

SEITARO YAMAZAKI

Contemporary Artworks 2020–2026

Instagram: @seitaroyamazaki WEB: https://seiyamazaki.com/

I seek to capture ambiguity and fragility
—things that were never depicted, never spoken, and never given form.

They are the moments of time that slipped through the fabric of history, values that never came to the surface, the quiet voices of silence.

This practice is an attempt to pursue the beauty of what lies on the edges: the fragility left behind by industrial civilization, and the subtle presences that dwell at the boundary between consciousness and the unconscious.

It is, above all, an act of listening to what cannot be seen.



SEITARO YAMAZAKI

1982- / TOKYO

Seitaro Yamazaki (Tokyo) is a contemporary artist and designer whose practice explores the fragile beauty that emerges in what has been overlooked, neglected, or forgotten. With a background in sociology, architecture, and design, he works across installation, sculpture, painting, and media art, interrogating the limits of perception and representation.

At the heart of Yamazaki's practice lies the conviction that beauty does not reside in clarity or completion, but in absence, instability, and forgetting. Yamazaki draws upon Japanese aesthetics—*ma* (interval/emptiness), *mu* (nothingness), and impermanence—while engaging with Western art-historical traditions such as vanitas and negative space. Yet his works refuse to remain confined within either tradition. Instead, they propose a contemporary visual philosophy that attends to silence, residue, and the unseen, guiding viewers toward what escapes representation.

His career is internationally oriented: solo exhibitions at Spiral (Tokyo, 2024) and K11 Art Center (Shanghai, 2025); participation in the Larnaca Biennale (Cyprus, 2025) and SXSW (Austin, 2025); and presentations in London, New York, Venice, Berlin, Washington D.C., and Amsterdam. Beyond exhibitions, Yamazaki has undertaken major commissions for Mitsubishi Estate (2022) and JR West (2024). From 2019 to 2021, he contributed as **Creative Advisor** to the award ceremonies of the Tokyo 2020 Olympic and Paralympic Games. He also serves as Director of the Marginal Art Fair in Hirono, Fukushima, fostering connections between art and society.

Through these projects, Yamazaki positions himself as a figure bridging Japanese aesthetics with global contemporary art discourse, actively contributing to the international field.

EDUCATION

2006- BA in Sociology, Rikkyo University.
2016- MFA in Art, Kyoto University of the Arts.

SOLO EXHIBITION

2025- **STILL VOICE / K11 Art Center, Shanghai**
2024- Contour of Yohaku / Hosek Contemporary, Berlin
Art that Crosses Borders, Design that Traverses. / Spiral Garden, Tokyo
2023- Time Spilled Over / Blue Line Arts, Roseville CA.
The Womb of the City / Parkhabio Shibuya, Tokyo
2021- "MUSIC FOR THE MARGINS" #01 STEVE REICH "COUNTERPOINT"/ KIWA, Tokyo
2019- Unit for Y-axis / J-COLLABO, NewYork
TAYUTAI / Naha Airport, Naha
2018- In Praise of Shadows / MONO JAPAN 2018, Amsterdam

SELECTED GROUP EXHIBITIONS

2026- Chew on this / The Ludington Area Center for the Arts, Ludington, MI (Upcoming)
Everything Then is Now II: PLATFORM 0 / The Old Waiting Room, Peckham Rye Station, London
Venice International Art Fair / Palazzo Albrizzi-Capello, Venice (Upcoming)
NAFAS Festival / BUoY Arts Center, Tokyo
Text-ure 2026 / CICA Museum, Gimpo, South Korea
Contemporary Ink Wash Paintings: Misaki Hanazuka, CHiNPAN and Seitaro Yamazaki / Lounge with 372 Gallery, Inagi, Japan
Night Visions: AMBER / Coconino Center for the Arts, Flagstaff, AZ
Sidney Nolan Open / The Rodd, Presteigne, UK
The 2020s: Sacred Brands and Disposable Gods / Fringe Arts Bath, Bath, UK
Making Your Mark / Arts Benicia, Benicia, CA
Pulp,Paper,Book Questions / Sebarts, Sebastopol, CA
2025- Larnaca Biennale / Larnaca, Cyprus
The Book As Art v.13: Mixed Messages / Decatur Arts Alliance / Decatur, GA

SELECTED GROUP EXHIBITIONS

2025- **NordArt 2025 / Vorwerksallee, Büdelsdorf, Germany**
Urban Break 2025 / Coex Center, Seoul, South Korea
SXSW 2025/Austin, US
NordArt 2025 / Vorwerksallee, Büdelsdorf, Germany
In Search of Ghosts / Fringe Arts Bath, Bath, UK
All the light I see / Van Der Plas Gallery, New York
Satellite Ranch / 719 Shady Lane, Austin, TX
Art is / Czong Institute for Contemporary Art , Gimpo, South Korea
Marginal Art Fair Fukushima Hirono / Futatsunuma General Park, Hirono

2024- Rotten Donuts at 100+ Fair Shenzhen / Longgang District, Shenzhen
Czym wypełnić puste pomniki? / Kolorowa Culture Center, Warsaw
FORM + SPACE / The Museum of Art DeLand, DeLand, FL
Jukebox of Dissonance / G-Gallery, New York, NY

2023- Art Shodo MDP Selection Vol. 1 / MDP Gallery Nakameguro, Tokyo
Small Works / Five Points Arts, Torrington, CT
BODYSPACES: Canvas International Aat Fair 2023 / THE LINE Contemporary Art Space, London
Secret Spaces: Borders Art Fair / Palazzo Albrizzi-Capello, Venice
28th Arts North International / Hopkins Center for the Arts, Hopkins, MN
Sequence: Art + Technology / Touchstone Gallery, Washington, DC

2022- Memory and Identity / Cista Arts, London
At a Crossroads: All Art+ / Van Der Plas Gallery, New York
2:3 Virtual Exhibition / WetDovetail, Middlesbrough

2021- ARTPRIZE / Muse GR, Grand Rapids, USA
YICCA 2021 Final exhibition / Hernandez art gallery, Milan

2020- RESONANCE / Camden Image Gallery, London

2019- The koto Sea, Tales of the Pearl Sea / Nagasaki Holland Village, Nagasaki

2018- UNSAMBLE CAST / J-COLLABO, NewYork

COLLECTIONS

2024- Specimens of the spilled over, 8 million traces / LEAP CO., LTD.

