

## SEI YAMAZAKI

Sei Yamazaki is a conceptual artist based in Tokyo, Japan. He showcases exhibitions and installations across the world. Yamazaki works around the theme of finding and casting a spotlight on elements that weren't chosen for one reason or another in the evolution process. Yamazaki is the founder and director of Seitaro Design, Inc., radio personality of FM Yokohama "Culture Department" and the Creative Advisor of Tokyo 2020 Olympic and Paralympic Organization Committee.

### EDUCATION

2005- Graduated from New York Film Academy.

2006- Graduated from Rikkyo University, College of Sociology.

2013- Nanboku Suiboku Painting Association, studied under Shukou Tsuchiya

2016- Graduated from Kyoto University of Art and Design Graduate School (M.A in ARTS)

2019- Associate professor of Ohara School of Ikebana Style name: GENSEI

### SOLO EXHIBITIONS

2019- UNIT FOR Y-AXIS / J-COLLABO, NewYork

2018- In Praise of Shadows / MONO JAPAN 2018, Amsterdam

2016- For Nanyodo Bookstore, serif s gallery / Kanazawa

Up-and-Coming Architect: Exhibition of Seitaro Yamazaki / tianjin international design week, Tianjin

2012- invisible directions#1, 10×10 EXHIBITION / Tokyo

invisible directions#2, Detour HongKong / HongKong

### GROUP EXHIBITIONS

2020- RESONANCE / Camden Image Gallery, London

2019- NAMELESS PORTRAIT / Nagasaki Holland Village

2018- UNSAMBLE CAST / J-COLLABO, NewYork

2017- TYPOGRAPHY MONDAY / KANAZAWA 21st CENTURY KOGEI FESTIVAL

2016- Around the thought / KANAZAWA 21st CENTURY KOGEI FESTIVAL

2013- KASAMA EXHIBITION, DESIGN TIDE MIDTOWN 2011 / Tokyo

2010- Kawara EXHIBITION, DESIGN TIDE MIDTOWN 2010 / Tokyo

### AWARD

2020- The winner of 14th Arte Laguna Prize for an artistic residency at Espronceda  
/ Espronceda (BARCELONA, SPAIN)

2018- Annual Group Exhibition And Showcase 2018 Winner / J-COLLABO, NewYork

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CONTACT

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Sei Yamazaki

UNIT FOR Y-AXIS

2019

Canvas, Paper, Japanese paper, Sumi, Pigment, Driftwood,  
Gom, Wood, Lotus

canvas with driftwood W725 H 910 D38

canvas with piece of wood W1140 H 725 D55

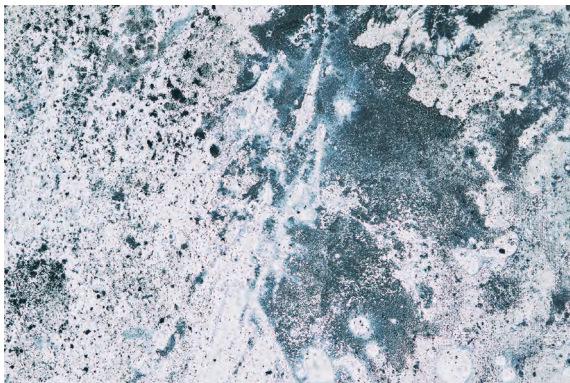
canvas with lotus W910 H 725 D112

canvas with driftwood W458 H 580 D135

Framed paper W573 H 757 D42

Framed Japanese paper W607 H 774 D42

In the X, Y, and Z axes that make up this world, Y-axis exist from gravity. If we release the Y-axis from the gravity, then what kind of recognition will be born? What kind of relationship and tale will create on three equivalent and balanced axes? A composition for doubting the Y axis backed by absolute trust such as the sea, the ground, and stars. I re-evaluated these three axes, as an absolute concept in this relative world.







