



## Specimens of the spilled over

2023

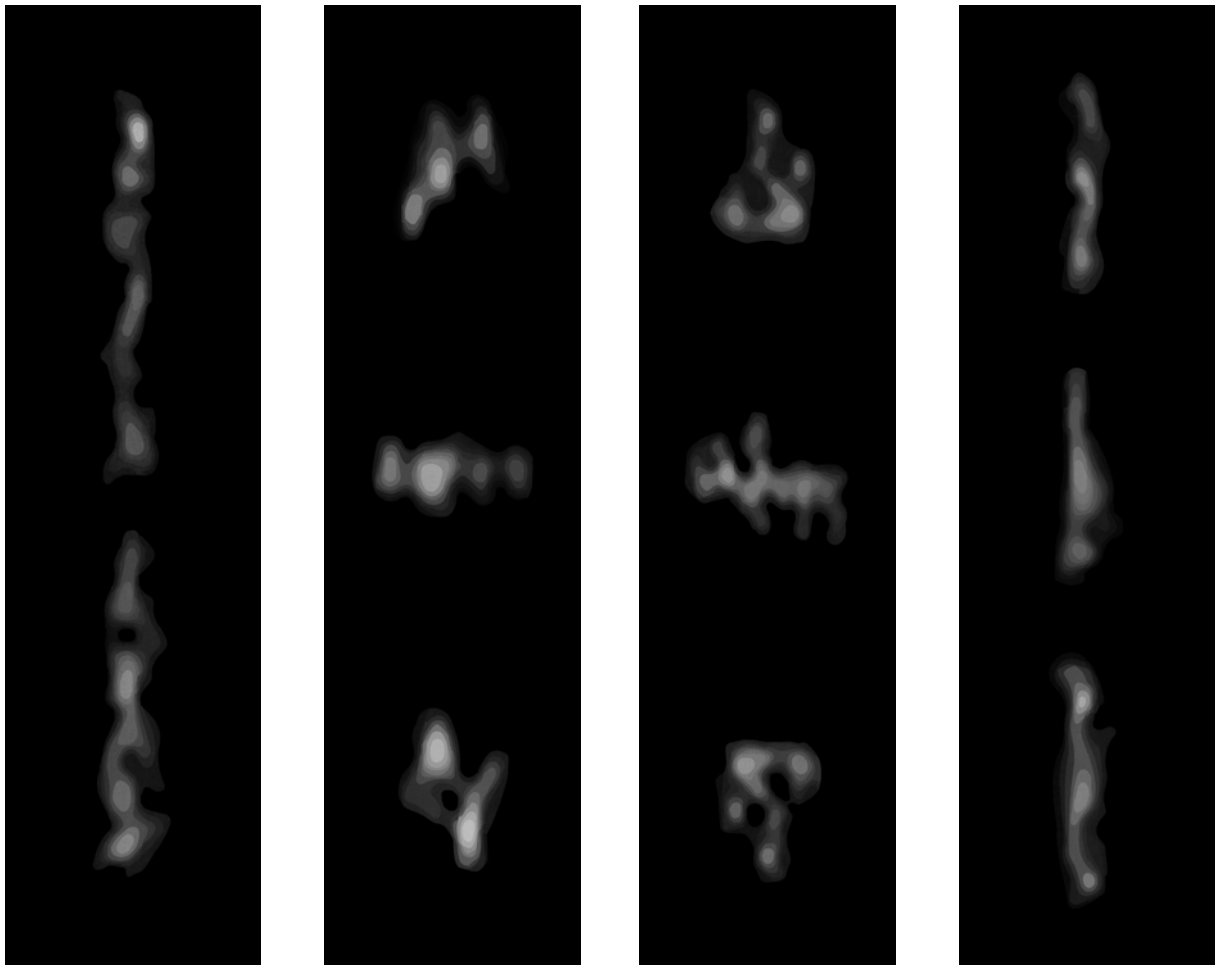
Photographic paper, Pigment, Nylon resin

Medium: Photo Painting

W303mm H426mm D50mm

This series is a body of work to raise question about validity for artists and critics to use concepts like minority, diversity, marginality, and intersectionality. I have been feeling that there are many instances where the apparent "diversity" and superficial consideration for "marginal"/ "minority" disrupt the deeper understanding and thoughtful engagement with these issues. It seems like we are creating typologies of concepts such as marginal, minorities, and/or diversity, much like crafting insect specimens.

Within this series, I employ the extraction of latent shapes nestled within soundscapes through the utilization of spectrograms. These concealed patterns are then subject to a substantial amplification process, resulting in their enlargement. Ultimately, these augmented forms are rendered tangibly by means of 3D printing technology. These printed shapes are then coated with fluorescent paint and fixed onto the background image using insect specimen pins. The extracted shapes symbolize the ambiguity that lie at the boundary between words, difficult to express in language. Applying fluorescent paint to them serves as a metaphor for reducing the infinite nuances of the original subject into vibrant unicolor.



