

CURRICULUM VITAE

Issei Yamagata / 山形 一生

B.1989, Okayama and Saitama, Japan.

Lives and works in Kanagawa, Japan.

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Education

2025 Tokyo University of the Arts, Ph.D., Film and New Media

2015 Tokyo University of the Arts, M.F.A., Painting

2013 Tokyo University of the Arts, B.F.A., Oil Painting

Grants

2023 Project to Support Emerging Media Arts Creators

2023 Kumagai Masatoshi Culture Foundation

2020 Arts Commission Yokohama, Creative Children Fellowship

2019 Ishibashi Foundation

Awards

2023 Grand Prize: Yamanashi Media Art Award

2018 Grand Prize: Japanese Motion Graphic Creators 100, NEW AWARDS

2016 Jury Prize: 21th Campus Genius Award

Teaching

2023 Tama Art University, Art and Media Course. Part-time teacher.

Selected Exhibitions

Solo Exhibitions

2023 “vault”, BnA Alter Museum, Kyoto, JP

2020 “Fasten your seat belt,” TAV Gallery, Tokyo, JP

2015 “Standard Suppressor,” Tokyo Wonder Site, Tokyo, JP

Curatorial Projects

2020 “Pangea on the Screen,” TAV Gallery, Taisei Building, Times Car Parking
(Former site of BankART Studio NYK) , Tokyo, Kanagawa, JP

2017 “*Party*,” Certain place at Taito-ku, Tokyo, JP
2017 “*Surfin*,” Oak Building 3F, Tokyo, JP
2017 “*Optical Camouflage*,” Youkobo Art Space, Tokyo, JP
2015 “*Digital Humanize*,” Tokyo University of the Arts, Tokyo, JP
2015 “*Soft/Heat*,” Tokyo University of the Arts, Tokyo, JP

Collective Exhibitions

2025 “VOCA2025,” Tokyo, JP
2023 “*Yamanashi Media Art Award*,” Yamanashi, JP
2023 “*無人のアーク*,” Osaka Kansai International Art Festival 2023, Osaka, JP
2022 “*P.O.N.D Arcade*,” Shibuya Parco, Tokyo, JP
2022 “*Vantage point*,” TAV Gallery, Tokyo, JP
2021 “*New Flat Land*,” NTT InterCommunication Center, Tokyo, JP
2021 “*Shape of gaze.02*,” Waitingroom, Tokyo, JP
2021 “*Silent Category*,” Creative Center, Osaka, JP
2020 “*ENCOUNTERS*,” ANB Tokyo, Tokyo, JP
2019 “*きりとりめでると未然の墓標*,” Perprum Gallery, Kanagawa, JP
2018 “*Beyond Materializing*,” Tama Art University, Tokyo, JP
2017 “*The Iris of a Wolf*,” Block house 4F, Tokyo, JP
2017 “*Ginza24 Squad*,” Certain place at Ginza, Tokyo, JP
2017 “*Power of a painting*,” BLOCK HOUSE 1F, Tokyo, JP
2016 “*iPhone Mural*,” Block House B1, Tokyo, JP
2016 “*Seeing Things*,” Tokyo Arts Gallery, Tokyo, JP
2016 “*Ultra Visit*,” Youkobo Art Space 1F, Tokyo, JP
2016 “*ヴ…ン*,” Youkobo Art Space 1F, Tokyo, JP
2015 “*SPVI/II*,” Turner Gallery, Tokyo, JP
2015 “*Furn*,” Tokyo University of the Arts, Tokyo, JP
2014 “*SPVI*,” Turner Gallery, Tokyo, JP
2014 “*The Real Reo*,” Gallery Barco, Tokyo, JP
2014 “*Tokyo Art Meeting*,” Tokyo University of the Arts, Tokyo, JP

Online Exhibitions

2021 “*Human.Machine.Interaction*,” Goethe-Institut, Online
2020 “*Pangea on the Screen*,” pangea.blog/, Online
2020 “*NRR Vol.1, Noah's Ark*,” n-r-r.com/, Online
2019 “*The Wrong Biennale 2019*,” thewrong.org/, Online