Sei Yamazaki

Nameless Portrait

2019

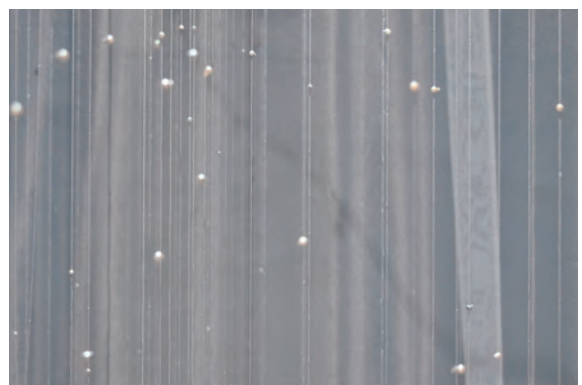
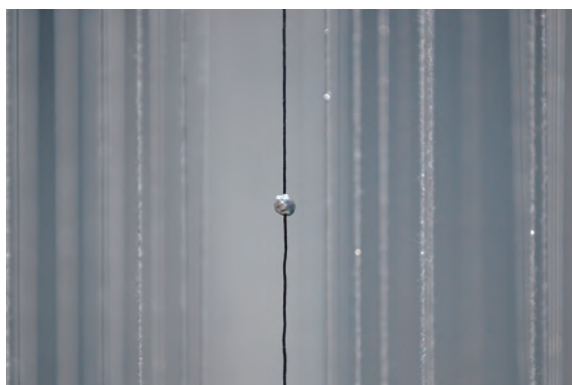
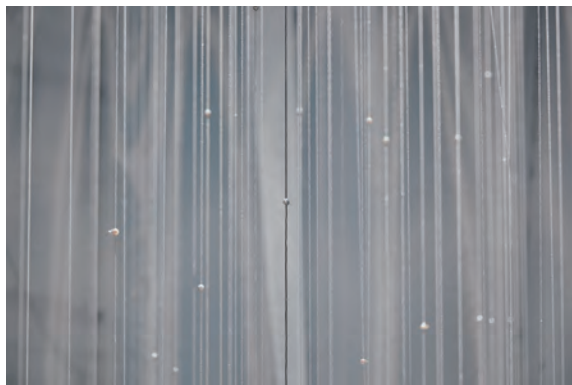
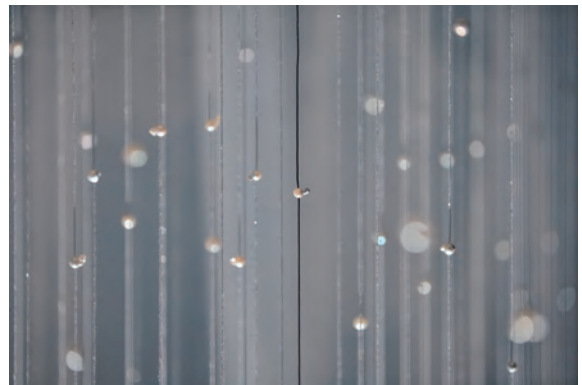
Aluminum, thread, Akoya pearl, organdy

W3000 H 2800 D3000

Pearl farming industry in Omura Bay, Nagasaki Prefecture. In order to stabilize its value and distribute as a uniform industrial product, pearls have been bleached, its sphere polished, and measured in size to determine its rank during the distribution process. However, a pearl is actually the opposite of being uniform; Each is a gift of life born from a mother shell, the Akoya shellfish. The beauty in its uniqueness is similar to that of individual people. It truly embodies the beauty of diversity and individuality. That is, if it derives from natural diversity, instead of industrial uniformity, when brought into society. Within a single atmosphere, this exhibition aims to create time that has not been used during this history. Soft light falls in an atmosphere that is loosely separated from the outside world by organdy.

The atmosphere portrays a mother's womb; In it dwells air, presence, sounds, and life, all holding its independent values. The single thread that supports the weight of a pearl expresses the time axis of the life of each pearl. Each thread sways in the natural breeze of its atmosphere and interacts with each other's lives, just like the life of us humans.