## 8 million traces

2023

Japanese Paper, archival pigment print,  
W303mm H426mm D50mm

"8 million traces" is microscopic photo series about religious perspectives of Japanese people in 21st century. This project aims to reconsider the relationship between place, space, and spirituality in the 21st century Tokyo, while citing the framework of historical spiritual understanding in Japanese archipelago.

From ancient times to the present day, various belief systems have existed throughout the Japanese archipelago. The fundamental concept of those belief systems is that all elements of nature and some aged artifacts can potentially house divine spirits. These countless spirits existing in Japanese archipelago in this way are collectively referred to as the "Yaoyorozu (8 million gods)". The title of the series is derived from this concept and symbolizing the multitude of spiritual traces present in the land. The concept of the "eight million gods" is also important as the basis for contemporary Japanese popular culture. For example, it can be observed in the works of Hayao Miyazaki's films such as "Princess Mononoke," and "Spirited Away," as well as in comic works like "Demon Slayer, " and "Jujutsu Kaisen."



## The Womb of the City

2023

Japanese paper, old wood, board, urethane paint, bamboo, pine, lighting, zabuton  
W 2800mm D 4500mm H 210mm

Cities are perpetually mutable, embracing and absorbing all. Within these cities, how can individuals find their place? Cities are dynamic entities. The urban space of the international metropolis, Tokyo, continuously undergoes changes, proliferating and expanding. The daily lives of urban dwellers consist of fragmented, discontinuous experiences. This work represents an exploration of the accumulation of human experiences in contemporary cities and the quest for a psychological sanctuary. Through the non-continuous spaces of tranquility at the heart of the urban hustle, this work examines the contradictions and multifaceted nature of the urban environment, while suggesting possibilities for its reconstruction and harmonization. The shoji screen situated at the forefront emanates a vivid warm hue, as if it were passing through the body. In response to changes in the urban environment, its brightness and color shift. The floating metal plates symbolize the unstable and inorganic state of the city, steering the consciousness of the seated audience towards dialogue and introspection, and allowing them to experience the continuity, contradictions, and harmony of urban life. At the core of the installation lies the contrast between the clamor and the silence of the city. This contrast reflects the tension and contradictions experienced by urban dwellers in their daily lives.



## Dialogue with the figurative

2022-2023

canvas, resin, pigment, acrylic paint  
W455mm H530mm D50mm

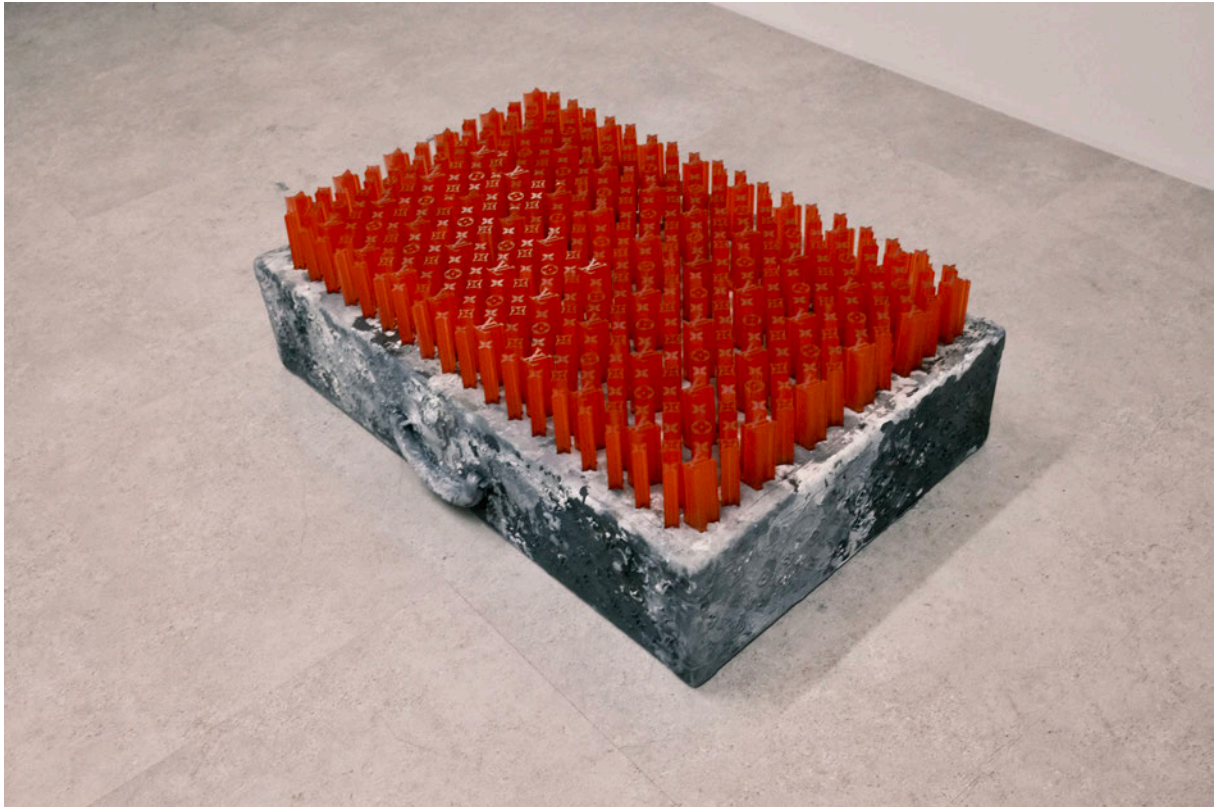
This is the first work in a series to explore how artist Seitaro Yamazaki's body as an organic being can interact with various tools using contemporary digital data to create unexpected beauty.

