



BEOPEN
art

Wilson Ilama

Tricks and tips from the naive Wilson Ilama



Wilson Llama is a visual artist based in Costa Rica. He was born in 1990 in San José, Costa Rica, where he lives and works. Through his use of color and form, Llama expresses his vision of landscape in a submissive way, creating a naive image of landscape where nothing competes. The work does not try to copy reality but rather modify it.

The artist's studio: is a separate space necessary for productive work? What are the absolute essentials in your working space? What advice would you give to emerging artists in terms of setting up a studio/working space?



No, it is not absolutely necessary, and it depends a lot on the type of work, whether it is digital or physical work, but it is the most ideal for creative health. Being able to separate yourself from the daily environment in a physical space opens the doors to many possibilities.

Due to the nature of my work, I always require technological tools: at a minimum, a setup where I can process my videoarts, CGI, or VFX workflow, or the content I publish on social media. Additionally, for my most recent work, I need virtual reality lenses to access my virtual studios and all the creative resources that virtual reality offers. Right now, I am in my virtual beachfront house, working on this text.

My advice is that this place, big or small, should be the most comfortable place in which you can find yourself, both physically and mentally. It should also be a space that you can personalize so that it is a positive contribution to your creative process. This space should not only reflect the need to work but also the need to rest, to think, to play, to have fun, etc., all of this for the good of your creative processes.



Earning a living from art: what steps are necessary to make a living selling artwork? Please share your experience of developing a website/social media pages, communication with wider audience and potential buyers, working with online and offline galleries, etc.

This is a very complicated question; however, I am a firm believer in the professionalization of the visual arts, which will necessarily push you to be more structured in aspects such as:

- The type of place or institution where you want to sell your work.
- The prices you will handle if you are just starting out or the ones you will maintain if you are already an experienced artist.
- Your work schedules.
- The delegation of work.
- The logistics required to have or require employees or assistants.

It is very important to have professional coherence in all these aspects.

On the other hand, it requires a lot of discipline to face bad times, without falling into frustration. In my case, I live in Costa Rica, where there is a scarce art market, and I need constant renewal to be able to continue living mostly from art. In addition, I believe that the future of the visual arts is closely related to new technologies and how they are advancing more and more quickly, which should be a tool for us and not an enemy.

I graduated from the Faculty of Arts at the University of Costa Rica and this has helped me a lot to be able to exhibit in different galleries and museums in the country. However, nowadays, using social media to market my work has been essential. I do not currently live in the central cultural area of the country, which also forces me to use the internet and social media to make myself visible to potential clients. I usually use my website as a digital catalog and social media so that people can get to know me personally as an artist and at the same time connect with my way of working, my thinking, and my philosophy of art.

Staying inspired: please tell us what you do to keep being an inspired creative. Is it necessary to take breaks from your work? How can an artist maintain their creative curiosity? Does your inspiration come from within or outside?



I am a person who gets bored very quickly with repetitive processes, and over the years this has caused my creative process to have to be very dynamic. Usually in my studio I have 3 to 5 different workstations, ranging from the setup for all digital work, 3D animation, 3D modeling, 3D printing, etc. Then I have other workstations for painting, art installations, light experiments, VFX recordings, etc. Of course, there are also the rest spaces where I take the time to do nothing. This part is one of the most important when you dedicate yourself 24/7 to art.

It can be very easy for an artist today to find a recipe for creative production and practice it tirelessly just to be able to sell, however, that is not my line of work, since for me the important thing is to have a balance between being able to live off of art, without committing to things you do not want to do, sell or produce.

I believe more in the concept of “hard work” than in the popular concept of inspiration. I am not a believer that an artist has to have an “artistic style” as we have believed for centuries. I usually practice research methodologies in order to tabulate and organize information that helps me trigger new ideas and future artistic research.

In general, I use the concept or experience of “landscape” as a pretext to generate my works of art. This pretext allows me to develop not only in traditional painting, but in digital media, installation, photography and other contemporary production media such as virtual studios, the metaverse, artificial intelligence and augmented realities, in short, everything that our time is bombarding us with.

Methodologically, I usually read my environment, national or international, I analyze the cultural and human events that happen around me, to later use them as a starting point to produce my work.