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Icon Made of Sand #01 “Nike AIR JORDAN 1”

2021

Sand, acrylic

W300mm D300mm H 140mm

How will our consumption look when seen from the perspective of people in the future with different values?

The inspiration for this piece started from that simple question.

Within the lifestyle of the artist, who grew up in the midst of Tokyo street culture,

Nike sneakers were a constant and absolute iconic presence.

This piece is a sneaker sculpted in sand.

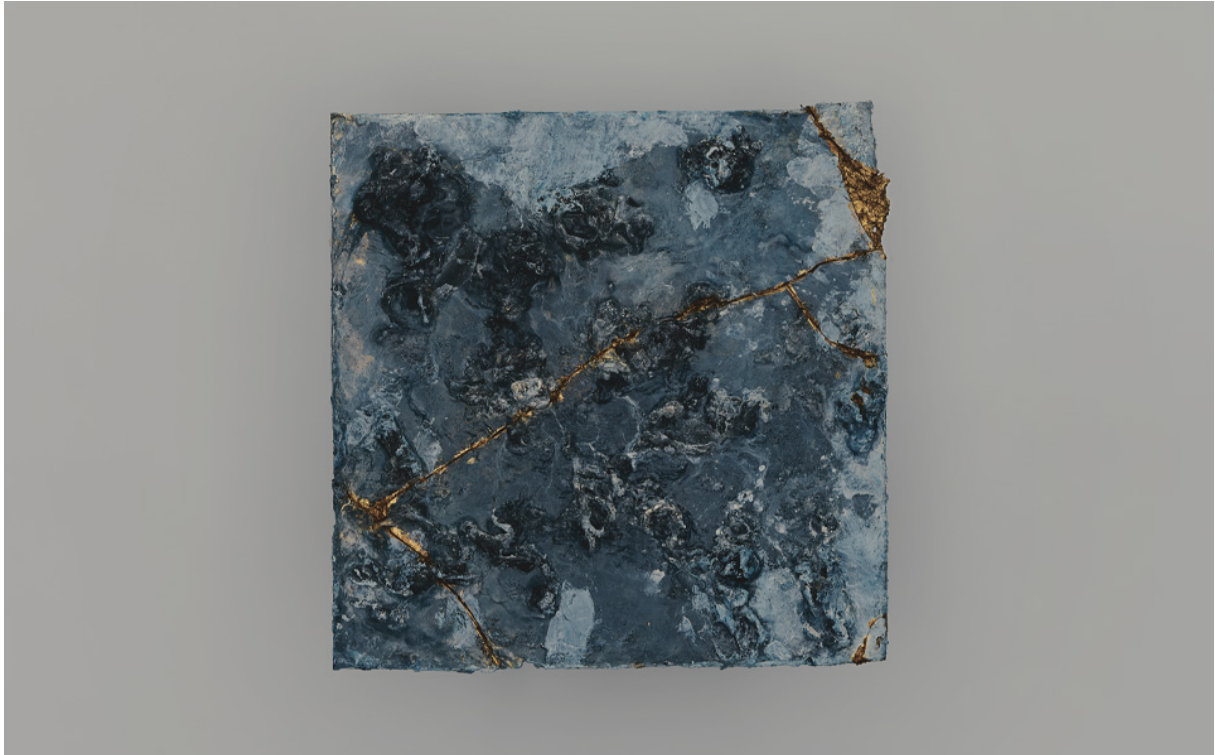
The Nike Air Jordan 1 is made of sand and the logo mark is in acrylic.

The symbol of consumption is detached from the functional material, and the two elements are crafted from differing materials and given a different sense of time.

The concept is deconstructed and rebuilt from two materials in different times.

We have icon preferences, these icons are a part of our lives, and we consume them.

In this sense, the work is like a letter from the future to all of us living in the world right now.