Sei Yamazaki

TAYUTAI

2019

Aluminum, thread, Akoya pearl, organdy

W4300 H 8000 D4300

@OKINAWA, NAHA INTERNATIONAL AIRPORT

On October 31, 2019, Shuri Castle, one of the symbols of Okinawan culture, burned down. When tracing the history of various artifacts, culture, and art, which have been passed down from generation to generation in this place, they originate in the Ryukyu Dynasty. Ryukyu culture includes diversity. As an essential center of trade in history, Ryukyu has interacted with various cultures at home and abroad and taken in them to sublimate them into its own culture. It is the embodiment of diversity that we should face now in the current era. A variety of cultural influences can be seen in the textiles from each production area. Each of the textiles gathered from eight production areas in Okinawa is attractive and full of the story to tell.

This work is an installation that has sublimated textiles, which have been lightly adding color to the local daily life, just like a cloth swaying in the wind, by adding in a bit of movement. Gently catching the wind, its countenance continues to move and change at all times without settling itself at all. I would be more than happy if you could, even if only slightly, feel the supple posture of the Ryukyu culture as well as a wish for the restoration of Shuri Castle.









Sei Yamazaki

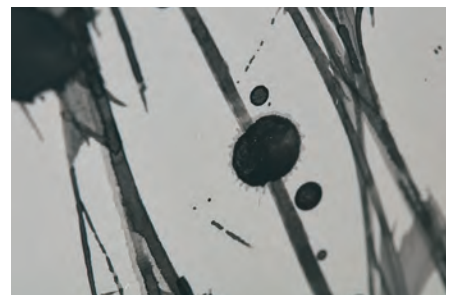
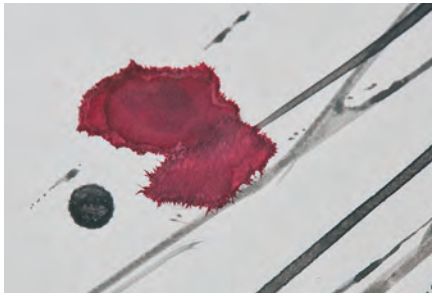
Ensemble Cast

2018

Japanese paper, ink, pigment

H 1960 W700 × 3 (77 in x 28 in)

While skimming the boundaries of the abstract and the figurative, I express dynamic death and static life. Facing the inevitable nature of flowers and plants, Ensemble Cast attempts to fix only the concept using the abstraction and fortuity of ink. The classical brushstrokes of ink painting and techniques of abstract painting are combined. The added flower as a symbol of embodiment is not just any flower, and although looks like a mere flower, it only is there as a concept. By intentionally arranging lines that are symbols of fortuity, I aimed for the accumulation of fortuity that evokes specifics. Gravity and abstraction are inextricably linked. The abstraction felt by gravity overflows with the freshness of a mature plant. When abstraction is established on a clear axis, it creates directionality full of vitality. The directionality created by fragile accumulation is the movement of life.





Sei Yamazaki

In Praise Of Shadows

2018

Mino Japanese paper, fragrant wood, iron, glass lamp, speaker, etc.

Approximately H 2000 W1500 (including lighting and frame) × 4  
(6.5ft x 4.9ft)

Approximately H 2000 W1000 (including lighting and frame) × 1  
(6.5ft x 3.3ft)

【Reference URL】

<http://seiyamazaki.com/en/exhibitions/in-praise-of-shadows/>

An immersive installation that embodies the possibilities of characters and Japanese minimal aesthetic sense. The letterings are cut out and placed in between two sheets of delicate Washi paper, creating depth in transparency, and light is placed to transmit from behind. Using absolutely no fixing agent of printing, the characters appear in space through the transfer of material and light. The darkness of the space makes the boundaries of the ephemeral characters more ambiguous and obscure, letting the story of these alluring letters emerge and appear more attractively. The installation can be experienced through the senses of sound, vision, touch and smell.