2023- Fossils from the future “Nike AIR JORDAN” / REFRAME ,inc.
Fossils from the future “Starbucks Coffee” / Ambient Works ,inc.

2019- Once in the beauty / Tatcha LLC (Unilever plc)

COMMISSIONED WORKS

2024- **We all Wesmo! / West Japan Railway Company**
Specimens of the spilled over (Osaka, Kyoto, Sannomiya, Wakayama, Hakata, Tsuruga, Hiroshima, Okayama, Yonago, Kanazawa) / West Japan Railway Company

2023- **The Womb of the City / Mitsubishi Estate CO., LTD.**

2019- **TAYUTAI / Naha Airport Building CO.,LTD.** , General Incorporated Association Ryukyu Bingata Preservation and Expansion Consortium
Nameless Portrait / General Incorporated Association Art Culture Matrix

CURATORIAL WORKS

2025- 2026 **Director / Marginal Art Fair Fukushima Hirono #01 / Fukushima**

AWARDS

2024- A’ Design Award & Competition 2024 Bronze
Fine Arts and Art Installation Design Category / Italy

2023- MUSE DESIGN AWARD 2023 / USA

2022- IDA (International Design Awards) 2021 / USA
LONDON INTERNATIONAL CREATIVE COMPETITION Fine Art FINALIST / UK

2021- YICCA 2021 WINNING ARTIST (2nd place) / YICCA, Italy
YICCA SELECTED 18 ARTISTS / YICCA, Italy
PREMIO COMBAT PRIZE 2021 RECOMMENDED ARTIST
C-IDEA Design Award Gold Award

2020- The winner of 14th Arte Laguna Prize /SPAIN

2018- JCD Design Award2018 BEST 100
GOOD DESIGN AWARD

2015- AD STARS
NIKKEI ADVERTISING AWARDS

2014- JAPAN PACKAGING COMPETITION
GOOD DESIGN AWARD

2013- GOOD DESIGN AWARD BEST100

AWARDS

2013- GOOD DESIGN AWARD GOLD

2010- IF PACKAGE DESIGN AWARD

2009- ASIA DESIGN AWARD

PUBLICATIONS

"Art that Crosses Borders, Design that Traverses.", Keyaki Publishing, 2024

"Yohaku Shiko (Think with marginal spaces): How I use marginal spaces in / Nikkei BP, 2024

"IN PRAISE OF SHADOWS", Keyaki Publishing, 2017

BIBLIOGRAPHY

2025- SAND Literature and Art, Issue 28, SAND

2024- Aedra Fine Arts, "Seitaro Yamazaki", Aedra Fine Arts

TIMES VII "Shelter", 87 Gallery, November 2024

ARTIST STATEMENT

Seitaro Yamazaki (Tokyo) is a contemporary artist and designer whose practice explores the fragile beauty of what has been overlooked, neglected, or erased. With a background in sociology, architecture, and design, he works across installation, sculpture, painting, and media art, questioning the limits of representation and perception.

At the core of his practice lies the conviction that beauty is found not in clarity or completion, but in incompletion, ambiguity, and forgetting. His series *Still Voice* reinterprets the tradition of Western still life—particularly the Spanish *bodegón*—through blurred UV-ink imagery, sound sonographs, and photographic compositions that resist stability. *What was Almost There* recovers fading images and memories as fragments that coexist with disappearance. *The Grammar of Silence* attempts to articulate silence itself, while *The Hesitation of the Image* captures the suspended hesitation just before an image fully emerges.

Drawing on Japanese aesthetics—*ma* (interval/emptiness), *mu* (nothingness), and impermanence—while resonating with Western art-historical lineages such as the bodegón and negative space, Yamazaki refuses closure within either framework. Instead, his works dissolve the boundaries between clarity and obscurity, persistence and erosion, proposing a contemporary visual philosophy that listens to silence, residue, and the unseen.