Crystallization of worthless time

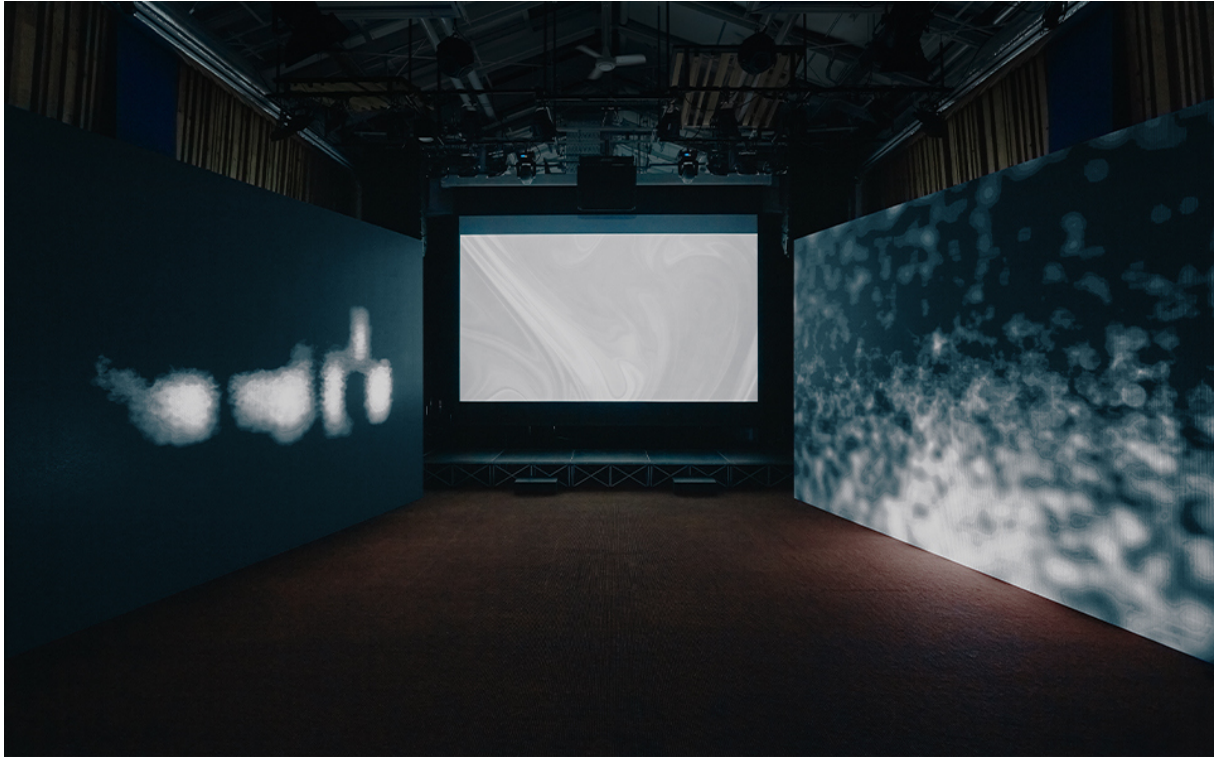
2021

resin, wax, pigment

W240mm D240mm H 50mm

“Kintsugi” is a technique used in Japan for repairing broken vessels. Lacquer and metal are used to join breaks in vessels and fill up chipped places. Vessels are a crystallization of functional beauty that draw close to our lives. “Kintsugi” connects our feelings for those vessels with the future. It is nothing other than wrapping time called feelings around something which has value, so to speak, and making that thing even more valuable. The concept termed “wabi-sabi”, which is peculiar to Japan, and is similar to, yet different from, Western modernism. The big factor encompassed by this minimal beauty is time. The basis of this work is a panel made while mixing resin, wax, and pigment, which are materials which have different time axes – that is, different congealing points and melting points. The panel’s broken lines, full of unpredictability, are displayed and repaired using “kintsugi”.

Breaking a mere worthless thing which does not involve time in our lives, and on the other hand, affirming that temporality only, and connecting it with the future. This is an endeavor which uses time to give value to something which at first glance has no value, and it is a crystallization of worthless time.



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“MUSIC FOR THE MARGINS” #01 STEVE REICH / COUNTERPOINT

2021

Projector, LED panel Program code
W8000mm D1000mm H 240mm

Every piece of music has a melody. Between the grains of sound making the melody, there is an infinite abyss of sound. The world of sound that exists between the grains and cannot be captured in a notation. The infinite world of sound existing between the grains is dynamically visualized by a digital program. The fluid marbling, like a metronome, has a constant velocity, but its scale and color keep changing. The mysterious patterns on the black screen are pieces of visualized music extracted through a specific program. There is no same shape in any music or repetition of any sound. This is a unique piece of sound, a world of sounds that have failed to become sound.



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

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.



7

Nameless Portrait

2019

Aluminum, thread, Akoya pearl, organdy

W1500 H2000

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.



FOR “THE” MUSICIAN, FOR “THE” SONG

2019

Japanese Paper, Pigment

W780 D613 H33

“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.



In Praise of Shadows

2018

Mino Japanese paper, fragrant wood, iron, glass lamp, speaker, etc.
W1500 H2000

In Praise of Shadows is a collection of essays by Junichiro Tanizaki, a Japanese author and essayist, discussing the sensation of beauty that is unique to Japan. In this book, in western countries at a time when there were still no street lights they would make the room as bright as possible and were obsessed with eliminating shadows. However, in Japan they accepted shadows and by using them they created art which appears only in the shadows and Tanizaki states that this is the characteristic of ancient Japanese art. Seitaro Yamazaki created an installation with his ideology as a motif. You can experience the installation with your five senses using light, music, aroma and Japanese paper with typography on it but no ink. The installation "In the praise of Shadows" is a poster consisting of cut out shapes of a delicate washi paper. Only when the poster is lit from behind, the shapes of the letters will appear. Without the fixating means of printing, these cut out letters float and are able to move half melted in the air. The dimness of the space makes the outlines of the fleeting letters even obscurer, letting the story of these alluring letters emerge.



OUTLINE OF FIGURATIVE

2018

Japanese Paper, Washi, Sumi, Pigment
W300 D300 H20

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.



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Ensemble Cast

2018

Japanese paper, ink, pigment
W1960 D700 H30

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.



CONSUMED SELF-PORTRAIT

2018

paper, Ink, Pigment
W565 D445 H60

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.



13

THE SKIN WEARING TIME

2010

Kneaded, molded, fired clay

H300 W300 D100

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.