

# CURRICULUM VITAE

## Issei Yamagata / 山形 一生

B.1989, Okayama and Saitama, Japan.

Lives and works in Kanagawa, Japan.

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## Bio

Issei Yamagata is a Japan-based visual artist working with video, 3DCG, game, and web-based media. His practice examines the circulation of images and objects, focusing on the relationship between memory and representation on the internet. He completed a doctoral degree with research on the representation of save in video games. His works include video installations, browser-based projects, and high-resolution prints generated from 3DCG. He has presented his work in exhibitions in Japan and abroad, exploring themes of displacement, memory, and mediated reality.

## 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

- 2023-24 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 “無人のアーケ,” Osaka Kansai International Art Festival 2023, Osaka, JP
- 2022 “P.O.N.D Arcade,” Shibuya Parco, 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



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.

## **Artist Statement**

I am a Japan-based visual artist working with video, 3DCG, game, and web-based media. My practice examines how images and objects circulate across physical and digital environments, and how they become connected to memory, displacement, and mediated experience. I am particularly interested in the moment when an image is detached from its original context and begins to produce new meanings through reproduction, transformation, and misrecognition.

Drawing on my research into the representation of saving in video games, I approach digital media not only as a technical tool, but as a space where time, memory, and materiality are reconfigured. My works often take the form of video installations, browser-based projects, game-engine environments, and high-resolution 3DCG prints. Through these formats, I explore how personal and collective memories are stored, altered, and reactivated within contemporary media systems.

Rather than treating digital images as immaterial or transparent, I focus on their unstable materiality: how they are compressed, duplicated, circulated, archived, and forgotten. By tracing these processes, my work considers the relationship between memory and representation in an age when images constantly move between bodies, devices, networks, and places.

## Might Be Okay

Game Engine, approx 7-9 min  
2025

*Might Be Okay* is an artwork created using a game engine, in which the act of playing with a controller constitutes the mode of viewing. This artwork was developed around an interest in how certain actions and modes of seeing can be substituted for something else.

Within the piece, the player's existence is continuously replaced—becoming, at different moments, a driver, a laborer, a game player, or even an insect. At the same time, the act of pressing buttons on the controller is likewise translated into a range of different events. Through these layered substitutions, the work foregrounds the instability of agency, perception, and embodiment.

Video link (Gameplay Capture)

<https://youtu.be/nTJrE5LrU2Y>



## Rootless

HD-Video, 7m23s  
2020

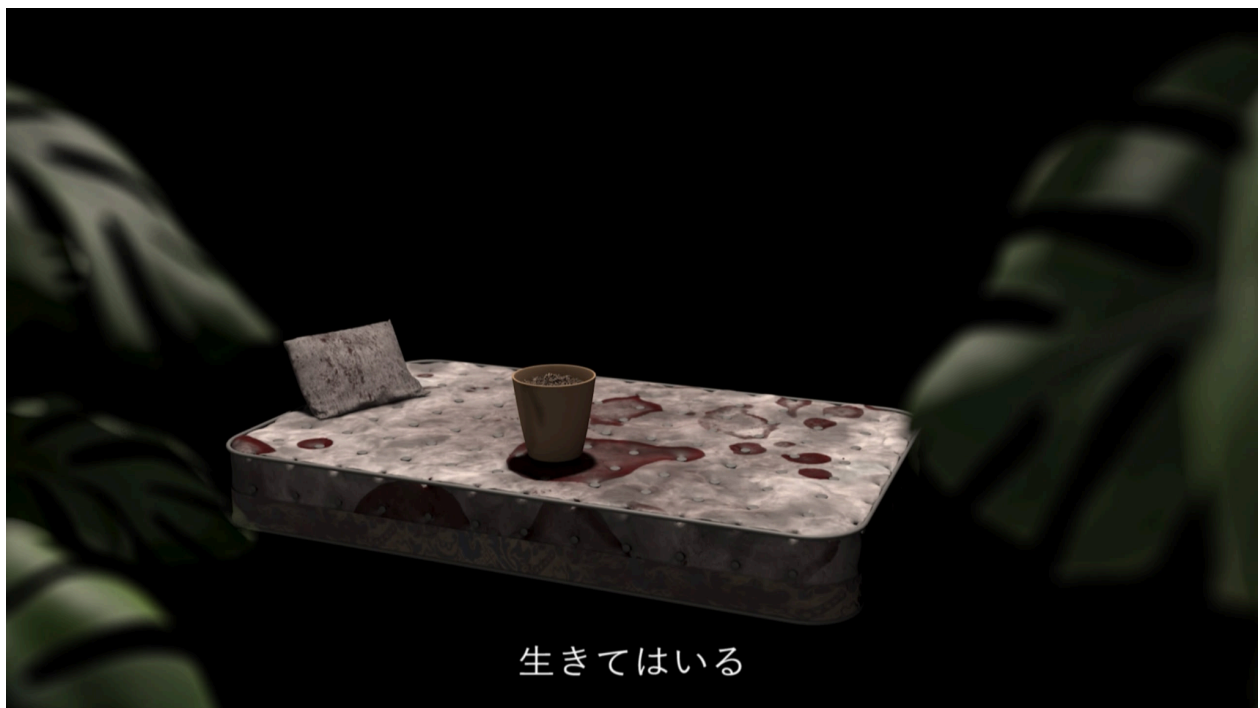
*Rootless* is a video work created to explore the relationship between people living in cities and the plants placed in pots to live alongside them.