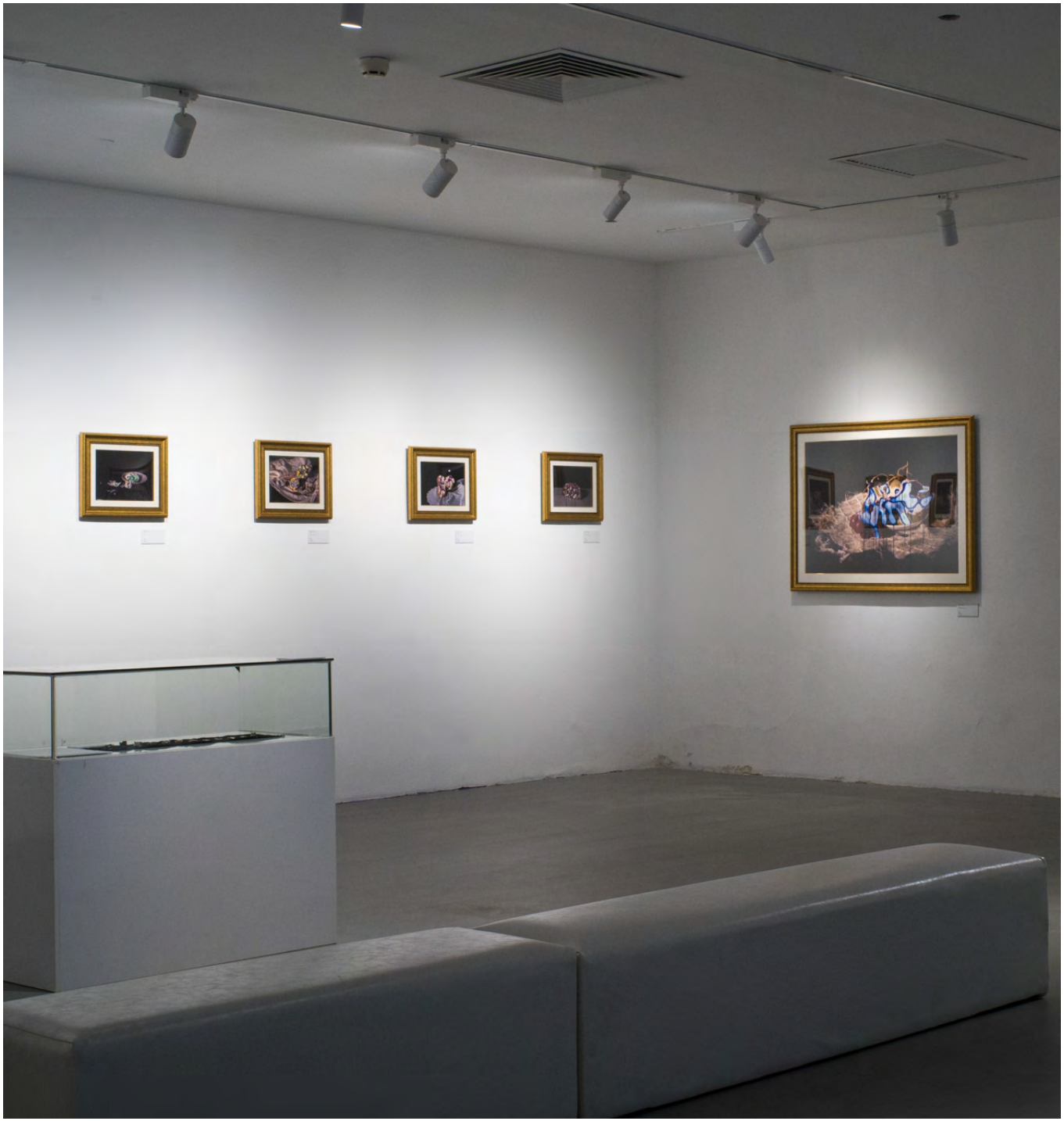
By merging image, sound, and material instability, Yamazaki's practice prompts viewers to question what remains outside representation. His works are less about fixed images than about fragile traces—gestures that invite reflection on time, memory, and alternative systems of value.

Through this interplay of dissolution and persistence, Yamazaki positions art not as the depiction of things themselves, but as an attentiveness to what slips away. In doing so, he opens a space where silence speaks, and where the overlooked and forgotten regain presence within the contemporary imagination.



STILL VOICE

2025 / UV inkjet print on paper / H 910 × W 1167 (mm)



STILL VOICE reimagines the Western tradition of still life—particularly the Spanish bodegón—through a contemporary visual language.
Still life was never only a depiction of fruit or vessels; it has always been a quiet meditation on time, impermanence, and the unseen.
In this series, high-resolution photographs are composed with objects reminiscent of the bodegón: vessels, fruits, flowers—remnants of symbolic visual language. Into these images, sonographs—visual traces of sound recorded in the same space—are placed like suspended glyphs. Finally, layers of UV ink are poured, collapsing under gravity and eroding both photograph and sound.
The works resist completion. Visibility becomes veiled; clarity dissolves into ambiguity. Beauty arises not in resolution, but in the fragile process of formation and dissolution—where a still voice resonates quietly between time and perception.









STILL VOICE

2025 / UV inkjet print on paper / H 380 × W 455 (mm)



The Grammar of Silence

2025 / Plastic umbrella, 3D-printed nylon resin sculpture, Japanese paper, Knitting thread, Inkjet print on paper

Size variable







The Grammar of Silence is an installation composed for the unsaid, the discarded, and the voiceless.
On the floor lie broken vinyl umbrellas, like those found on street corners after heavy rain.
Around them: torn black washi paper, tangled black cords. They are remnants of objects once briefly needed—used, then forgotten— metaphors for the consumable lives of contemporary things. From the ceiling, black strings fall like lines of rain in an Edo-period ukiyo-e print.
Some bear delicate golden sculptures—three-dimensional sonographs, cast from the sound of raindrops hitting broken umbrellas. In this space, the rain that once fell on discarded objects returns as gold— abstracted, preserved, and suspended in stillness.
These gold pieces make no sound.
Yet they speak—softly, silently—of what was never voiced. They form a grammar of silence, spoken by things we threw away, and perhaps, they offer a new language—one we've long forgotten how to hear.


