

1. Now there is a new trend: decorating the boutique as an art gallery. What do you think of it?

It is a good idea, as far as it is done honestly. The artistic installation goes beyond the mere scenery, you can get very deeply and bring the viewer something beyond the purely commercial.

2. Today, all the boutiques are trying to create innovative "new experience" for customers. In window design, how do you help Hermes to achieve this goal?

My way of helping is to see every installation as a new challenge, I raise the facilities in the shop windows with the same interest, fondness and dedication that I dedicate to any other of my exhibitions. I know that many gazes are going to focus in that image. On the other hand I like rating what I can contribute at every moment and in every situation...

I always respect deeply the philosophy of the brand and in this respect I feel at ease. I also respect highly the work well done so I care for the items I use do not lose the identity that makes them special

3. Which window design of Hermes impresses you most? Which is your favorite window design of your own?

One of my Hermes's favorite shop windows is one of Ginza in Tokyo, made by the Japanese artist Tokujin Yoshioka, it is a video with the face of a woman that is blowing softly on a silk scarf that was real and was moving in the shop window. I was impressed by the simplicity of this idea, the cleanliness of forms and his rotundity. I know that it is not easy to come to this purity of concept. With regard to my interventions in the windows for Hermes, I would say that my favorite is the last one that I have done for Hermes Dubai in the Dubai Mall, in which hundreds of swallows take the form of a horse and over this cloud of birds are the mount and the stirrups, as if the horse had disintegrated into thousands of swallows. I had already used these small birds as element of composition for some facilities, even though this intervention is special for me because I made with them something completely new, I found an image that is, simultaneously, very powerful, light, tremendously poetical, fragile in appearance but round at the same time.

In addition, the creative process, that is so important for me, was in this occasion so fluid and accurate that, both I and my assistant, we were enjoying a very high level of concentration, we constructed the horse guided by my intuition, without sketch or previous calculation, it was really created in the moment of making it. This produces an energy and a feeling of satisfaction that undoubtedly moves to the result and I believe that it is transmitted to the spectator.

4. Each season ' s collection contains a large amount of fashion information, how to select the most representative and most exiting point for the window display?

For those who are trying, as I am, to learn and speak the language of the spirit, from heart to heart, it is important to remain vigilant to what happens, to what surrounds us, this way life is much more interesting. Every step we take or every decision made is a clue to guess what will be following. We can create new images with and for what we have before us in every moment when we are attentive to everything that is happening around.

5. As a collaborative artist of Hermes, what kind of advice will you give for the items displayed in the window?

I would recommend that the items should make part of the scene as protagonists, not to treat them as decorative objects, this is a way to give them life.

6. The window display design should not grab the limelight of products , how do you create a nice background for products? What elements are the most important?

As I've said before, I like the objects to become protagonists of something happening, has happened or will happen in that space. The most important elements are the clarity and clean conceptual image. Usually when you want to say too many things at the same time, they all seem less important and the objective is diluted in the confusion. You can add things if needed but without concessions to the ornament.

Certainly I do not feel determined by the selected objects being more or less sold, sincerely I do not contemplate this commercial part at the moment of thinking about a new shop window. When the objects make an active part of an artistic installation they reach another dimension and probably this makes them more desirable...

7. What is the most common element you used in window design?

We may say that it is the air, I have put wings to the shoes using these poetics of the flight, to the hats, to the porcelain, to the saddles as Pegasus, or the swallows picking the bags and taking with them things in his flight, joining together to form a horse, or of sandals, hats and scarfs in a festive dance to the sound of a violin...

8. In the process of bringing the design into the real world, what is the most difficult part that you have encountered? If technologies cannot help, what would you do?

This is an interesting question because it is true that there is a part of the creative process during which ideas go out of the world of the imagination to the real world, and it is in this process where things must adapt, changing or transforming to make a recognizable part of the world in which we move. Here it is where the real process of learning lies.

The deeper you get in a project the more things you find, this always exceed my expectations! Sometimes I spend years developing a theme or concept, this is completed with each move: painting, sculpture, installation... nothing happens if technology cannot help, creativity is the ability to solve problems and find solutions.