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-cVb7pvI?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](https://youtu.be/hbUX_7eaXJM)



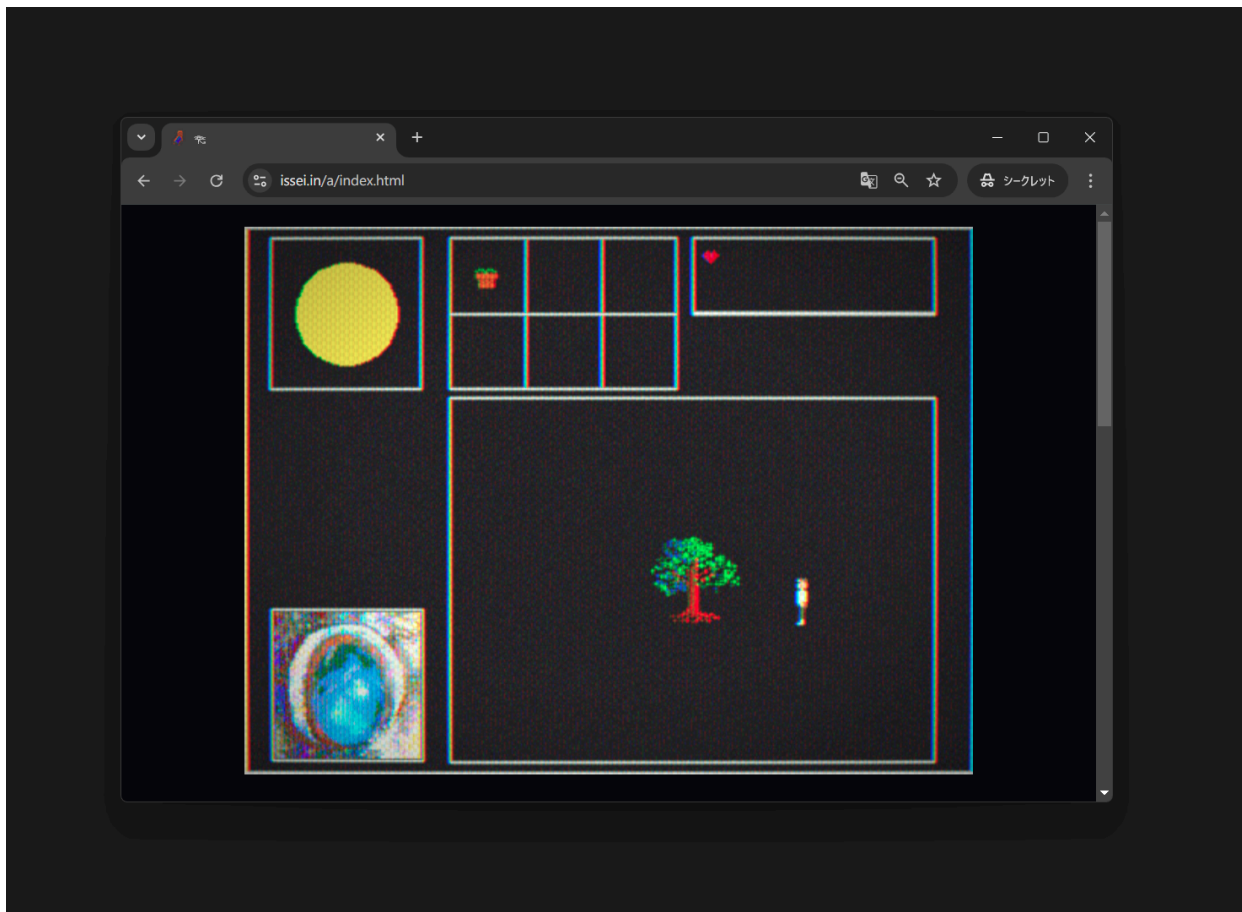
# Blanketed Cubes

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/> )