Selected Screenings

- 2023 “East East Tokyo,” Science Museum, Tokyo, JP
- 2021 “*RAM PRACTICE 2021*,” Online
- 2019 “*ARS ELECTRONICA*,” Ars Electronica center, Linz, AT
- 2017 “*New Chitose Airport International Animation Festival 2017*,”
New Chitose Airport, Sapporo, JP
- 2016 “*21th Campus Genius Award*,” National Museum of Emerging Science and Innovation, Tokyo, JP
- 2016 “*Georama 2016*,” Za-Koenji, Tokyo, JP

Selected Performance

- 2022 “*Live Performance*,” NTT InterCommunication Center, Online
- 2019 “*Basic Function Festival*,” Sakuradai Pool, Tokyo, JP
- 2019 “*ICC in a game scape*,” Dommune, Online
- 2019 “*Konan Media Festival*,” Konan Women's University, Hyogo, JP
- 2017 “*Soundroom sxy+Que*,” SuperDeluxe, Tokyo, JP
- 2016 “*Omotesando Altanative*,” Tokyo, JP
- 2016 “*Hors Pist Tokyo*,” SuperDeluxe, Tokyo, JP
- 2016 “*Essence*,” Ochiai Soup, Tokyo, JP
- 2016 “*Chanel 15*,” SuperDeluxe, Tokyo, JP
- 2014 “*SNS*,” Ochiai Soup, Tokyo, JP
- 2014 “*Pure Data Japan 2nd Session*,” Roppongi Bul-let's, Tokyo, JP

Residency

- 2021 NTT InterCommunication Center, Online
- 2019 Digital Artist Residency, Online

Selected Events and Talk

- 2021 “*Thinking of Virtual Museum*,” NTT InterCommunication Center, Online
- 2021 “*Human.Machine.Interaction*,” Goethe-Institut, Online
- 2021 “5000年後に残ること、観ること,” Akita University of Art is a public university, Akita, JP
- 2019 “*TRANS BOOKS TOKYO*,” TAM COWORKING TOKYO, Tokyo, JP
- 2019 “*Mandaria Field*,” Akita University of Art is a public university, Akita, JP
- 2019 “*Photos of others*,” Minatomirai, Kanagawa, JP
- 2018 “*NEWAWARDS vol.0*,” Dommune, Online
- 2018 “バーリトゥードな即売・予約会,” AOYAMA|MEGURO, Tokyo, JP

Reviews and Interviews

Masahiro Mizuno, “山形一生インタビュー,” note, Online, Dec 23, 2022.
https://note.com/mmmmm_mmmmm/n/n4be83e354a18

Kiritorimederu, “*Issei Yamagata*《Blanketed Cubes》,” Artscape, Online, Jun 16, 2022.
https://artscape.jp/report/review/10176593_1735.html

Kenta Ishige, “*Monstera fastening its seatbelt*,” themassage.jp, Feb 2021.
<https://themassage.jp/archives/14012>

“*Interview Issei Yamagata*,” ECRIT-O vol.12, May 2020.

Yumi Nozoki, “相対する現実とフィクション——アーティスト・山形一生さんが提示した展覧会とは,” Sozotoshi Yokohama, Apr 2020. <https://shorturl.at/bdHX2>

“*NEW AWARDS 2018*,” Japanese Motion Graphic Creators, eizo100.jp, Aug 2018.
<https://newreel.jp/na18>

“メディアアーティスト山形一生が手がけたMV 角銅真実「窓から見える」2017,” NEWREEL, Oct 2, 2017.
<https://newreel.jp/reel/618>

“*DESIGN DIGEST 2017/12*,” MdN vol.284, Dec, 2017.

Keita Fukasawa, “*Interview Issei Yamagata, Beyond Control*” i-D JAPAN NO.4, Sep 2017.

Kent Wilson, “*Ryunosuke Goji & Issei Yamagata, January 2017*,” the sub-Machine, Online, Jan 23, 2017. <https://thesubmachine.net/2017/01/23/ryunosuke-goji-issei-yamagata-january-2017/>

“ニューカマーアーティスト100,” Bijutsu Techou - December 2016, Nov 2016.

Publications

Issei Yamagata, “*iPhone 6 Plus*,” Eureka December 2023.

