

- **INTERVIEW WITH GOLA HUNDUN**

### **EXCERPT I**

**10-I What features do you look for when choosing the surface you will work on? Does the future conservation of your artwork influence your choice regarding the type of surface?**

As I gained expertise, I got more serious about these things. It wasn't that way in the past, it is something that has been growing gradually. Too bad for Pignal, because the idea was to prepare the wall with a background, but then, for technical reasons and timing, it was not accomplished and it's now very noticeable.

**11-I Could you describe the executive phases of your work or do they change depending on the situation?**

I like taking it as an adventure; it's different every time. I sometimes do sketches, while other times I don't. As for the phases, it is always a little connected with classical wall painting: first the large elements, the large backgrounds, then gradually on to details. As for the draft, I first outline the elements, I make the sketch, then there is the filling phase followed by the definition phase. If I do not work from a sketch, which is my favourite method, then I just go with my instinct. Lately I've been adopting a way of working that is more layered, therefore more instinctive, less schematic. I'm actually approaching how I really am. I'm turning my art into an expression of myself.

### **EXCERPT II**

**13-I What's your idea of duration with respect to wall paintings?**

I've just begun pondering this issue. I am very fascinated by the mythical "pieces" created by humanity, like the pyramids and sacred art, especially stone works. For example, when I went to the Garden of Bomarzo, aka the Park of the Monsters, I thought about how long the works would last. I felt them close to me, both in terms of aesthetics and of materials. I started asking myself some questions. It is a conflictual thing. With wall art, if it is a work commissioned by the community and has a social and symbolic value, I would like it to last, because it is something that is done for others on something already built by people. When I'm in the field of installations though, and I'm the one building something, then it's just the opposite: I'd like it not to last, because it's supposed to *return to the earth*.

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