The Grammar of Silence
The Grammar of Silence is an installation composed for the unsaid, the discarded, and the voiceless.
On the floor lie broken vinyl umbrellas, like those found on street corners after heavy rain.
Around them: torn black washi paper, tangled black cords.
They are remnants of objects once briefly needed—used, then forgotten—metaphors for the consumable lives of contemporary things.
From the ceiling, black strings fall like lines of rain in an Edo-period ukiyo-e print.
Some bear delicate golden sculptures—three-dimensional sonographs, cast from the sound of raindrops hitting broken umbrellas.
In this space, the rain that once fell on discarded objects returns as gold—abstracted, preserved, and suspended in stillness.
These gold pieces make no sound.
Yet they speak—subtly, silently—of what was never voiced.
They form a grammar of silence, spoken by things we threw away,
and perhaps, they offer a new language—one we've long forgotten how to hear.
沉默的文法
《沉默的文法》是一件为那些未被诉说的存在：被随意丢弃的雨伞、以及无声的生命而创作的装置艺术作品。
暴雨过后的某天，在街角被丢弃的破损塑料雨伞，撕裂其骨架的总像是被扔的黑色和纸与长绒的黑色线绳。
它们曾在某一瞬间被赋予意义与角色，却很快被遗忘，成为当代"被消费的存在"的残影。
从天花板垂落的无数黑色线绳，如同怀旧绘中描绘的雨线，贯穿整个空间。部分线绳上悬挂着金色的小型雕塑，那是将曾经落在塑料雨伞上的雨声，转化为声谱后，再以立体形式呈现的雕刻。
也就是说，这个空间中"落在被丢弃之物上的雨声"被记录、抽象化、并以金色的姿态归来。
这些金色雕塑不再发声，但其中无疑蕴含着那些未被诉说的声音。
这便是由被弃之物所编织出的"沉默的文法"，或许也是一种我们一直忽视的、属于世界的另一种语言。











What was Almost There

2025 / Video, color, silent / 43 min 5 sec



What was Almost There is a meditative video work that lingers between presence and near-presence—where perception begins to fray, and subtle forms of awareness emerge.

At first glance, almost nothing happens. A fixed-frame view plays at 40% speed: a ripple of wind, the passing of a boat, the smallest shifts in light.

At irregular intervals, jump cuts silently interrupt the flow of time.

Some viewers notice. Others do not.

This differential perception—between what is seen and what is missed—is at the core of the work.

Floating above the landscape is a sonograph, generated from the ambient sounds of the site.

But here, sound is not merely vibration or data; it is treated as a trace of the "eight million presences"—a Japanese animistic sensibility that holds even wind, water, insects, and silence as carriers of spirit and agency.

The sonograph visualizes these subtle agencies as delicate constellations of particles.

Over time, the particles drift apart and dissolve—evoking the quiet return of presence into invisibility, or the erosion of memory before it ever formed.

What was Almost There is, then, both a poetic and philosophical inquiry: an invitation to re-engage with the thresholds of awareness, where sound becomes image, and presence is always partial.

It is a looped space in which something speaks—not loudly, but just enough to be nearly heard.



The Hesitation of the Image

2025 / UV inkjet print on paper / H 959 × W 476 (mm)









We pass through countless scenes each day.
They remain at the periphery of our vision, unspoken, unrecorded—fading before they are ever fully seen.
This work is an attempt to focus on such images: those embedded in the everyday, yet already on the verge of vanishing.
Captured in high resolution, the photographic image is disrupted in the act of printing.
By deliberately presenting an image that resists stabilization, the work reveals the fragile boundaries between seeing, recording, and forgetting.
What would typically be expected to reproduce faithfully as a photograph is instead rendered unstable.
Through this gesture, the work gives material form to the imperfection of preservation and the inevitable leakage of memory.
What is revealed is not a complete picture, but rather fragments of unrecorded time, emotions that never found language, memories that never quite took shape.
It is a quiet gaze cast upon those delicate presences that have slipped through the cracks of the world.
This is not merely the depiction of collapse, but an inquiry into the richness that lies just before the image comes into being.
By embracing incompleteness, the work invites us to reconsider what we have overlooked in the act of seeing.
It is a silent requiem for the unnoticed fragments—those that dissolved within the vast, transparent vessel we call the everyday.



Surfaces of Echo

2025 / Sumi, Pigment, Acrylic paint, Japanese paper, Tracing paper

H 1131 × W 828 (mm) / H 465 × W 342 (mm)



Surfaces of Echo is a painting that attempts to materialize the residue of sound—not as line, but as surface; not as clarity, but as suggestion.
The process begins with a sonograph—an image derived from sound—rendered in gold on traditional Japanese washi paper.
But this form is not a precise diagram; it is a soft, shimmering field—a trace of something once heard.
A layer of tracing paper is placed over this golden imprint, veiling the sound's memory beneath a translucent skin.
Upon this surface, the same form is rearticulated in ink—not with a brush, but using a ball of crumpled washi paper.
The mark becomes a pressed gesture, a textured surface that absorbs chance, pressure, and silence.
What emerges is a blurred presence—uncertain in outline, but undeniable in weight.
The form flickers between appearance and disappearance, like a voice just below the threshold of comprehension.
This work is a space for what exists before language, before contour.
It offers a surface for emotion before naming, for sound before structure—a painting built not with lines, but with reverberations.