Issei Yamagata, “選ばれた声、素材、最高じゃない私,” Eureka April 2022.

Issei Yamagata, “手は今へ伸びていく,” Yokohama-Sozokaiwai, Jun 6, 2021.
<https://yokohama-sozokaiwai.jp/column/22846.html>

Issei Yamagata, “*The video images and its verisimilitude of video games*,” LOOP Vol.11, Apr 2021.

Issei Yamagata, “*Stick*,” Vindr vol.7, Nov 2020.

Issei Yamagata, Hifumi Nakayama, Sen Kiyohiro, “円環に留まる倫理,” Eureka December 2019, Dec 2019.

Issei Yamagata, “*Blue Jiggly, Post Internet Art*” themassage.jp, Feb 2, 2019.
<https://themassage.jp/archives/11322>

Issei Yamagata, “キャラクターの同一化と引き剥がし,” Vindr vol.6, Nov 2018.

Rootless

HD-Video, 7m23s
2020

Rootless is a video work created to explore the relationship between people living in cities and the plants placed in pots to live alongside them.

Many people in Japan live in cities, renting apartments and securing temporary residences. They live with the feeling that they won't stay in that place forever and that shortly, they might move far away—always with a sense of "somewhere else but here."

Plants, separated from their original soil and environment by pots, come to be recognized as individual entities distinct from other plants. However, their roots become cramped within the confines of the pot.

Video link (1min)

<https://youtu.be/80R-cVb7pvl?si=qDXFjaIVf84zU6lu>



Fasten Your Seat Belt

4K-Video, 7m22s

2020

Fasten Your Seat Belt is a video work created during the COVID-19 pandemic. For people living in Japan and other island nations, the restrictions on air travel made traveling to other places extremely difficult, evoking a longing for movement. At the same time, the work raises questions about the nature of air travel—being strapped into a seat, flying at high altitudes, and arriving at the destination almost without noticing—and how this differs from the experience of connecting to distant places via the internet. It explores the distinctions and unique qualities between the real and the virtual, and between physical objects and their representation in images.

Video link (1min)