Sei Yamazaki

FOR "THE" MUSICIAN, FOR "THE" SONG

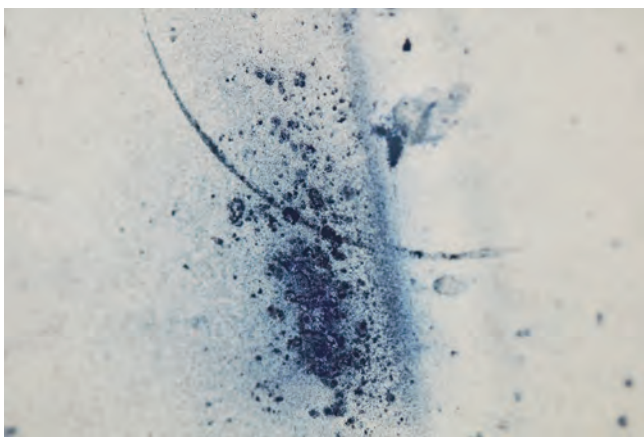
2019

Japanese Paper, Pigment

H780mm W613mm D33mm

"NU / NC", music unit by guitarist Yoshito Tanaka representing Japan, and artist sei yamazaki. The unit explores new music with multiple layers, using techniques such as collaboration with various musicians and field recording based on the musical score "graphic notation" that incorporates the emotions drawn by sei. A piece of graphic notation drawn for a certain musical piece of NUNC. This piece, which abstracts the grain of sound and the landscape it draws from, is a picture, a graphic system, a score, and an instrument.