The Image Left Unclaimed

2025 / UV inkjet print on paper
H 952 × W 732 (mm)

The Image Left Unclaimed is a series of works that investigates the ontological residue of the image after its collapse as representation.
Originally based on photographic images, these works undergo a deliberate process of destruction and destabilization during printing.
Ink is left unfixed, allowed to drip, blur, and peel—obliterating the legibility of form and rendering the image unreadable as referent.
What remains is not representation, but trace: an index severed from its origin, a visual afterimage that refuses both narrative and mnemonic function.
This series operates within the conceptual space between archival logic and its failure—between the desire to preserve and the inevitability of loss.
Here, the image is no longer a medium of memory, but a residual material event: the remainder of a visual that was never fully claimed by meaning, nor integrated into symbolic systems.
The Image Left Unclaimed thus proposes a poetics of visual orphanhood:
an image that, having lost its subject and function, persists as a performative remainder—a fragment of failed inscription.
Rather than offering visibility, it embodies the impossibility of fixing presence.
It invites us to consider what it means for an image to exist outside of recognition—and what kind of ethics might emerge from that space.



When Metal Dreamed of Paper

2025 / silver

This jewelry series is born from refined metal—material that has lived a secondlife. Once discarded or forgotten, it is now reawakened—not merely polished,but re-imagined. At its origin lies a memory: a ring once crafted from paper,offered in innocence and hope.
It was a gesture too fragile for time, yet it lingered—quietly, inwardly.
Each piece in this collection draws from that longing—not only to adorn, but to carry the quiet beauty of things once left behind.Things unused. Stories untold. Materials unloved.Here, metal remembers the tenderness of paper. And in doing so, it transforms. From waste into whisper, from matter intomemory, from memory into form. These works do not merely shine; they speak.Softly. Of another story. Of a different kind of permanence. Of beauty that is-both light as paper, and enduring as metal.

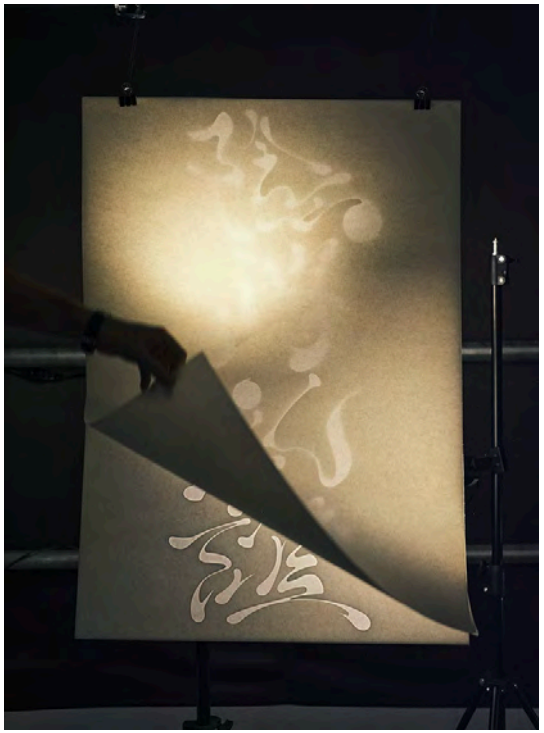


In Praise of Shadows

2018 / Mino Japanese Paper, Fragrant Wood, Iron, Glass Lamp, Speaker, Video etc.

H 2000 × W 1500 (mm)



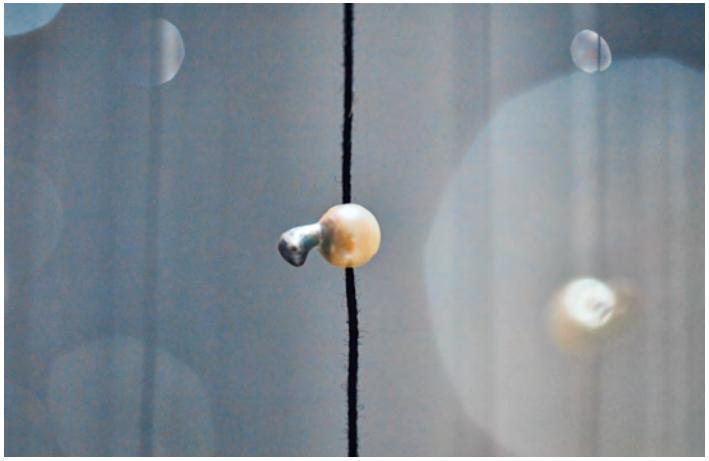



In Praise of Shadows is an immersive installation inspired by Junichirō Tanizaki's seminal essay on Japanese aesthetics. Rather than erasing shadows, the work embraces them—using light, music, typographic forms rendered from cut washi paper, and aroma to evoke a sensorial poetry that can only be felt, not read.

The delicate washi letters are deliberately left unprinted and translucent; they float and melt into the air when backlit, their contours softened by the dim space—casting forms that blur the line between perception and disappearance. Typography, sound, and scent are choreographed to express the interplay of stillness and movement, light and darkness, quietness and refined restraint. Legibility is sacrificed in favor of character-form and embodied sensation, tracing strokes derived from traditional Japanese literature that seem to dissolve into space.

Here, beauty emerges not in clarity or definition, but in the embodied presence of shadow—where typography, light, sound, and scent converge to evoke meaning beyond words. This installation is an invitation to experience art as a multisensory encounter with silence, ambiguity, and the ineffable.





Nameless Portrait

2019 / Aluminum, Thread, Akoya Pearls, Organdy
H 2800 × W 3000 × D 3000 (mm)

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.



The Womb of the City

2023 / Japanese Paper, Old Wood, Board, Urethane Paint, Bamboo, Pine, Lighting, Cushion /
H 2100 × W 2800 × D 4500 (mm)

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 noncontinuous 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.