https://youtu.be/hbUX_7eaXJM



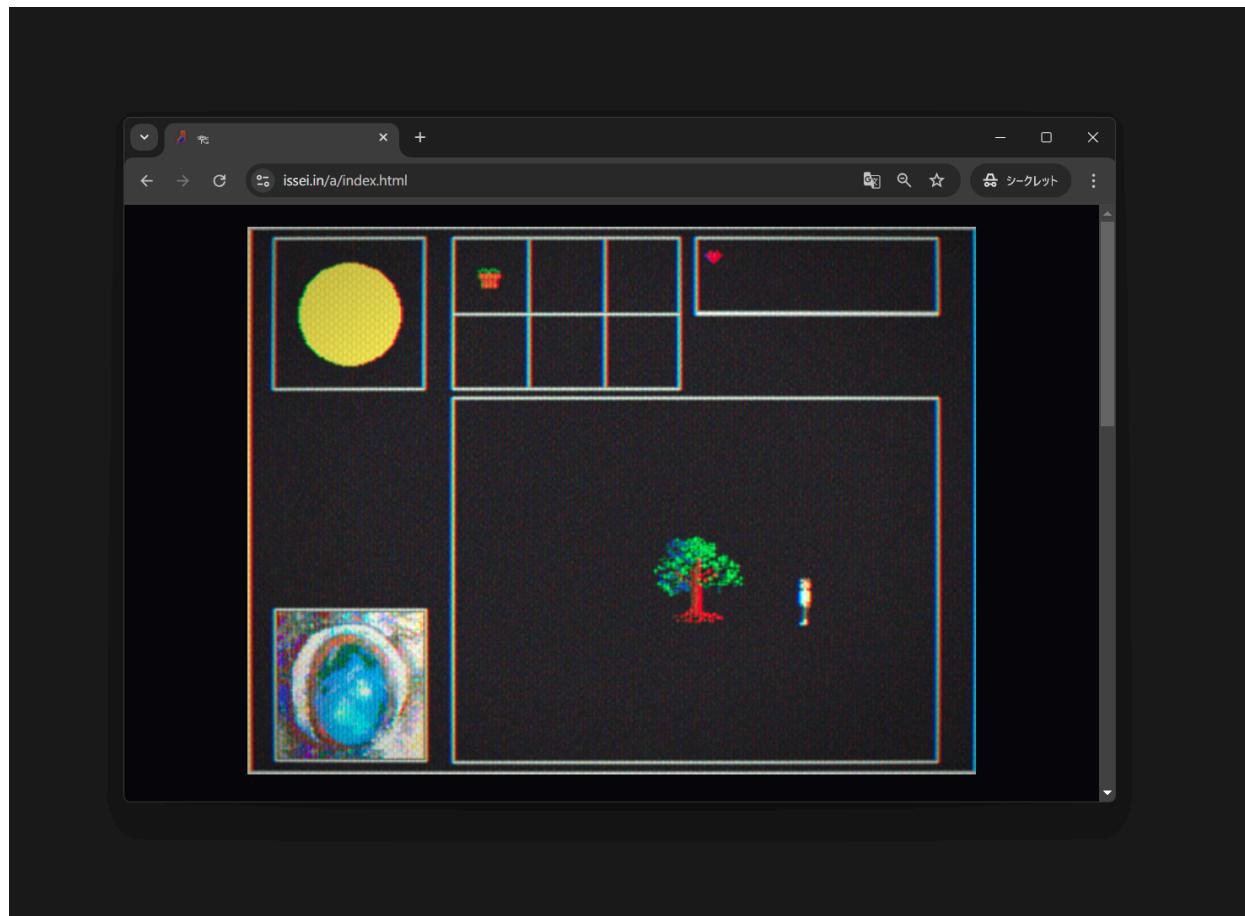
Blanketed Cubes

Website
2022

This artwork is a video game playable only through a web browser. In the game, various objects such as plants and industrial products are scattered throughout the world, and the story progresses as players move them to locations of their choice.

This artwork was created to reconsider the circulation, exchange, and sacrifice of objects and images in our daily lives today.

Artwork on browser (<https://issei.in/a/>)