Sei Yamazaki

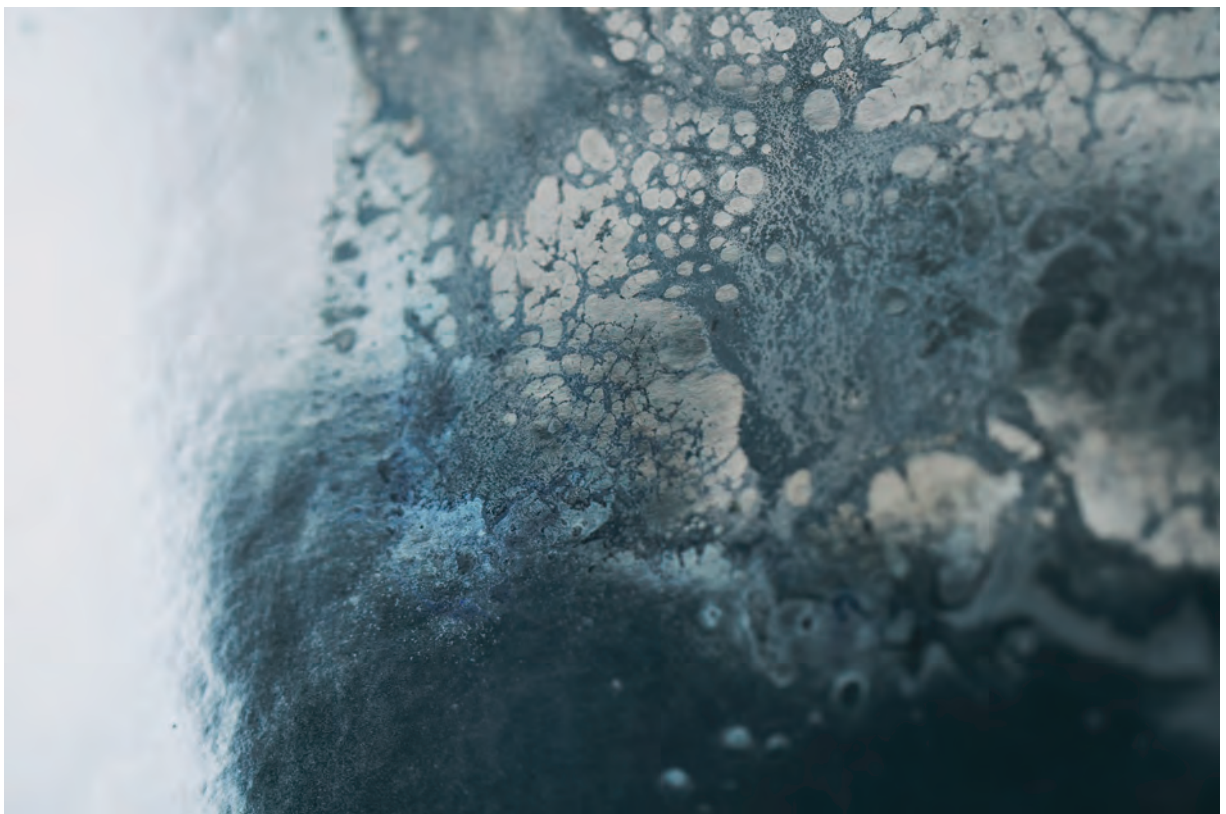
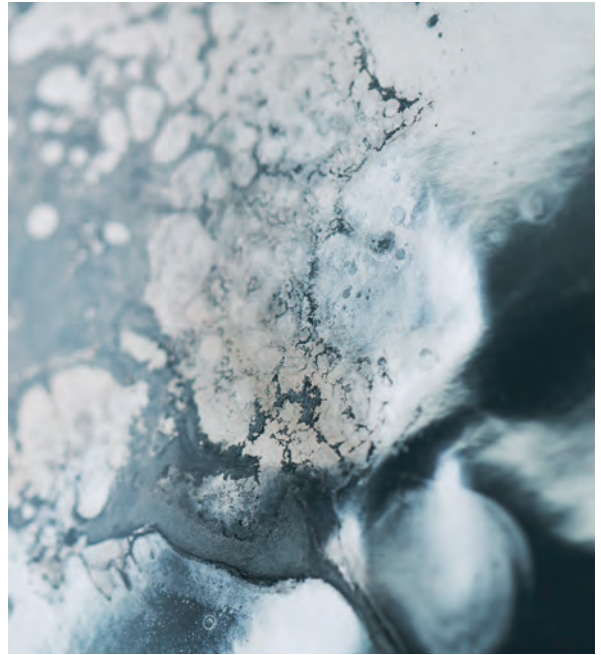
CONSUMED SELF-PORTRAIT

2018

paper, Ink, Pigment

H565mm- W445mm- D60mm-

Self-portrait on the internet and social media. The self-portrait trapped in the frame will gradually melt its outline in the process of circulating in the sea of information. Will our digitalized and flooded self, pertain our own outline? The viewer will look into the picture frame and see its own melted silhouette. Drawn with sumi and pigment on mirror paper.