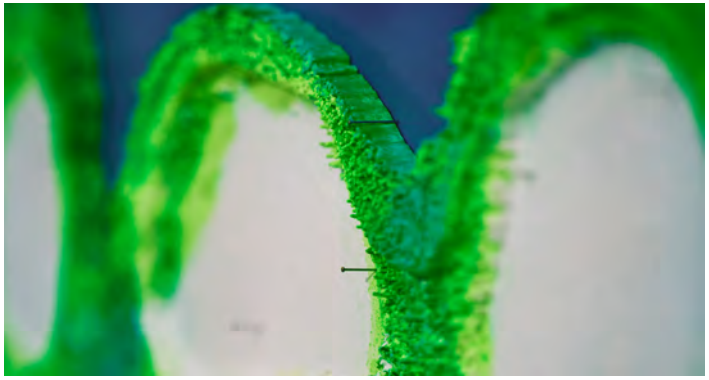
Specimens of the spilled over

2024

Photo Painting, Photographic Paper, Pigment, Nylon Resin, Insect Pin

H 700 × W 1300 × D 70 (mm)







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.





The Voice within the Voice

"Fukushima Daiichi Nuclear disaster of March 11, 2011"

2025

Solvent inkjet print

H 1030 × W 688 (mm)

This work was created for the "Marginal Art Fair Fukushima Hirono" held in Hirono town, an area affected by the Fukushima Daiichi nuclear accident, in January 2025, as a response to the work "Fragmented Dreams" (2021) by Ukrainian artist Maria Proshkowska .
Proshkowska's work uses Soviet-era film found in the area affected by the Chernobyl nuclear accident to photograph the mosaic tiles "Blacksmiths of the Present" created by Ukrainian artists Halyna Zubchenko and Hryhorii Pryshedko between 1972 and 1974 and installed at the Institute for Nuclear Research of the National Academy of Sciences of Ukraine.
I was so impressed by her work that I created this as part of the series "The Voice within the voice," which uses sonographic figures extracted from the audio tracks of news footage.
The background of sonographic figures is a photograph of a worker at the Fukushima Daiichi nuclear accident site. On top of that, I placed 20 mysterious shapes that I had collected from the sonographs of the audio track of the news footage reporting on the accident. These shapes are not letters or words, but they are the embodiment of the inexpressible feelings of those affected by the nuclear disaster, and the atmosphere at the site of accident that was left out of the news video.



"Sandra Oh speaks at anti-Asian hate rally in Oakland / The Pitt News"
2024 / Solvent inkjet print / H 1260 × W 1950 × D 44 (mm)



"People shouting from their windows during the lockdown in Shanghai / Patrick Madrid's post on X"
2024 / Solvent inkjet print / H 1950 × W 1170 × D 44 (mm)



A BOUQUET OF DIVERSITY

2024

Stone, Wood, Cast aluminum, Resin

H 2070 × W 2350 × D 2350 (mm)

In this work I want to express the beauty, discomfort and importance of people from diverse backgrounds living together in one city and accepting each other's differences. Stone, wood, and cast aluminum – these three materials have been through different flows of time and will undergo distinct aging processes in the future. By combining these materials, I aim to represent the peace derived from human evolution and multicultural coexistence, symbolizing the harmony acquired through time.

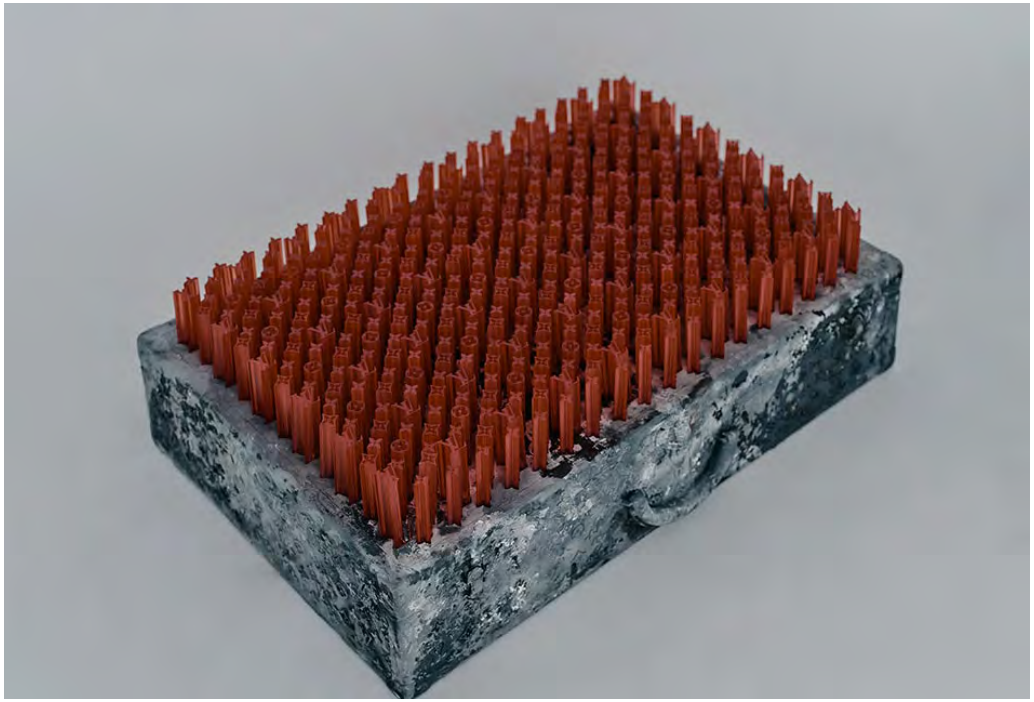
The distinctive atmosphere that emerges around the artwork will function similarly to the chasitsu in the traditional Japanese tea ceremony. It will serve as a place where everyone becomes equal beyond their positions, a space where individuals become equally valued.



