

Catherine Yen, CEO of Asian Cultural Council

Uzo Hiramatsu, a Japanese painter, lives in Fukuoka and is a lecturer at Fukuoka Design Institute and School of Architecture and Design. He believes that "paintings and objects represent the spirit of Japan in my heart. He has a profound appreciation for the ancient Japanese aesthetic philosophy of wabi sabi; we can easily see wabi sabi in his works as "beauty in the imperfection of perfection".

Uzo Hiramatsu's works create a contrast and harmony between the power of nature and self-consciousness. While feeling the colors, shapes, sounds, and stains, he outlines and scratches the lines. He then creates the look of the work with the colors and shapes that contrast with each other. His work is not a finished product, but a sense of beauty and aesthetics that can be transposed into everyone's inner being.

"I want to manipulate "chance" as much as possible, absorb "chance" and transform it into my own self. I want to bring together the unconsciously created elements and the intentionally created elements, to form a clash and to nurture harmony. My paintings are only the result of the improvisation of myself and the world. When I look at the canvas, the colors, shapes, and coloring process of the work emerge, and I feel them, embellish them with colors that echo the inner image of the work, add emotions with directness, and stop before they are saturated.

"It is not important for me to show a finished work to people, but rather how to replace my inner beauty and sense of beauty with the most vivid state to the world."

Uzo Hiramatsu's floral works have been exhibited at the Encrest Hakata, the Kawatana Grand Hotel, the Nishitetsu Grand Hotel and the Nihonibashi Mitsukoshi Main Store Louis Vuitton.

His diverse tastes, exhibitions, and painting styles reveal a deep and lively beauty.

He was listed as the first of seven important Japanese contemporary artists in the 2019 Vogue Hong Kong global exhibition of modern painting and has over 50,000 followers on instagram.

After Kangdinsky saw an exhibition of Japanese and Oriental art in Munich in 1909, he found in Japanese woodcuts a landscape of great diversity and abstract use of form and color that

helped to express purely the rhythm of a unique artistic essence, a diversity that could be found in Western art, but was present in Eastern works, all united in the same tone.

This universal "inner tone" is indeed lacking in the West now, and has been neglected for a long time, but this inner voice is surprisingly silent, yet about to be revived. This voice comes from the depths of the heart, and it is what all people have in their hearts, and it is a response to the voice of the universe, the voice of the human spirit. This is the response to the voice of the universe, the voice of the human spirit. In summary, Uzo Hiramatsu's spiritual view of painting and the integration of beauty consciousness is a concept of seeking beauty in imperfection, which indeed gives a clear chime to the too-worldly art world.