9. How do you use the light in the window display? Warm light or cold light, how to choose in different circumstances?

The light is an element that I like to take care of, the final modeling is made with the light, it is which envelops everything. It is thanks to light that we see what we see, so it is important to decide how we want to see it. I usually use in my exhibitions a warm light, I like that intimate reflective tone and then highlight some things, although sometimes in a shop window the electrical installation does not allow me much play and I have to adapt to the stage.

Anyway, apart from this intention of light as a complement, I'd also like in upcoming projects to treat light as main element, diffracting or concentrating it, moving it, so as and making light the leiv motiv where things happen...

10. People who watch the windows, what kind of roles they can be besides the

According to my experience, tourists, readers, travelers and students, children, elders, men or women are generally sensitive to poetical images. A shop window is not generally a thing that people decide to go to see, except for some cases, as these artistic interventions. A shop window is something that one finds and, most of the times, go unnoticed despite wanting to draw attention instantly. I had no experience with windows but did have experience in installations with poetic loads in galleries and art centres. I have now discovered that people tend to stop before an image that is honestly providing an artistic experience more than with a generally more aggressive advertising image, intended to sell them something.

11. Could you talk about your personal life? Where you received your art education?

I began to draw and paint when I was just a child, then I studied at the University of Fine Arts. Regardless of having more or less talent, which certainly makes things easier, there is something that moves you from the inside and makes you to choose a style of life, to look at and understand things in a different way. It is always a challenge to share with others that look and offer a new approach. I guess you have to be brave to work with an open heart, shamelessly showing our deepest feelings and take that risk to be exposed publicly.

... sentí como el corazón de la Tierra continuaba latiendo bajo ese espeso manto de hielo. En el refugio en lo alto del glaciar escuché ese silencio tan profundo de la nieve interrumpido sólo por el rugido del glaciar y casi podía oír el ruido de la sangre fluyendo por mis venas...

I feel I am an adventurous person, I have traveled many countries around the world and I have visited exotic locations because of my projects as an artist. For 7 consecutive years, I've seen how difficult life is in the refugee camps in the great African Sahara desert. I have lived in Antarctica, the ice world, for two months and stayed silent feeling the wildest part of the Earth, tough and indomitable... I felt like the heart of the Earth was still beating under that thick layer of ice. I heard the deep silence of the snow at the shelter at the top of the glacier, a silence only interrupted by the roar of the glacier and I felt I could almost hear the sound of the blood flowing through my veins...

I am, fortunately, full of experiences that have modeled me as a human being. There is no chance for routine in my life, I embrace unexpected things, I like surprises. I think that a spirit of adventure is essential to devote yourself to artistic creation. I strongly advocate that Art is synonymous with Freedom, we must constantly choose, make decisions. Facing this fact in full awareness of freedom is undoubtedly a most difficult learning, but what I like the most about my job is that it helps me grow as a person and to connect with people from the emotion, when this happens I feel that I can contribute with something.

12. Which artist or designer has the greatest influence on you?

I am interested in many artists. I have been influenced by the artistic and philosophical Central European tradition and I have always been interested in the Oriental culture, especially China and Japan, where I lived for one year. What influences me the most, though, is my own vital experience, what I feel, what I see, what I experience, which is my principal source of inspiration. To feel alive is to be attentive.

13. Are there any window design of Hermes in different countries impress you recently?

Hermes's shop windows in Ginza Tokyo impress me most of the times.

14. Are there any exhibition, theater, film or books impress you or give you great inspiration lately?

What I've found most impressive lately is the book by the scientist James Lovelock titled The Ages of Gaia. According to Lovelock, scientific research demonstrates that the whole biosphere of the planet Earth, including the least being living in it, could be considered to function as an only organism at a planetary scale. All its parts would be as related to each other and as independent as the cells of our own body. Lovelock called this super-organism 'Gaia'.

Lovelock alerts us of the imminent disaster!

It is amazing how our perception changes when we are aware of being part of a whole, a strongly interlaced fabric. Human's egocentricity can only give up to it. I will work on this.