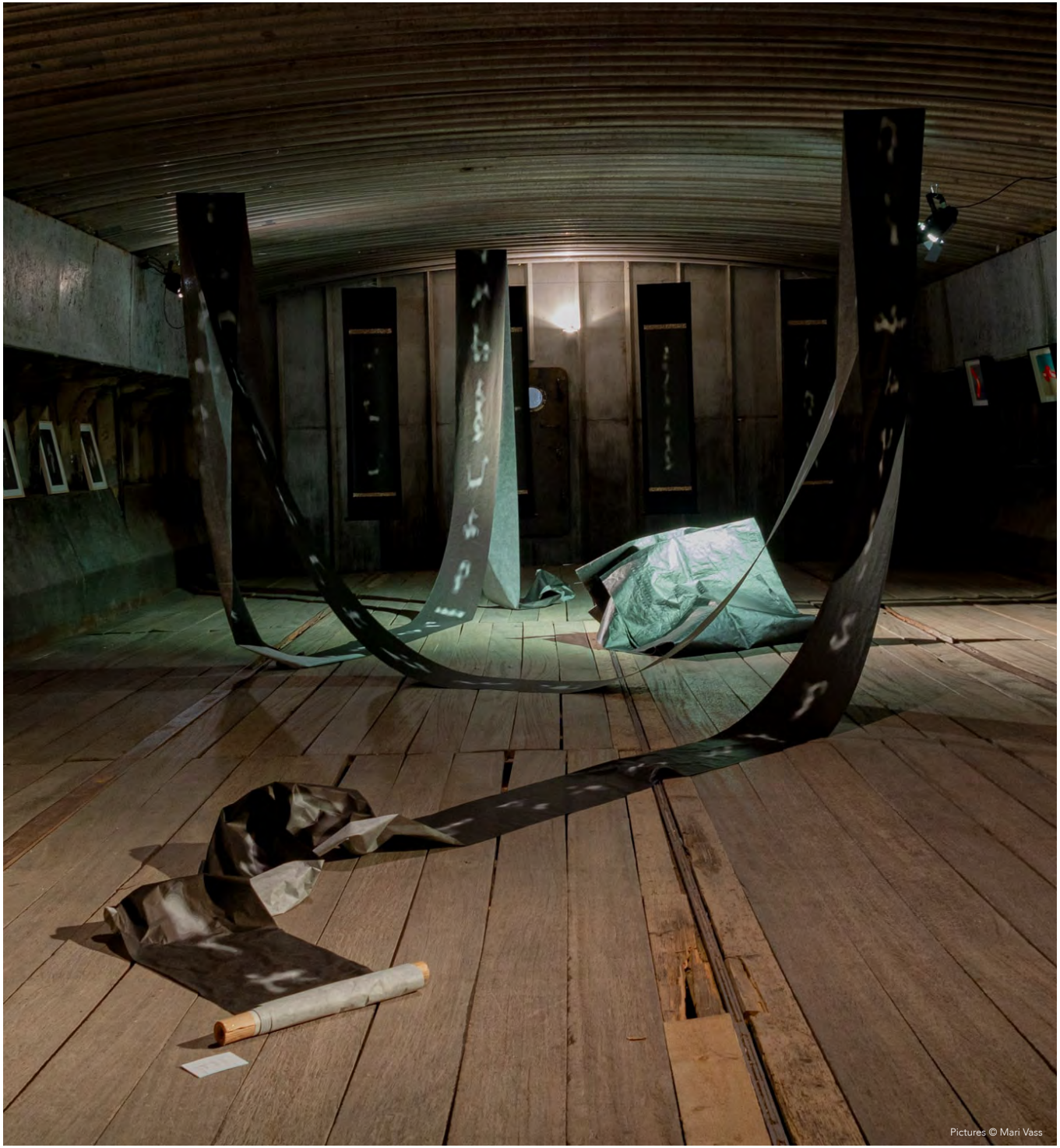
Fossils from the future “Nike AIR JORDAN I”
2021
Sand, Acrylic, Sumi, Pigment
H 374 × W 225 × D 210 (mm)

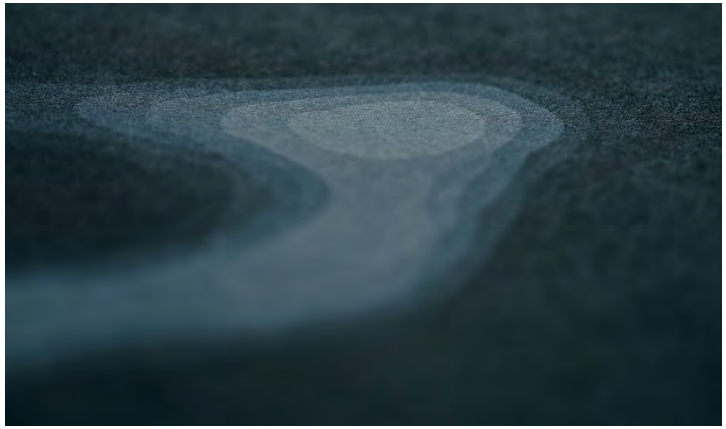






How will our consumption look when seen from the perspective of people in the future with different values?
The inspiration for this piece started from that simple question.
Within the lifestyle of the artist, who grew up in the midst of Tokyo street culture, Nike sneakers were a constant and absolute 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.





8 million traces

2024

Japanese paper, Inkjet print

H 30000 × W 360 (mm)

“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.”







This work was exhibited at the Larnaca Biennale 2025.
Exhibition period: October 15 – November 28, 2025.