Sei Yamazaki

OUTLINE OF FIGURATIVE

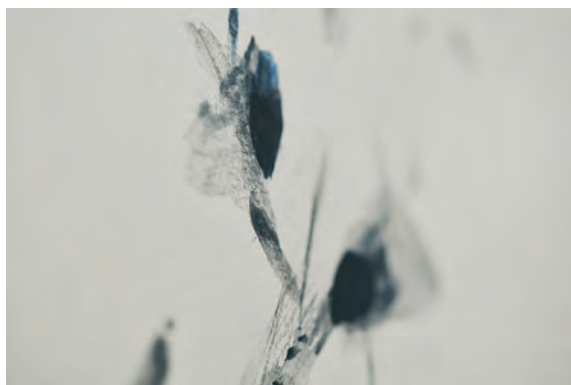
2018

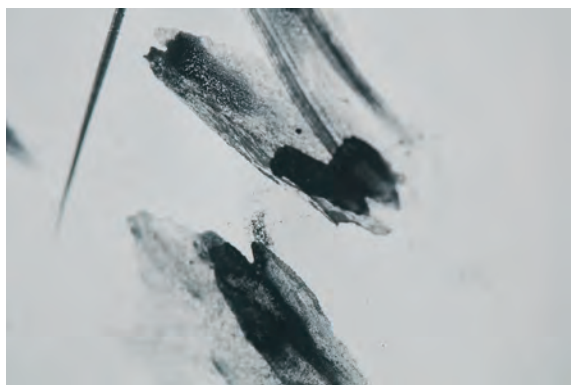
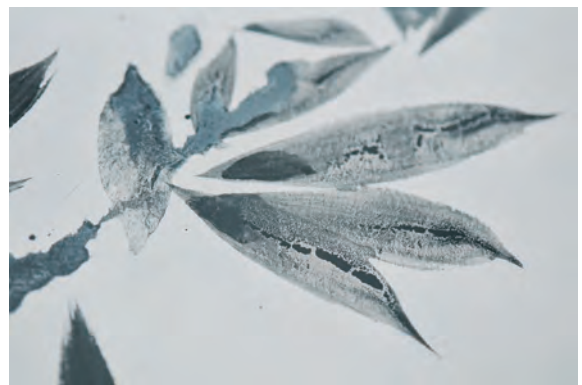
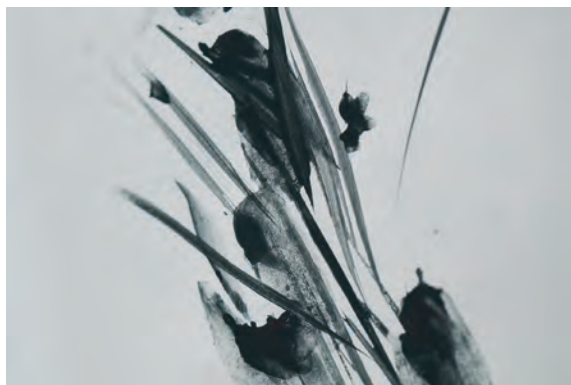
Japanese Paper, Washi, Sumi, Pigment

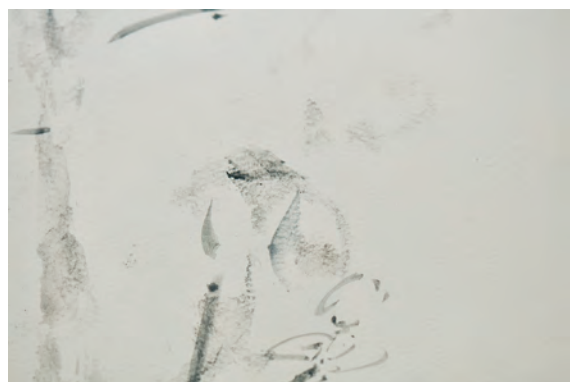
H530mm W405mm D30mm

Organic form without limiting the concept. It looks like a plant, but there is no real plant there, and there is no name given to it. Ambiguity before the concept becomes a concept. A group of works that face abstract concreteness on their boundaries and establish plants in memories that do not exist. I fixated the process of abstracting the concreteness.













Sei Yamazaki

THE SKIN WEARING TIME

2010

Kneaded, molded, fired clay

H300 W300 D100 × 2 (H12in x W12in x D4in)

Work exhibited at the "KAWARA EXHIBITION" in Midtown Tokyo, the theme of this exhibition was to represent a time axis that has continued tradition. I represented two types of skin that are formed over time by nature. Using rocks found on the riverbed of Tamagawa, Iwahada (stone-like skin) is crafted from pounding rocks on clay before firing, converting the natural process and portraying stones that have spent a rough and keen journey. Mizuhada (water-like skin) represents texture that is smooth, soft, gentle like polished in water. Two textures found in nature were combined to coexist in one piece of artwork, then fired in Yasato tile kiln.