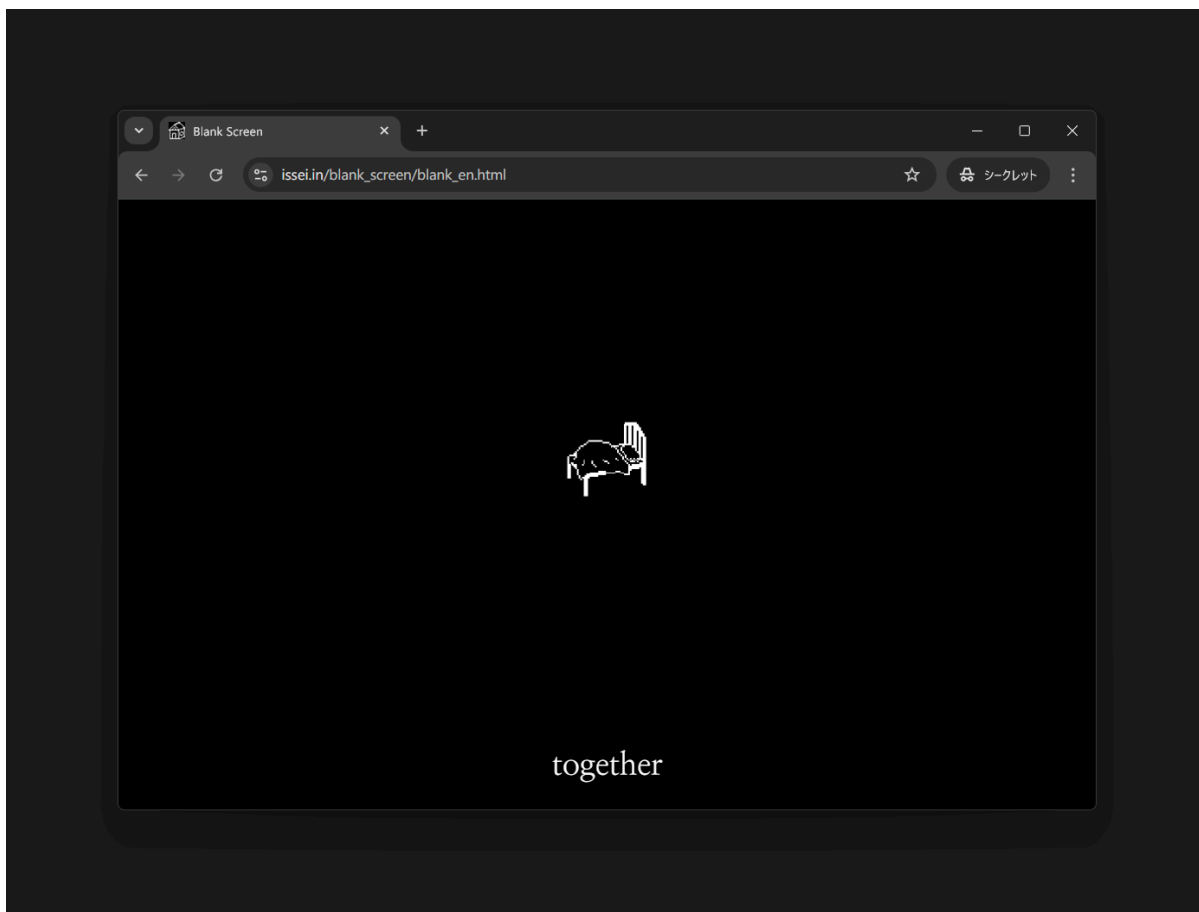
# Blank Screen

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/](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.

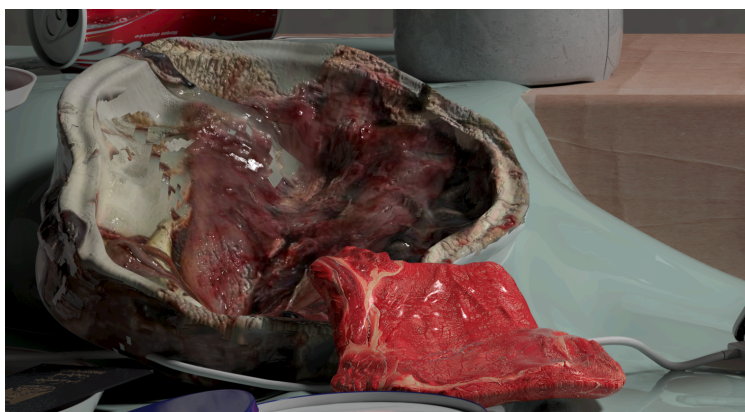
However, once the artwork circulates as an image on the internet, most of the data is compressed to suit online distribution. In this lower-resolution format, the scratches become invisible.



# 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.