LARNACA BIENNALE



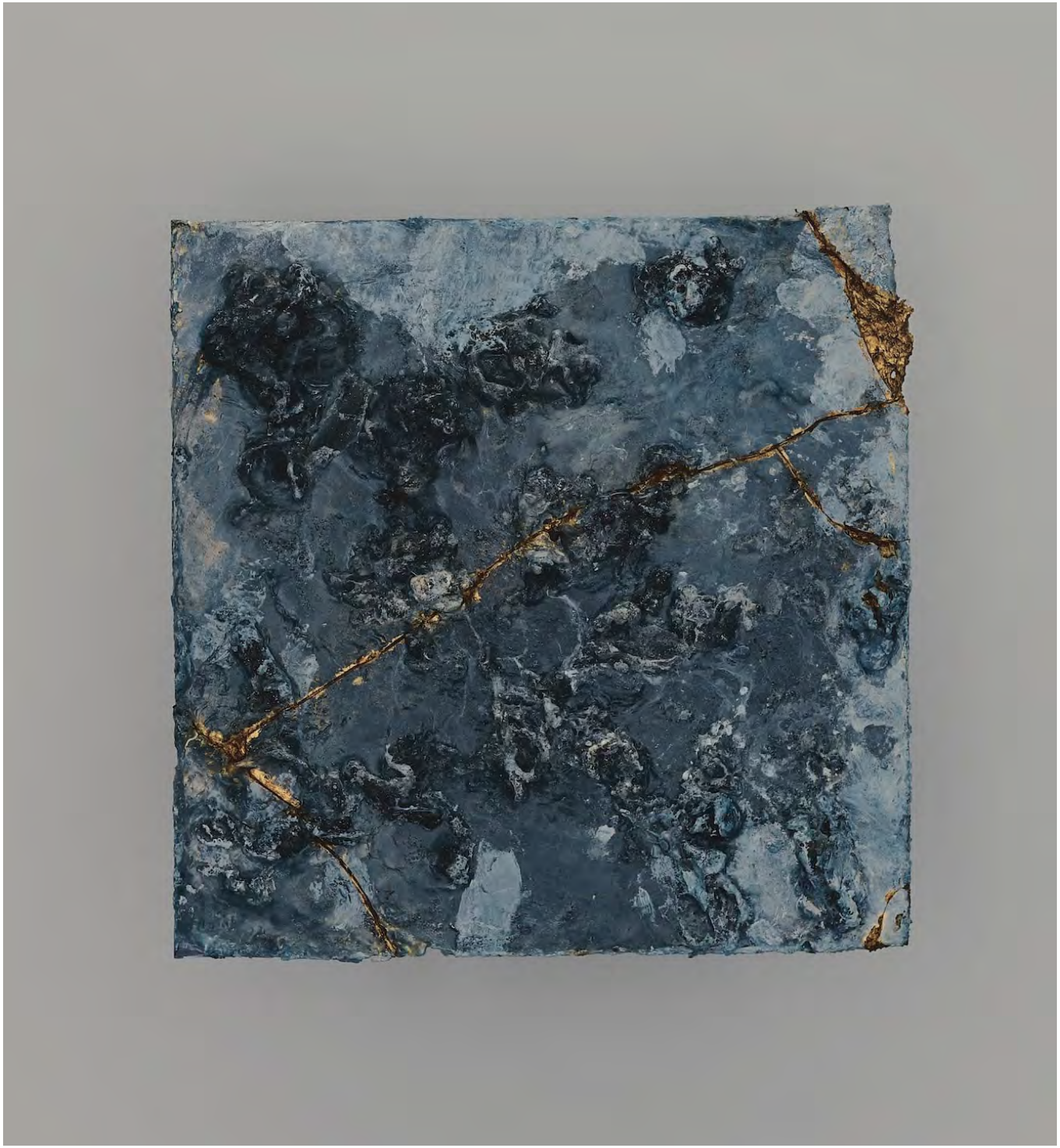
Stories Not Used
"OLD TESTAMENT" BOOK OF GENESIS
2024 / Mixed media / H 1050 × W 815 (mm)



"Sonnets 18" William Shakespeare
-Shall I compare thee to a summer's day?-
2024 / Mixed media / H 440 × W 565 × D 25 (mm)



The series, titled "Stories Not Used," focuses on what has fallen out of the various historical narratives and what has drifted around these words but has not been recorded in words.
I started my career as a graphic designer and was heavily influenced by Swiss-style typography. Therefore, I have been thinking about how to make the typeface itself a contemporary work of art, rather than using it as part of a contemporary work of art.
The typeface designs of Nicolas Jenson and Claude Garamond, as well as Giambattista Bodoni, Jan Tschichold, Max Miedinger and Eduard Hoffmann, are all fruits of the highest human creativity, each based on a specific aesthetic sense and design philosophy. However, only typeface designers can interact with those ideas, and most people are unaware that there is an clear idea behind each typeface.
Also, human communication is a combination of sounds, gestures, and facial expressions, but letters only record sounds. However, most of human histories have been recorded by letters.
There must have been a vast amount of information that was lost before it became a written language.
Fortunately, today there are many font editors that allow us to create our own fonts. We also have sophisticated digital recorders, sonograph software, and image editing software.
I decided to create a font set using those tools, and from the sounds that surround the clearly audible words, but which have fallen out of the words. This is a metaphor for the fact that there are always unwritten voices around the voices that have been recorded in written form.
At the same time, the font set itself has the possibility of becoming a contemporary work of art.



Crystallization of Worthless Time

2021

Resin, Wax, Pigment, Lacquer, Gold powder

H 240 × W 240 × D 50 (mm)

"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.