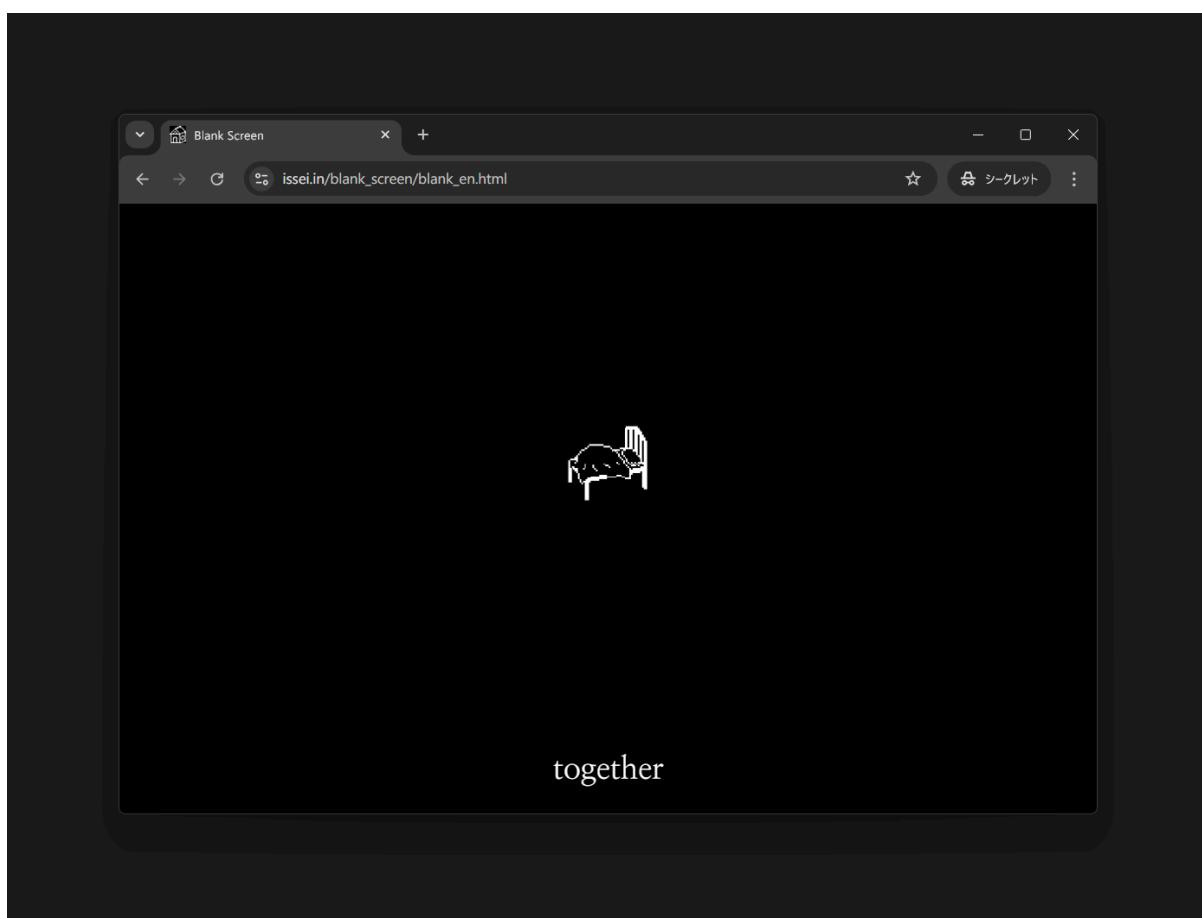


Blank Screen

Website
2021

“Blank Screen”, is a browser-based net film that can be accessed from networked digital devices such as smartphones, tablets, and computers. It is programmed by HTML/Java Script with simple aesthetics of black and white pixel art. “Blank Screen” is generated through various interactions of participants, such as entering text to answer questions and uploading images to respond to the requests. Unlike most other online experiences, participants can experience it on their own freely without sharing their activities with others. Also, they can participate only once and can't go back to the previous stage like in real life.

Artwork on browser (https://issei.in/blank_screen/)



Pangea on the Screen

Curatorial project
2020

Contemporary Art Daily, Artforum, Colossal, Instagram—all these platforms show us that countless exhibitions are taking place right now, beyond the screen. For an artist like myself, living on an island nation like Japan, viewing exhibitions archived on the internet has far surpassed my actual, in-person experiences of exhibitions. In fact, today, it's safe to say that the number of internet viewers far exceeds that of those attending physical exhibitions. Yet, exhibitions still take place in physical spaces, and many people lament that by not being able to attend, they haven't had a sufficient viewing experience. Even now, images of exhibitions on the internet remain merely "by-products" of the real, physical events.

This exhibition was conceived in response to physical exhibitions, their archival and documentation through photographs on the internet, and for those who are unable to attend in person. The exhibition initially took place in three venues: a small gallery in Asagaya, Tokyo, a parking lot where a prominent contemporary art institution once stood, and a small apartment. The images documenting the exhibitions at these three venues were then collected and combined with photographs of a fictional exhibition created using 3DCG, forming an online exhibition.

The exhibition does not subordinate itself to physical reality, nor to images. The actual exhibition and its archive are intended to be distinct, independent viewing experiences, each special in its own right.

Web archive (<http://pangea.blog/archi.html>)



Water

Print
2020

This work is a print composed of meticulously created 3D models of plastic water bottles using 3D computer graphics. The bottles depicted in the work are the kind commonly found in convenience stores in Japan. Since the data was created in 3DCG, it has been printed at an extremely high resolution, allowing viewers to observe numerous scratches and dirt on the bottles during the actual viewing experience.

However, once the artwork circulates as an image on the internet, most of the data is compressed to suit online distribution. In this lower-resolution format, the scratches become invisible.



Resort

Print
2019

This work is a print created using 3D computer graphics. It was made during a month-long research trip to a resort area in Southeast Asia. The piece features various objects, such as paintings, books, and cigarette packages, but in the actual viewing experience, it becomes clear that the resolution of these images is very coarse.



Childhood

Print
2023

This work is a high-resolution print created using 3D computer graphics. It depicts a torn dandelion amidst a mass of bubbles. In each bubble, you can see the reflection of glowing screens.