In the first work, two-dimensional data taken from an imaginary plant drawn in the traditional India ink painting was read by the 3D modeling tool "Geomagic Freeform", and the shades of ink were replaced with height data and output by selective laser sintering modeling (nylon 3D printing). The resulting 3D-formed object was then painted with pigments by the artist and adhered to the canvas faithfully following the composition of the original India ink painting.

In this process, the Geomagic Freeform program processes data and outputs STL files without understanding the artist's intentions. Meanwhile, the artist takes the result of arbitrarily generating slips in the program, and then processes it again using his or her own sensibilities and body to create the final work.

Although this work, thus completed, expresses a plant, a tangible object, it internalizes a kind of abstraction at the same time because the intermediate process of its creation involves information processing using mathematics and digital data by a program that has no intention.





7

## Fossils from the future “Louis vuitton”

2022

Sand, Acrylic, Sumi, Pigment

W73cm D48cm H25cm

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.



Fossils from the future “CHANEL No°5”

2022

Sand, Acrylic, Sumi, Pigment

W7cm D6cm H12cm

8



Fossils from the future “HERMES”

2022

Sand, Acrylic, Sumi, Pigment

W42cm D32cm H46cm



Fossils from the future "Lays"

2022

Sand, Acrylic, Sumi, Pigment

W30cm D25cm H30cm

9



Fossils from the future "LEICA M10"

2022

Sand, Acrylic, Sumi, Pigment

W14cm D10cm H8cm





Fossils from the future "STARBUCKS COFFEE"

2022

Sand, Acrylic, Sumi, Pigment

W10cm D15cm H20cm

10



Fossils from the future "SUPREME"

