrounds everyone like a vulture waiting for carrion. A viewer can only achieve this by considering a completely NEW DIRECTION.

Most of the people only want to be amazed by beautiful colors or thousands of different techniques – but they do not understand why mankind was only able to develop because of art and why everything will end with art.

§ 37. Art is dictatorship. Art has nothing to do with democracy. Anyone suggesting something else has never really thought about the aim and purpose of art. It is not about encouraging a viewer to recognize something or to awake something deep inside of him but about encouraging him to deal with things that in his eyes do not exist but lie deep inside the structures of his symbols.

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### **Question 14**

**Is there a particular work that impressed you?  
If yes, which one and why?**

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§ 38. The physical deed of the battle of *Gaugalmea* on 1<sup>st</sup> October in 331 BC. There are millions of possibilities for changes hidden in the will to win. There is no second winner!

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### **Question 15**

**How is the relationship between an artist and his gallery?**

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§ 39. Common ground. Otherwise it doesn't work. Because if the chosen gallery owner wants to represent one of my revealed works, he has to show ME AS THE CREATOR OF THE WORKS why exactly he is the right one to negotiate with different persons in the name of my works, so that my works receive the attention they deserve (well, maybe sometimes time will tell).

§ 40. A gallery owner is like a collector (if he himself doesn't collect, he is no gallery owner and if he himself paints he is neither fish nor fowl). Gallery owners and collectors are supporters of art. At best, my works cause inspiration in both groups and does not satisfy sightseeing people from all over the world. The gallery owner has to guarantee it, but if he fails it isn't his fault but mine.

§ 41. For example, my gallery owner would never ask 15 stupid questions about whatever. Because number 15 signifies virus.

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### **Appendix 16**

**Messages and paragraphs about the reality of symbols**

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§ 42. My art carries a message. At best, the gallery owner brings this message to the collector. In 1997, I was considered too complex for the gallery owners. They wanted something simpler; something easy to serve interested viewers.

§ 43. My current gallery owner has dismissed all his doubts and has started with his dedication to walk along a path towards his fantasy gift. That's common ground for me: A cooperative work in the same field; do something together; commit errors and accomplish things.

§ 44. I am pleased that I don't have to work together with a gallery owner that convinces people to buy sculptures showing colorful little hearts or cat paintings as a great investment. I am pleased that I stayed on my path to become something like an artist and not a designer. I know from experience that people who don't own one of my paintings, who don't support my work in any way, will never learn to know something about the inspiration of the message of the reality of symbols because they will never be visible for the painting, will never be loaded on a server and integrated into the reality of symbols forever.

§ 45. The gallery owner and collector are a great support in a stressful meeting between gallery owner and artist. A meeting at the best place in the world: the heart of my studio.

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