2022

Sand, Acrylic, Sumi, Pigment

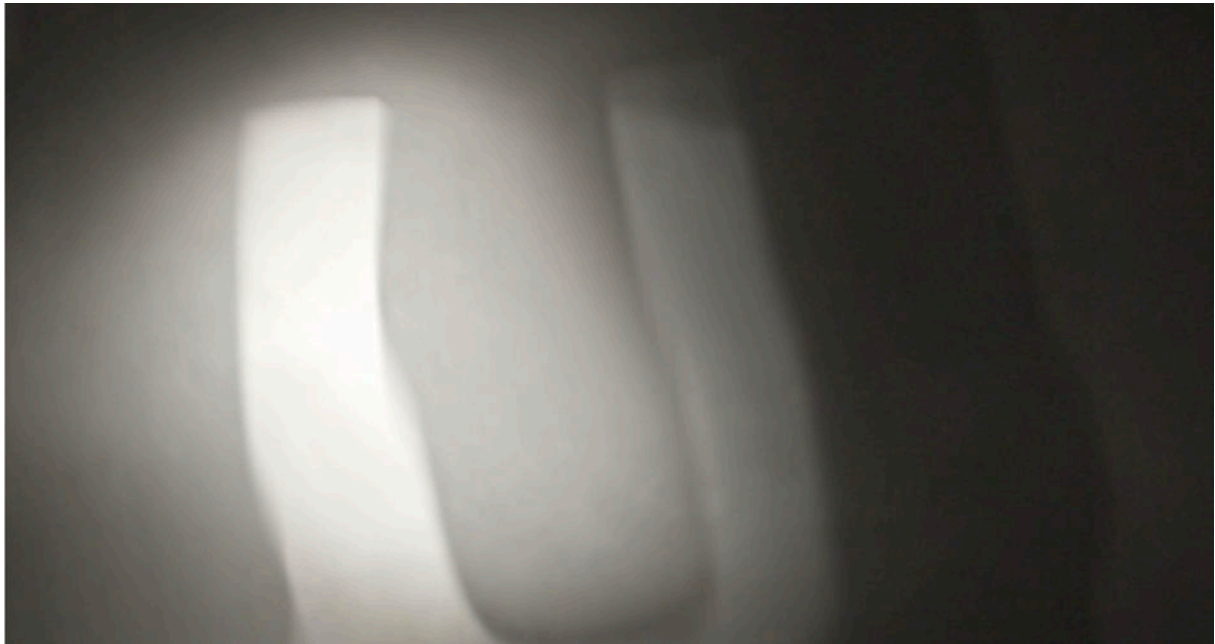
W27cm D55cm H13cm





11 Fossils from the future “NIKE AIR JORDAN I ”  
2021  
Sand, Acrylic, Sumi, Pigment  
W30cm D30cm H14cm





12

## HELVETICA

2022  
video  
150sec

This work was inspired by “U” of Helvetica.

The sound currently represented by the Roman letter U was at one time represented by the letter V, along with other sounds. This letter is further traced back to a hieroglyphic character (quail chick, Egyptian Hieroglyph G043 /U+13171) developed more than 5,000 years ago. From there eventually arose five Roman letters, namely F, V, U, W, and Y. The latest of these Roman alphabets is U, which in mathematics represents the universal set.

I argue that the essence of all things is ambiguity itself, and the fact that something appears to be “something” simply represents the existence of an environment that makes it appear to be “something” and subjects who see it as “something”. It is a thought that unlocks more possibilities in this world. The pursuit of a civilization like the moon, which changes its form in various ways in response to the sunlight,



## Crystallization of worthless time

2021

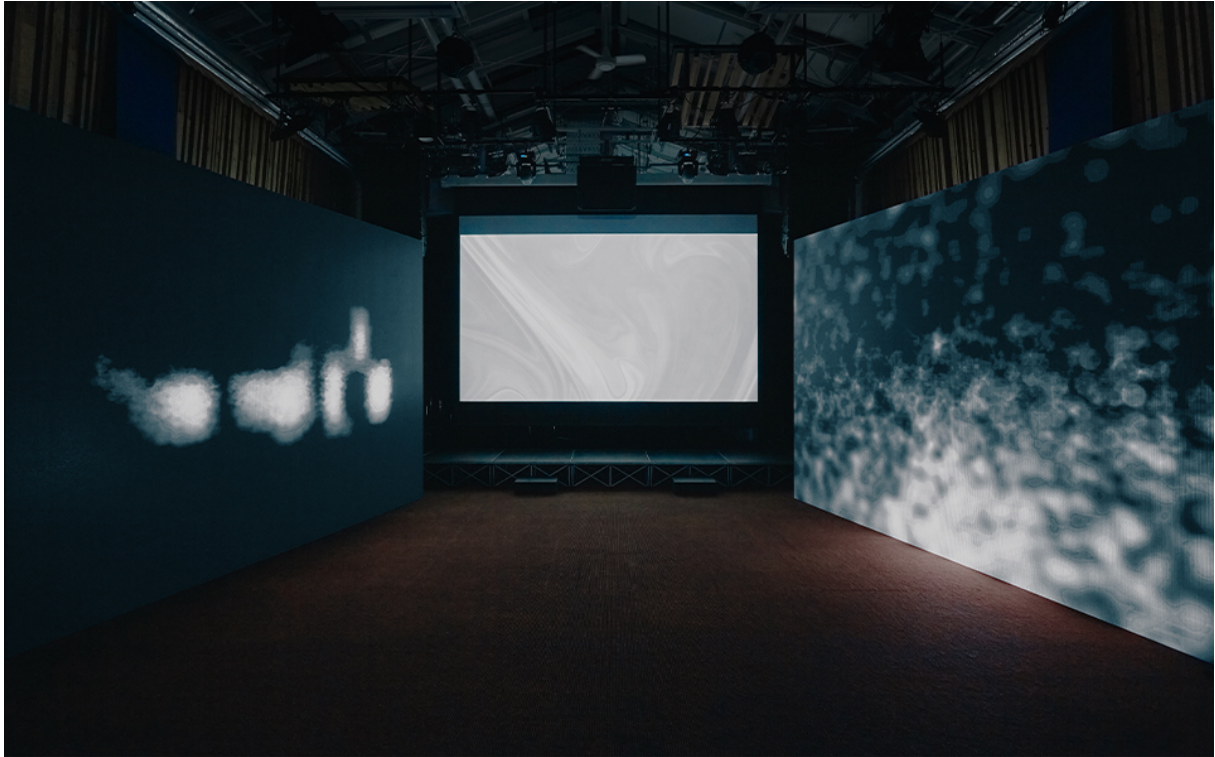
resin, wax, pigment

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.





14

## “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.

[www.seiyamazaki.com](http://www.seiyamazaki.com)

Copyright seitaro yamazaki all rights reserved.



## 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.



16

## 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.



## 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.